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Slaughterhouse-Five (1969)

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Dedication

I humbly dedicate this work to my beloved **parents**, words fail to express the depth of my gratitude for your care, love and support. I am forever indebted to you, as it is your heartfelt prayers that have provided strength and guidance throughout my journey.

To my brothers, **Malik, Tarek, and Bilel**, I extend my heartfelt appreciation for always being there for me and believing in my abilities.

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Dedication

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Abstract

This dissertation examines the notion of Schizophrenia as a psychological phenomenon, resulted from the desperate situation after the Second World war and the Cold War and the technological advancement, and shows how Postmodern writers could portray it perfectly through their literary texts and individual characters. As a result, this study is an attempt to analyze from an eclectic approach, Kurt Vonnegut's influential anti-war book *Slaughterhouse-Five* (1969), written in the aftermath of World War II and published during the Vietnam war, a time of great disorder and confusion. In the midst of this chaos, people were burdened with heavy thoughts and complex ideas, desperately trying to find meaning in their lives. Vonnegut's work beautifully captures this psychological state, both in its characters and in the structure of the text itself. Through the cultural approach, the study aims to study Postmodernism as a cultural movement which served as the base for the emergence of schizophrenia as a psychological phenomenon, it also aims to study how Kurt Vonnegut could produce a literary text and individual characters in which both exhibits characteristics of schizophrenia through the use of fragmentation as a facet of schizophrenia. Additionally, using a psychoanalytic approach, this study delves into the protagonist's schizophrenia as a result of post-traumatic stress disorder (PTSD). It explores the impact of this experience on his roles as a husband, father, and optometrist. Additionally, the study examines how Billy's journey as a time and space traveler. The result of study proves that *Slaughterhouse-Five* is a highly Postmodern schizophrenic novel, and that Billy Pilgrim proved to be the Postmodern subject who developed schizophrenia as a way to heal from the war scars and to cope with unforgettable painful memories of war.

Key words: Kurt Vonnegut, *Slaughterhouse-Five*, cultural approach, psychoanalytic approach, Billy Pilgrim, Postmodernism, Schizophrenia.

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Introduction

Literature has always been a reflection of the society in which it emerges, capturing the thoughts, emotions, and experiences of its time. It is largely influenced by the social, political, and cultural conditions of the time in which it is created, and Postmodern literature is not an exception. In America, after World War II, postmodern literature emerged as a response to the disillusionment caused by the war and the development of nuclear weapons. It was influenced by the cultural and social shifts of the era, including mass media, consumer culture, and rapid technological advancements. Postmodern literature challenged established narratives and embraced a fragmented and subjective understanding of reality, questioning the notion of objective truth.

Authors like Bret Easton Ellis, Kurt Vonnegut, Thomas Pynchon, J.G. Ballard, and Don DeLillo explore themes of war and technology in their works, moving away from traditional linear storytelling and opting for fragmented structures and non-linear plots. Their writings expose the harsh realities and absurdities of armed conflict. Through the use of irony, parody, and an exploration of paranoia, these authors criticize those in positions of power and shed light on the fear and unease experienced by individuals in the aftermath of war and the societal changes of the time.

Paranoia, initially associated with Modernism, took a new dimension in the Postmodern era, resulting in a more complex condition known as schizophrenia. This condition involves individuals feeling like they have two different identities and struggling to find a sense of unity in a fractured world (Bukowski 3). This happened because of the atrocities of war and the rise of technology, which exposed individuals to a flood of images and made it difficult to distinguish what was real. Schizophrenia is often depicted in literature along with paranoia, as these two experiences are closely connected. Paranoia

involves feeling suspicious and fearful of others and the world, and characters with schizophrenia in literature often show signs of paranoia as well.

This combination of schizophrenia and paranoia creates tension and uncertainty in the story, making the character's mental state more complex, in Don DeLillo's *Libra* (1960), the theme of schizophrenia is present in the characterization of Lee Harvey Oswald, the protagonist and historical figure associated with the assassination of President John F. Kennedy. While the novel does not explicitly diagnose Oswald with schizophrenia, it portrays him as a complex individual with fragmented thoughts and a fractured sense of self. He experiences a disconnection from reality and engages in fantasies. His thoughts and actions are often driven by a deep sense of paranoia and persecution, as he believes he is being watched and manipulated by powerful forces. In *Libra*, Schizophrenia is portrayed as paranoid schizophrenia (Namjoo and Motiee 155), which is a type of schizophrenia in which the individual exhibits symptoms and traits from both psychological disorders.

As a Psychological phenomenon, Schizophrenia has been an interesting subject for many scholars and theorists, one work that discusses schizophrenia is *Diagnosis: Schizophrenia: A Comprehensive Resource for Patients, Families, and Helping Professionals* (2002) by Rachel Miller and Susan Mason, the book delves into the understanding of this psychiatric disorder, its symptoms, and its various types. Another fruitful work is the article "Schizophrenia, Consciousness, and the Self" (2003) by Louis A. Sass and Josef Parnas, who study how schizophrenia affects the way people think and understand themselves. They explain that individuals with schizophrenia may have trouble perceiving things accurately, thinking clearly, and being aware of themselves. They explore how this mental disorder can cause a person's sense of self to become fragmented or distorted.

In the realm of literature, schizophrenia is rarely tackled as a literary theme, but many theorists have sought to interpret the lives of these characters through the lens of schizophrenia, considering how it reflects the post-war and technologically advanced world. One influential figure in this regard is Frederick Jameson, a Marxist cultural theorist who examines the intersection between society, culture and politics, known for his work *Postmodernism, or the Cultural Logic of Late Capitalism* (1984). In the book, Jameson talks about how schizophrenia and the fragmented nature of postmodern culture are connected. He believes that rapid technological advancements, media saturation, and the focus on consumerism contribute to confusion and fragmentation in individuals.

Thereby, this dissertation examines the notion of schizophrenia as a psychological phenomenon that resulted from the desperate situation of the post-war individuals and the technological advancement, and shows how writers like Kurt Vonnegut, could portray it perfectly through literary texts and individual characters. In this context, this study is an analysis of his masterpiece *Slaughterhouse-Five*, which was published in 1969. The choice of analyzing *Slaughterhouse-Five* is ideal because Kurt Vonnegut's exceptional storytelling and techniques effectively convey the characteristics of schizophrenia present in both characters and the structure of the novel. The context, in which the novel was written, also plays a crucial role in the selection of the novel because it was written after the Second World War and exactly during the Vietnam War, and the most important thing about the novel is the writer himself who was a prisoner of war who survived the devastation bombing of Dresden what makes him the most trustworthy person to deliver such reality about the war through the character of Billy Pilgrim, who shares similarities with Vonnegut. In addition, the novel serves as a Postmodern literary example which explores the psychological impact of war and the struggle to make sense of the senseless violence and destruction.

The significance of this research can be attributed to the novelty of the topic of schizophrenia in the realm of literature. Accordingly, this study is divided into three chapters, the first chapter is entitled “Postmodernism as the Age of Schizophrenia”. It provides a theoretical reading of Postmodernism as a literary movement, and how it helped paving the way for schizophrenia to be tackled in literature; the chapter also examines schizophrenia as a psychological phenomenon, its definition, symptoms and reasons, and its role in Postmodern literature as both a theme and a technique. The second Chapter is entitled “Schizophrenia in *Slaughterhouse-Five* (1969)”. The purpose of this chapter is to examine how schizophrenia is characterized through the novel, both in the main character and the structural elements of the book in terms of the sequence, timeline, style and language. The last chapter is entitled “Schizophrenic Billy Pilgrim”, this concluding chapter extensively explores the psychological condition of the protagonist, offering valuable insights into his firsthand experience with schizophrenia. By delving into Billy Pilgrim's state of mind, the chapter illuminates the symptoms associated with schizophrenia and demonstrates how his traumatic childhood experiences and exposure to the horrors of war contribute to the development and intensification of this psychological disorder.

The dissertation is conducted through an eclectic approach, incorporating different perspectives to study Postmodernism and its impact. One of these perspectives is the cultural approach, which helps define Postmodernism and explore its influence on society, particularly in literature. It examines how Postmodernism provided a framework for the emergence of schizophrenia in both individuals' psychology and literary works. Additionally, a psychoanalytic approach is employed to analyze Kurt Vonnegut's *Slaughterhouse-Five* (1969) as a novel that exhibits characteristics of schizophrenia in both its structure and characters. By using these approaches, the dissertation aims to provide a

comprehensive understanding of the relationship between Postmodernism, schizophrenia, and literature.

While studying and analyzing the novel, a challenge arose in finding literature specifically discussing schizophrenia as a literary theme. However, because of Kurt Vonnegut innovative and extraordinary style in most of his Postmodern works, he has always been subjects of critique and discussion. Consequently, to comprehend Kurt Vonnegut's use of schizophrenia in his work, various sources were utilized to support the argument that the novel possesses schizophrenic elements, *Bloom's Guides: Kurt Vonnegut's Slaughterhouse-Five* (2007) serves as a resource to gain insight into Vonnegut's writing style. Another useful book is Monika Loeb's *Vonnegut's Duty-Dance with Death: Theme and Structure in Slaughterhouse-Five* (1979), this book examines Kurt Vonnegut's purpose in writing *Slaughterhouse-Five* and its impact on the novel's themes and structure, in relation to his experience in the war. Additionally, "Time Travel in Kurt Vonnegut's *Slaughterhouse-Five*." (2018) by Intisar Rashid Khaleel helps reflect on Kurt Vonnegut style. Another fruitful article used in this study is Nur Hasanah's "Schizophrenia as an Aesthetic Device of a Literary Work" (2019), which investigates how schizophrenia is incorporated as an aesthetic element in both poetry and prose.

On the other hand, to gain insights into the psychology of the protagonist, Billy Pilgrim, various books and articles have been incorporated into this study. These include Leonard Mustazza's *Critical Insights: Slaughterhouse-Five by Kurt Vonnegut* (2010), which offers a collection of different works, including Susanne Veas-Gulani's "Diagnosing Billy Pilgrim: A Psychiatric Approach to Kurt Vonnegut's *Slaughterhouse-Five*" (2003). Veas-Gulani explores Billy's life, wartime experiences, and their impact on his psychology. The study also draws on Judith Herman's *Trauma and Recovery* (1992), which focuses on PTSD,

a condition closely linked to Billy Pilgrim's psychological state as a schizophrenic individual.

Accordingly, this study examines Kurt Vonnegut's renowned work, *Slaughterhouse-Five*, with a particular focus on its structure, aiming to demonstrate how Vonnegut effectively conveys the concept of schizophrenia through the narrative and its protagonist. In essence, this dissertation delves into an exploration of schizophrenia, its portrayal within the novel, and its impact on the life of the main character, Billy Pilgrim. Furthermore, this study serves as a valuable supplementary resource for future literary research, offering valuable insights into the construction of the story.

Chapter One: Postmodernism as the Age of Schizophrenia

During the mid-twentieth century, a new cultural trend called Postmodernism arose in response to its predecessor, Modernism. This movement, which characterized the period between the 1950s and the 1970s, challenged the excesses of modernism and served as a broad-ranging, political, artistic, architectural, and critical shift. Its emergence marked a notable departure from modernism, and its influence continued to resonate well into the latter half of the twentieth century. This chapter examines the nature of Postmodernism as a cultural and social movement, and the characteristics of the literature of that era. The chapter also deals with the notion of Schizophrenia as a psychological phenomenon and as a writing technique attempted by some Postmodernist writers like Kurt Vonnegut through different facets.

I.1. The Passage from Modernism to Postmodernism

Postmodernism is a philosophical and cultural movement that arose in the mid-20th century as a response to modernism and its principles. It has emerged in the era that followed modernism as a reaction against its ideas and values, much like other movements in history. This movement has been a subject of much debate and criticism in academia because it can take many forms, as Hassan depicted it as “like a ghost which eludes definition”. So, the more people try to define postmodernism, the harder it gets to explain it clearly as Hassan expressed, “I Know less about postmodernism today than I did thirty years ago” (3). According to McDowell, Hostetler and Bellis (2002), “Trying to define and truly understand postmodernism can be a lot like standing in an appliance store trying to watch three or four television shows at once. It defies definition because it is extremely complex, often contradictory, and constantly changing” (McDowell et al. 12). This quote reflects the

deceptive and complicated nature of postmodernism as a concept, offering a space for boundless creativity and endless interpretations.

Postmodernism is not only challenging to define but also famously difficult to summarize, it differs from previous literary movements in that it was not regarded as a cohesive movement, but rather a broad category that encompasses diverse cultural changes in various disciplines such as literature, art, architecture, music, films, and fashion that occurred during the 1960s and 1970s. As a result, to understand Postmodernism, one should refer to Modernism, which refers to a cultural and artistic movement that took place in the late 19th and early 20th centuries as a response to industrialization, urbanization, and the social changes of the time, believed in the existence of an objective truth and sought to discover universal truths through reason, science, and rationality. However, these beliefs took another path after the Second World War.

The birth of postmodernism can be traced back to the aftermath of World War II and the subsequent Cold War era. The devastating impact of the war, the rise of totalitarian regimes, and the use of atomic weapons led to a profound disillusionment with the Enlightenment ideals of progress, reason, and universal truth. It was also a time when human rights were being declared, and various artistic and philosophical movements such as surrealism, existentialism, absurdism, and nihilism were gaining prominence. In addition, the concept of deconstruction was becoming increasingly popular as a way to move from the Modernist era to the Postmodernist era (Elaati 46). Consequently, many intellectuals and artists began to question the foundations of Modernist thought, which had been rooted in notions of objective knowledge and grand narratives of history and progress.

Moreover, the emergence of Postmodernity has been influenced by the rapid progress in science and technology that brought about significant transformations in various aspects of society and culture leading to shifts in philosophical and cultural thought (Shik

40). The emergence of new technologies such as computers, satellites, and the internet, as well as the growing accessibility of mass media, contributed to the fragmentation of culture and society, paving the way for a more pluralistic, postmodern worldview. Additionally, the ease of travel, communication, and the exchange of ideas allowed for the mixing and hybridization of cultures, challenging fixed identities and cultural authenticity. As a result, Postmodernism embraced this cultural diversity and celebrated the fluidity and plurality of identities and perspectives.

During a prosperous time in American society, there has been a significant increase in birth rates, creating a generation known as Baby Boomers. They witnessed major events like the Vietnam War, the civil rights and feminist movements, and the rise of consumerism and television. Baby Boomers were active in countercultural movements where they wanted to create a new culture that suits and well represents them by participating in protests and advocating for social change. They embraced communal living, self-expression, and cultural exploration. Their influence can be seen in art, music, literature, and fashion. Moreover, the cultural environment during the baby boomer era encouraged creativity, intellectual curiosity, and artistic exploration, and this led to the emergence of various movements such as the Beat Generation, and the rise of rock and folk music. Many Baby Boomers identified with the Hippie movement, which rejects materialism and promotes peace, civil rights and environmental conservation.

Postmodernism is a term associated with thinkers who aimed to challenge traditional ways of thinking, writing, and perceiving the world. One of the main influences is Friedrich Nietzsche who famously proclaimed "God is dead." This statement questioned traditional religious beliefs and values, suggesting that people needed new ways to understand the world without relying solely on faith or reason. Nietzsche argues that without God, there could be no objective morality or meaning in life, allowing individuals the freedom to create

their own values and meanings. Other influential thinkers like Michel Foucault, Jacques Derrida, and Roland Barthes also declared the death of many established concepts like the man, subject, author, language, and novel, highlighting the limitations of traditional thinking and the need for fresh approaches to understand the world (Bac 17).

Postmodernism is a complex intellectual concept that challenges the notion of stable and reliable knowledge, rejecting the idea that there is a universal reality that can be objectively understood as argued by the philosopher Paul Feyerabend, ‘The only absolute truth is that there are no absolute truths’ (Feyerabend 15) in his book *Against Method: Outline of an Anarchistic Theory of Knowledge*. Instead, Postmodernism values the real-life experience as a way to shape truth which differs from one individual to another, and this explains the fact that Postmodernism recognizes multiple truths and perspectives. As a result, Postmodernism is a celebration of diversity, rejection of the notion of a single objective reality and paving the way for new ideas and ideologies to emerge. As Featherstone argues that postmodernism suggests “an epochal shift or break from modernity involving the emergence of a new social totality with its own distinct organizing principles” (2).

