

FROM AUTHORIAL CONTROL TO COSMIC DETACHMENT: HOW SLAUGHTERHOUSE-FIVE LINKS NARRATIVE FREEDOM AND EXISTENTIAL ALIENATION

Tarek BOUABDALLAH^{1*}, Laboratory of Translation of Historical Documents,
University of Algiers 2 -

Abou EL Kacem Saâdallah, Algeria, tarek.bouabdallah@univ-alger2.dz

ORCID: <https://orcid.org/0009-0001-9463-7234>

Farid BENMEZAL², University of Boumerdes, Algeria,
farid_baraki@yahoo.fr

Send Article Date: 2025-08-10

Date of acceptance of the article 2025-12-03

Abstract:

This article delves into Slaughterhouse-Five as an epitomic postmodern novel through the lens of Vonnegut's declaration of narrative independence which is deeply linked with his investigation of existential estrangement. By disassembling traditional war narratives, Vonnegut is not only able to unearth the inherent linguistics of violent crime but also to nurture a paradoxical ethic of care. Thus, the work achieves the transformation of the concept of absurdism into a new space where the energy of feeling and the desire for ethical activity can exist.

keywords: Slaughterhouse-Five, metafiction, postmodernism, trauma, existential alienation.

Introduction:

Kurt Vonnegut's Slaughterhouse-Five, originally published in 1969, is one of the prominent and most popular novels of postmodern literature; the narrative structure and its depth uniquely engage the reader with a set of themes such as time, war, and the value of human life, which distinguishes it as a masterpiece. The relevance of the novel stems from its new approach in depicting the atrocities of World War II, the bombing of Dresden in particular, and then by delving into psychological trauma and the sense of existential meaninglessness. Vonnegut, long renowned as a grand postmodern figure, relied significantly on his personal experiences as a war prisoner during the Dresden tragedy, which influenced the book immensely. The novel is firmly situated within the postmodern tradition owing to its resistance to the old and traditional narrative forms, objective truth, and its engagement with anti-humanist philosophies.

This article is to argue that Kurt Vonnegut's deliberate and experimental narrative strategies, including the use of metafiction, authorial intrusion, and the

*Tarek BOUABDALLAH

non-linear temporality, are inextricably associated with the novel's deep exploration of existential alienation. Through the ordeal of Billy Pilgrim and the seemingly detached Tralfamadorian philosophical framework, Vonnegut narrates freely not as a stylistic choice but as a way to confront the meaninglessness of war and the human search for purpose in a universe of absurdity. Hence, the next sections will provide a guide to readers through analyzing Vonnegut's narrative control, Pilgrim's deep-rooted alienation, the Tralfamadorian philosophy as a lens through which the latter can be interpreted, and the interplay between all these elements, to infer how the novel's form and content are intertwined to explicate human experiences, especially alienation.

THE FIRST TOPIC: ASSERTING NARRATIVE FREEDOM: VONNEGUT'S AUTHORIAL HAND

Vonnegut's *Slaughterhouse-Five* can be considered as an evidence of the author's deliberate manipulation of narrative conventions, a mindful assertion of creative control that affects the reader's experience and the novel's thematic depth. It is necessary to examine how Vonnegut's direct presence in the novel as well as his choice of a non-linear structure and the repetitive "So it goes" refrain; they serve the function of expressions of narrative freedom, while each one contributes to the novel's exploration of existential themes

FIRST REQUIREMENT: Analyzing Authorial Intrusion through Metafiction

Vonnegut's (1991) explicit authorial presence is a defining characteristic of *Slaughterhouse-Five*, particularly prominent in the first and final chapters where he addresses the reader directly using the first person. He describes the narrative as his "famous Dresden book" (1991, p. 4) and openly shares his personal struggles in writing it, including his discussions with Mary O'Hare. This unwonted openness makes of Vonnegut perceived as a deuteragonist in the book, which blurs the traditional boundaries between the elements of author, narrator, and character.

