

Irony in Kurt Vonnegut's Slaughterhouse- Five

Lujein Yousif Thannoon

Mosul University-College Of Basic Education

Received: 23/3/2005 ; Accepted: 13/7/2005

Abstract:

The research handles irony, which is Kurt Vonnegut's main expedient to present his major theme in his novel Slaughterhouse- Five. It also presents the definitions of the two basic types of irony as a literary device: The Dramatic Irony and the Verbal Irony.

The broad term, irony, refers to the recognition of a reality different from the masking appearance. Its presence is accompanied by a kind of black humour. The ironist introduces cool expressions at a time when his emotions seem to be really heated. He tries to be objective in order to give the reader an opportunity to detect the ironies.

In this novel, Vonnegut focuses on the particularly human madness of war. He uses fantasy, science fiction, satire and importantly irony to examine the horrors and absurdities of what he has himself witnessed when he was a prisoner of war in World War Two (1945), especially the Allied bombing of Dresden.

السخرية في رواية كرت فونكت – المذبح رقم (٥)

لجينة يوسف ذنون

جامعة الموصل / كلية التربية الأساسية

ملخص البحث :

يتناول البحث جانب السخرية و هي وسيلة كرت فونكت الرئيسة في روايته "المذبح رقم خمسة". ويقدم البحث تعاريف للنوعين الرئيسيين من السخرية كوسيلة أدبية و هما السخرية الدرامية والسخرية اللفظية ويشير مصطلح السخرية عموماً إلى وسيلة لإدراك واقع مختلف عن الشكل المقنع. و يصحب وجود السخرية نوع من المزاح اللاذع. حيث يقدم الكاتب الساخر تعابير تتسم بالفتور

وهو حقيقة متأجج المشاعر في الوقت ذاته. فيحاول التحلي بالموضوعية ليعطي القارى فرصة لتتبع مواضع السخرية في عمله الأدبي. ويركز فونكت في روايته هذه على جنون الإنسان في أوقات الحرب خصوصا. فيستخدم أساليب أدبية عديدة منها الوهم والخيال العلمي والهجاء وأهمها السخرية وذلك ليبين المخاوف والسخافات التي شاهدها شخصا عندما كان أسير حرب في الحرب العالمية الثانية وخاصة واقعة قصف مدينة دريزدن.

Introduction:

Kurt Vonnegut, who was born on Armistice Day ⁽¹⁾ 1922, is an American author “who became the single major writer of the sixties in whom one could detect some discernible change.”⁽²⁾ Vonnegut is best known for Slaughterhouse-Five (1969). His,

.... books, with their strongly antiwar, antitechnology, and antiscience themes, have sold in the millions. There are no heroes and villains in his stories, but he says, ‘I have always rigged my stories so as to include myself’.⁽³⁾

Vonnegut “has compassion for the individual but feels that the history of mankind is inevitably the history of stupidity.”⁽⁴⁾ Vonnegut was a prisoner of war in Dresden on February 13, 1945 when the Allied’s incendiary bombs destroyed the city, a cultural center of no military value. After an atrocity like Dresden, the survivors have their scars. Dresden has continued to haunt Vonnegut in the twenty-three years afterward. Though Vonnegut manages to teach the reader many lessons, yet the major theme of the novel is the inhumanity and absurdity of war, as seen in Dresden. Vonnegut clearly points out that voluntary violence of any sort, particularly that perpetrated by a war is completely unjustifiable and senseless.

Slaughterhouse-Five combined historical facts and science fiction. It is largely set during World War Two. It focuses on the capture of American soldiers by the German during the Battle of the Bulge (1945). The captured men are taken to Dresden to work in hard labor. The novel also depicts the destruction of Dresden as seen through the eyes of Billy Pilgrim. All the inhabitants of the city, about (135,000), except for a few American prisoners and their guards, are annihilated. The survivors were later used to dig through the rubble for corpses and to begin the clean up of the city.

Billy Pilgrim has a unique ability to become “unstuck in time”, which means that he can uncontrollably drift from one part of his life to another. The novel consists of numerous sections and paragraphs strung together in no chronological order, seemingly at random. Yet one period of Billy’s life is told in a line: Billy’s story from the war. It is clear that the line of narration is broken by many other events. But every time a war story begins, it takes up the narrative at the moment when the previous war story ended. So that, no reader can ignore the destructive properties of war that are presented in the novel since the catastrophic firebombing of the German town, Dresden, situates all the seemingly random events.

