

Artistic Vision and Narrative Technique in Kurt Vonnegut, Jr's

Slaughterhouse-Five: A Study

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Abstract

This present study entitled “Artistic Vision and Narrative Technique in Kurt Vonnegut Jr.’s *Slaughterhouse-Five: A Study*” aims to analyze Vonnegut’s employment of rhetorical pattern, style and structure, method and manner of his writing and narrative techniques employed in the novel *Slaughterhouse-Five*. For this research paper Vonnegut’s novel *Slaughterhouse-Five* has been selected and examined. The novel is written after world war second. The titled of the novel also shows that, it is a war report. The purpose of the study is to discuss how Vonnegut presents his narrative style and employs narrative devices telegraphic manner of writing and schizophrenic mode of narration in this novel. In this process, the study traces the evolution Vonnegut as a novelist, his approach towards his writings, delineation of history with fantasy and how far his works reflect the condition and culture of his time.

Key Words: Narrative technique, Artistic Vision, Science Fiction, Time travel, Allusion and Parodies, Time and Space shift, History and fantasy, Apocalyptic Vision.

Introduction

The present study entitled “Artistic Vision and Narrative Technique in Kurt Vonnegut Jr.’s *Slaughterhouse-Five: A Study*” to proposes, to re-evaluate the novels of the contemporary American postmodern novelist Kurt Vonnegut in the present day context. Vonnegut’s employment of art and craft works as a narration and pattern in his novel *Slaughterhouse-Five* in particular and all his fiction in general. This research paper also explores narrative technique employed by Vonnegut. Vonnegut’s literary oeuvre is small but it is remarkable for its seriousness on intent solidity of substance. He views writing as a process of self-discovering. In this process, the present research is an attempt to outline

the postmodern nuances of Vonnegut's fictional works. It also provides a detailed, theoretical analysis of the postmodernism in the introduction to the critical examination of Vonnegut novels. This is the foundation on which this study is structured.

Vonnegut is generally regarded as one of the most influential and popular American novelists 20th century. Many critics claim that Vonnegut's most lasting contribution to American fiction is his innovative style, the telegraphic-schizophrenic manner of storytelling, he developed in *Slaughterhouse-Five* (Woodbury 6). In this novel, Vonnegut exclusively concentrates on the protagonist Billy Pilgrim, who is a schizophrenic of sort. Schizophrenic quality is revealed in Billy's inability to distinguish reality from illusion and his invention of another self and Universe, which allows the protagonist to live in this world and yet apart from it. Vonnegut's telegraphic manner of writing is indeed in keeping with his intention to portray Billy's erratic traveling in time. Vonnegut has so structured the story that one experiences an erratic narrative here, which is lacking in the expected chronological sequence. Vonnegut uses this technique in order to make the reader understand the psychological and imaginative life of the protagonist.

Vonnegut tells that, the structure of this novel is on the Tralfamadorian telegraphic-schizophrenic model, a structure designed to focus the reader's attention on the meaning of the work and not the story of being told. The list of forms, he uses in a seemingly random and indiscriminate way is surprisingly long songs, stories within stories, science-fiction, fantasy, jokes black-humour, satire, time-travel, visit by creature from other planet, flying saucers, glimpses into a nightmarish future jokes recitations of historical documents, the juxtaposition of real and fictional event passages from pure undisguised autobiography set alongside pure fiction and the poetic refrain running throughout the entire work. These techniques help the reader to become aware of the absurdity of man's place in the universe. The problem of living through the fire-bombing of Dresden is rivaled by the difficulties of writing about it.