Vonnegut's (1991) explicit authorial presence, such as his recurring phrase "I was there" (p.66) and his self-deprecating remarks about the "lousy little book" (p.2), appears to stand in direct contrast to Roland Barthes' theory of the "Death of the Author," which suggests the author's irrelevance for textual interpretation. However, the purpose behind Vonnegut's prominent authorial presence is not to impose a singular, definitive meaning, but rather to highlight the inherent difficulty of conveying the truth of traumatic experiences like the Dresden bombing. (Taylor, 2013) He explicitly states that "There is nothing intelligent to say about a massacre".(Vonnegut, 1991, p. 19) By highlighting his struggle to articulate what is indescribable, Vonnegut tends to use the authorial presence to absurdly accentuate the incomprehensibility and meaninglessness of the events themselves.

This makes his narrative freedom an act of genuine engagement with trauma rather than a detached artistic exercise, by such means it deepens the reader's perception of the novel's existential themes. His supposed "failure" (p.22) to write a conventional war novel thus transforms into a triumph in conveying the deep absurdity of war.

SECOND REQUIREMENT: THE NON-LINEAR NARRATIVE AS A CHOICE: The novel's "uniquely fragmented narrative structure" (Yoshizu, 2013, p. 90) is another key aspect of Vonnegut's (1991) narrative freedom. Billy Pilgrim's condition of being "unstuck in time" (p. 22) enables him to pay "random visits to all the events" (p. 23) of his life. This non-linear approach marks a considerable shift from traditional chronological storytelling, showcasing Vonnegut's distinct sense of time.

This narrative choice has multiple purposes. It keeps momentous events, such as the bombing of Dresden, vivid in the readers' memory. It also prevents their relegation to a distant past. It also provides an "all-encompassing perspective" of Billy's character with a holistic view rather than one limited to one single incident.

The fragmentation of the novel and its non-linearity are not just an aesthetic preference but an intentional strategy of narration which enacts the psychological effects of trauma. (Yoshizu, 2013) Billy Pilgrim's condition of being "unstuck in time" directly parallels the fragmented memories and confused sense of time witnessed in cases in which individuals suffer from Post-Traumatic Stress Disorder (PTSD). (Wicks, 2014) This causal link demonstrates that Vonnegut's narrative form itself becomes a powerful vehicle for conveying the content of existential alienation. Compelling the readers to experience the perplexing jumps in time is Vonnegut's tool to implicitly place them in a state of temporal disorientation which is highly relevant to Billy's situation; this fosters a sense of empathy along with a deep understanding of his existential crisis. This illustrates an insightful integration of narrative freedom (form) and thematic meaning (content), in which the author wields control over structure and employs this authority to portray the characters' dearth of agency over their own temporal existence. The collapse of linearity is literally manifested in Billy's recurring shifts across time.

THIRD REQUIREMENT: THE "SO IT GOES" REFRAIN: A NARRATIVE DEVICE OF CONTROL AND COMMENTARY

the phrase "So it goes" is notably repeated, in which it appears 106 times throughout the novel; it follows nearly every mention of death or any tragic incident that occurs in the story regardless of its significance or nature. This phrase by origin is a Tralfamadorian mantra that Billy adopted; it signifies a fatalistic worldview where death is seen simply as state of individual's end of existence in one moment, yet continuing to exist in other moments due to the simultaneous

nature of all time. (Amiranashvili, 2025) This contributes considerably to the detached tone of novel, which is of passive acceptance and functions as a *memento mori* and a form of absurdism or irony.

The ostensibly simple expression of "So it goes" is a complex adumbration that operates on multiple levels, demonstrating Vonnegut's precise authorial control. Besides, it initially reflects the Tralfamadorian philosophy of detachment and "fatalism", (Wepler, 2011, p. 107) and forms a coping mechanism for Billy's trauma. (Klinkowitz, 2004) Vonnegut's persistent repetition of the phrase makes of it a powerful recurring element of satire and an ironic formulaic utterance. This recurrence, far from numbing the reader, paradoxically highlights the farcicality of death and suffering especially with regard to war. Likewise, the phrase states indifference, but the continuous recurrence drives the reader to face inevitability tragically and also probe meaninglessness. Thus, Vonnegut's narrative freedom in employing this refrain is not just to convey alienation but to provoke a deep emotional and intellectual response apropos of human agency and the absurd nature of existence.

THE SECOND TOPIC: THE HUMAN CONDITION UNMOORED: BILLY PILGRIM'S EXISTENTIAL ALIENATION

Slaughterhouse-Five explores the depths of existential alienation through the character of Billy Pilgrim as a lens. His experiences, the traumatic events of World War II for the most part, reveal his perception of reality and push him to unrelentingly search for meaning in an indifferent world.