In the middle of the 20th Century, there was a prevailing belief among academics and artists that Modernism had fulfilled its purpose and reached its ultimate conclusion. In essence, the techniques and styles of Modernism were no longer applicable to the current artistic climate which helped paving the way for new principles and values. In brief, Postmodernism, as Fredric Jameson contends, “the genesis of Postmodernism arose from the confrontation of the formerly oppositional modern movement as a set of dead classics” (4). In the same context, Lasn and Grierson argue that postmodernism has brought an end to modernism and originality, giving rise to a new era called Postmodernism. This new era has

altered many aspects of Modernism, including reality, utopian visions, and artistic traditions. As they note:

Postmodernism is arguably the most depressing philosophy ever to spring from the western mind What this philosophy basically says is that we've reached an endpoint in human history. That the Modernist tradition of progress and ceaseless extension of the frontiers of innovation are now dead. Originality is dead. The avant-garde artistic traditions dead. All religions and utopian visions are dead and resistance to the status quo is impossible because revolution too is now dead. Like it or not, we humans are stuck in a permanent crisis of meaning, a dark room from which we can never escape (Lasn & Grierson 2).

So, everything is dead, this quote indicates that while Modernist writers sought to create meaning in a fragmented world, postmodern writers celebrate fragmentation, acknowledging the lack of universal meaning and the randomness of human experiences.

The concept of fragmentation was also related to the philosopher Jacques Derrida, who introduced the idea of "deconstruction" which questions the traditional way of thinking in Western philosophy. He believed that language is always changing and does not have a fixed meaning that represents objective truth. Instead, it can have many different interpretations. This understanding of language leads to fragmentation, where meanings can be diverse and even contradictory. Derrida's goal was to challenge established hierarchies and binary oppositions by revealing the hidden assumptions and gaps in our thoughts and texts (Stanford Encyclopedia of Philosophy). By recognizing the fragmented nature of language, truth is subjective and dependent on individual perspectives and interpretations. In simple terms, Derrida showed that language is always shifting, leading to different meanings and a fragmented understanding of reality.

This reality, according to Jean Baudrillard (1929-2007), who was concerned with the loss of authenticity and meaning in modern society, has lost its originality, believed that all realities had become mere simulations and copies without an original, which he called simulacra (Shik 42). In the postmodern period, there is no original, and everything is an unsatisfactory imitation of the real, which Baudrillard referred to as the 'hyperreal', believes that the postmodern age is an age of simulation and simulacra, where reality is replaced by a hyperreality of symbols, signs, and images. In this age, technology plays a crucial role in creating and disseminating these simulations and simulacra (Lindas 5). This creates a sense of skepticism, distrust, and alienation in individuals, who are now unable to distinguish between the authentic and the imitation. When people disconnect from reality, they can feel very hopeless because they realize that the things, they see, are not real, but instead, they are just really good copies.

In Postmodernism, art and literature are seen as reflections of a chaotic and meaningless world. Postmodern literature, in particular, emerges as a response to the modernist perspectives in literature. In his book *Time in Literature*, Hans Meyerhoff wrote, "If art holds a mirror up to human nature, and if man is more conscious than he was of the pervasive and precarious nature of time, then this consciousness will be reflected increasingly in literary works" (qtd. in Bendiksen 11). Following World War II, writers were increasingly influenced by the philosophical ideas of postmodernism. They acknowledged the uncertain and ever-changing nature of literature and recognized the impact of postmodernism on its future, and the limitations of Modernism which were no longer applicable to the current situation. This awareness has shaped literary works since the 1950s, with writers responding to the conditions and expectations of postmodernism.

Postmodern literature was led by a group of brilliant writers who came to be known as Postmodernists, who were raised in a complex and unrestful period in the American

history that is full of tension and chaos. The two world wars of the 20th century were some of the deadliest conflicts in human history, with millions of lives lost and entire societies uprooted and traumatized. Followed by the Cold War leading to numerous confrontations and near-misses that left the world on edge. As communism spread, the United States and the Soviet Union became increasingly paranoid and turned against their own citizens. This fear led to the first and Second Red Scare, Unfortunately, many innocent people suffered because of this political repression. The Second Red Scare had a significant impact on American society, with long-lasting effects, it created a climate of fear and paranoia, resulting in the persecution of individuals suspected of communist sympathies, and led to the blacklisting of artists and writers, and violating Americans' constitutional rights, particularly their freedom of speech and expression (“*Red Scare*”).

The tragic consequences of wars stirred the hearts and minds of many writers, who sought to reshape the course of history through a bold and visionary lens, as traditional modes of writing were no longer sufficient to capture their vision. Instead, they sought to create new contexts for their work to distance themselves from Modernism by employing new techniques and approaches in their works, resulting in a unique literature. These writers tend to use fiction as a way to reflect the meaninglessness and chaos American society was experiencing. They reject the notion of a connection between the past and the present, instead resolving distinctions between high and low culture and giving voice to the other. Rather than seeking meaning in a chaotic world, Postmodern authors often playfully reject the possibility of meaning altogether (Pluckrose and Lindsay 25).

They rejected grand narratives and embraced a fragmented, pluralistic view of reality. Playfulness and experimentation became prominent, with writers exploring unconventional narrative structures and blurring genre boundaries. Metafiction and self-reflexivity allowed them to comment on the act of writing and question the authority of the

author. Hybridity and pastiche were embraced, blending diverse styles and cultures. Fragmentation and nonlinear narratives challenged traditional storytelling conventions, while irony and parody served as tools for critiquing dominant ideologies. Through these innovations, postmodern writers aimed to create literature that reflected the complexities of the postmodern era while challenging established norms and notions of truth and representation (Abu Jweid et al. 73).

Different techniques were used in postmodernist literature to explore new themes that were distinct from those found in Modernism. These techniques were often employed to discuss important subjects in a more light-hearted manner. Writers like Norman Mailer, James Jones, and Irwin Shaw drew inspiration from the harsh realities of war and depicted its brutal effects on individuals and society with a raw and realistic approach. These authors avoided glorifying combat and instead showed the war's brutal impact on individuals and society. As time went on, some writers took a more satirical and absurd approach to World War II. Joseph Heller's *Catch-22* humorously portrayed the madness of war, while Thomas Pynchon's *Gravity's Rainbow* used complex narratives to parody different versions of reality. Kurt Vonnegut's *Slaughterhouse-Five* became a notable anti-war novel, as it vividly portrayed the horrors of war through Vonnegut's own experiences (VanSpanckeren 97).

In times when people are doubtful about what is real, the portrayal of paranoia in literature has gained popularity and become an inseparable part of American culture, especially since the aftermath of the Second World war. In *Wampeters, Foma & Granfalloon*, a collection of essays by Vonnegut, he says that the depression,

has more to do with the American character than any war. People felt useless for so long. The machines fired everybody [...] I saw and listened to thousands of people who couldn't follow their trades anymore, who couldn't feed their families. A hell of

a lot of them didn't want to go on much longer. They wanted to die because they were so embarrassed (Vonnegut 280).

This passage highlights the social and psychological consequences of war. It gives a glimpse into the challenges people faced during that time because of the war, leading to feelings of worthlessness and a sense of failing. Jesse Walker, in his book, *The United States of Paranoia* (1970), states, "In America, it is always a paranoid time" (8), believing that conspiracy plays "major roles in conflicts from the Indian wars of the seventeenth century to the labor battles of the Gilded Age, from the Civil War to the Cold War, from the American Revolution to the War on Terror" (Walker 8). Paranoia, or the fear that someone is controlling their actions, this thinking disorder has been discussed as a theme in the works of many postmodern American novelists.

Writers such as Ralph Ellison, William S. Burroughs, Joseph Heller, Kurt Vonnegut, Thomas Pynchon, and Don DeLillo have explored the influence of large organizations on the individuals. They have depicted characters who are worried about the ways these organizations might control their lives, manipulate their actions, or even shape their desires. These authors have used paranoia as a tool to shed light on the complex relationship between individuals and the systems that govern them, capturing the fears and uncertainties of a generation that has lived through the aftermath of one of the deadliest wars in history.

Paranoia has not only been a subject of discussion in literature but has also been examined by psychoanalysts like Sigmund Freud. Interestingly, Freud himself experienced the effects of paranoia as he was forced into exile from his home due to Nazi persecution. Back then, the Nazis believed that certain groups of people, like Jews, homosexuals, disabled individuals, Gypsies, and Communists, were a threat to the purity of the German nation. As a result, they used paranoia to make the German population afraid and unite against these targeted groups. Freud wrote in a letter to Wilhelm Fliess in 1895,

The purpose of paranoia is to ward off an idea that is incompatible with the ego, by projecting its substance into the external world [...] The grande nation cannot face the idea that it could be defeated in war. Ergo it was not defeated; the victory does not count. It provides an example of mass paranoia and invents the delusion of betrayal (Letter to Wilhelm Fliess, 1895).

In the letter to Wilhelm Fliess in 1895, Sigmund Freud discussed the purpose of paranoia as a defense mechanism employed by the ego. According to Freud, paranoia serves to protect the ego from confronting an idea or belief that goes against its own self-image or desires. Instead of acknowledging and dealing with the conflicting idea internally, the ego projects it onto the external world, attributing it to others or external circumstances. In the same letter, Freud provides an example of mass paranoia by referring to the idea of a "grande nation" that cannot accept the possibility of being defeated in war. To cope with this unreasonable notion, the nation invents a delusion of betrayal, refusing to acknowledge or accept the reality of their defeat.

In the world of literature, postmodern writers were deeply fascinated by the concept of paranoia. They used fiction as a means to capture the essence of this pervasive state of mind, which perfectly reflect the atmosphere of the postmodern era. Through their stories, these writers skillfully depict the climate of mistrust and suspicion that prevailed during that time, especially towards those in positions of authority. They also explore the impact of technology on society and question the motives of those in power creating a vivid picture of a world filled with uncertainty and doubt. Thus, they invite readers to reflect on the complexities of human existence and the emotions that shape lives as Tony Tanner describes in *City of Words* (1971), Paranoia is the,

American dread that someone else is patterning your life, that there are all sorts of invisible plots afoot to rob you of your autonomy of thought and action, that

conditioning is ubiquitous. This is the dread that lies at the heart of so many American novels of the 1950s and 60s and it is a dread that still haunts many Americans today (91).

Based on this quote, these protagonists are haunted by a sense that their lives are being manipulated by unseen forces, that they are constantly under threat of losing their ability to think and act independently, and that they are subject to constant conditioning. This feeling of being trapped in a world beyond their control creates a tangible sense of unease that breaks through Postmodernist literature.

In *Libra* by Don DeLillo, Lee Harvey Oswald's, the main character, represents someone who is very suspicious and believes in many conspiracies. He feels confused about who he really is and has conflicting thoughts and feelings. One of the quotes that captures Oswald's state of mind is when he says, "I don't know who I am anymore. I'm a bundle of paradoxes" (DeLillo 56). This line reflects Oswald's inner turmoil as he grapples with conflicting identities and a distorted sense of self. Oswald becomes more and more paranoid, thinking that everyone around him is involved in secret plots, "Everyone in this room is involved in conspiracy. We are all trapped in a game of conspiracies" (DeLillo 112). This statement showcases Oswald's deep-seated belief that the world is controlled by hidden forces and that everyone around him is part of a larger plot. As he becomes more isolated and disconnected from reality, his paranoia gets worse.

As Oswald becomes more lost in his distorted beliefs, he starts to doubt the concept of truth itself as he states, "Everything is a lie. The past is a lie. History is a lie. The truth is a lie" (DeLillo 178). This shows Oswald's growing disillusionment with the world and his skepticism towards the official explanations he is given. Through these quotes and Oswald's character, DeLillo explores the psychological challenges faced by someone consumed by paranoia and delusion. He delves into the mind of a person who desperately seeks truth and

meaning, but ends up taking a destructive and tragic path. Overall, the depiction of paranoia in *Libra* serves as a powerful storytelling device that enriches the narrative, drives the plot, and pushes readers to engage with deeper questions about truth, perception, and the societal impact of paranoia.

In the novel *Libra*, paranoia is depicted as a form of "Paranoid Schizophrenia," which combines elements of both schizophrenia and paranoia (Namjoo and Motiee 155). This portrayal suggests that the challenging social conditions in American society can contribute to feelings of paranoia, and the intense experience of these delusions and suspicions can ultimately lead to a fragmented and disordered state of mind resembling schizophrenia.

I.2. Schizophrenia in Psychology

Schizophrenia is a serious and complex mental illness that was first identified by Kraepelin in 1887 as "dementia praecox" and later named "schizophrenia" by Bleuler in 1911. It affects how a person thinks, perceives the world, and experiences emotions (Coffey 489). These disturbances can have a strong impact on behavior. Bleuler proposed that schizophrenia is not a single disease, but rather a group of syndromes that share a common core condition (Grammatopulos 25).

Schizophrenia is a chronic and severe disorder that affects how a person thinks, feels, and acts, according to the National Institute of Mental Health (NIMH). While it is not as common as some other mental disorders, it can be highly disabling. According to this definition, a schizophrenic is unable to make connections between his thoughts, emotions, and behaviors. This difficulty in integration can lead to disruptions in various aspects of their daily functioning. The NIMH states that approximately 7 or 8 individuals out of 1,000 will experience schizophrenia in their lifetime (NIMH). According to the NIMH, individuals with schizophrenia may experience hallucinations and delusions. Hallucinations refer to

perceiving things that are not actually present in the external environment, such as hearing voices or seeing things that others do not. Delusions, on the other hand, are firmly held beliefs that are not based on reality, believing that others are reading their minds, controlling their thoughts, or plotting to harm them.

These symptoms of hallucinations and delusions can be distressing for individuals with schizophrenia. They may feel scared, confused, or overwhelmed by the experiences and beliefs they are encountering. As a result, they may choose to withdraw from social interactions or become extremely agitated. It is important to note that these symptoms can also be unsettling for the people around them. The NIMH further explains that people with schizophrenia may exhibit disorganized speech, making it difficult to carry on a conversation. They may spend long periods sitting without movement or speech. Sometimes, individuals with schizophrenia may appear to be functioning normally, but their thoughts can be quite different from what others expect when they express them (NIMH).

According to Miller and Mason's book *Diagnosis: Schizophrenia*, there are five distinct types of schizophrenia. The first type is disorganized schizophrenia, characterized by incoherent speech and disorganized behavior. Patients with this type may struggle to communicate effectively and display erratic and unpredictable actions. However, they do not exhibit enough symptoms to be classified as catatonic schizophrenic. The remaining four types include catatonic schizophrenia, where patients experience uncontrollable body movements and physical posture problems. They may exhibit difficulties in movement, resistance to moving, and imitate or repeat the actions of others (Miller and Mason 53).

Undifferentiated schizophrenia is another type, characterized by episodes of symptoms such as delusions, hallucinations, disorganized speech or behavior, catatonic behavior, or negative symptoms. Individuals with undifferentiated schizophrenia do not fit into the criteria for other specific types, such as paranoid, disorganized, or catatonic

schizophrenia. The last two types are residual schizophrenia and paranoid schizophrenia. Residual schizophrenia is characterized by a withdrawal from the environment, disinterest in activities, and minimal or no speech. It is often associated with a decline in overall functioning. On the other hand, paranoid schizophrenia prominently features delusions and auditory hallucinations. Those with paranoid schizophrenia often display intense paranoia and have preoccupations with persecutory or grandiose beliefs (Miller and Mason 53).

Schizophrenia is a complex disorder with no simple explanation for its cause. Over the years, there has been significant progress in research on schizophrenia, leading to a greater understanding of the various factors that contribute to the development of the disease. Some experts believe that psychoanalysis, an approach that explores a person's unconscious thoughts and unresolved issues, can help shed light on the underlying reasons for schizophrenia. While Sigmund Freud, the father of psychoanalysis, did not specifically develop a theory on schizophrenia, some of his ideas have been used to understand the condition. The psychoanalytic investigation of psychosis has been a topic of interest since the early days of psychoanalysis. Sigmund Freud discussed the process of psychotic symptom formation in several of his works, including his study on the paranoid psychosis of Daniel P. Schreber. He believed that psychotic symptoms, such as delusions and hallucinations, were attempts by the psyche to cope with underlying psychological conflicts. For example, a delusion may be an attempt to maintain a sense of control in the face of overwhelming feelings of powerlessness or insecurity (Sass and Parnas 431).