Influences of Vonnegut

Vonnegut is a fatalist dreamer conceals his discomforts within strange levity. He offers an honest perception of his moment and creates a style, telegraphic schizophrenic narration attempts to carry his sense of discontinuity towards writing and social vision. Vonnegut feels that man's faults could be remedied, when he tries to keep his

humanitarian spirit alive. Vonnegut in his fiction tries to create a conscience of the race that helps man to keep his humanity shape and ready to respond to the humanity of others. Vonnegut's vision of life is akin to that of George Orwell and Huxley. During an interview with Laurie Clancy, Vonnegut said that he was influenced by his mother, George Orwell and Robert Louis Stevenson. He was attracted by Stevenson's wonderful stories and clear comments on life and Orwell's concern for the poor. The idea of socialism has a deep impact on Vonnegut. He admitted that, he was influenced by his father in the writing of science-fiction. Vonnegut claimed that greater influences on his fiction were his common American experiences, reaching from his childhood among a big, happy family in the Middle West, going through a trauma of the Great Depression, a deeper catastrophe for most Americans in World War II. His artistic models were popular writers Robert Louis Stevenson, Edgar Lee Masters and the great radio and film comedians of the thirties: Jack Benny, Fred Allen, Laurel and Hardy. Benny and his contemporaries were able to create an image of America during those hard times.

Review of literature

This study presents review of literature related to the major critical works done on Kurt Vonnegut. This research provides the major controlling ideas of this study. It also supplies survey of literature and establishes how the present research deviates from other critics in the appraisal of critical text written on Vonnegut's novels .a single attempt at a scrutiny of artistic vision, narrative technique, and art and craft has not been made and this study fills in the gap. Handful critics are availed in the critical cannon of Kurt Vonnegut. The major critic William Allen Rodney's critical text entitled *Understanding Kurt Vonnegut* presents major themes and approaches to understanding Vonnegut works. The western critic Robert Merrill has edited a text titled *Critical Essays on Kurt Vonnegut*. It is a collection of critical essays written by different critics. James Lund Quist has written a critical text *Kurt Vonnegut*. It is an autobiographical work. Broer R, Lawrence has made a book titled *Safety Plea: Schizophrenia in the novels of Kurt Vonnegut*, in which character analysis examined under the light of schizophrenia approach. Richard Giannone has compared a critical text named *Vonnegut: A Preface to His Novels*. It is a collection of preface and introduction made on the novels of Vonnegut. The researcher has consulted five major critics. The view of different critics, writers, and

authorities on Vonnegut have been analyzed in the study and a scrutiny of the views reveal that many of the authorities have gone into an examination of Vonnegut's themes. But no critical text has been written on craft and artistic style of Vonnegut. So, this present study assumes originality and fills the research gap.

Slaughterhouse-Five as a Science Fiction

Slaughterhouse-Five is a science fiction as well as the story of Vonnegut's experience of writing this novel. It becomes a meta-novel. It is a novel in which Vonnegut manages a new relationship between the world of the actual and the world of imagination. To relate the actual world and the imaginary world, Vonnegut seeks a new form in which he could possibly express his ideas without losing the effect that he wants to create in the mind of the reader. The only available form that could suit him is Postmodernism.

Vonnegut's intention seems to be to show how Billy comes to terms with the feelings of horror, guilt and despair, which are the result of Vonnegut's as well as the protagonist war experience. Vonnegut depicts the condition of men at war and communicates his war experiences to the readers through the protagonist Billy Pilgrim. The novel *Slaughterhouse-Five* is a testament to history and literature. It is considered as a document which defines and recreates the difficulties of exploring major historical event through narrative fiction. It quickly becomes a counter cultural emblem of the social unrest of contemporary America. By writing about the unspeakable horror of the war, Vonnegut reshapes the novel for postmodern times and creates a work that profound impact on the later writers.

The Second World War and the long uneasy peace after it made the artist feel a kind of nervousness and the outcome is revealed in this novel. The story of the novel is that of Billy's life as a prisoner of war. Vonnegut presents them as events that come to Billy's mind as he lives or relives in the last months of the war in Europe. Vonnegut reorganizes Billy's life by using the device called "time-travel". Billy Pilgrim does not live his life one day after another. He has become unstuck in time. He jumps from one period of life to another period.

When Vonnegut presents Billy in chapter two it is December 1944 when Billy and three other American soldiers are lost in a forest far behind enemy lines. Billy closes his eyes for a moment, drifts back to a day in his past with his father. He suddenly opens

his eyes in the future, it is 1965 and he is visiting his mother in a nursing home. Billy does not have much time to reflect on what has just happened. He is captured almost immediately by German soldiers and put into a train bound for eastern Germany. On his daughter's wedding night 1967, he is kidnapped by a flying saucer from the imaginary planet Tralfamadore. The aliens take Billy to their home planet. It always seems to happen Billy comes back to the war. The train arrives at a prison camp, and there a group of British officers throw a banquet for the American.