Many ironies and dark humor emphasize the irrationality of war. This provides the plot with not only comic relieves, but examples of absurdities that parallel the message of the insanity of war. “The narrator’s tone is familiar and ironic,”⁽⁵⁾ and, as Murray asserts “Irony is one of the major tones of satire.”⁽⁶⁾ He declares that “ironical overtones are often seen as being fundamental to mature literature.”⁽⁷⁾

D. H. Green, interprets the act of the ironist saying that: “The ironist means something other than what he says and the pretence must be at least superficially plausible if someone to take it.”⁽⁸⁾ Yet, he adds:

..... we apply irony not merely to a

figure of speech, but also to a situation or action incongruously different from our expectation, as if mockery of what things had seemed to promise. ⁽⁹⁾

Robert Stanton gives us much detail on Dramatic Irony, he assumes that:

...irony of plot or situation depends basically upon some diametrical contrast between appearance and reality, between a character's intention and what he accomplishes, or between his expectation and what actually occurs. ⁽¹⁰⁾

Stanton appreciates the use of irony announcing that it:

..... appears in almost every good story ; skillfully used, it can add interest, impact, humor, or pathos, give depth to the characters, and tightens the plot- structure, define the author's attitude, and imply the theme. ⁽¹¹⁾

Ironies of War

In Slaughterhouse-Five, the ironies define Vonnegut's attitude and imply the theme of his novel. It also provides humor and impact. The irony in this novel suggests a number of ideas. The most important ironies are those used to convey the major message of the book, the meaninglessness and absurdity of war. Vonnegut explains "there is nothing intelligent to say about a massacre. Everybody is supposed to be dead, to never say anything or want anything ever again."⁽¹²⁾ The novel

invites the reader to look at the absurdities of war. The novel is a remarkable blend of black humor, irony, the truth and the absurd.

Vonnegut avoids writing a novel that glamorizes the brutalities of war. He prefers not to make a narrative of Dresden massacre. His goals are sensitive to the anxieties of Mary O'Hare. This book will not be the kind of story that could be adopted by 'John Wayne'. This brings to the mind what Stanton has said "in dramatic irony at its best, we find also a thematic connection between the elements: the irony gives us insight into the nature of things."⁽¹³⁾

A war story must be full of heroes, but ironically there are no heroes for this novel, and no heroes for the war itself. All the characters are "comic, pathetic pieces, juggled about some inexplicable faith, like puppets."⁽¹⁴⁾ Most of the characters are too sick and tired to really have confrontations with each other; one of the effects of war. They are subject to incredible forces much larger than themselves. Vonnegut "fully explored the decisive impact of the war, particularly the Allied fire-bombing of Dresden, on the fantasy-prone, passively suffering Billy Pilgrim"⁽¹⁵⁾. Billy's name is, "a diminutive from William,"⁽¹⁶⁾ indicates that he is more an immature boy than a man. War has destroyed Billy's capacity to grow up and be more than just a pilgrim in the suburban of life in Illume. In addition to his name, physically, he is tall, weak, and clumsy, with "a chest and shoulders like a box of kitchen matches" and the overall appearance is of a "filthy flamingo" [p.33]

If we consider Billy the protagonist of the novel, ironically we find that Billy's antagonist is really himself. The most dominant characteristic of Billy's personality is his passivity. He allows fate to rule his existence. He quietly takes whatever life hands him without questions or complains. It never occurs to him to fight against fate or to struggle to make a situation more tolerable. When he knows that he is to be kidnapped by

aliens and taken to another planet as a prisoner, he goes out without resistance; when the Tralfamadorians imprison him in a zoo for observation, he makes no attempt to escape. When Roland Weary, the antitank gunner, mistreats him during the war he does not resist or fight back; or even hate Weary. While the two infantry scouts and Weary, separated from their platoon and lost in Luxembourg forest behind enemy lines, are trying to avoid capture by the German, Billy, who is with them, prefers to stay alone and die in the snow saying “ You guys go without me, I’m all right”[p. 47].