In his book *The Ego and the Id*, (1923). Sigmund Freud introduced the concept of the ego and its relationship with reality, according to Freud, the id, ego, and superego are three parts that make up the individual's personality. The id is driven by the pleasure principle and seeks immediate satisfaction of desires, while the ego operates on the reality principle and balances the conflicting demands of the id and external reality. The superego,

which develops later in life, represents the internalized values and ideals of society and helps regulate behavior according to moral standards and personal beliefs. These three parts work together to shape how we feel, think, and act in different situations.

Freud, in his paper *The Loss of Reality in Neurosis and Psychosis* (1924), he differentiated between neurosis and psychosis saying that, "In neurosis, the conflict is between the ego and the id; in psychosis, the conflict is between the ego and the external world. In the former, the result is repression, whereas in the latter, it is the loss of reality" (qtd. in Weiss 128). Through this passage, Freud is suggesting that in psychosis, the imaginary world tries to replace external reality, while in neurosis, the imaginary world remains as a fantasy. He concluded that neurosis is caused by a conflict between the ego and the id, while psychosis results from a conflict "between the ego and the external world". Freud's distinction between neurosis and psychosis helps us understand that schizophrenia is not simply a more severe form of neurosis, but rather a distinct category of mental illness. In schizophrenia, the conflict is not between the ego and the id, as in neurosis, but between the ego and the external world. This conflict can lead to an extreme loss of contact with reality, and the formation of a separate internal reality that can be very difficult to distinguish from the external world.

According to the psycho-dynamic approach, Schizophrenia is thought to occur when the part of our mind that handles reality (the ego) breaks down. Sigmund Freud believes that this happens because the ego can't handle strong desires or feelings of guilt. As a result, the ego falls apart, and people with schizophrenia use defense mechanisms like regression to protect themselves. They start blending their fantasies with reality, which leads to seeing and believing things that aren't really there (hallucinations and delusions). Freud suggests that people with schizophrenia are like they're constantly dreaming, and their hallucinations

aren't based on real experiences. However, they struggle to tell the difference between their dreams and what's really happening.

Freud's concept of dreams as a defense mechanism may also be relevant.

Schizophrenia involves a disintegration of the ego, which can lead to overwhelming anxiety. To protect themselves, the schizophrenic individuals may create a fantasy world to cope with the overwhelming impulses and conflicts within their unconscious mind, allowing them to fulfill their unconscious desires and wishes in a safe and controlled environment (Zanchettin 120).

Freud also explored the splitting phenomenon in his examination of Schreber's delusional system, suggesting that there must be a special mechanism by which repression is brought about (Weiss 128-129). He examined splitting processes in more details in his paper on *Fetishism* (1927) and his late contribution on the *Splitting of the Ego in the Process of Defence* (1940). In this context, he states that,

Even in a state so far removed from the reality of the external world as one of hallucinatory confusion, one learns from patients after their recovery that at the time in some corner of their mind (as they put it) there was a normal person hidden, who, like a detached spectator, watched the hubbub of illness go past him (qtd. in Weiss 128).

When Freud's theory is applied to schizophrenic patients, we can say that this process of splitting can manifest as a disconnection in the individual's perception leading to a breakdown in their ability to relate to reality. However, schizophrenia does not mean a real loss of identity, instead, individuals with schizophrenia may have a part of their mind that remains aware of reality, even if it is detached from the rest of their experiences, which means a schizophrenic is self-conscious.

Freud, through his career, was curious at understanding how childhood experiences can deeply impact a person's mental health and development. He explored how traumatic events during early years can shape our thoughts, emotions, and behaviors as we grow older. By studying the effects of trauma, Freud aimed to uncover the complex connection between our past experiences and how they shape our minds. In his book *A General Introduction to Psychoanalysis* (1917), he refers to childhood trauma as the distressing and frightening experiences that children encounter, such as war or accidents. These encounters hold significant power in shaping an individual's life, influencing their thoughts, actions, and even their sense of self, often without their conscious realization (Freud 241). Furthermore, these traumatic events can give rise to defense mechanisms, which act as protective shields, helping individuals cope with distressing memories or experiences that are difficult to forget.

As a result, childhood experiences of neglect or inadequate maternal care can lead to anxiety and negative self-image that persist into adulthood. This can contribute to difficulties in forming healthy relationships and social isolation, which are commonly experienced by individuals with schizophrenia. Childhood trauma and neglect can make it hard for individuals to trust and connect with others, leading to social withdrawal and misunderstandings in their interactions with others. Research has shown that individuals with schizophrenia often experience social isolation, social withdrawal, and difficulties in forming and maintaining relationships.

Based on clinical observations and studies conducted by experts in the field of psychiatry and clinical psychology, many studies were held to explore the concepts of trauma, PTSD and schizophrenia. Dr. Judith Herman is a renowned psychiatrist and trauma expert known for her influential work on *Trauma and Recovery*, she has made significant contributions to our understanding of trauma and its impact on individuals, particularly in

the context of complex trauma and post-traumatic stress disorder (PTSD) which is considered as "One of the most important psychiatric works to be published since Freud,"(*New York News*). In her book, *Complex PTSD: A Syndrome in Survivors of Prolonged and Repeated Trauma* (1992), Herman defines the notion of PTSD as a specific psychiatric disorder that can develop in individuals who have experienced or witnessed a traumatic event (377). Through the diagnosis of PTSD, Herman generates three types of symptoms that occur in these individuals, mostly, "intrusion," "hyperarousal," and "constriction" (Herman 49).

First, according to Herman, individuals who have experienced trauma, "often find themselves as though it were continually recurring in the present. They cannot resume the normal course of their lives, for the trauma repeatedly interrupts" (51). So, they feel as if the trauma is constantly happening again in the present, interrupting their ability to live a normal life. In simpler terms, people who have gone through a traumatic event may feel like the trauma keeps coming back, preventing them from moving forward and living their lives as they did before. This experience is known as intrusions, it can take the form of distressing flashbacks, nightmares, or intrusive thoughts that keep coming back, as if the traumatic event is happening again (Herman 51). Thus, it can be challenging for individuals to control or stop these intrusive experiences, and they can significantly disrupt daily life and make it harder to recover.

The Second aspect is Hyperarousal, refers to a state of heightened physiological and psychological arousal in individuals with post-traumatic stress disorder (PTSD). It means that people with PTSD are in a constant state of alertness, as if their bodies are always prepared for danger. This heightened arousal can manifest in various ways, such as increased heart rate, rapid breathing, muscle tension, and a sense of being on edge. Individuals experiencing hyperarousal may have difficulty relaxing, struggle with irritability

or anger, and find it challenging to concentrate or sleep. In simple terms, hyperarousal in PTSD means that the body and mind are always on high alert, ready to react to any perceived threat (Herman 50-51).

Finally, the last aspect related to PTSD is Constriction, it happens when someone feels completely helpless and unable to fight back, so they may enter a state of surrender where their body and mind shut down. It's similar to how animals freeze when they're being attacked. In certain dangerous situations, people may also experience a strange calmness, as if they're detached from what's happening to them. This altered state of consciousness is called numbing or constriction, and it's a common symptom of post-traumatic stress disorder (Herman 58-59).

The study by Herman focuses on trauma and post-traumatic stress disorder (PTSD) rather than specifically addressing the relationship between schizophrenia and PTSD. However, it is worth noting that there is some evidence suggesting a potential link between trauma and the development of schizophrenia. In the context of trauma, Herman discusses the concept of fragmentation, whereby trauma can result in a disorganized and fragmented experience of emotions, thoughts, and behaviors. This fragmentation is seen in both PTSD and schizophrenia. While there can be some similarities between the symptoms of trauma and schizophrenia, not everyone who experiences trauma will develop schizophrenia. Many different things, like genetics and environment, can influence whether someone develops schizophrenia.

I.3. Schizophrenia in Postmodern Literature

Literary works are a reflection of their time, as they are influenced by the changes and developments taking place in society. As literary writers respond to these shifts, they create works that capture the spirit of the era (Hasanah 53). In the case of Postmodernism, literature has been a powerful tool to portray the events and impact of wars that occurred

during the 20th century. One key difference between Modernism and Postmodernism is their views on totality, wholeness, and coherence. During the Modern era, people aimed to achieve unity by seeking a comprehensive understanding of reality that encompassed all aspects of human existence. They wanted to establish a unified worldview, a set of values, and even a specific lifestyle. However, in Postmodernism, the subject of unity has undergone different factors.

After World War II, the postmodern era brought significant changes that disrupted familiar experiences for people. They felt caught between two contrasting worlds, influenced by capitalism and advanced technologies. The television became a powerful medium through which the world was portrayed as Harvey states, "Mass Television ownership couples with satellite communication space to experience a rush of images from different spaces almost simultaneously, collapsing the world's spaces into a series of images on a television screen [...] the image of places and spaces becomes as open to production and ephemeral use as any other " (Harvey 293). This created confusion as people struggled to distinguish between what was real and what was artificially constructed, resulting in different perspectives.

This diversity is what characterizes Postmodern society, acknowledging that each person's reality is influenced by their unique background and context. These individuals are believed to have fragmented identities, creating their own reality while struggling to adapt to this digital landscape. They often feel alienated and like outsiders because they are unable to cope with the new world order, "All around us – on advertisement hoarding, bookshelves, record cover, television screens – these miniature escape fantasies present themselves. This, it seems, is how we are destined to live, as split personalities in which the private life is disturbed by the promise of escape roots to another reality" (Cohen & Taylor qtd. in Harvey 302). In other words, we can say that Postmodernism is the age of Schizophrenia, people

who lived in this era are supposed to have Schizophrenic personalities, in which the self lacks unity and center, reaching freedom of multiplicity and hybridity.

Moreover, schizophrenia according to Fredric Jameson is associated with the loss of the past. In the past, societies had a shared understanding of history and traditions that provided a sense of continuity and a framework for understanding the present. However, in the postmodern era, there has been a break from this historical continuity. The rise of capitalism and consumer culture has prioritized constant change and novelty, leading to a devaluation of the past, as he stated in his book *Postmodernism or the Cultural Logic of Late Capitalism*: "It is safest to grasp the concept of the postmodern as an attempt to think the present historically in an age that has forgotten how to think historically in the first place" (Jameson 12). This results in a fragmented understanding of the world, where individuals are exposed to a multitude of disconnected images and ideas without a clear historical context. According to Jameson, the disconnection from the past in Postmodern society leads to disorientation and fragmentation. He suggests that to understand Postmodernism, one must have a "schizophrenic" mindset, where the individual loses the ability to connect the past, present, and future due to the absence of logical cause and effect relationships, Jameson further argues that the symptoms of concern in Modernism have now become the defining characteristics of postmodernism itself. Where Modernism explored the potential consequences of commodification, Postmodernism represents a fully commodified culture that has detached itself from historical contexts (Benkidson 20). As a result, everything becomes fragmented, lacking meaning and clarity. As a result, identity becomes a fragmented phenomenon controlled by recycled images from the past. This leaves individuals in a disturbed present, without a sense of hope for the future or a clear understanding of their place in the present.

While schizophrenia is a specific psychiatric disorder, the term "schizophrenia" has also been used metaphorically to describe phenomena beyond its clinical definition. Using schizophrenia as a metaphor can be a way to describe or highlight certain aspects of other phenomena, such as the fragmentation of language, complex social and political dynamics, or conflicting ideologies. As described by Nugroho (2011), "schizophrenia is a form of the political lifestyle of each political actor in the postmodern era meanwhile" (qtd in Hasanah 50). In the realm of literature, writers become more interested in the humans' psyche, they tend to depict the moods and feelings during the Postmodern era through their writing of prose and poetry. This can be seen as a response to the fragmentation and dislocation that characterizes the postmodern condition, where traditional notions of stability, coherence, and continuity have been disrupted. Thus, the postmodern self is not fixed and can change easily due to the influence of society and culture, as well as the individual's own hopes, dreams, desires, and goals.

Postmodern literature often depicts characters with fragmented selves, which can be similar to the experience of schizophrenia. Characters in these works struggle to make sense of their experiences and put together their memories and feelings to form a coherent understanding of themselves and the world, they may also experience hallucinations, delusions and paranoid thoughts. This battle with "self-disorder" is a complex phenomenon that can leave those who suffer feeling lost and overwhelmed. These characters are searching for stability and continuity in a world that seems to constantly shift beneath their feet, struggling to differentiate between what is real and what is not. This theme can be seen in works by many postmodern writers and filmmakers, such as Pynchon, DeLillo, and Burroughs (Gibson 1).

Although Schizophrenia has not been diagnosed and confessed till the nineteenth century, there are writers who wrote about it even before, the best example is Charlotte

Perkins Gilman, born in 1860, she was an American writer, feminist, and social reformer who is best known for her short story *The Yellow Wallpaper*. While Gilman was never formally diagnosed with schizophrenia, she did struggle with mental illness throughout her life. When Charlotte Perkins Gilman sought help for her postpartum depression, she encountered a renowned doctor who unfortunately dismissed her symptoms and prescribed a rest cure that forbade her from engaging in intellectual activities such as reading or writing. This treatment, rather than providing relief, pushed her to insanity. However, Gilman ultimately discovered a path for healing when she defied the prescribed rest cure and began to write about her illness and personal experiences.

The Yellow Wallpaper is a story about a woman who is suffering from postpartum depression and is confined to a room covered in yellow wallpaper. She is isolated from the outside world and her passion for writing is taken away from her. Her family and doctor believe they are helping her, but in reality, they are making things worse. The woman eventually descends into madness, but at the end of the story, she manages to escape the confines of the wallpaper. This story is similar to Charlotte Perkins Gilman's own life, as she too was isolated from social and intellectual life in an attempt to improve her own depressive state of mind. As Gilman stated in her autobiography, *The Living of Charlotte Perkins Gilman*, "For many years I suffered from a severe and continuous nervous breakdown tending to melancholia [...] I went to a specialist, who advised me to 'live as domestic a life as possible,' to 'have but two hours' intellectual life a day,' and 'never to touch pen, brush, or pencil as long as you live'(Gilman 96).

In Charlotte Perkins Gilman's *The Yellow Wallpaper*, the protagonist gradually descends into madness, displaying symptoms associated with schizophrenia. The narrator describes the unsettling nature of the yellow wallpaper, stating, "I never saw a worse paper in my life. It is dull enough to confuse the eye in the following, pronouncing enough to

constantly irritate and provoke study” (4), she also grows obsession and paranoia towards the wallpaper as she believes it harms her, as she declares, “But I must not think about that. This paper looks to me as if it KNEW what a vicious influence it had” (6). She further experiences hallucinations, perceiving the wallpaper as bars and seeing a woman behind it when she claims, "At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it [the wallpaper] becomes bars! The outside pattern, I mean, and the woman behind it is as plain as can be” (12), and “The only thing I can think of that it is like is the color of the paper! A yellow smell” (14).

In addition to hallucinations and delusions, the narrator shows isolation which is the main characteristic of Schizophrenia, as she states, “John is away all day, and even some nights when his cases are serious” (5), she is always alone and lonely because of her husband's work, “I cry at nothing, and cry most of the time. Of course, I don’t when John is here, or anybody else, but when I am alone [...]and I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to” (8). These symptoms collectively suggest that the protagonist is experiencing a severe mental disorder. Her fragmented thoughts, hallucinations, distorted perceptions, and isolation all point to the possibility of her being genuinely schizophrenic.

Charlotte Perkins Gilman wrote *The Yellow Wallpaper* with the purpose of advocating for a change in how doctors treated individuals with schizophrenia. She wanted to raise awareness about the harmful effects of isolating patients from everyday activities and social interactions, as she had personally experienced, her intention is explained through her article *Why I Wrote the Yellow Wallpaper* (1913), as she mentioned that the book is a kind of inspiration for future cases, as she says,

The little book is valued by alienists and as a good specimen of one kind of literature. It has to my knowledge saved one woman from a similar fate so terrifying

her family that they let her out into normal activity and she recovered...It was not intended to drive people crazy, but to save people from being driven crazy, and it worked (Gilman 1).