The American prisoners of war are being moved to Dresden, which as an open city has come through the war unscathed, while almost every other German city has been heavily bombed. Billy knows that Dresden will soon be totally destroyed, even though there is nothing worth bombing. Billy knows there are no troops, no weapons, factories, nothing but people are beautiful buildings. Billy pilgrim and the other American prisoner of war take shelter in meat locker beneath the Slaughterhouse, when they go out the next day, Dresden looks like the surface of the moon. After months of digging corpses out of the ruins, Billy and the other wake up one morning to discover that their guards have disappeared. The war is over and they *are* free. Billy continues his time-travel. He survives a plane crash in 1965. A few years before that, he meets Kilgore Trout.

History as a Narration

Vonnegut starts with a prologue wherein he tells his own story of writing famous novel about Dresden. In the rest of the book that is from chapter two to chapter ten, Vonnegut tells Billy Pilgrim's story. Vonnegut begins this narrative with a short factual history of Billy's life to the present in 1968. He does this because in the pages that follow, Billy's adventures are not related entirely in chronological order and that little outline history in the early pages of chapter two lets the reader read on without having to puzzle over the proper sequence of events. The portion of Billy pilgrim's history that is presented chronologically is the six month period from December 1944 to May 1945, when Billy was a soldier and then a prisoner of war in Europe. This period is by far the most important in Billy's life.

Vonnegut shows how Billy comes to terms with what he saw and heard and did in those six months. Billy finally works it all out in his mind. He is free, and the author has finished his Dresden book and the novel has ended. The basic structure of the novel is determined by the sequence of events that Billy experienced in the final months of World War Second. Billy fits all other happenings of his life such as his marriage with Valencia, and his life with his father and mother in Y.W.C.A., business as an optometrist, his time travel to the planet Tralfamadore, and about his daughter Barbara's life with him. The narrator seems to suggest that this weird phenomenon is actually the result of the brain damage Billy sustains in the plane crash in the year 1968. The reinvention of Billy's life occurs, when Billy reorganizes his memories by adding his fantasies with it.

In the first chapter, Vonnegut speaks of how often over twenty years he has been trying to recreate *a* single event that is the bombing of Dresden by American and British pilots. Its chapters are divided into short sections or clump seldom more than a few paragraphs long. Vonnegut is supposed to create a fiction with beginnings middle, and an end. But the problem for him is how to create a structure from the material of Dresden. So he says; "there is no beginning, no middle, no end, no suspense, no moral, no cause, no effects" (63). Billy Pilgrim moves from Luxembourg to Tralfamadore even without having a proper sequential form. The novel *Slaughterhouse-Five* is clumps of symbols or messages that are jumbled, but Vonnegut has set them out for the reader by following some new form of narrative techniques.

Wayne McGinnis makes human imagination and the value of mental construct makes the self renewal possible in the novel *Slaughterhouse-Five*. The story of Tralfamadore becomes a fantasy for Robert Merrill and Peter Scholl, they argue "Tralfamadore becomes a fantasy, a desperate attempt to rationalize chaos, but one must sympathize with Billy's need to create Tralfamadore. Billy creates a fantasy to overcome the chaos around him. Billy is not a powerful character yet his presence is felt very much because of his creation of Tralfamadore. Vonnegut presents Billy as a character who suffers from insanity. He never shows any emotional involvement. In the forest with three other soldiers Billy suffers so much of thirst and hunger, but he patiently endures them. Which he is gunned by German soldier, he gives a second chance for his enemy.

He gives more trouble to Roland Weary. Finding the proper form for *Slaughterhouse-Five* and Vonnegut's frustration occupies in the first chapter. Vonnegut's personal presence is more important in the novel. He is not only a character in his novels.