FIRST REQUIREMENT: TRAUMA AND DISRUPTED REALITY: THE IMPACT OF DRESDEN

Billy Pilgrim's existential crisis is primarily the result of his experiences during the horrific Dresden firebombing. This event, which is labelled as "the greatest massacre in European history," (Vonnegut, 1991, p. 101) shatters his perception of reality and leads to fragmented memories, along with a notable disruption to the human experience of time. His "unstuck in time" condition is not only a fantastical element but a literary manifestation of Post-Traumatic Stress Disorder, witnessing flashbacks and memory disruptions that characterize trauma survivors.

The research unequivocally establishes a direct causal link between Billy Pilgrim's war trauma, especially the Dresden bombing, and his "unstuck in time" phenomenon. (Yoshizu, 2013) This temporal bewilderment is an explicit manifestation or a symptom of PTSD and "sudden ruptures" of time experience. (Wicks, 2014, p. 331) Accordingly, Billy's existential alienation, namely his struggle to define himself and seek his essence for living, manifests itself as a result of his psychological and traumatic experiences. Hence, once can infer that

the fragmented structure of the novel is not just a linguistic choice but a mimetic depiction of a traumatized state of mind, and this makes the narrative form closely attached to the theme of alienation. The existential alienation is literally embodied in Billy's randomness of going hither and thither temporally, which demonstrates the translation of external horror into internal disarray.

SECOND REQUIREMENT: THE QUEST FOR MEANING IN ABSURDITY: A UNIVERSE WITHOUT PURPOSE

The novel portrays a universe that is devoid of inherent meaning, in which the characters' lives are shaped by events beyond their comprehension, in addition to a limitation in terms of agency. This aligns with philosophies of existentialism and absurdism, as Vonnegut suggests that the latter "represents the world more accurately than rationalism". (Panda & Patra, 2020, p. 244) According to Diwany (2014), the "fall of metaphysics" and the "collapse of the system of morality" (p. 84) contribute to this pervasive sense of meaninglessness, echoing the anti-humanist philosophies of thinkers such as Nietzsche, Foucault, and Lyotard. Billy's struggle and quest to seek meaning within chaos is a central concern, amplified by Vonnegut's own recurring question and struggle "to identify values in human nature and society that he can affirm despite the events of our century." (Hume, 1982, p. 429)

While *Slaughterhouse-Five* undeniably depicts Billy in a world of futility and vagueness that lead to an existential crisis, Vonnegut's engagement with absurdism transcends the common notion of despair. Moreover, it can be argued that Vonnegut, much like Albert Camus's Sisyphus, accepts this extreme meaninglessness and strategically uses it to cultivate a paradoxical form of humanist ethic. This lack of purpose leads him to assiduously seek love and freedom, together with an emphasis on the serious need of loving those within reach, suggesting that meaning is not liable to fatalism but to simple human connections. (Vonnegut, 1973) This alters the novel's focus on absurdity from a purely negative theme of alienation to a powerful appeal for ethical engagement and restoration of human qualities. Thus, the quest to find meaning is not presented as futile, but rather redefined as a self-created and human-centered endeavor within an indifferent universe, which demonstrates a nuanced approach to existentialism.

THIRD REQUIREMENT: ALIENATION FROM SELF AND SOCIETY: BILLY'S PASSIVITY AND DETACHMENT

Billy Pilgrim is characterized as an "anti-hero" (Kimblad, 2017, p. 1) and perpetually in "need of saving". (p. 2) In the novel itself he is "weak," and "funny-looking," (Vonnegut, 1991, p. 23) His passivity and lack of motivation are direct consequences of his trauma and the overwhelming meaninglessness he confronts. This manifests as a "decentered self" (Diwany, 2014, p. 84) and a notable

instability of self that results from his ruptured consciousness. This internal disarray further leads to emotional distance from others.

Billy Pilgrim's aforementioned portrayal is a deliberate narrative subversion of traditional heroic archetypes; it reflects Vonnegut's narrative freedom. This characterization directly embodies the profound existential alienation that results from war trauma and the futility of existence. The presentation of a protagonist who is alienated from traditional notions of agency, courage, and purpose is Vonnegut's mode to critique the exaggerated glorification of war and the collective, grand narratives that fail to account for the absurdity and psychological toll of modern conflict. This implies that Billy's alienation can also be interpreted as a broader commentary on the alienation of post-war American society from its own traumatic history and the comforting fictions that conceal uncomfortable truths within.