Postmodernists went beyond simply featuring characters with a schizophrenic identity; they extended its influence to the very structure of literary works. This resulted in the adoption of a complex and fragmented style, aiming to reflect the disordered and fragmented nature of schizophrenia. Through employing these innovative techniques, which differed from traditional approaches that were no longer effective in capturing the profound changes in the world under the capitalist system, writers sought to depict the fragmented state of the world in terms of identity, history, language, time, and knowledge. They utilized various stylistic techniques such as fragmented timelines, streams of consciousness, disrupted language, historiographic-metafiction, spatiotemporal travel, and elements of science fiction to effectively convey this fragmentation.

One key feature of the schizophrenic novel is the use of Historiographic-Metafiction. In times of war, reality can become deconstructive and fragmented as individuals try to make sense of the chaos around them. Similarly, postmodern writers use their imagination to rewrite the history as an attempt to reveal the truth about the war atrocities and its psychological effects and in the same time criticizing those in government in a satiric and humorous way, using what Linda Hutcheon coined as "Historiographic Metafiction", which refers to works of literature that combine historical events, figures, or settings with fictional elements and self-reflexive commentary on the nature of historical representation. In this context Linda states, "What the postmodern writing of both history and literature has taught us is that both history and fiction are discourses, that both constitute systems of signification by which we make sense of the past ('exertions of the shaping, ordering imagination')" (Hutcheon 89). According to this quote we understand that these historical texts are not

neutral or objective but can be interpreted differently according to the way they are produced and approached. Hayden White (1978), in his *The Historical Text as Literary Artifact*, writes; In my view, "history," is

A plenum of documents that attest to the occurrence of events, can be put together in a number of different and equally plausible narrative accounts of “what happened in the past,” accounts from which the reader of the historian himself, may draw different conclusions about “what must be done” in the present (283).

According to his statement, he expresses the belief that the text loses its link to the author, resulting in the reader being responsible for interpreting it. This highlights Barth's idea of the “Death of the author,” as he claims that “the text, to some extent, becomes separate from its creator” (White 16). This separation creates room for the emergence of the “birth of readers,” where the destiny of these texts relies on individual interpretation and personal viewpoint, which can successfully render the reader from a passive entity that only consumes texts to act as an active person who can create meaning of these texts (Lindas 16).

Midnight's Children (1981) is a famous novel by Salman Rushdie published in 1981. It tells the story of Saleem Sinai, who is born at midnight on the day India gains independence from British rule. Saleem and other children born at the same time have special powers and are connected to the destiny of India. The book combines real historical events, like the partition of India, with magical and fantastical elements. It challenges traditional ideas of history and storytelling by blending reality and imagination. Overall, it's a complex and imaginative tale about India's post-colonial history and one person's personal journey.

Authors who employ metafiction often use a stream of consciousness alongside it. This allows them to create stories that are self-aware and make readers conscious of their own fictionality as a way to challenge traditional storytelling, which typically keeps its

fictional nature hidden, and encourages readers to recognize the need for change. Moreover, Stream of Consciousness enables the reader to delve into the inner psyche of the characters through presenting their feelings, thoughts and inner monologues. These unconventional novels, known as anti-traditional novels, reflect a state of Schizophrenia. Moreover, these novels seek to be appreciated by the readers who from the other side need to be ideal, need to be self-aware and try to draw conclusions and to understand the hidden intentions for which the text is written. In short, understanding Postmodern works is dependent on the reader's interpretation as Jorge Luis Borges approved of this by saying, "Sometimes I suspect that good readers are even blacker and rarer swans than good writers [...] Reading, obviously, is an activity which comes after that of writing; it is more modest, more unobtrusive, more intellectual" (qtd. in Lindas 16). This makes the Postmodern works uneasy to access, challenging the readers to reflect upon their own assumptions and to question the nature of the text and the message behind it through active reading.

Lost in the Funhouse by John Barth is often described as a self-conscious or metafictional work due to its explicit engagement with the process of storytelling and the awareness of its own fictionality. The story opens with the line, "Once upon a time I thought to write a history of the happy ending" (Barth 1), immediately signaling the author's awareness of the act of storytelling and the creation of a fictional world. Another part of the novel indicates the author's awareness of the reader's role in engaging with the story, Barth acknowledges that the experience of reading and interpreting the text can vary depending on the reader, emphasizing the subjectivity of storytelling by saying, "For whom is the funhouse fun? Perhaps for lovers. For Ambrose it is a place of fear and confusion" (Barth 3), so the author is giving his viewpoint and not afraid to reveal himself through the text, in fact, he expresses how he feels as he states, "But I don't know how to feel!" (Barth 15). This quote emphasizes the difficulty of conveying human experiences through language and

storytelling. Furthermore, when the narrative states, "This, Ambrose is sure, is himself. It is absurd, and he can prove it" (10), it blurs the boundary between character and author, emphasizing the artificiality of the constructed reality, in which the author is not afraid to reveal his presence between the layers of the text.

In Postmodernism, time is like everything else, fragmented, as Krestine Benkidson states, "What happens to time is the same that happens to objects, it loses a sense of an organic process or a linear movement, and it becomes fragmented; caught in a sort of time warp" (Benkidson 3). This fragmented nature of time affects the structure of the novel which becomes like a puzzle, events are often presented in a chaotic and fragmented manner, reflecting the Postmodern schizophrenic experience where there is no connection between the past, present and future, this view is supported by Jameson who states,

If, indeed, the subject has lost its capacity actively to extend its pro-tensions and re-tensions across the temporal manifold and to organize its past and future into coherent experience, it becomes difficult to see how the cultural productions of such a subject could result in anything but "heaps of fragments" (Jameson 25).

Authors create these pieces through using Flashbacks and Flashforward, often repeated as the events occur over and over giving a cyclical shape for the text. This can be disorienting for readers, rather than following a straightforward cause-and-effect progression, these texts often present a mosaic of moments, memories, and perspectives, leaving the readers confused and unable to follow the track of the story as it requires active engagement and a willingness to piece together fragmented pieces of the narrative puzzle. Yet, it serves as a way to create a sense of curiosity for readers, as they are forced to actively engage with the text and fill in the gaps between the fragmented pieces of narrative that have no beginning or ending.

Bret Easton Ellis' *American Psycho*, published in 1991, serves as a prime example of a fragmented novel. The story is told in a non-linear manner, with each chapter focusing on different aspects of the protagonist's life, including both his everyday activities and criminal actions. Rather than following a clear chronological order, the narrative jumps around in time and place. The novel is composed of cyclic, repetitive fragments that revolve around Bateman's obsession with material objects and his self-centered lifestyle, as he states, "I worked out heavily at the gym after leaving the office today but the tension has returned (79 [...]" take a hot shower and afterwards use a new facial scrub [...]" I debate between two outfits"[...] " I bought at Saks with this cotton jacquard shirt from Charivari and an Armani tie" (Ellis 80), these quotes highlight his focus on his physical image and emphasize his materialistic nature.

As we read the novel we feel as if we trapped in a void loop without escape and this is described at the end of the novel, "THIS IS NOT AN EXIT" (Ellis 416), as metaphor to describe the situation of people living in a Capitalist system, in addition to the novel's title, *The American Psycho*, as if the author is referring to the status of America through the lenses of the protagonist, the title can be seen as a commentary on the state of American society itself. Author Bret Easton Ellis seems to suggest that the society has become so morally corrupt and removed from reality with no way to escape its fate. By using such a provocative title, Ellis challenges readers to question the underlying issues facing American society and the possibility of overcoming them. As a result, one can say that such a good novel perfectly features the Postmodern characteristics reflected in the protagonist Bateman who, despite committing horrific murders, he still feels unfulfilled and attempts to satisfy his desire by becoming increasingly more violent, this can be described as a refuge in which he can freely practice his fantasies.

Stream of consciousness is employed by the author as the narrative frequently delves into Patrick Bateman's self-awareness with his thoughts and inner monologues presented in a fragmented manner, for example, "I had the all characteristics of a human being flesh, blood, skin, hair but my depersonalization was so intense, had gone so deep, that the normal ability to feel compassion had been eradicated, the victim of a slow, purposeful erasures" (Ellis 290), Bateman's thoughts come in a disjointed manner, reflecting the fragmented nature of his identity and the stream of consciousness style. He also shows his paranoia as confesses about his murder to a baby saying, "Yes, I'm a total psychopathic murderer, oh yes, I am, I like to kill people, oh yes, I do, honey, little sweetie pie, yes, I do, but there is no real me, only an entity, something illusory (Ellis 391). These quotes exemplify how *American Psycho* employs the stream of consciousness technique, presenting the reader with Bateman's chaotic and fragmented thoughts, reflecting the troubled state of his mind. This is confessed through the writer himself who described his novel as "a very annoying book", but took all of these years only to depict the society in which, "the surface became the only thing. Everything was surface food, clothes – that is what defined people. So, I wrote a book that is all surface action: no narrative, no characters to latch onto, flat, endlessly repetitive" (*New York Times*).

In the realm of schizophrenic literature, the utilization of science fiction serves as a compelling facet. It provides a platform for authors to delve into the inner workings of the schizophrenic mind, exploring its complexities and portraying the characters' unique experiences. Science fiction elements offer a means of expressing the fragmented and distorted reality often experienced by individuals with schizophrenia. By introducing futuristic scenarios and concepts, science fiction enables authors to blur the lines between what is real and what is imagined. This aligns with the altered perceptions and delusions commonly associated with schizophrenia. The incorporation of extraterrestrial planets, time

travel, and other imaginative elements allows for the representation of alternative worlds that act as a refuge from the characters' tormented thoughts, according to Md. Maqsudul Arefin, “The Time Traveler is naturally a thirsty soul who follows a line of investigation that the world can be turned into an answerable and trouble-free place by time” (Arefin 13). This genre allows authors to use their imagination to create unique stories based on scientific discoveries and concepts, encompassing various themes and subjects, reflecting the advancement of science and its impact on human imagination.

In these narratives, science fiction becomes a tool for exploring the characters' internal struggles and external challenges. It provides a framework to depict their perception of reality and the interconnectedness of their experiences. The themes and motifs of science fiction can symbolize the characters' fears, desires, and attempts to make sense of their own minds. In *Gravity's Rainbow* (1973), science fiction elements are used to tell the story in a unique way. The book is set during World War II and follows a character named Tyrone Slothrop. Science fiction concepts, like advanced technology and strange occurrences, are included to explore the psychological effects of war and make social and political commentary. The science fiction elements also add to the book's complexity and challenge traditional storytelling. Overall, they help create a thought-provoking and imaginative reading experience. Additionally, the narrative structure of *Gravity's Rainbow* is highly complex, featuring a fragmented and non-linear storyline. The novel weaves together various plot threads and characters, often moving back and forth in time and presenting events from multiple perspectives.

In conclusion, postmodernism is a complex and elusive movement that challenges traditional notions of unity and coherence. It can be metaphorically described as the age of schizophrenia, where individuals experience fragmented identities and struggle to distinguish between reality and constructed images. The postmodern era disrupts familiar

experiences, leading to disorientation and a lack of historical continuity. This fragmentation is reflected in literature, where writers explore the psyche of individuals in the postmodern era. Postmodernism offers a space for boundless creativity and endless interpretation, reflecting the complexities of contemporary society and the fragmented nature of human existence.

Chapter Two: Schizophrenia in *Slaughterhouse-Five* (1969)

The second chapter examines the novel *Slaughterhouse-Five*, a remarkable anti-traditional work that falls within the realm of Postmodern literature. This book displays Fragmentation as a key element, which embodies the chaotic and disjointed essence of the post-war era. This chapter further investigates how this fragmentation manifests in the narrative style, as Kurt Vonnegut boldly challenges conventional norms by introducing non-linear storytelling and a stream of consciousness writing technique. These innovative techniques contribute to the creation of a unique and captivating schizophrenic structure, mirroring the disorienting experiences of the characters within the narrative. The aim of this analysis is to show how the fragmented nature of the novel serves as an embodiment of the schizophrenic identity often associated with Postmodernism.

II.1 Kurt Vonnegut, the Author of Fragmentation

Kurt Vonnegut, born on November 11, 1922, in Indianapolis, Indiana, was an American writer known for his distinctive blend of satire, science fiction, and social commentary. He experienced various ups and downs throughout his life, which greatly influenced his writing. Vonnegut served in the United States Army during World War II and was captured by German forces in 1944 during the Battle of the Bulge. He was taken as a prisoner of war and held in Dresden, Germany, where he witnessed the devastating firebombing of the city. This experience deeply affected him and formed the basis for his most famous novel, *Slaughterhouse-Five*, published in 1969.

After the war, Vonnegut attended the University of Chicago as part of the G.I. Bill, studying anthropology. However, he eventually dropped out to pursue a career in writing. He began as a journalist and worked for various newspapers before turning to fiction. Vonnegut's writing career gained traction in the 1960s with the publication of novels such as *Cat's Cradle* (1963) and *God Bless You, Mr. Rosewater* (1965). These works, characterized

by their satirical humor and social criticism, established Vonnegut as a unique and influential voice in American literature. Throughout his life, Vonnegut tackled a wide range of social and political issues in his works, including war, environmentalism, capitalism, and the dehumanizing effects of technology. His writing often featured dark humor, absurd situations, and nonlinear narrative structures, challenging traditional literary conventions.

Despite his critical acclaim and dedicated readership, Vonnegut faced personal struggles. He dealt with depression and had difficulty finding commercial success early in his career. However, his novels gradually gained recognition and became influential, particularly among the counterculture movement of the 1960s and 1970s. In addition to his novels, Vonnegut also published numerous short stories, essays, and plays throughout his career. Some of his other notable works include *Breakfast of Champions* (1973), *Mother Night* (1961), and *Slapstick* (1976). Vonnegut received several awards and honors for his contributions to literature, including the *PEN Center USA's Lifetime Achievement Award* in 2000. He continued to write and speak on various topics until his death on April 11, 2007, in New York City. Kurt Vonnegut's unique blend of satire, science fiction, and social commentary continues to resonate with readers and inspire writers today. His exploration of the human condition, coupled with his sharp wit and insightful observations, has established his place as one of the most important and influential American authors of the 20th century.

II.1.1. The Story behind Vonnegut's "Book about Dresden"

Throughout his career, Vonnegut had been a writer with strong moral convictions who was not afraid to address issues concerning those in positions of power and talk about issues related to organized religion, the military, and the U.S. government's actions. In *Conversation with Kurt Vonnegut* (1988), he confessed that he always has been worried about the reason why to write when these people in high position do not read, and then he realized the reason which is according to him, "You catch people before they become

generals and Senators and Presidents, and you poison their minds with humanity. Encourage them to make a better world." (Allen 5). As a result, in his career as a teacher he has always tempted to describe the world the way he sees it, in a destructive image in order for his students to see what it lacks and to make a change. Furthermore, Vonnegut identified himself as an atheist, which helped him challenge the idea that humanity is the center of the universe. In his stories, most of the characters tend to be stuck in one place, unable to change their situations and are often controlled by external forces such as natural disasters, advanced science, or extraterrestrial beings.

Serving as a military soldier and a former prisoner during the firebombing of Dresden, Vonnegut intimately understands the horrors of war. The experience of the Dresden bombing left a deep scar on Kurt Vonnegut's psyche. Following the war, Vonnegut found himself haunted by the memories of Dresden, faced by the issue of how to live in a world where such massive and pointless acts of violence occur. To make sense of the horror he witnessed, and to avoid being consumed by despair in a world that can often feel cruel and powerless, he felt compelled to put pen to paper. However, he struggled with finding the right words to describe it. His experiences as a war prisoner and his eyewitness account of the destruction of Dresden, had a profound impact on his literary works, these events he witnessed serve as the base for his novel, *Slaughterhouse-Five* or *The Children's Crusade: A Duty-Dance with Death* (1969), which was penned after the Second World War, particularly during the Vietnam War to stand as a reflection of the fragmentation of the modern world, in terms of fragmented language, meaning, space, time and human. Such a piece of art is written in a unique and unconventional manner. The novel serves as a heartfelt reflection of the devastations and atrocities brought about by World War II, from the personal experiences of the author, Kurt Vonnegut.