In the first chapter, Vonnegut introduces his friend Benard O Hare and reintroduces his continuing nightmare about the horror of Dresden. Vonnegut forms a frame for the story with an autobiographical prologue in the first chapter of the novel. It is an important note that for this comes in the title page itself. The autobiographical first chapter is matched by the last chapter. He completes the autobiographical frame work of the novel. He frames them in such a way as to integrate them with the main narrative design. The framing device and the interrelationship of the autobiographical frame with the narrative are strengthened by the periodic intrusion of the author throughout the novel. All the events portrayed are carefully interconnected, and events from separate time are often juxtaposed, completing or commenting add to the narrative coherence, although there is difficulty in following the seemingly disjointed narrative.

The prologues to the first chapter and the quick general guidelines to Billy's life, provides the reader with a strong sense of direction from the outlet. In the first chapter Vonnegut offers explanation of the two subtitles to the novel. The first "*The children's Crusade*" refers to the disastrous "crusade". When two monks got the idea of raising armies of children and selling them as slaves such, as to Vonnegut's belief is that virtually all wars are fought by the young and naive, who accept a romanticised view of the world. The second title of the novel "*A Duty Dance with the Death*" seems to be a reference to the Tralfamadorian view of time and death, which provides the metaphysical framework for the novel. The title page gives another clue to the structure of the novel *Slaughterhouse-Five*.

Time Travel in Narration

Vonnegut starts the adventure of Pilgrim with the simple word-listen. This is to alert the reader. Vonnegut appears as an oral storyteller. His audiences are being messaged. Vonnegut's phrasing clearly alerts one to the psychological function of time-travel. Time -travel in particular has the ability to foretell the future. Vonnegut proceeds to

outline Billy's life, what happens to him during the war, his marriage, the airplane crash, the flying saucer, and his appearance in an all night talk show etc. To build irony and to bring out the sudden and often absurdly sad changes in Billy's life, Vonnegut introduced the concept of time-travel, and begins with the promise that Billy Pilgrim is "unstuck in time". With the help of the device, time-travel he simultaneously presents Billy's adventure in the war. Here the reader meets Billy and gets a taste of this peculiar experience of time.

Vonnegut opens up the second important plot line, which tells Billy's adventure in the war. Vonnegut thus makes Billy live his life out of sequence, paying random visits to all the events of his life. He uses two words "he Says", he uses them three times in this section, the words warn the reader that what Billy says may not always be fact. Billy's official biography condenses Billy's life goes into the space of couple of pages. It resembles the diagram which Vonnegut draws for his Dresden story in the novel, which reduced Dresden to a few colored lines on the back of a length of wallpaper. The biography serves the same purpose as the diagram; it allows the audience to see the whole story at a glance.

Vonnegut's Techniques of Writing Style

The technique of writing the novel itself is explained by means of a diagram. Vonnegut gives much importance to events. It can be difficult for the reader to be aware of all these levels at once. In the middle of the arguments about coming unstuck in time, Vonnegut stops the action to provide exposition background information in order to help the reader understand what is going on-and to remind that this is a story, not a real life. In a conventional story the author tries to weave the exposition into the action. Usually this is done by making what happens in the scene so engrossing that the audience is not aware that they are being given bits of necessary information. But Vonnegut believes that a writer cannot separate his telling of the story from the story itself. In chapter two he takes pains to demonstrate this problem. And one way to deal with the problem is to acknowledge it. In second plot opens in the Luxembourg forest, where Billy and his companions-two infantry scouts and the antitank gunner Roland Weary are lost behind enemy lines.

Vonnegut's Employment of Allusion and Parodies

Vonnegut makes use of some complex literary allusions or indirect references to other works. The protagonist's name Pilgrim suggest indirectly John Bunyan's seventeenth century moralistic novel *Pilgrim's Progress* in which the hero, called Christian, encounters many adventures and sets backs on his journey from the world of sin to world salvation. Billy's story might be seen as a parody of *Pilgrim's Progress*. Billy also as a pilgrim passes through absurd scene of modern life to find happiness among aliens from outer-space. The use of allusion and parodies is an important aspect of the narrative technique employed by Vonnegut. He amplifies images and opinions. One can find some autobiographical elements in the second chapter also. Vonnegut too was born in 1922, married and went to college after the war, like Billy. He worked in Schenectady, an upstate New York City much like Ilium-Five. *Slaughterhouse-Five* is at once an autobiographical novel and an anti-war novel, the two categories into which it could be most easily fitted. Again Vonnegut appears personally in chapter ten.