In contrast to the two scouts who were “clever, graceful, quiet” [p. 32], Weary and Billy are loud and clumsy. The scouts abandon Billy and Weary, as they are threat to their survival. If this were an ordinary war story, the scouts, who are expert soldiers, would probably be the main characters, Billy and Weary the comic relief. But Vonnegut is more interested in the clowns than in the good soldiers, perhaps because to him the clowns behave more like real people would be in the war. Ironically, the Germans kill the talented scouts, where as Billy and Weary, the clowns, are speared and merely taken as POWs.⁽¹⁷⁾ The scouts, in fact, die a very unglamorous death. Trying to lie in ambush for the enemy, they are shot from behind, denied even the dignity of facing their killer. Again and again, Vonnegut chooses to focus on what is lost in wartime, rather depict the heroism of soldiers.

They had been lying in ambush for Germans. They had been discovered and shot from behind. Now they were dying in the snow, feeling nothing, turning the snow to the color of raspberry sherbet. So it goes.”[P.54]

The simplicity and innocence in the description of the tragic end of the scouts are told in the simple sentence, “Three inoffensive bangs came from far away” [p. 54]. The ending of lines, especially that of comrades, cannot be characterized as “inoffensive”. There is verbal irony in “inoffensive” for what is inoffensive to one person’s ears is fatally offensive to another person’s life. The report seems innocent one until you find out that the scouts have just been shot. The contrast between the “inoffensive” sound and its deadly meaning provides a startling effect. Knowing that Roland Weary will die later in a boxcar by gangrene, we see that of the four original soldiers, ironically, Billy is the only one who remains alive, yet he is the most unlikely one to do so.

The reader notes an ironic juxtaposition in the subtitle of the novel: Children’s Crusades, Duty Dance with Death. Vonnegut puts together two ideas that ought to be totally contradictory; holy and war. The holiness of the Crusades ⁽¹⁸⁾ opposes the atrocities of war. The subtitle also suggests that the war with all its cruel and ugly aim ironically use innocent and lovely people.

Billy looks up at the face that went
with the clogs. It was the face of a blond
angel, of a fifteen-year -old.

The boy was as beautiful as Eve.”[P.53].

And Billy, Who is supposed to hate his enemies, ironically he pities and loves the innocent boys who capture him. Edgar Derby, Who is forty five years old, is aware of this point and he asserts to the Colonel, who is two years younger than him, that:

You know----we’ve had to imagine
the war here, and we have imagined that it
was being fought by aging men like
ourselves. We had forgotten that wars

were fought by babies. When I saw those freshly shaved faces, it was a shock. ‘My God, my God, I said to myself, ‘It’s the Children's Crusade.’ [P.106].

It is ironic that the commander of the German group to whom Billy and Weary surrendered “was a middle aged corporal”[P.53], who was “sick of war”. And he himself was “about to quit, about to find somebody to surrender to”[P.53]. A dog, which “had sounded so ferocious in the winter distances”[P.52], accompanied the corporal and his group of “babies”. Ironically this dog “was a female German shepherd”[P.52]. It was shivering. It had been borrowed that morning from a farmer and it had never been to the war before.

The yearning to Adam and Eve is obvious. By making Billy’s hallucination echoed what the corporal himself has said. Billy is gazing on a fantasy of unspoiled human innocence; one longed for by both German and American. Ironically, the sight of Adam and Eve, which is an image of vulnerability and innocence, appears in the corporal’s boots, which stand for the grimness of war. At the same time, these boots were stripped as a trophy from a dead soldier. The boots itself are spoils of war. This ironic image reflects the impossibility of regaining or obtaining the innocence of Adam and Eve in wartime.

The previous ironic image is emphasized by the movie that Billy watches in reverse. He sees bombers sucking up fire into capsules that fly up for storage; German fighters magically pull the bullet holes out of bombers and heal the wounds of aircrews. The planes land backwards. All people became babies, generation after generation returning to “Two perfect people named Adam and Eve”[p.75]. By putting the movie in reverse, Vonnegut provides a reversal war story. The machinery of war is used to heal, rather than hurt. The expense and effect of war are for aid of

humanity, rather than to kill. The conclusion is a return to the beauty and perfection of Adam and Eve. Indeed, watching films in return to Adam and Eve's innocence is impossible. What happens in the film, as Billy sees it, is an irony to the reality. What he watches is impossible, opposed, and contrasted to the reality of war. We cannot reverse the losses of war. Death and destruction cannot really be undone.