The story, a novel tells, reflects the psychological state of the narrator and his relationship with the world, as well as how the world is composed and the events, characters, and settings are depicted. Also, it is believed that what is repressed, will be eventually expressed. Vonnegut himself has suffered from Post Traumatic Stress Disorder, as a result of his encounter with the devastation and atrocities of the war, especially the firebombing of Dresden, revealed by him through the novel,

I have this disease late at night sometimes, involving alcohol and the telephone. I get drunk, and I drive my wife away with a breath like mustard gas and roses. And then, speaking gravely and elegantly into the telephone, I ask the telephone operators to connect me with this friend or that one, from whom I have not heard in years (Vonnegut 6).

Although the Dresden bombing has ended, it still alive in Vonnegut's heart and mind. He became stuck in the Dresden events which kept coming over and over as he states, "And, even if wars didn't keep coming like glaciers, there would still be plain old death" (Vonnegut 6). Kurt Vonnegut was unable to forget or move from such a traumatic experience which is a sign of his trauma as Freud believed it involves, "a radical rethinking of the causality and temporality of memory. The traumatic incident is not fully acknowledged at the time that it occurs and only becomes an event at some later point of intense emotional crisis" (Whitehead 6). So, these wounds are long lasting in the memory of those who suffer from such disease. Another reason is that he desperately tries to forget but no forget he can get as these events keep showing over and over. In this context, Vonnegut states, "People aren't supposed to look back. I'm certainly not going to do it anymore" (Vonnegut 14). He did not want to think or remember the violent event because it caused him fear and distress, a symptom of having some posttraumatic stress disorders is Amnesia,

and Vonnegut is believed to be suffering from as a way of repressing this experience in order to cope with his trauma, as he states,

The book was largely a found object. It was what was in my head, and I was able to get it out, but one of the characteristics about this object was that there was a complete blank where the bombing of Dresden took place, because I don't remember. And I looked up several of my war buddies and they didn't remember, either. They didn't want to talk about it. There was a complete forgetting of what it was like. There were all kinds of information surrounding the event, but as far as my memory bank was concerned, the center had been pulled right out of the story (Allen 94).

This can be evident for the long difficult process of writing what he calls "a book about Dresden" (Vonnegut 9), which critics have pointed as the first step of recovery Vonnegut attempted to throw what he has in his conscious mind into words, through telling about how the wars damage the psychology of the individual and turned him into a schizophrenic person who is overwhelmed with everything painful unable neither to forget nor to live with such horrible memories. In this way, he manages to create a fictional framework to depict real events from the past, Anthony Burgess notes that '*Slaughterhouse-Five* is a kind of evasion in which we're being told to carry the horror of the Dresden bombing and everything it implies up to a level of fantasy' (74). Such depiction happens through what Linda Hutcheon calls Historiographical Metafiction, she argues that both fiction and history are not able to present the past in a completely original way, but instead, they create copies of it. In postmodern fiction, rewriting or representing the past in both history and fiction allows for it to be connected to the present. In essence, the past is always being interpreted and reinterpreted through the lens of the present, and historiographic metafiction embraces this paradoxical relationship between history and fiction (El Diwany 84).

Vonnegut's style is somehow manipulative and confusing as the readers are not able to know what to believe, Vonnegut in some times, present real events as he states, "the war parts, anyway, are pretty much true," (Vonnegut 5) this makes it seem as a writing about the war experience. Additionally, he assures that everything, that followed, really happened by saying: "All this happened," but adds the qualifier "more or less,"(Vonnegut 5) indicating that the story is not entirely factual. This creates a sense of uncertainty and instability as the foundation of the novel's structure and content. The narrator then goes on to explain that some of the specific events in the story are based on real-life experiences, "One guy I knew really was shot in Dresden [...] for taking a teapot [...] Another [...] did threaten to have his enemy killed by hired gunmen after the war I really did go back to Dresden with Guggenheim money" (Vonnegut 5). Then, the author introduces what is called Tralfamadore, a fictional world around the protagonist Billy Pilgrim, this makes the novel a mixture of facts and fantasies creating "multiple worlds". Vonnegut tells these details of the story in a casual and unemotional way, which is consistent with the overall style of the novel. However, these details are still important and essential parts of the story and are mentioned repeatedly throughout the narrative until they become recurring phrases, like "So it goes," which follows every account of a death. This repetition makes the events familiar to the reader, which helps them suspend disbelief.

The first chapter is the representation of the story in which Vonnegut tells the readers about the process of his writing, As Kurt Vonnegut works on his novel about Dresden, which eventually becomes "*Slaughterhouse-Five*," he tries to get help from his friend O'Hare, who was like Vonnegut, an eyewitness of the horrible events, through the process of writing, Kurt Vonnegut engages in a conversation with Mary O'Hare, Bernard's wife. Mary expresses her frustration that war is often glamorized and romanticized, and she fears Vonnegut's portrayal will be like that, she tells him,

You were just babies in the war [...] But you're not going to write it that Way [...] You'll pretend you were men instead of babies, and you'll be played in the movies by Frank Sinatra and John Wayne or some of those other glamorous, war-loving, dirty old men. And war will look just wonderful, so we'll have a lot more of them. And they'll be fought by babies... (Vonnegut 11).

In response, Vonnegut promises her that his writing will not glorify war or feature glamorous actors. To fulfill his promise, he creates the character of Billy Pilgrim, an optometrist who becomes a lens through which Vonnegut can explore the psychological effects of war and challenge conventional heroic narratives. Vonnegut presents war as mad, vile, and absurd, using repulsive imagery to contrast with the glorified depictions often seen. Through Billy's experiences, Vonnegut aims to show the true, ugly nature of war, without any glorification or heroic fantasies.

The person who experienced the bombing of Dresden firsthand is the most trustworthy and truthful when describing it. The pain and sadness caused by the experience are evident in the novel. That's why his account is the most trustworthy and believable in the book. Vonnegut uses this novel to send a message to people about the devastating effects of war and encourages them to avoid aggression and violence. War only leads to trauma and suffering, and it is important to work towards peace and understanding. In his own words, he states

When I speak to students, I do moralize. I tell them not to take more than they need, [...], I tell them not to kill, even in self-defense [...] I tell them not to commit war crimes or to help others to commit war crimes or to help others to commit war crimes. These morals go over very well (Mustazza 34).

II.2. Reconstructing Billy Pilgrim's Story

The novel goes beyond Vonnegut's own encounters and it delves into the life of the protagonist, Billy Pilgrim, who undergoes similar traumatic experiences during the war. In a sense, the story takes on an autobiographical quality, as Billy's journey mirrors Vonnegut's own wartime experiences. Harold Bloom believed that the fictional character and the real novelist feel the need to go back to the traumatic event again and again because it has had a significant impact on their lives (Bloom 89). However, because the event was so horrifying, they have also pushed it out of their conscious thoughts and forgot about it. Kurt Vonnegut's *Slaughterhouse-Five* is the best example that shapes the real experience of the writer. The protagonist is like the author, suffering from some posttraumatic stress disorder because of the war trauma. To accurately depict Billy's post-traumatic stress disorders and the author's own psychological state, Vonnegut employed a non-linear narrative style as a powerful tool.

Through a non-linear narrative structure, the novel intertwines different timelines, allowing Billy to travel between the devastating bombing of Dresden, his life in the aftermath of the war, and even fantastical adventures on the imaginary planet of Tralfamadore. It is a unique and adventurous journey that Vonnegut takes his readers in this book as they are invited to the horrible impact of the war and the questions it raises. As a result, the novel creates a sense of ambiguity and uncertainty, forcing the reader to engage more deeply with the text and draw their own conclusions. According to Mikkel Jensen, *Slaughterhouse-Five* is an important literary work that introduced postmodern ideas to a wider audience in a creative and aesthetically pleasing manner. As a postmodernist novel, it offers a unique perspective on the human experience, challenging conventional narratives and beliefs (Jenson 8).

Harold Bloom (1930 –2019), an American literary critic and a Professor of Humanities at Yale University. In his book *Kurt Vonnegut's Slaughterhouse-Five* (2009), he argued that the novel “alerts the reader to something about the story that readers might otherwise overlook, that the way Vonnegut tells the story is a significant part of the story itself” (Bloom 13). According to him, Kurt Vonnegut's novel *Slaughterhouse-Five* is more than just a story, that the way Vonnegut tells the story is an important part of the story itself. Bloom suggests that the novel's unique style and structure play a crucial role in conveying its meaning and message to the readers. This artistic aspect of the novel is what sets it apart and makes it a work of art. It employs a non-linear narrative structure, meaning that the events of the story are not presented in a chronological order. Instead, the novel jumps back and forth in time, sometimes even crossing into different moments in the protagonist's life, leaving the readers confused, misled, and unable to grasp the real meaning. This reflects the main character's experiences of time-travel and his struggle with the concept of free will as a result of his mental suffering.

Billy Pilgrim, the protagonist of the novel, is depicted as a time traveler who experiences a disorienting and fragmented perception of time and space. As Billy himself states, "All moments, past, present and future, always have existed, always will exist" (Vonnegut 16). Billy's life is told as a series of episodes. This concept of being "unstuck in time" (Vonnegut 14), leads him to traverse various moments in his life,

He has gone to sleep a senile widower and awakened on his wedding day. He walked through a door in 1955 and come out another one in 1941. He has gone back through that door to find himself in 1963. He has seen his birth and death many times [...] and pays random visits to all the events in between (14).

These lines reinforce Billy's time traveling, without the ability to control his journey or determine what comes next, and this is clear in his words, "Billy is spastic in time, has no

control over where he is going next, and the trips aren't necessarily fun. He is in a constant state of stage fright, he says, because he never knows what part of his life he is going to have to act in next" (Vonnegut 14). As a way to reorganize the novel to be read as a whole, the novel works on four levels of time, Billy's childhood in 1930's, his war time in the 1940's, his life after the war in 1950's, his mental disorder and spatiotemporal travel in the 1960's, and finally his death 1970's.

Billy Pilgrim, born on a quiet evening in Ilium in 1922, New York, as the only child of a local barber, Billy came into the world with the weight of a traumatic incident that would shape his life. It was during his infancy that his father, a strong and assertive man, tossed him into a swimming pool, leaving him with deep emotional scars. Instead of becoming forceful like his father, Billy grew up to be a gentle and passive person. Growing up, Billy became "funny-looking youth-tall and weak, and shaped like a bottle of Coca-Cola" (Vonnegut 14). Despite his looks, he managed to graduate from Ilium High School, ranking the third of his class. Afterward, he attended night sessions at the Ilium School of Optometry for a brief period before he was drafted into the military during World War II. Unfortunately, Billy's father passed away in a hunting accident while he was serving in the war.

At the age of 21 years old, Billy Pilgrim joined the army and fought in Europe during World War II. Sadly, he was captured by the Germans and became a prisoner. Life as a war prisoner was tough for Billy, and he had to endure difficult conditions until he was eventually released. During the war, Billy was "so weak he shouldn't even have been in the army" (Vonnegut 22). Being passive and vulnerable, he did not look "like a soldier at all. He looked like a filthy flamingo" (18). Like many others, at a very young age, he witnessed the harsh realities of war, seeing violence, destruction, and the loss of lives, as he saw "corpses with bare feet that were blue and ivory, he witnessed his friends suffering,

especially Weary whose feet turned "into blood puddings" (32). One of the most devastating events was the bombing of Dresden, where over 250,000 innocent people died described in italicized letters as "a great tragedy none can deny" (85). These experiences left a lasting impact on Billy, shaping his life even after the war was over.

Following his release from military service in 1945, Billy made the decision to continue his education at the Ilium School of Optometry. Billy "became engaged to the daughter of the school's founder and owner" (Vonnegut 15), a relationship that held promise for his future. However, the difficult experiences and emotional burdens Billy went through during the war became too much for him to handle. It caused him to have a breakdown, where his mind couldn't cope with all the memories that he faced in which he kept experiencing different moments of his life from birth to death. He was left with deep emotional scars that continue to haunt him. He was suffering from nightmares and flashbacks of his time as a prisoner of war, which left him feeling detached and disconnected from reality

In 1948, Billy sought treatment for his emotional struggles at a veterans' hospital near peaceful Lake Placid, in which he received a variety of medical treatments for his mental health issues. He participated in group therapy sessions and received Morphine injections and electroshock therapy, which results in partial memory loss. However, this couldn't help him, Billy is still experiencing nightmares, flashbacks and time traveling, Billy is no longer able to control his trips, he just blinks and he enters a new time, as the author mentions, "Billy blinked in 1965, traveled in time to 1958 [...] Billy blinked in 1958, traveled in time to 1961" (Vonnegut 24), so Billy "pays random visits to all the events in between" (14). Under Morphine, he had a dream "Billy was a giraffe, too. He ate a pear. It was a hard one. It fought back against his grinding teeth. It snapped in a juicy protest", Doctors admitted that Billy "was going crazy" (47). There, in the Veteran hospital, he met a

fellow patient named Eliot Rosewater, who shared similar emotional crises. It was during this time that Rosewater introduced Billy to the science fiction writings of Kilgore Trout, who explored the idea of life in a fourth dimension and critiqued the harshness of life on Earth. Billy became deeply enamored with Trout's work, finding solace in the genre of science fiction. Inspired by Trout's writings, Billy started to imagine that he had been abducted by aliens with a philosophy of accepting the inevitable and cherishing the beautiful moments in life. These aliens believed in a nonlinear concept of time, where everything happens simultaneously. Science fiction became an escape for Billy, a way to cope with the traumas of war and find meaning in an otherwise troubled existence. "Kilgore Trout became Billy's favorite living author, and science fiction became the only sort of tales he could read" (Vonnegut 48). Through science fiction, Billy and Rosewater attempted to reframe their understanding of the world, seeking inspiration and comfort in the imaginative and otherworldly realms of storytelling. Their experiences as prisoners of war and witnesses to destruction motivated their search for meaning and a more fulfilling universe beyond the harsh realities they had endured.

As he gradually regained his stability, Billy took an important step in his personal life by marrying his fiancée Valencia in 1950, as the narrator states, "Billy didn't want to marry ugly Valencia. She was one of the symptoms of his disease" (Vonnegut 51). Even though Billy didn't love or feel attracted to her, he still went ahead and married her. This was because after the shock of war, he had become emotionally distant and accepted whatever came his way as unavoidable. While he didn't find her unlikable, there wasn't a strong connection between them. With the support of his father-in-law, he was able to pursue his education and establish himself as an optometrist in the vibrant city of Ilium, a city well-suited for optometrists due to the presence of the General Forge and Foundry Company. This company, with its large workforce of sixty-eight thousand employees,

required every worker to possess and wear safety glasses in areas where manufacturing took place. This created a significant demand for lenses and frames, providing Billy with ample opportunities to contribute his optical expertise.

In his outer life, he appeared normal and successful, his life has taken an unexpected turn as he achieves wealth and begins a family. Despite the difficulties he faced in the past, he manages to find financial prosperity, allowing him to create a comfortable life for himself and his loved ones. As a wealthy individual, he enjoys the benefits that come with it. Additionally, Billy becomes a father to two children opening the way to the joys and responsibilities of parenthood. However, internally, he lived in a fantasy world that kept the war memories alive but at a distance. He has some sleeping issues, "Billy got out of bed in the moonlight. He felt spooky and luminous as though he were wrapped in cool fur that was full of static electricity" (Vonnegut 35).

In 1967, when Billy Pilgrim was 44 years old, something extraordinary happened. On his daughter's wedding night, he anxiously awaited the arrival of a flying saucer that he believed would come to take him away. Unable to sleep, he found himself immersed in a movie about World War II bombers. The film depicted soldiers transitioning into infants through flashbacks. Suddenly, out of nowhere, the saucer appeared, and Billy was prepared for its arrival. He was whisked away to a distant planet called Tralfamadore by small, green creatures resembling plungers with hands for heads and a single eye in their palms. These beings possessed the ability to perceive four dimensions, while humans were limited to three. Billy was exposed to their philosophy about time and free will, suggesting that time is not a linear progression of events, and therefore, loss is not real. They also believed that humans had no control over their lives as everything was predetermined.