Slaughterhouse-Five as an Autobiographical Novel

It an autobiographical novel, throughout the novel, though Vonnegut appears in a few chapters personally. In chapter three Billy Pilgrim's time-travel begins in earnest. Billy jumps back and forth between 1944 and 1967. Each time he travels from one time period to the other, he picks up a new scene where he left off. The story in each period seems to be continuous. Later in Billy's trips to the future will be much less order. The continuity of the Dresden story will remain unbroken, for it is the dominant event of his life.

Time line and Non-linear

Vonnegut follows non-linear time scheme in this novel. He uses diagram to represent his narratological mode and draws a time-line. The author uses, another device that is long "distance-telephone". He uses this device in order to take himself out of the timeless vacuum of his artistic imagination. The shifts of time and place enable the reader to anticipate what will happen to the protagonist Billy. Actually the first structural element

Vonnegut uses in the novel are time and space. Vonnegut accomplishes his reordering of time and space with the aid of that most obvious and familiar of stimuli alcohol. The events are not linked by chronology and geographical space, but by the reordering of time. This is because Vonnegut feels that the conventional means of storytelling yields nothing of interest about Dresden firebombing. He wants to portray the aftermath of the war and the consequence of the war, which creates psychological problems to the reader and in turn the protagonist.

Vonnegut's feeling that the course of time itself can be arrested by art. The image of external time flows at a steady rate in one direction, from the past through the future. But in minds one can jump from the past memory to the Future fantasy without having to go through the time in between. One can go backward as well as forward in time. If it is a happy occasion in a life-time, a year can be seen as though it is over in a second, and one can also feel as though it takes a year for a second to pass. Vonnegut suggests that the internal time is more real to mankind than the external time clocks and calendars.

In chapter, two each scene Billy visits is related in some way to the one he has just left. In one scene he is seen nearly to the death, in the forest, then he jumps to another scene in which he dies. His father is in one scene; his mother is in the following one. This process resembles the stream of consciousness technique. In a worried state of stream of consciousness, they thinking, some images exert more pressures than other regarding the use of this technique. In this chapter there is a reference to two time locations, when Billy is kidnapped by aliens, where the reader finds out more of what it is like to be a prisoner. The two important characters, Derby and Paul Lazsare, made their appearance. In the first time location in 1967 Billy kidnapped by aliens. This provides new interest in narratology. Another important device used by Vonnegut is the use of science fiction for narrative purpose. Vonnegut uses science fiction in the novels of *Siren of Titan*, *Cat's Cradle* and *Slaughterhouse-Five* to open up the question of men's purpose in the universe.

Vonnegut uses science fiction as a means of transmitting his vision. Vonnegut makes it very clear that space and technological inventions are not escapes from earth's problems. They magnify those problems rather than reduce them. To convey his ideas he

uses an “objective correlative”. The protagonist Billy’s life in the planet and science fictional world of Tralfamadore is used as the objective correlative. In this vision he reflects the peculiar modern problems with “idiosyncratic response”. If there is no such form as science -fiction Vonnegut would be forced to invent it. Vonnegut uses science - fiction for humorous purposes. Vonnegut himself has emphasised the humorous purpose of science- fiction in his writing. In the novel Billy pilgrim appears as a clown to the Tralfamadorian being, when he was exposed in Tralfamadorian zoo. Billy appears as clown when he could not understand their way of life on the planet Tralfamadore, and he acts very differently from them.