More irony is shown with the horrible condition on the POWs train headed for Dresden, plagued by cold weather, endless hours of nothing to do, and cramped surroundings. A hobo dies on one boxcar while proclaiming, "This ain't bad. I can be conformable anywhere"[p.79]. There is verbal irony in the hobo's telling Billy "I've been in worse places than this. This ain't so bad"[p. 68]. Also Roland Weary dies of gangrene, as a result of going shoeless when he stripped of his boots by German soldiers.

The pathetic American colonel, Wild Bob, who dreams of having his men call him "Wild Bob", although so far the name only sticks with irony. He hopes to have a great, manly reunion in Wyoming, "If you're ever in Cody, Wyoming, just ask for Wild Bob!" [p.67]. Although, ironically, he will not even survive the war, or will his death be a glorious battlefield-martyrdom. He will die from illness in one boxcar.

Another irony of war is that the Americans are insulted for having no dignity by their allies, the British. The British show disgust for the American's illness, even though the feast provided by the British is the direct cause of the illness. Ironically the British themselves do not have the dignity of respectable officers. For four years, they have been prisoners and have seen far less action and hardship than their American guests. Significantly, they are adored by their Nazi captors because they make war "look stylish and reasonable, and fun"[P.94], While those same Americans are coming in from one of the most brutal battles fought in

Western Europe in all of the Second World War.

One cannot miss the verbal irony in Edgar Derby's pathetic letters composed in his head and addressed to his wife ensuring her: "That he would soon be home"[p.143] and that Dresden "will never be bombed"[p.147]. The verbal irony is also clear in his speech after becoming "head American" promising "to make damn well sure that everybody get home safely"[p.147]. Like Billy Pilgrim, the reader knows already that Edgar Derby will not have anything to do with the safe return of his fellow prisoners. And Dresden will be bombed severely. He himself will be dead.

Once the American POWs get to Dresden, Billy becomes the real leader of the Americans, for all of Edgar Derby's "patriotism and middle age and imagining wisdom" [P.150], the nervous guards finally see what the "murderous American infantry men' [P.149] are really like. They assert that "here are more crippled human being, more fools like themselves. Here was light opera" [P.150]. They naturally put Billy at the head of the parade. He is the best dressed for the part. The surgeon said to Billy, "I take it you find war a very comical thing". And he asked Billy "Did you expect us to laugh?" [P.151]. The surgeon, who is too annoyed by Billy's appearance, says: "You thought we would enjoy being mocked?" "And do you feel proud to represent America as you do?" [P.152]. Billy does not mean to make himself disgraceful when he dresses himself in the curtain and boots from the Cinderella play. He is cold and needs better shoes. He is also in a real state mentally. The surgeon who scolds him has a certain conception of war, one that has its merits, and Billy should represent his country. Yet, the irony is in Vonnegut's depiction of war, which is at odd with the surgeon's point of view. Aristotle defines comedy as the art in which people are worse than they are in real life⁽¹⁹⁾. Worse in this case, means sillier, more stupid and base.

On a grand scale, as Vonnegut depicts it, war is darkly humorous. Billy is a buffoon, but his ridiculous costume no worse than the millions of other undignified things that happen in wartime.

On the same night of the destruction of Dresden, Billy, Edgar Derby and the sixteen -year- old 'baby', Warner Gluck, who is guarding them are on their way to supper in slaughterhouse five. Warner's last name, ironically, means 'good luck, happiness, prosperity'⁽²⁰⁾ in Germany. Irony saturates the circumstances surrounding the American POW camp in Dresden. They are told before they go that Dresden has no significant industries or military force, and so it will not be bombed.

You needn't worry about bombs, by the way. Dresden is an open city. It is undefended, and contain no war industries or troop concentrations of any importance.

[P.146]

And because Dresden is "an open city" not military important to the Allied powers, people from surrounding cities flee to Dresden to refuge. Ironically the city is bombed and thousands of people who are taking sanctuary in Dresden are killed. It is also ironic that Billy and the POWs and their guards are some of the only people who survive the bombing.