Billy Pilgrim finds himself on the planet Tralfamadore, where he is given a companion named Montana Wildhack from Earth. Montana is brought to Billy while she is

sedated, and they are both unclothed. Montana wakes up confused and frightened, but Billy comforts her and assures her that everything is okay. Montana's last memory was being at a swimming pool in Palm Springs, and she wears a silver chain with a heart-shaped locket around her neck. When she sees the Tralfamadorians outside, she screams in terror, causing the crowd to react negatively. To alleviate her fear, the zookeeper covers the dome with a blue canopy to mimic Earth's nighttime. Over time, Montana grows to trust and love Billy, and she eventually expresses her desire to be intimate with him. With her consent, they share a beautiful and intimate experience together. On Tralfamadore, Billy Pilgrim fulfilled his dream of being with the movie star Montana Wildhack. They formed a loving bond and got married, living a simple life together, content, and even had a child. There, he learned that someone named Paul Lazarro will hire a killer to murder him. But Billy isn't scared because he thinks that his death is just one point in time of his life and that he will still exist in some other form even after it happens. The green creatures tell him that they would end the world. Meanwhile, Billy continued to experience time travel throughout his journeys.

In early 1968, Billy and a group of eye doctors took a plane to a convention in Montreal. Billy got into the plane fully aware that it was destined to crash. However, his beliefs aligned with the Tralfamadorian philosophy, which emphasized the idea that humans lack free will and that the future is predetermined and unchangeable. Unfortunately, the plane crashed on Sugarbush Mountain in Vermont, and everyone except Billy died. While recovering in a Vermont hospital, his wife died from carbon-monoxide poisoning. When he returned home, he stopped working as an eye doctor and had a housekeeper, and his daughter visited him daily. Following a head injury in the plane crash and the tragic loss of his wife, Billy went through a significant transformation. He started sharing his beliefs and experiences about space travel and the philosophy he embraced. However, this newfound passion caused concern among his neighbors and children, who regarded him as mentally

unstable or deranged. They struggled to understand and accept his perspectives, considering him out of mine and even his daughter believes that “It's all just crazy. None of it's true” (17), leading to further isolation for Billy.

After enduring numerous trials, Billy eventually made the decision to return to his job. His family, hopeful that he had recovered from his hallucinations and time-travel experiences, believed that he was getting better. However, Billy still found himself immersed in daydreams, particularly about the devastating bombing of Dresden. One day, a young 14-year-old boy arrived at Billy's office for an eye appointment. Accompanied by his widowed mother, the boy had tragically lost his father in the Vietnam War. As Billy interacted with the boy, he couldn't resist sharing his extraordinary adventure to the planet of Tralfamadore. In his narrative, Billy expressed the belief that moments of his father's existence were still alive at different points in time. Without Billy's knowledge, the boy's mother overheard their conversation. Filled with grief and unable to understand Billy's experiences, she concluded that he was "crazy" (63). As a result, she decided to remove her son from Billy's care out of concern for his well-being. Again, Billy finds himself misunderstood and labeled as mentally unstable.

Through time travel, Billy had seen his death many times, where he described it to a tape recorder, in which he says; “I, Billy Pilgrim, will die, have died, and always will die on February 13th 1976” (Vonnegut 66) in Chicago and not at home. He predicted his death one hour before, Billy gathered people and shared a funny story about someone who promised to kill him. This person had gotten older but now came to fulfill his promise. As Billy concluded his speech with “Farewell, hello, farewell, hello,” (66) he expressed that he wasn't afraid of death. His belief in the inevitability of death, learned from the Tralfamadorians, gave him this perspective. Despite the police protecting him, Billy was fatally shot in the forehead by a laser gun. In that moment, Billy experienced the reality of

death, as the author states, “So Billy experiences death for a while.” (Vonnegut 66), leaving the story open-ended.

II.3. *Slaughterhouse-Five* as a Schizophrenic Text

The opening chapter serves as a furniture for the structure of the story, Vonnegut tells us about the difficulty he faced to write such a book as he states,

When I got home from the Second World War twenty-three years ago, I thought it would be easy for me to write about the destruction of Dresden, since all I would have to do would be to report what I had seen [. . .].

But not many words about Dresden came from my mind then. [. . .] And not many words come now, either. [. . .] (Vonnegut 5).

Overwhelmed with the atrocities of the war, Vonnegut couldn't tell his Dresden story in a traditional way. The things he talks about in *Slaughterhouse-Five* are just not possible to create using normal storytelling methods. So, he chose to focus on a strange idea of events happening at the same time, which messes up the usual structure of stories that have a clear direction and exciting endings. The novel takes multiple directions which makes the readers aware that they are reading an innovative fictional writing holding nothing of the known traditional modes of wording. In this context, the author himself is honest about this as he confesses to his audience that he must have written around five thousand pages and thrown them all away, “As a trafficker in climaxes and thrills and characterization and wonderful dialogue and suspense and confrontations, I had outlined the Dresden story many times” (Vonnegut 7). This describes the difficulty of making the frame for a product that encompasses over twenty years of repressed pain. The structure of the first chapter itself gives insights about the structure of the whole novel as Vonnegut struggles to remember it and gets help from his old friend who also does not have that many useful memories.

In an interview, Vonnegut describes his writing as a sort of mosaic as he states, “My books are essentially mosaics made up of a whole bunch of tiny little chips and each chip is a joke” (Allen 91). This mosaic style is also evident in the title page where the novel is described as written “SOMEWHAT IN THE TELEGRAPHIC SCHIZOPHRENIC MANNER OF TALES OF THE PLANET TRALFAMADORE” (Vonnegut 1). Such a subtitle gives an impression about the style adopted to write the novel. That would be similar to the way the books of Tralfamadore are written, we learn meanwhile when Billy is in tralfamadore, holding Tralfamadian novels,

Billy couldn't read Tralfamadorian, of course, but he could at least see how the books were laid out-in brief clumps of symbols separated by stars. Billy commented that the clumps might be telegrams [...] There are no telegrams on Tralfamadore. But you're right: each clump of symbols is a brief, urgent message describing a situation, a scene. We Tralfamadorians read them all at once, not one after the other. There isn't any particular relationship between all the messages, except that 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. There is no beginning, no middle, no end, no suspense, no moral, no causes, no effects. What we love in our books are the depths of many marvelous moments seen all at one time (Vonnegut 42).

This schizophrenic telegraphic style explains exactly how *Slaughterhouse-Five* is structured. Time is like everything else, portrayed as fragmented and destroyed. In a television interview, Vonnegut was questioned about the human understanding of time. In response, he expressed that time “is not what we think it is,” because we human beings are “limited in what we can understand [...] reality is rationed to us, as our brains are such a size that we can only deal with a small part at a time” (qtd. in Loeb 24). This perspective on time aligns with the way Vonnegut wrote *Slaughterhouse-Five*. Through the novel, time is

portrayed as pointless from the side of Billy, as he states, "Sooner or later I go to bed and my wife asks me what time it is. She always has to know the time. Sometimes I do not know and I say search me" (Vonnegut 8). As a result, The novel incorporates a non-linear narrative structure based on Billy's experience of time traveling as a way to cope with his war trauma, by describing Billy as "unstuck in time" (Vonnegut 14), now he becomes free, Billy and the author are no more restricted to the chronological flow of times, time has lost his characteristic as intangible to become tangible and now, Vonnegut can place his character in any moment or any time he desires, rapidly moving him through fragments of his life before swiftly transporting him elsewhere from war to his ordinary life with his wife and children, to his extraterrestrial heaven, Tralfamadore (Dawley). Whenever he feels this pain, he just closes his eyes and he starts daydreaming, he opens a door and instead of entering into another room, he finds himself in another time (Vargas Cohen 60), "Billy reeled away from his vision of Hell. [...] He came to the door of the little hospital by accident. He went through the door, and found himself honeymooning again, going from the bathroom back to bed with his bride on Cape Ann" (Vonnegut 59).

This fragmentation effect creates a novel composed of fragments that intricately piece together Billy's life. Together, these pieces provide a summary of Billy Pilgrim's situation and serve as a framework for the structure of the novel. The story displays by jumping back and forth in time. It blends the past, present, and the future into a nonsequential narrative, referring to what is called "spatialization of time" by Sharon Spencer. He defines it as "the process of splintering the events that, in a traditional novel, would appear in a narrative sequence and of rearranging them so that past, present, and future actions are presented in reversed, or combined, patterns"(Spencer 156), this is applied through flashbacks and flashforwards. According to author Sarah Fay: "the linear plot is abandoned as Billy zips into the past or whips ahead to the future without warning.

Reading it feels like being inside a pinball machine. And if time travel weren't enough, Vonnegut throws aliens into the mix" (Mustazza 16). The quote suggests that the author, Kurt Vonnegut, uses several literary techniques such as flashbacks, flashforwards, where the story jumps back and forth in time. The time-traveling protagonist is a character who moves through different time periods, and the introduction of alien beings adds an element of science fiction to the story.

These techniques, when used together, can create a sense of disorientation and confusion for the reader as they try to piece together the events of the story. Vonnegut employs the approach of a non-linear plot to effectively convey the idea of the fragmentation of the modern human experience in a world characterized by destruction, isolation, and traumatic events brought about by war (Shi 553). Marvin asserts that:

Time travel allows Vonnegut to create the impression that readers are looking at events as they happen, rather than through the mists of memory. But because most readers do not believe in time travel, the technique also highlights the artificiality of any writing about the past (Marvin 114).

Similar to the Tralfamadian novels, *Slaughterhouse-Five* is made up of different parts, each with its own message. These parts are not meant to be read separately but all together. Vonnegut breaks apart Billy's life and puts it back together in a non-sequential way. This allows readers to see the whole picture of Billy's life instead of just day by day. It's important to understand Billy's entire life, even though it does not have a happy ending. Vonnegut does not give answers to the problems in the story, but he wants to show that talking about a massacre is difficult. The fragmentation in *Slaughterhouse-Five* serves different purposes. It helps understanding Billy's character, illustrates the Tralfamadorians' time theory, and keeps the Dresden bombing as a constant tragedy. All these elements come together to give unity to the novel, even though it may seem scattered at first (Dawley).

Billy's ability to travel through different points of his life is the basis for the circular structure of the book, which moves back and forth in time, revisiting scenes and events. By establishing this early on, the reader knows what to expect and can follow Billy's journey through time. The non-linear narrative of *Slaughterhouse-Five* leads to a lack of suspense and linear progression in the narrative. Instead of things developing, they are repeated and coming back over and over again. Without this linear progression, there is no sense of history as we know it, which is based on the idea that one event leads to another in an orderly progression. The novel's non-linear structure creates the impression that everything is happening all at once, with all moments existing simultaneously. This is similar to the way time is perceived on the planet Tralfamadore, where Billy is taken by his alien captors. Tralfamadorians perceive all moments in time at once, and this perception negates the concept of death, pain, and loss.

Furthermore, Vonnegut explains that Tralfamadorians do not view the universe as a collection of separate moments, but instead see all moments happening at once. As Vonnegut writes in chapter 5, "They 'see where each star has been and where it is going, so that the heavens are filled with rarefied, luminous spaghetti' (42). This perspective means that no one moment in time is more important than any other moment. The concepts of "now" and "then" do not exist because all moments are happening simultaneously. In their view, death is not an event that culminates in a final end, but a recurring event that is just one of many moments in time that exist simultaneously. This sense of "un-time" means that no one moment in time is more important than any other, and there is no distinction between the past, present, and future. The concept of time in the book is like a big house with many rooms, and one can go in and out of them randomly. The story keeps going in circles, with familiar scenes, events, and images appearing repeatedly. Instead of a traditional storyline with ups and downs, *Slaughterhouse-Five* repeats events in a circular fashion, with recurring

images that are similar to each other. Billy's experiences in the war are also similar to when he was thrown into a swimming pool as a baby. In both situations, he had to either sink or swim, but he was eventually rescued.

This fragmented structure creates a sense of deconstruction, yet it also reveals the interconnectedness of the portrayed events, as they complement and rely on each other serving as puzzle pieces, fitting together to complete a larger, clear picture. This intricate weaving of narratives is what makes the novel a true masterpiece, as Vonnegut himself acknowledges the significant cost of time, anxiety, and money invested in its creation as he states in the very beginning of the story, "I would hate to tell you what this lousy little book cost me in money and anxiety and time"(Vonnegut 5). It is the result of dedicated Vonnegut striving to capture the essence of a fragmented world and the diverse experiences within it. As a result, the book may feel fragmented like Tralfamadorian ones, lacking a clear beginning or ending, that one can open any page and start to read. In addition to this, Vonnegut is never giving any causes of the war, thus no moral can be derived, suspense is left as events repeated over and over leaving readers pleasantly confused as they struggle to navigate the real meaning intended by Vonnegut.

Besides Vonnegut use of fragmentation and spatio-temporal travel techniques, stream of consciousness also serves as a facet of Vonnegut Schizophrenic style adopted in writing such a piece of art, presenting in the best way a great departure from the old fashion of presenting novels, *Slaughterhouse-Five* is pretty much aware of itself, a good example is Kilgore Trout's novel, *The Big Board*, which was, as Vonnegut described, "about an Earthling man and woman who were kidnapped by extraterrestrials. They were put on display in a zoo on a planet called Zircon-212"(Vonnegut 91), gives a direct impression in the readers feeling that it is about *Slaughterhouse-Five* itself, and that Kilgore Trout is a fictionalized character of Kurt Vonnegut himself, in addition to the narrator and Billy

Pilgrim. This can explain Vonnegut's confession in the television play *Between Time and Timbuktu* as he states, "I want to be a character in all my works" (Vonnegut xv). Unlike traditional stories that tend to tell itself where the author is completely absent, Vonnegut chooses to be present if not explicitly, then implicitly. For the first and the last chapters, we can notice that he is there trying to share his painful experience. Telling about the process of writing and his choice of what can serve as a climax of the story, as he states, 'I think the climax of the book will be the execution of poor old Edgar Derby' (Vonnegut 6) at the very starting pages leaving no suspense in the readers.

However, he is explicitly present in between the layers of the text, this is obvious in the beginning of his book when he calls Billy Pilgrim on the phone, drunk with a breath smelling like mustard gas and roses, later on the novel, we can notice that it is the characters Kurt who was calling Billy, apparently in this passage, "Billy answered. There was a drunk on the other end. Billy could almost smell his breath-mustard gas and roses. It was a wrong number. Billy hung up (Vonnegut 36); In a clever way, the author inserts himself into the story he created and becomes a part of the narrative. Additionally, at the end of the novel he is also present when Billy Pilgrim comments about the aftermath of the Dresden bombing as he says, "There were hundreds of corpse mines operating by and by. They didn't smell bad at first, were wax museums. But then the bodies rotted and liquefied, and the stink was like roses and mustard gas. So it goes" (97).

Away from the smell of his breath, at times, the author's presence in the story is more noticeable. There's a scene where American soldiers, who were extremely sick, stop at a camp before the bombing of Dresden and are served a lavish meal. They had been starving, so they eat as if there's no tomorrow (Vargas Cohen 60). In a following passage, the character Vonnegut appears alongside Billy and comments on the event, "An American near Billy wailed that he had excreted everything but his brains. Moments later he said,

'There they go, there they go.' He meant his brains. That was I. That was me. That was the author of this book" (Vonnegut 59). Additionally, Vonnegut gives to judgment about his own work by calling it "failure"(Vonnegut 14), this proves the conclusion of Wayne C. Booth, who has made a thorough study of point of view entitled "*The Rhetoric of Fiction*"(1961), that the author's judgment is always present" even if not always directly manifested. The arrangement of events, the expressions chosen, the very words, the values expressed all reflect the author behind the work. Booth continues, "we must never forget that though the author can to some extent choose his disguises, he can never choose to disappear " (Booth 20), even if not always directly manifested.

Another example which proves the novel is aware of itself is the way the story is told by the schizophrenic Billy Pilgrim through his traveling over different episodes of his life, what make the events already known for the readers, Billy himself is self-conscious, he has a kind of mixture of all his life moments from the past, the present, through the future. He is aware of what he is facing, during the war, and the danger of being captured or killed by the enemy, however, he never does anything to prevent this. He was also aware of the firebombing of Dresden as mentioned in the text, "with his memories of the future, knew that the city would be smashed to smithereens and then burned-in about thirty more days. He knew, too, that most of the people watching him would soon be dead" (Vonnegut 70). The same happened when he predicts his airplane crash, but instead, he gets in and finally when he predicts his own death by Paul Lazzaro but chooses to face it, as mentioned in italicized letters, " I, Billy Pilgrim ... will die, have died and always will die on February thirteenth, 1976" (Vonnegut 66), this fate acceptance was due to his belief in the Tralfamadian concepts of time and death, where it's believed that destiny is already set and no one can change what is predetermined.