The critics Karen and Charles say that at this stage of writing *Slaughterhouse-Five*, Vonnegut is only a practitioner. This view is not accepted by Rebecca li. Pauly who points out that Vonnegut actually entered into the field of literature only through the door of science fiction. Dedria also agrees that Vonnegut’s earlier works were published as cheap science-fiction. Certainly, Vonnegut’s *slaughterhouse-Five* is not one of the earliest works. In the chapter five of the novel Vonnegut develops Billy’s story. It contains no less than thirteen time jumps. Billy’s story develops significantly in the prison camp and spends a crazy night on morphine, which gives him strange vision; and in a new time period, 1948, he appears in a mental hospital in Lake placid, New York, where he is recovering from a nervous breakdown and later in a honeymoon resort with his new bride Vonnegut introduces new material, and an elaborate discussion of the effect of fiction on our understanding of life. Vonnegut here satirizes women for their wrong notion of war.

Vonnegut announced on the title page that this is a novel somewhat in the telegraphic schizophrenic manner of tales of the planet Tralfamadore. Schizophrenic manner of writing is another technique employed by Vonnegut in both the novel *Cat's Cradle* and *Slaughterhouse-Five*. Vonnegut adapts schizophrenic manner of writing as “purgation” to the terror of nightmare realities.

The narrative technique, which runs throughout the text, is the use of fantasy. Vonnegut crafted for his readers an exceedingly mad world by creating a fantasy. In fact, the whole story of Billy Pilgrim is a fantasy. Billy’s love story with Montana is hard to

beat from a male point of view. Vonnegut mingles fantasy and reality in this work. Vonnegut for the first time appears in one of his own novels juxtaposing and mingling the fantasies of his own life which seems almost to summarize and conclude the sequence of his previous novels.

Apocalyptic Vision of Vonnegut

Vonnegut brings out his apocalyptic vision in the novel *Slaughterhouse-Five*. Vonnegut's work could be said to form an apocalypse. That is writing about the end of the world. This is particularly true of *Cat's Cradle* and *Slaughterhouse-Five*. These novels portray both his vision of the end of the world and his response to that vision. Vonnegut based on his experiences in the Second World War tries to frame an apocalyptic vision of the future. Vonnegut is tracing his apocalyptic vision through many different human contexts. Billy's foreseeing of the Dresden firebombing is an example of this type of vision.

Vonnegut's Use of History and Fantasy

Vonnegut establishes the presence of his narrative voice with which he displaces history with fantasy. The relationship between Vonnegut and Billy is shown to establish a relationship between the autobiographical element and fantasy. It is considered as his first fictional work, which is innovatively personal. Billy is unable to distinguish between reality and fantasy. The interweaving of fantasy and reality provides pleasure and tension. Billy's psychological pressure, is unable to escape from reality, and frequently comes back to reality, and from his fantastic world. In the novel the sixth chapter begins with another break in the sequence of Billy's time travel. Chapter five ended in 1968, chapter six begin on the morning after Billy's "morphine night" in the prison camp. The next section of chapter six, describes Billy's death, and Billy's fantasy about the future condition of America.

In the novel *Slaughterhouse-Five* Billy spends the night in which, Dresden is destroyed. It is almost with a sigh of relief that the reader reaches Dresden. Vonnegut has heightened the suspense by announcing the destination far in advance. Billy's arrival in

Dresden. The real climax of the story yet to come and the reader can be sure that Vonnegut will put off that far as long as he can. Unlike the conventional novel, where the reader accumulates a sense of things proportionate to the number of chapters, and the story, there is no such proportion in all the chapters of *Slaughterhouse-Five*. The novel suddenly takes its meaning at the end.

Vonnegut's frequent jumps in time and space create a feeling whether Vonnegut has any consideration for the reader who tries to trace the novel's sequence. Vonnegut makes Billy to wander-randomly and Vonnegut indulge to the extreme in his tendency towards the episodic and the digressive nature. The novel actually possesses an intricately designed structure. The author describes his efforts to outline this story. The structure of the chapter about writing the novel consequently prefigures the structure of the novel itself. Vonnegut outlines his essential difficulty by elaborating on the misconception with which he began to work on the novel. The story goes on and on, yet it still leads somewhere and yet the end is very close to the beginning.