The scene of bombing Dresden must be put under the microscope and described with satisfying detail. The natural choice is to try to make this moment as exciting and frightening as possible. But Vonnegut uses irony in dealing with this point. After all that build up suspense, the reader sees nothing. He hears only "sounds like giants above". Those were sticks of high-explosive bombs. "The giants walked and walked" [p.177]. It is ironic that the description of the bombing of Dresden, the most important event of the novel is given one of the vaguest descriptions

of the novel. After the bombing stops, the people taking shelter in slaughterhouse five come out to look around at the once build-up, now leveled, industrial city. The POWs are now forced to help dig up the corpses of the victims of Dresden bombing, a hard and repulsive job. At first it is bearable, but after a few days, the bodies start to decompose, and the smell become intolerable. One soldier dies from the dry heaves after being forced to work in a rotting corpse mine. Ironically, this man survived the bombing of Dresden, yet dies from the smell of others who die in the bombing. There is more irony in Edgar Derby's fate. He is executed by a firing squad for nothing but trying to steal a teapot from the ruins of Dresden. Vonnegut touches on the massacre one more time describing the process of incinerating the bodies instead of retrieving them. We are left with the incredible image of waste.

Everything so far in this novel has warned us that it is impossible to make a sense of a massacre. Vonnegut closes appropriately, it is not only impossible to have an answer for a massacre; here it is even impossible to ask questions that make sense. Instead we have unintelligible questions posed by birds. So the book ends as Billy walking out of slaughterhouse after gaining his freedom and he notices that, "Birds were talking. One bird said to Billy pilgrim, 'Poo - tee - weet?'"[p.215]. The bird's comment in the story reinforces the idea that there is nothing to say about an unnecessary massacre as in Dresden, and that war is illogical, like the bird's words. This is ironic, since the theme of the novel, which should be the clearest message derived from the story, is summed up in the incoherent words of a bird.

Vonnegut relieves the pressures of the novel's atrocities by pairing the tragic with the comic. His sense of humour and imagination are his defense against the world. In a similar way, Billy's escape into science fiction from the indignities of his real life. Clinton S. Burhans, Jr.

explains Vonnegut's prominent teachings in his writings saying that: "only with the irony, wit, and detachment of a comic vision and with escape into new fairy-tales [science fiction] can man endure the world and himself."⁽²¹⁾ In the novel Vonnegut asserts that Billy and Rosewater "were trying to invent themselves and their universe. Science fiction was a big help." [p.101]. Eliot Rosewater and Billy Pilgrim "had both found life meaningless, partly because of what they had seen in war."⁽²²⁾ Billy finds peace of mind after being kidnapped by the Tralfamadorians. He learns that the secret of life is to live only in the happy moments. The Tralfamadorians, who live on a distant planet, called Tralfamadore, are creatures of science fiction. They are "two feet high, and green, and shaped like plumber's friends" topped by "a little hand with a green eye in its palm"[p.26]. They can look in all dimensions, and this enables them to look at all time at once, so death and the future held no fear for them. Tralfamadore is an epitome of all that is right in the universe and points out all that is wrong on Earth. Because of their alien perspective, the Tralfamadorians view human behavior with an objectivity few Earthlings can have. They tell the "lessons" that Vonnegut wants to emphasize to Billy and to the novel's readers. It is ironic that those funny creatures, the insane figment of Billy's imagination, Show and teach Billy the most rational lessons that he observes through out the whole book. As a result Billy begins to escape with his experience in Dresden. He learns to accept war, and all of its cruelties, as an inevitable part of life.

The whole novel is an irony on war and at the same time an irony on human will to stop wars. The main thing Vonnegut wanted people to think about has something to do with wars on earth. Vonnegut says so in the part where Billy discusses the problems about wars with the Tralfamadorians:

'But you do have a peaceful planet

here.’

‘Today we do. On the other days we have wars as horrible as any you’ve ever seen or read about. There isn’t anything we can do about them, So we simply don’t look at them. We ignore them. We spend eternity looking at pleasant moments.....’[p.117].