Vonnegut schizophrenic writing can be attributed to the view of Frederic Jameson who describes it as a result of developing a schizophrenic identity in a Capitalist world where the individual is unable to make any connections with the temporal experience, this affects the narrative as Booker (2005) states, "Jameson suggests that this schizophrenic fragmentation in personal identity strongly influences postmodern narratives" (qtd. in Mehrabi & N. Maleki 106). Furthermore, Jameson uses Lacan's definition of Schizophrenia to further reinforce his view about schizophrenia, not as a clinical diagnosis but as a way to describe something in an artistic sense. According to Jameson, Lacan defines Schizophrenia as the break of "a breakdown of the signifying chain, that is, the interlocking syntagmatic series of signifiers which constitutes an utterance or meaning" (Jameson 26). Lacan through this definition argues that meaning is no more based on the relationship between signifier and signified, but rather it moves from one signifier to another, i.e. concepts' meaning is generated from one personal view to another. Based on this definition, Jameson argues that since everything has lost its rigidity, then the sentence itself will be fluid and isolated, can flow from the past to future the same as the schizophrenic psyche as he states,

First, that personal identity is itself the effect of a certain temporal unification of past and future with one's present; and, second, that such active temporal unification is itself a function of language, or better still of the sentence, as it moves along its hermeneutic circle through time. If we are unable to unify the past, present and future of the sentence, then we are similarly unable to unify the past, present and future our own biographical experience or psychic life. With the breakdown of the signifying chain, therefore, the schizophrenic is reduced to an experience of pure material signifiers, or, in other words a series of pure and unrelated presents in time (Jameson 26-27).

Based on Jameson's view, the author of *Slaughterhouse-Five* is attempting a kind of Schizophrenic language since he is melting events from the past and the future into the present portraying the state of the narrator as well as the protagonist's schizophrenia.

Through reading this novel, which is about the bad experience of the protagonist in the war, it gives the sense of déjà vu since events, using short, concise sentences, the repetition of the phrase "fragmented sentences like, "He is short and I am tall. We were Mutt and Jeff in the war. We were captured together in the war. I told him who I was on the telephone. He had trouble believing it. He was up. He was reading" (Vonnegut 6).

The issue of language was not only discussed by Jameson but rather, it was related to Derrida, the French philosopher and literary theorist, with his concept of "Deconstruction", according to him, the language is unstable and against any fixed meaning, that is the language is used out of its literal meaning, rather, metaphorically based on the view of the beholder. This is apparent through *Slaughterhouse-Five*, which Vonnegut calls, "A Duty-dance with Death", The novel fulfill the requirements of the word "dance" in which Vonnegut is a dancer who is playing with the language, words' choice and narrative as a whole, the repetition of the phrase "in the war" many times, and other phrases like "So it goes", this phrase is used as a refrain to reinforce the inevitability of death, determined fate, in addition to "Listen", in which the author intend to confirm his presence, also the recurrence of "And so on", for ongoing repetition of events in cyclic pattern. The bird-like sound "Poo-tee-weet", representing absurdity and helplessness in the face of war and destruction, in addition to the repeated song of Yon Yonson which highlights the disorienting nature of Billy's experiences and the absurdity of war. Thus, we can understand it only by reference to the context. The repetitive elements in the novel contribute to a sense of disorientation and fragmentation, inviting readers to question fixed meanings and embrace a multiplicity of perspectives.

II.4. Characterization of Schizophrenia on Billy

The use of science fiction by the author is apparent as a way to help the protagonist cope with his mental instability, through contracting a refuge in an extraterrestrial world, Tralfamadore. Billy Pilgrim's way of thinking and mental stability of time traveling is a result of his belief in the Tralfamadorian philosophy about the world and the human. Like any other American Adam who lived in a period of wars, confronted with the ugly reality of the present situation and how the world became, which can never be ignored or forgotten, he needs to cope with the destructive reality to live a normal life. According to Hassan, the contemporary hero "confronts experience and recoils again to preserve its sanity or innocence" (Hassan 4), he needs to invent an ideal world to serve as an Eden in the middle of the destructive society or to figure out another way to create a perfect harmony and balance in the face of societal pressures while preserving his innocence and maintaining his purity.

This is the case for Billy Pilgrim, who is called by some critics, a fantasist in which he engages in fantasy to escape the real life through his time traveling as mentioned in the previous section in addition to Tralfamadore. Susanne Vees-Gulani, in her book *Trauma and Guilt: Literature of Wartime Bombing of Germany* (2003) refers to Billy's "fantasies which seem to be the result of memories of particularly traumatic events, and a vivid imagination which he employs as a 'sense-making' tool to deal with his war trauma" (Vees-Gulani 163). In tralfamadore, he is introduced by these creatures to "many wonderful things to teach Earthlings, especially about time." (23), according to them,

All moments, past, present and future, always have existed, always will exist.

The Tralfamadorians can look at all the different moments just that way we can look at a stretch of the Rocky Mountains, for instance. They can see how permanent all the moments are, and they can look at any moment that interests

them. It is just an illusion we have here on Earth that one moment follows another one, like beads on a string, and that once a moment is gone it is gone forever (Vonnegut 16).

According to them, time is not perceived in a linear fashion as humans traditionally do. Instead, the Tralfamadorians view time as a simultaneous and interconnected series of moments. They believe that all moments, past, present, and future, exist simultaneously and can be accessed and observed. They believe that every moment is as it should be, and there is no point for regrets or trying to alter the course of events, this perspective extends to death as well. According to the Tralfamadorians, death is not seen as the end or a tragic event, instead, they believe that people continue to exist in every moment of their lives, even after they physically die. From their perspective, individuals exist eternally within the moments they have experienced, and death is just one part of the overall timeline of their existence, this has been explained by Billy in his second letter, "The most important thing I learned on Tralfamadore was that when a person dies, he only appears to die. He is still very much alive in the past, so it is very silly for people to cry at his funeral" (16), Billy adds, "When a Tralfamadorian sees a corpse, all he thinks is that the dead person is in a bad condition in that particular moment, but that the same person is just fine in plenty of other moments" (16).

This Tralfamadorian philosophy is what helped him to believe in his imaginations and gave Billy Pilgrim a comfort and a source of inspiration to keep going, because through such believe, he can explain his irrational thoughts and visions which are seen by his daughter and others as craziness, when he was explaining his space travel and Tralfamadore and other beliefs as mentioned in the novel, 'It's all just crazy. None of it's true! ', 'There is no such planet as Tralfamadore' 'Where did you get a crazy name like "Tralfamadore?"' (Vonnegut 17). As a result, adopting to this philosophy brings a sense of serenity and

acceptance to the point that he was tempted to teach such lessons to humanity about the nature of linear time as an illusion, and a man can travel through time to the moments of joy instead of painful ones, in addition to the idea about death. This can be shown through the Serenity Prayer he framed in his office as a way for keeping going which is believed that it helped a lot of his patients to keep going and it goes,

GOD GRANT ME
 THE SERENITY TO ACCEPT
 THE THINGS I CANNOT CHANGE,
 COURAGE
 TO CHANGE THE THINGS I CAN,
 AND WISDOM ALWAYS
 TO TELL THE
 DIFFERENCE (95).

Another attempt to teach this philosophy to people is when Billy Pilgrim tells the boy whose father passed away in the Vietnam War that his father is still alive after he tells him about his adventure to Tralfamadore, "While he examined the boy's eyes, Billy told him matter-of-factly about his adventures on Tralfamadore, assured the fatherless boy that his father was very much alive still in moments the boy would see again and again. 'Isn't that comforting?' Billy asked" (Vonnegut 63). Billy wants people to understand the world in the Tralfamadorian way, he accepted his death and becomes upset when people protest and police try to protect him, he says, "If you protest, if you think that death is a terrible thing, then you have not understood a word I've said" (66).

In Tralfamadore, Billy has everything he has ever dreamed to possess, he lives a perfect life just the opposite of that in real life. In reality, Billy has never experienced love or being loved even by his parents, Billy has never found true happiness in his life. His lack

of love extends even to his wife, for whom he does not have any feeling, even when she passes away, Billy's reaction is remarkably cold and detached, he didn't care and he just carried on his daydreaming, this is apparent in the following passage, "Billy's daughter Barbara came in later that day. [...] Doctors had given her pills so she could continue to function, even though her father was broken and her mother was dead. [...] Her brother Robert was flying home from a battlefield in Vietnam. "Daddy—" she said tentatively. "Daddy—?". But Billy was ten years away, back in 1958 (Vonnegut 86). So, in reality he was never able to carry on in his life, this is illustrated through his experience in war, he is weak, fragile, and passive even to protect himself from death. However, in Tralfamadore, Edenic scenes from the zoo where he is kept naked with the movie star Montana Wildhack, a movie star whom he had fantasized about for years. In this setting, Billy experiences love and intimacy, completing the image of Adam and Eve. The metaphor of Adam and Eve in Billy's experiences with Montana Wildhack also highlights his desire for innocence and purity. Throughout his life, Billy has been exposed to the brutality and violence of war, which have left him feeling empty and disillusioned. In Tralfamadore, he is able to experience a form of innocence and purity, free from the horrors of his past which caused him instability and schizophrenia.

In the analysis of *Slaughterhouse-Five*, it becomes clear that the novel utilizes a fragmented narrative technique, resulting in a unique and deconstructed storytelling style. This style can be compared to a form of literary schizophrenia, as it deviates from traditional narration and allows the narrator to freely explore different perspectives. The novel moves back and forth in time, presenting Billy's life through short and repetitive sections, which contribute to the sense of fragmentation and reflect the notion of schizophrenia. These innovative techniques lead to the deconstruction of the narrative and ultimately create a schizophrenic quality within the novel.

Chapter Three: Schizophrenic Billy Pilgrim

This chapter examines the psychological state of Billy Pilgrim, the main character in *Slaughterhouse Five*, and how he eventually becomes a schizophrenic person. The analysis starts with exploring how his childhood trauma had a profound impact on his mental well-being, setting him on the path of suffering from mental illness. The examination then shifts to his traumatic experiences during World War II, which caused him to fight another mental illness which is the posttraumatic stress disorder PTSD, and the various symptoms and triggers associated with this condition. The chapter concludes by discussing how Billy's PTSD eventually led to schizophrenia, which is widely recognized as a later stage of the disorder.

III.1. Billy Pilgrim, The Anti-hero of *Slaughterhouse Five*

Kurt Vonnegut's novel *Slaughterhouse-Five* features a protagonist named Billy Pilgrim. Billy is a simple and ordinary person, Billy's innocence, vulnerability, and straightforwardness highlights that he is a common person who has been thrown into extraordinary and challenging situations. The novel reflects Billy's search for purpose and meaning in his life, particularly in the aftermath of the traumatic experiences he endured during World War II. The novel *Slaughterhouse-Five* tackles the life of Billy Pilgrim in different ways. It shows his time as a soldier during World War II, his regular life as a husband and father in New York, his time travel to the past and future, and his time as a captive on an alien planet Tralfamadore. The book mostly talks about his life as a soldier, which affects his life both in the past and present.

Billy Pilgrim is an anti-hero because he has funny and amusing qualities as a child, but as he gets older, he does not become more mature like a typical hero. In the story, he was always called "Billy," which is a nickname for "William," emphasizing that he didn't

become a man. As Salman Rushdie states in one of his articles: “Billy Pilgrim is an adult to whom Vonnegut gives the innocence of a child. He is not particularly violent. He does nothing awful in the war or in his prewar or postwar life, or in his life on the planet Tralfamadore” (Rushdie). Billy Pilgrim is an adult who acts like a child. He is not a violent person and does not do any terrible things during the war, before or after it, or even when he was captured by aliens on the planet Tralfamadore.

Billy, on the other hand, is not a warrior, he is weak, he lacks the courage to fight, as stated in the text, “Billy Pilgrim, empty-handed, bleakly ready for death. Billy was Preposterous-six feet and three inches tall, with a chest and shoulders like a box of kitchen matches. He had no helmet, no overcoat, no weapon and no boots” (Vonnegut 16). The passage describes Billy Pilgrim as being tall but physically weak. He is depicted as lacking essential protective gear like a helmet, overcoat, weapon, and boots. This makes him vulnerable and unprepared for the difficulties he may encounter. The description symbolizes his overall sense of helplessness and inability to cope with the challenges of life.

In the book *Slaughterhouse-Five*, the main character, Billy Pilgrim, is not like the strong and brave soldier in movies and books. He is more like a silly person who often gets tricked by others, because of his lack of agency. Billy Pilgrim is vulnerable to incidents that indicate his anti-heroic characteristics. In a prime example, a German war photographer takes pictures of Billy after he gets arrested in Luxembourg. The photographer finds Billy's appearance to be humorous, focusing on his feet to show how unprepared the American army is. The photographer also demands photos of Billy being held as a prisoner, so the soldiers throw him into some bushes. When he comes out, they capture an image of him with the guards holding weapons (Vonnegut 27). Billy, an American soldier, was utilized as a powerful advertising tool by the Germans to portray themselves as superior to the Americans.

Billy Pilgrim was treated badly by his fellow prisoners of war as well as the Germans. Billy finds a spot to rest close to a ventilator on the train on the way to the first POW camp. The prisoners end up defecating into their helmets for two days while the train is stuck. Then, the helmets are distributed to those who are close to the ventilators for outdoor disposal (Vonnegut 32). Billy gets ridiculed and called out as a "dumper" for his lack of class and decency in this circumstance. When Billy arrives at the POW camp, he is once more made to appear stupid. Billy was given a woman's coat with a fur collar, making him seem silly, as opposed to the other who received warm coats. Even the colonel of the English army wonders if it is a prank. Billy's coat was given to him on purpose by the Germans, so they could humiliate him. Billy receives silver boots and an azure-blue drape that he wears like a toga as further insults (66). This just serves to emphasize Billy's anti-heroic status. Billy Pilgrim experienced terrible difficulties when he was a prisoner of war. He is forced to deal with the terrible conditions of an overflowing miserable camp, where he and his fellow captives were given little meals and limited to no medical care. The guards frequently beat them violently as they consider them as nothing more than tools to be used unfairly, Billy's lack of control over his own destiny only serves to increase his suffering. Without any control or agency, he is helpless to alter his situation or defend himself. This feeling of helplessness further emphasizes the negativity that affects every aspect of his life as a prisoner.

Billy Pilgrim experienced the bombing of Dresden; he and his fellow POWs were being held in an underground meat locker called "Slaughterhouse Five." Billy was profoundly affected by the destruction he witnessed as a result of the attack. His waves of time travel were significantly influenced by this incident. The novel's portrayal of the Dresden bombing, which led to the tragic deaths of tens of thousands of people, emphasizes the terrifying impacts of war on both people and society. During the war, Billy begins to

travel through time, with terrible situations often triggering this journey. Billy Pilgrim's attempts to lead a regular life after the war and his subsequent breakdown are a significant part of his character's development in *Slaughterhouse-Five*. Billy Pilgrim's ability to time travel becomes more intense as he deals with the effects of his traumatic experiences. He cannot control when or where he goes, but he often travels back to the war in Germany. He also goes to his future life on a faraway planet called Tralfamadore, where he sees time in a new way.

In Kurt Vonnegut's novel *Slaughterhouse-Five*, Billy Pilgrim's revelations about time travel and Tralfamadoreans are initially dismissed as insane, but as he speaks more about it, people begin to listen. Unfortunately, he is assassinated before he can fully enjoy his newfound acceptance. Paul Lazzaro, seeking revenge for Roland Weary's death, hires someone to kill Billy on 13th February 1976.

III.1.1. Hunted Innocence: Billy's Childhood Trauma Unveiled

In Freud's view, *A General Introduction to Psychoanalysis*, childhood trauma refers to the traumatic experiences that children undergo as a result of war, train accidents, and other dangerous situations that threaten their lives (Freud 241). Such experiences have a profound impact on an individual's life, affecting their behavior and personality in ways they may not even realize. Additionally, these traumatic events may lead to the development of defense mechanisms that help individuals cope with the memories of past insults or humiliations they find difficult to forget (64).