The seventh chapter the story swings gently between two locations in time. The narrator seems to have taken over the story telling controls from Billy. The last scene in this brief chapter is one of the most touching scene in the novel. Chapter eight begins just days before the bombs fall on Dresden, and it ends on the day after the bombing, when the prisoners emerge from their shelter beneath the slaughterhouse.

Vonnegut's presentation of the climax scene has evoked much criticism. The climax of the story must be effective or the rest of the novel becomes pointless. Vonnegut does build up suspense by making the reader to see nothing, but hear only "sounds like giant footsteps above"(128) and the guards whispering about "one big flame". The only shock he feel is an occasional shower of calcimine. Vonnegut's account of the Central event of the story is now past with the description of the climax scene. Vonnegut allows Billy now to back away from reliving Dresden and to become a storyteller himself.

In chapter nine, Vonnegut wraps up all of Billy's stories except that of the immediate aftermath of the Dresden bombing. He finishes two new stories, which takes place in 1968. Billy is encounter with professor Ramford in the Vermont hospital. The

second is his attempt to tell story to the world by going on a radio talk to show in New York City. Vonnegut addresses the most important question about the bombing of Dresden. He presents contrasting views of the Dresden bombing. It designates Dresden as the worst massacre in history. The presentation of contrasting official view of Dresden bombing provides the reader with something to understand the Vonnegut's own voice and to contrast his work from others. Consequently Vonnegut is frustrated in his early attempt to tell the single story he felt.

Vonnegut emphasis, that the presence of his own narrative voice, which is very natural. The novel is written in short sentences and short paragraph. The novel consists of ordinary phrases and metaphors that addresses directly to the reader. It appears the voice of a man speaking to the man recollecting in emotions. Mythical elements are used for his narrative purpose in the novel. There are allusions to Jesus Christ throughout the novel. Vonnegut is mocking at Christianity by parodying the myth on which it is based. Other maintains that Vonnegut makes a distinction between the stories and ideals that form the basis of religious faith and the religious institutions.

Vonnegut own myth of history is given best in a vision, which Billy Pilgrim has in the fourth chapter of *Slaughterhouse-Five*. It is war report run backward. It shows American planes, corpses, and wounded bodies, take up planes, full of holes, corpses, and wounded bodies, take backward from England, to France. German fighters heal their enemies and raise the dead by sucking bullets. Billy's vision American airman becomes innocent adolescents. Hitler becomes a body and all humanity conspires to produce a perfect-couple in paradise. The specific connection between the Tralfamadorian experience and the myth of Eden occurs subtly but unmistakably. There is a large context for Billy's myth making. The fiction *Slaughterhouse-Five* is a novel, which completely and boldly does away with traditional chronological narrative. It still gives the reader a story that builds toward the bombing of Dresden.

The last chapter returns to the voice of Vonnegut as author and writer in the present tense. He gives example of how life goes on. The brief closing chapter falls roughly into two equal parts. The second part closing out Billy is story with his last days.

Vonnegut has successfully used the technique of literature of ideas, again fusing them with those of the fiction of experience, in order to answer the plea for a new fiction. There is no longer a vast dichotomy between literature of idea and literature of experience.

Vonnegut is known for his uncomplicated style which meant clarity, shorter sentences, strong verbs, a de-emphasis of adverbs, and adjectives. *Slaughterhouse-Five* is a wonderful illustration of his style. The extraordinary degree of control Vonnegut maintains for the narration is remarkable. Vonnegut is one embittered with humanity. His real feeling is that human beings are too good for life. They have been put in the wrong place with the wrong things to do. Vonnegut claims that he uses simple style, because he is aware of the reader's difficulty. There is no doubt that Vonnegut becomes a cultural spokesman for the present age and raises some fundamental questions in his fictions. But he fails to provide an answer to the questions he has raised.

Conclusion

In this research documents, the researcher has established Vonnegut's employment of narration and artistic vision in the postmodern American annals of American fictions. The researcher has explored influences of Vonnegut, impact of world war second, Vonnegut's use of Time travel and science fiction mode of narration. Further in this research, the novel *Slaughterhouse-Five* is established as a autobiographical novel. Vonnegut's exploitation of allusion and parodies, apocalyptic vision and fusion of history and fantasy are also examined.

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