THE THIRD TOPIC: THE TRALFAMADORIAN LENS: A CATALYST FOR EXISTENTIAL ALIENATION

The Tralfamadorian philosophy offers a cosmically detached perspective on existence, influencing Billy Pilgrim's worldview and serving as a vital element in the novel's exploration of existential alienation. While it offers consolation, this alien perspective eventually exacerbates Billy's sense of detachment from human agency and emotional connection.

FIRST REQUIREMENT: FOUR-DIMENSIONAL TIME AND FATALISM: THE TRALFAMADORIAN WORLDVIEW

The Tralfamadorians are introduced in the novel as alien creatures who navigate time in four dimensions, in which they perceive all moments of past, present, and future as simultaneous realities, and this occurs at the level of a single continuum. Their core ideology is fatalistic worldview, captured by their assertion that "All time is all time. It does not change. It does not lend itself to warnings or explanations. It simply is". (Vonnegut, 1991, p. 86) This perspective suggests that they believe that free will is a human illusion; this concept essentially challenges human notions of agency and control.

The Tralfamadorian worldview, with its four-dimensional perception of time and absolute fatalism, serves as an insightful philosophical antithesis to the human journey to attain free will and meaning. Their affirmation that all time co-occurs synchronically and its assumed unchanging nature directly negates the human experience of linear progression and the possibility of changing fate. This cosmic detachment offers a sort of peace and acceptance to Billy, yet it simultaneously accentuates the futility of human action and the illusion of agency. It is not merely a different way to experience time; it is a radical approach to redefine existence which fundamentally challenges the humanist model of self-determination, thereby

the sense of existential alienation is deepened for the reader who contends with these insinuations. The Tralfamadorians signify an ultimate external force that dictates human experience strips away the illusion of control.

SECOND REQUIREMENT: THE PARADOX OF DETACHMENT: SOLACE OR FURTHER ALIENATION?

The Tralfamadorian viewpoint offers a intricate paradox between providing candid solace or being simply a profounder form of alienation. While it supplies Billy with needful to navigate his trauma and the utter chaos of his life, it also eradicates both freewill as well as agency from his life. Thusly, the reader cannot help but wonder whether Billy's Tralfamadorian experiences are a genuine encounter or an imagined delusion and a world of dreams, a metafictional construct that the reader perceives about his traumatized psyche to create meaning and peace where none is existent in his reality.

Tralfamadorians have a unique approach to narrative as described by Billy Pilgrim; it can be interpreted not only as a coping mechanism for Billy, but as Vonnegut's metafictional commentary on the nature of narrative and meaning-making itself. They state that their books have "no beginning, no middle, no end, no suspense, no moral, no causes, no effects" (Vonnegut, 1991, p. 88), and that meaning is found when "the author has chosen them carefully, so that, when seen all at once, they produce an image of life that is beautiful and surprising and deep". (p. 88) This metafictional description reflects Vonnegut's own fragmented, non-linear narrative in *Slaughterhouse-Five*. By presenting this alien perspective on storytelling, Vonnegut implicitly suggests that meaning in an absurd universe (existential alienation) is not found in linear causality or traditional narratives, but in the simultaneous appreciation of distinct moments, chosen and arranged by an author (or an individual mind like Billy's). This elevates the Tralfamadorian narrative from a simple plot device to a conceptual basis to understand Vonnegut's own authorial control and his suggested approach to confront cosmic indifference in other words, by actively constructing a meaningful whole out of fragmented reality.

THE FOURTH TOPIC: THE INTERPLAY: NARRATIVE FREEDOM AS A RESPONSE TO EXISTENTIAL CRISIS

Vonnegut's deep connection between narrative freedom and the novel's exploration of existential alienation is conspicuous with regards to the very form of the story and how it reflects the characters' internal struggles.

FIRST REQUIREMENT: MIRRORING MENTAL STATES: HOW FORM REFLECTS TRAUMA

Vonnegut's nonlinear narrative directly reflects Billy's trauma-induced mental case and the disjointed nature of his reality. (Jasim & Abdullah, 2024) Billy's

temporal inability to remain in the present impels an existential crisis. Besides, it demonstrates the deep link between his mental state and his experience of time. This narrative choice extends beyond character portrayal to the reader and forces them to experience a similar disorientation and confusion to Billy.