They tell him that every thing is structured the way it is and that trying to prevent war on earth is stupid. This means that there always will be wars on Earth. There might be people striving for eternal peace, but those people must be very naive and probably do not know humankind’s nature. We know that wars are bad and we would like to stop them. But we are “bugs trapped in amber”[p.77].

As an optometrist, Billy’s professional duty is to correct the vision of his patients. Yet Billy himself lacks sight completely. He goes to war, witnesses horrible events, and becomes mentally unstable as a result. He has a shaky grip on reality, and at random moments, he experiences overpowering flashbacks to other parts of his life. His sense that a kind of aliens creatures, the Tralfamadorians, have captured him and kept him in a zoo before sending him back to Earth is the product of an overactive imagination. So that it is logical to believe that Billy has gone insane and he has lost true sight and lives in a cloud of hallucinations and self-doubt. This view creates the irony that one employed to correct the myopic view of others is actually himself quite blind.

In the last chapter of the novel, Vonnegut turns from talk of death to the subject of pleasant memories. One of his favorites is going to Dresden with O’Hare, this time for fun. And, in Vonnegut’s case, for profit, but the irony is chilling. In a new introduction for Slaughterhouse-

Five, written in 1976, he says:

The Dresden atrocity, tremendously expensive and meticulously planned, was so meaningless, finally, that only one person on the entire planet got any benefit from it. I am that person, I wrote this book, which earned a lot of money for me and made my reputation, such as it is one way or another, I got two or three dollars for every person killed. Some business I am in.⁽²³⁾

Conclusion:

All these incidents of irony show senselessness and coincidence. It is impossible to give a logical explanation. This parallels the idea that war is nonsense, senseless, full of coincidence, and unexplainable. Vonnegut attacks the reasoning that leads people to commit atrocities. He gives the reader a look at the ruins of Dresden so he can see the “ground zero” consequences of what he calls the military manner of thinking, which rationalize a massacre by saying it will “hasten the end of the war.”[180].

Vonnegut’s blend of science fiction, black humor, absurdity, and, mainly, relentless irony is his way of dealing with an incomprehensible world and to focus on the enormity of war and its disastrous effects on human lives, even long after it is over. Billy Pilgrim’s problems all stem from what he has experienced in the war. The ironic events of war are illogical like the war itself: the hobo freezes to death in a military boxcar; Roland Weary dies from gangrene in his feet; Edgar Derby is shot for stealing a teapot; the harmless city of Dresden is bombed into the ground,

etc. It should not be possible for such things to happen, Billy feels. And yet he was there and saw them happen with his own eyes. His science fiction fantasies and time traveling are his attempt to cope with the psychological damage the war inflicted on him. The fact that he succeeds by going senile is the most absurd thing of all.

Notes :

- 1- Armistice Day or Veterans Day: November 11 is observed as a legal holiday in the U.S. in honor of the Veterans of the U.S. wars.
- 2- Kermit Vanderbilt, "Kurt Vonnegut's American Nightmares and Utopias," The Utopian Vision, Ed. E. S. Sullivan (San Diego: San Diego State University Press, 1983), p. 138.
- 3-Arthur N. Applebee, Andrea B. Bermudez, Sheridan Blau, Robekah Caplan, Franchlle Dorn, Peter Elbow, Susan Hynds, Judith A. Langer, James Marshall, The Language of Literature (Illinois, Mc Douglas Little Inc, 1997), p. 42
- 4-Amos Joseph ST. Germain, "Religions Interpretation and Contemporary Literature: Kurt Vonnegut, Jr., Robert Coover and John Barth," Dissertation Abstract International, A. The Humanities and Social Sciences, Ed., Patricia Colling, Xerox University Microfilms, January 1975, Volume 35, Number 7. P. 4552.
- 5-Spark Notes: Slaughterhouse-Five, P.2 of 3 .24/12/02.
www.antistudy.com/guides/slaughterhouse-five.php-qk-file://A:\SparkNotes%20Slaughterhouse%20Five%20setting.htm
- 6- Patrick Murray, Literary Criticism; A Glossary of Literary Terms (London: Longman, 1978), p.69.
- 7- Murray, p.75.