Vonnegut's narrative freedom, namely his intentional use of nonlinearity, does not merely describe Billy's fragmented mental state; it insists to stimulate a comparable experience in the reader. As Jasim and Abdullah (2024) indicate, the non-linear storytelling "disorient[s] the reader, making them experience a similar confusion to Billy." This central interplay of the author's control over narrative form guides the reader's engagement towards the thematic subject matter of alienation. Guiding the reader through a non-chronological reality can be regarded as Vonnegut's strategy to render the act of reading a microcosm of Billy's "unstuck in time" (Vonnegut, 1991, p. 23) existence and the trauma survivor's disrupted perception of reality. This active engagement of the reader's propensity to perceive all moments "simultaneously" (Vonnegut, 1991, p. 58) as one to fathom meaning, becomes a collective experience of defying the hindrance of meaninglessness and constructing soundness, in so doing reinforcing the novel's central themes on an experiential level. The reader's disorientation is a controlled, empathetic immersion into Billy's alienated world.

SECOND REQUIREMENT: AUTHORIAL STRUGGLE AS THEMATIC REINFORCEMENT: THE INABILITY TO CONVEY THE INCOMPREHENSIBLE

Vonnegut's personal struggle to produce a written account about Dresden and his repeated affirmation that "nothing intelligent to say about a massacre" (Vonnegut, 1991, p. 19), is not deemed a weakness, it is a well conscious act of narrative freedom that underpins the novel's central themes of meaninglessness and absurdism. Vonnegut applies the postmodern approach of deconstruction in the novel for the sake of representing a fragmented world to showcase the characters' struggle to find meaning within chaos.

Vonnegut's (1991) recurrent self-characterization of *Slaughterhouse-Five* as a "failure" (p. 22) or "lousy little book" (p. 2), coupled with his expressed difficulty in writing about Dresden and the denial of any rational response to massacres, presents a profound paradox. This alleged authorial failure is a powerful act of narrative freedom and thematic reinforcement. Instead of imposing heroic or traditional narratives onto events beyond comprehension, Vonnegut embraces a "jumbled and jangled" (p. 19) approach that reflects meaninglessness and absurdism of wartime shock. The fact that he is unable to fit Dresden into a conventional narrative marks the characters' helplessness to find meaning in their traumatic experiences. This utter honesty about the limitations of language and

narrative in the face of trauma becomes a powerful statement in itself; it makes of artistic failure a triumph of realistic portrayal and a daring rejection of consolation, yet ultimately false narratives.

THIRD REQUIREMENT: NARRATIVE AS A MEANS OF COPING AND RE-HUMANIZING: THE PARADOXICAL HUMANIST ETHIC

Despite the pervasive themes of cosmic detachment and existential alienation, Vonnegut's narrative freedom ultimately serves a humanist purpose. He embraces this futility of existence away from causes of nihilism, but as a foundation for human ethics which affirms empathy and moral responsibility, because life lacks meaning in its essence. Vonnegut's unconventional storytelling, including his use of irony and defamiliarization, aims to put the reader to trial and force a re-evaluation of oneself and of the world. This process of deconstruction foreshadows rebuilding the self and a "re-inventing narrative in order to re-invent the human". (Diwany, 2014, p. 83)

While *Slaughterhouse-Five* depicts profound existential alienation and cosmic detachment, Vonnegut's narrative techniques, including metafiction, non-linearity, and irony, are ultimately a sophisticated means of ethical resistance against despair and dehumanization. His mastery of the absurdist outlook prevents false optimism and serves the goal of feeding humanist values. By consciously deconstructing the traditional narratives of war, he strips away deceitful reliefs and teleologies, leaving only the duty and vitality of positive human emotions and the call to feed joy as meaningful human endeavors. The nonlinearity of the novel and its detached tone, therefore, are not just reflections of chaos but a careful authorial strategy to drive readers toward a new consciousness and urge them to reassess their priorities in a seemingly indifferent universe. This indicates that Vonnegut's authorial intent is an act of moral agency, that utilizes narrative innovation to reaffirm the value of human connection and kindness in order to achieve the ultimate redefinition of the fact of being human in the face of absurdity.

Conclusion:

Kurt Vonnegut's *Slaughterhouse-Five* masterfully weaves together the concept of the death of the author and the author's freedom in narrative, as it provides readers with a deep examination of existential alienation. The analysis of the novel exhibits Vonnegut's intentional strategies, which include the use of metafiction, authorial intrusion, non-linearity, and the recurring phrase "So it goes"; these are not mere stylistic options, but deep thematic choices that reflect on shared experiences of mankind in an absurd world. These novel narrative techniques that marked postmodernism, aim to respond to the inconceivable trauma of warfare, especially the tragic bombing that took place in Dresden, and

the psychological fragmentation that Billy Pilgrim lives, as well as his pursuit of meaning.

The novel offers a long-lasting commentary on the destructive nature of war, memory as a fragile mental state, and the struggle to meet purpose in the middle of chaos. By challenging conventional narratives and heroic ideals, *Slaughterhouse-Five* puts readers to trial, in which they are to confront uncomfortable truths relevant to suffering and agency. The depiction of Billy Pilgrim's traumatic alienation, characterized by time dislocation and passive anti-heroism, represents the cost of opting for conflict and the false grand narratives that fail to encompass such psychological impact.

Vonnegut's distinctive added value to postmodern literature originates in his ability to blend various elements such as satire, science fiction, autobiography, and philosophical investigations. His controversial humanism is central to the novel, in which it highlights the construction of meaning and ethical responsibility within absurd settings. *Slaughterhouse-Five*, thence, withstands as an influential text for understanding the effect of trauma, the power of narrative, and humans' ongoing pursuit of purpose in a complex universe.

Bibliography List:

First: Books

Klinkowitz, Jerome, *The Vonnegut Effect*, University of South Carolina Press, Columbia, 2004.

Vonnegut, Kurt, *Slaughterhouse-Five*, Dell Publishing, New York, 1991.

Vonnegut, Kurt, *The Sirens of Titan*, 1st Delacorte printing, Delacorte Press, New York, 1973.

Second: Articles

Amiranashvili, Tinatin, "Concept of Time in Kurt Vonnegut's *Slaughterhouse-Five*," *Language and Culture*, vol. 10, 2025, Article 10.

Diwany, F. K. M. el, "So It Goes: A Postmodernist Reading of Kurt Vonnegut's *Slaughterhouse-Five*," *International Journal of English and Literature*, vol. 5, no. 4, 2014, pp. 82–90.

Hume, Kathryn, "Kurt Vonnegut and the Myths and Symbols of Meaning," *Texas Studies in Literature and Language*, vol. 24, no. 4, 1982, pp. 429–447.

Jasim, Zaid I., and Abdullah, Ayat, "Exploring Trauma: Trauma Theory Perspective on Kurt Vonnegut's *Slaughterhouse-Five*," *Journal of English Language for Linguistics and Literary Studies*, vol. 2, no. 2, 2024, Article 2.

Panda, T. K., and Patra, B., "Existential Crisis in the *Slaughterhouse-Five* by Kurt Vonnegut," vol. 10, no. 2, 2020.

Wepler, Robert, “‘I Can’t Tell If You’re Being Serious or Not’: Vonnegut’s Comic Realism in Slaughterhouse-Five,” *Hungarian Journal of English and American Studies (HJEAS)*, vol. 17, no. 1, 2011, pp. 97–126.

Wicks, Amanda, “‘All This Happened, More or Less’: The Science Fiction of Trauma in Slaughterhouse-Five,” *Critique: Studies in Contemporary Fiction*, vol. 55, no. 3, 2014, pp. 329–340.

Third: Theses / Dissertations

Yoshizu, Kazutaka, *Stop the Clocks: Vonnegut’s Conception of Time in Slaughterhouse-Five*, Ph.D. thesis, Graduate School of Social and Cultural Studies, Kyushu University, 2013.

Fourth: Electronic References

Kimblad, Nelly, “Slaughterhouse-Five: An Analysis of Billy Pilgrim’s Mental Trauma,” 2017. urn.kb.se/resolve?urn=urn:nbn:se:kau:diva-62699

Taylor, W., “Oscillating to Eternity: Apocalypse and Eden in Vonnegut’s Telegraphic Schizophrenic Novel,” *The Vonnegut Review*, 2013. <http://www.vonnegutreview.com/2013/07/slaughterhousefive.html>