- 8- D. H. Green, Irony in the Medieval Romance (London: Cambridge University Press, 1979), p.8.
- 9- Green, p.8.
- 10- Robert Stanton, An Introduction to Fiction (New York: Holt, Rinehart and Winston, Inc., 1965), p.35.
- 11- Stanton, p.34.
- 12- Kurt Vonnegut, Jr., Slaughterhouse-Five (New York: Dell Publishing Co., Inc., 1971),p.19. Further reference to this edition will parenthetically be cited within the text with page number.
- 13- Stanton, p.35.
- 14- Riley Carolyn and Barbara Harte (Editors); Contemporary Literary Criticism, Vol.2 (Detroit: 1974; Gale Research Co., 1974), p.459
- 15- Vanderbilt, p.153.
- 16- Spark Notes: Slaughterhouse- Five, P.1 of 4 24/12/02
www.antistudy.com/guides/slaughterhouse-five.php-qk-file://A:\SparkNotes\Slaughterhouse%20Five.htm
- 17- POWs: prisoners of war.
- 18- There were approximately seven crusades between the years 1095 and 1271. The Christian powers of Europe sent these military expeditions to Palestine in a mostly unsuccessful attempt to conquer The Holy Land. The name Crusade comes from the Latin crux, meaning cross. (The Crusades are holy from a Christian point of view).
- 19- “Comedy is.... an imitation of lower types; though it does not include the full range of badness, nevertheless to be ridiculous is a kind of deformity.” L. J. Potts, Aristotle on the Art of Fiction (Cambridge: Cambridge University press, 1962), p.23
- 20- Free Barron's Notes for Slaughterhouse- Five. Page 6 of 15 22/12/02

%Slaughterhouse-Five% 20-% 20 hallauthorbooks.com/v/117.shtml-
4k- <file:///A:\Free%20Barron's%20BookNotes%20for>

21-Clinton S. Burhans, “Hemingway and Vonnegut: Diminishing Vision in a Dying Age”, Modern Fiction Studies, Eds. Margaret Church and William T. Stafford, Volume 21, Number 2, Summer 1975, p.191.

22-Burhans, p.180.

23-Free Barron's Notes for Slaughterhouse- Five, p. 13 of 15 .

Bibliography:

Applebee, Arthur N., Andrea B. Bermudez, Sheridan Blau, Robekah Caplan, Franchlle Dorn, Peter Elbow, Susan Hynds, Judith A. Langer, James Marshall. The Language of Literature. Illinois, Mc Douglas Little Inc, 1997.

Burhans, Clinton S. “Hemingway and Vonnegut: Diminishing Vision in a Dying Age”, Modern Fiction Studies, Eds. Margaret Church and William T. Stafford, Volume 21, Number 2, Summer 1975.

Carolyn, Riley and Barbara Harte (Editors); Contemporary Literary Criticism, Vol.2 .Detroit: 1974; Gale Research Co., 1974.

Free Barron's Notes for Slaughterhouse- Five 22/12/02

<file:///A:\Free%20Barron's%20BookNotes%20for>

Germain, Amos Joseph ST. “Religions Interpretation and Contemporary Literature: Kurt Vonnegut, Jr., Robert Coover and John Barth.” Dissertation Abstract International, A. The Humanities and Social Sciences, Ed., Patricia Colling, Xerox University Microfilms, January 1975, Volume 35, Number 7.

Green, D. H. Irony in the Medieval Romance. London: Cambridge University Press, 1979.

Murray, Patrick. Literary Criticism; A Glossary of Literary Terms.

London: Longman, 1978.

Potts, L. J. Aristotle on the Art of Fiction (Cambridge: Cambridge University press, 1962.

Spark Notes: Slaughterhouse-Five, 24/12/02

<file://A:\SparkNotes\Slaughterhouse%20Five.htm>

Spark Notes: Slaughterhouse-Five, 24/12/02.

<file://A:\SparkNotes\Slaughterhouse%20Five%20setting.htm>

Stanton, Robert. An Introduction to Fiction .New York: Holt, Rinehart and Winston, Inc., 1965.

Vanderbilt, Kermit, “Kurt Vonnegut’s American Nightmares and Utopias.” The Utopian Vision, Ed. E. S. Sullivan. San Diego: San Diego State University Press, 1983.

Vonnegut, Kurt Jr. Slaughterhouse-Five .New York: Dell Publishing Co., Inc., 1971.