In the case of Billy Pilgrim, his mental and emotional health were significantly impacted by his early experiences. Billy has a troubled relationship with his father, who is often associated with fear and uncertainty in his life. As a child, his father took him to various places. The moment Billy's father threw him into the YMCA pool in the hopes that

he would learn to swim on his own was one of the most unforgettable ones. Billy compared the experience to an execution and said that his father carried him numbly from the shower to the pool (Vonnegut 20). Billy may have developed long-term anxiety and a fear of drowning as a result of this terrifying incident. This event had a profound and negative impact on Billy's mental health, showing that it was not a normal moment between a father and son. It is a traumatic event that left a deep scar on Billy's memories.

Another unforgettable childhood event is when Billy was standing in the Grand Canyon with his father and mother at the age of twelve. Billy was so frightened that he wet his pants when his mother touched him, despite the beautiful scenery. His father threw a rock into the canyon, declaring that it was valuable the trip despite the several car blowouts they experienced on the way (Vonnegut 40).

Billy's mother, although rarely mentioned in the text, she is portrayed in a negative image. This gives the insight that Billy and his mother are sharing a complex relationship and conflicting emotions. Billy's mother lacks sensitivity and fails to pay attention to Billy's well-being. When Billy is admitted to a veteran's hospital due to a mental breakdown, he feels guilty because he does not appreciate life, despite his mother going through great effort to give birth to him, since we learn that even his mother, "upset Billy simply by being his mother. She made him feel embarrassed and ungrateful and weak because she had gone to so much trouble to give him life, and to keep that life going, and Billy didn't really like life at all" (Vonnegut 48).

Instead of engaging with Billy or trying to understand his struggles, she chats with the man in the neighboring bed. She discusses private matters like Billy's future career, his upcoming marriage to Valencia, and all the everyday details that overwhelm Billy. This lack of love has extended to affect his marriage, as he has no feeling towards his wife. This lack

of love and understanding becomes apparent in a hospital scene after his wife, Valencia, passes away. Billy's daughter, Barbara, comes to visit him. The doctors have given her pills to help her cope with the devastating loss of her mother and her father's broken state. Despite her emotional turmoil, Barbara tries to reach out to her father tentatively, calling him "Daddy." However, Billy seems distant and disconnected, as if he is mentally transported ten years into the past, specifically back to 1958. During this moment, Billy shows complete ignorance towards Barbara's presence and her need for comfort and support. His mind is elsewhere, unable to fully engage with the reality around him. Meanwhile, his son Robert is on his way home from the Vietnam war, adding to the weight of the family's distress. In this poignant scene, Billy's lack of emotional connection with his children becomes painfully evident. Despite their understandable upset and their desire for solace from their father, Billy remains detached and removed from the present moment, lost in the depths of his own thoughts and experiences.

His parents' lack of attention and care may have led to his mental health troubles later in life, including his relationship with his wife, children, and his fellow soldiers during WWII, as Brown states, "Because Billy does not receive the love he need as a child, he loses the desire to survive, even before the war" (Brown 102). The problematic relationship between Billy and his father demonstrates how traumatic incidents can shape one's mental and emotional well-being. Furthermore, Billy's parents play no important role in the whole plot, implying that his boyhood was lonely and solitary, which is described as anomic isolation, or a "breakdown of dependence" by Kevin Brown, this persistent sense of not being able to fit or to find his place within society left him struggling throughout his youth (Brown 102).

III.1.2. Billy's Battle within: Tracing War Trauma's Echoes

Complex Posttraumatic stress disorder PTSD is a type of mental health condition that was first described by Judith Herman. It happens when a person goes through a long and painful traumatic experience (Herman 377) which Billy Pilgrim has been through. During World War II, Billy went through harrowing experiences and witnessed the crimes committed during the war, especially the bombing of Dresden. He was mistreated by both his captors and other soldiers, which made his trauma worse. He continued to suffer from these events even after the war. To make matters worse, he later took part in an aircraft tragedy and then his wife died from carbon monoxide poisoning. All these events can only be considered as triggers of PTSD.

After the war, Billy's life was heavily influenced by the bombing of Dresden, which caused around 130,000 deaths. War always has catastrophic effects on the psyche of individuals. During the war, Billy saw many terrible things, particularly in Dresden, where he saw his fellow soldiers boil some escaping German schoolgirls to death. After this incident, Billy decided that he no longer wanted to be involved in the war.

How the inhabitants of a whole planet can live in peace! As you know, I am from a planet that has been engaged in senseless slaughter since the beginning of time. I myself have seen the bodies of schoolgirls who were boiled alive in a water tower by my own countrymen, who were proud of fighting pure evil at the time." This was true. Billy saw the boiled bodies in Dresden (Vonnegut 52).

Billy, through his experience on the Tralfamadorian planet, responds to a Tralfamadorian question about what he had learned from their planet, stating that the Tralfamadorian creatures live in peace, which is in contrast to Earth, where senseless

slaughters have occurred since the beginning of time. Billy experienced many traumatic events during his time in the war, but the bombing of Dresden was the most devastating and would have a lasting impact on his life and mindset. After returning from the war, Billy found himself struggling to find meaning and purpose in his life. Despite being hospitalized, he was unable to overcome the psychological trauma caused by the bombing of Dresden and all the violence and abuse he has been through. Billy often experiences verbal and physical abuse from his fellow soldiers and prisoners of war, especially from Roland Weary. Weary repeatedly insults and physically harms Billy, often with threats, from their escape during the Battle of the Bulge to their imprisonment in Dresden.

Weary laid the spikes along Billy's cheek, roweled the cheek with savagely affectionate restraint. How'd you-like to be hit with this-hm? Hm m m m m m m m m m? He wanted to know. I wouldn't, said Billy. Know why the blade's triangular? No. Makes a wound that won't close up, Oh. Makes a three-sided hole in a guy. You stick an ordinary knife in a guy-makes a slit. Right? A slit closes right up. Right?. Right. Shit. What do you know? What the hell they teach you in college? I wasn't there very long, said Billy, Joe College, said Weary scathingly. Billy shrugged, There's more to life than what you read in books. said Weary. You'll find that out (Vonnegut 18).

Billy is often subjected to violence and insults from Roland Weary, who forces him to look at his trench knife and threatens him. This is just one of many violent experiences that Billy has faced, and he has had a fascination with torture and gruesome wounds since childhood. Weary constantly blames and belittles Billy, making him feel more isolated and powerless.

It was entirely Billy's fault that this fighting organization no longer existed, Weary felt, and Billy was going to pay. Weary socked Billy a good one on the side of the

jaw, knocked Billy away from the bank and onto the snow-covered ice of the creek. Billy was down on all fours on the ice, and Weary kicked him in the ribs, rolled him over on his side. Billy tried to form himself into a ball. You shouldn't even be in the Army, said Weary (Vonnegut 24).

After blaming Billy for the failure of his imaginary group, Weary physically assaults him as revenge. Weary's abuse towards Billy had been ongoing, and he even tried to permanently harm him by kicking him in the spine. Their fight is interrupted by German soldiers who arrest them and transport them to Dresden in a boxcar with other American prisoners. However, the harsh treatment of the prisoners does not end there, as Billy, Weary and Hobo are subjected to the worst treatment and even mistreated by their fellow soldiers during their journey in the boxcar.

Pilgrim, said a person he was about to nestle with, is that you?' Billy didn't say anything, but nestled very politely, closed his eyes God damn it said the person. That is you, isn't it?' He sat up and explored Billy rudely with his hands. It's you, all right. Get the hell out of here. Now, Billy sat up, too-wretched, close to tears. Get out of here! I want to sleep! Shut up, said somebody else. 'I'll shut up when Pilgrim gets away from here. So, Billy stood up again, clung to the cross-brace. 'Where can I sleep?' he asked quietly. Not with me. Not with me, said somebody else. You yell. You kick. I do? You're God damn right you do. And whimper. I do? Keep the hell away from here Pilgrim (Vonnegut 35).

Billy was insulted by an American prisoner who refused to share a bed with him, causing Billy to almost cry. Also, the death of Weary and the promise of revenge by Lazzaro foreshadows the dangers that await Billy in the future and an indication of the toxic environment and relationships among the prisoners, where violence and revenge are

prevalent. Paul Lazzaro, who was sitting next to Billy. Despite his promise to avenge Roland Weary, Lazzaro is currently preoccupied with a terrible stomachache, which has caused his stomach to shrink to the size of a walnut and become sore like a boil (Vonnegut 41). The quotation provides insight into the physical and emotional toll that war takes on soldiers, as even those with a strong desire for revenge can be overtaken by physical ailments and discomfort. It also highlights the irony and dark humor present in Vonnegut's writing, as Lazzaro's preoccupation with his stomachache contrasts with his promise of violence and revenge.

Billy was killed at a baseball park in his town on the night of February 13th 1976. Prior to his death, he shares with the crowd his knowledge of Paul Lazzaro's plan to avenge Roland Weary's death by killing Billy. Although he knows that Lazzaro lives nearby and poses a threat to his life, Billy never confides in anyone, not even his family, until the moments leading up to his death, "Early in 1968, a group of optometrists, with Billy among them, chartered an airplane to fly them from Ilium to an international convention of optometrists in Montreal. The plane crashed on top of Sugarbush Mountain, in Vermont. Everybody was killed but Billy. So it goes (Vonnegut 12).

The painful memory of Billy's involvement in a plane crash during World War II has haunted him ever since. Through flashbacks, he relives the traumatic experiences he endured during the war. In the crash, Billy was the only passenger who survived, but he sustained injuries to his head. The tragic incident further worsened his already fragile psychological state, as he lost not only his father-in-law but also other friends in the plane crash. The loss of loved ones added to the overwhelming sense of despair and helplessness that Billy felt, compounding the traumatic experiences he had already endured. The memory of the plane accident serves as a harsh reminder of the long-term impact of traumatic events, as well as the need of receiving appropriate support and therapy to facilitate healing and

recovery. Despite the passage of time, the memory of the crash continues to affect Billy.

While Billy was being treated in the hospital after surviving the plane crash, his wife Valencia died of carbon monoxide poisoning after a car accident. The accident was caused by Valencia's rushing to her husband's side after he was injured in an airplane crash. Billy was not aware of his wife's death at the time. It was his daughter Barbara who took care of all the arrangements for her mother's funeral. Valencia Merble, Billy Pilgrim's wife, dies tragically in Kurt Vonnegut's novel *Slaughterhouse-Five*. Valencia's death is unexpected, abrupt, and indicative of war's and life's turmoil and unpredictability. The traumatic events of the plane crash and his wife's death leave Billy disinterested in his business affairs, and instead he becomes focused on sharing his experiences on the Tralfamadorian planet with those around him. Despite exhibiting symptoms of mental illness PTSD, none of his family members attempt to seek psychiatric help for him, and his daughter Barbara assumes his behavior is a result of his concussion.

According to Herman in her book *Trauma and Recovery* 1992, PTSD diagnosis has three main parts. Firstly, the Intrusion; Traumatized individuals continue to experience the traumatic event as if it is happening in the present long after the danger has passed. The interruption caused by the trauma prevents them from resuming their normal daily routine. It seems as if time has halted at the moment of the trauma, and the traumatic incident is stored in a distorted form of memory that resurfaces spontaneously as flashbacks during the waking state and as traumatic nightmares during sleep (Herman 51). While some of Billy's traumatic wartime experiences occur while he falls asleep others do so as nightmares. The recurrence of these flashbacks highlights Billy's continuous trauma and how it continues to have an impact on him even after the war is over. In Billy's mind, the bombardment of Dresden is extremely significant and represents the massacre of war. As Billy tries to make sense of the events that have shaped his life, these flashbacks additionally illustrate the

fragmented makeup of his psyche, for example when Billy was on his way to Lions Club luncheon meeting in 1967, the neighborhood of Ilium's black ghetto reminded him of "some of the towns he had seen in the war" (Vonnegut 27).

Another scene sees Billy trying to sleep but instead weeping in bed. Suddenly, he hears a knock at the front door. When he answers, he is faced with a group of crippled men who were hired to sell magazines that would never be delivered. One of the men, who had only one leg, was using crutches and was so tightly wedged between them that his shoulder covered his ears. Billy watches them through the window and their appearance and the sound of their crutches remind him of a time when he was being marched to his boxcar by the Germans, along with other American prisoners, including Ronald Weary. Weary, who was wearing hinged clogs that hurt his feet, was part of the group. Billy's mind travels back to this time, displaying two of the characteristics mentioned previously: the time travel is made while he is either sleeping or pretending to be asleep, and it is triggered by some reminders, in this case, the crippled men and their crutches, "He closed his eyes, and opened them again. He was still weeping, but he was back in Luxembourg again. He was marching with a lot of other prisoners. Weary's eyes were tearful also. Weary was crying because of horrible pains in his feet. The hinged clogs were transforming his feet into blood puddings" (Vonnegut 29). Judith Herman's statement about the strength of emotions at flashbacks is quite applicable to this paragraph. She points out that "small, seemingly insignificant reminders can also evoke these (traumatic) memories, which often return with all the vividness and emotional force of the original event" (Herman 51).

As Billy observes the crippled men at his door, he is overcome with emotions and begins to weep. The sight of the men and the sound of their crutches remind him of the suffering he experienced in 1944, and this emotional trigger sends him on another journey through time. The intensity of his emotions in both the present moment and during the

flashback is strikingly similar, as the traumatic memories return with vividness and force. Sometimes this influence is so much that according to Herman” even normally safe environments may come to feel dangerous, for the survivor can never be assured that she will not encounter some reminder of the trauma” (Herman 51). Billy had a similar experience on his anniversary in 1964 when he heard the optometrists' barbershop quartet singing "That Old Gang of Mine". “Gee, that song went, *but I'd give the world to see that old gang of mine. And so on. A little later it said. So long forever, old fellows and gals, so long forever old sweethearts and pals-God bless 'em-And so on.*” (Vonnegut 76)

Billy was brought back to his recollections of battle and, more especially, the destruction of Dresden, where few people survived but the American captives and their four guards. Even though it had been twenty years since the incident and Billy was now a wealthy and successful man, there were times when he was forced to think on his past, particularly on his anniversary, which made him feel upset and hurt. Because he was unable to block out the annoying memories of war, his expensive home and the grand party were not places where he felt peace. As a result, he fled to his bedroom and took relief in his electronic bed.

The second aspect of PTSD is Constriction; When an individual is utterly powerless and any attempt to resist seems pointless, they may enter a state of surrender where their self-defense mechanism shuts down completely. In such a state, the person does not escape their situation through real-world actions but rather by altering their state of consciousness (Herman 57). Billy Pilgrim suffered his first trauma in December 1944. He was a chaplain's assistant in a Luxembourgian infantry regiment's command company at the time. During the Battle of the Bulge, the last significant German attack of the war, the regiment was in the process of being destroyed by the Germans. Billy survived but was “a dazed wanderer far

behind the new German lines, there were three other wanderers: two scouts, an antitank gunner, Roland Weary. Billy was the only one who had "no helmet, no overcoat, no weapon and no boots" (Vonnegut 15), he was "empty-handed, bleakly ready for death" (16). The three of them were secure in a ditch on the third day of their traveling when they came under fire four times; Billy did not respond to the shot that was directed at him.

The third bullet was for the filthy flamingo, who stopped dead center in the road when the lethal bee buzzed past his ear. Billy stood there politely, giving the marksman another chance. It was his addled understanding of the rules of the warfare that the marksman should be given a second chance. The next shot missed Billy's kneecaps by inches, going end-on-end, from the sound of it (Vonnegut 16)

When a person is abused or witnesses a horrific occurrence and becomes powerless, their mechanism of self-defense entirely shuts down, according to Judith Herman's view. In reaction, the individual may attempt to escape the situation by modifying their state of awareness rather than acting. This reaction is comparable to the freezing response seen in animals when attacked. A rape survivor described her condition as "like a rabbit caught in headlights." According to Herman, this changed state of awareness may be a minor mercy of nature, offering relief from severe suffering (Herman 57). Billy's understanding of war was limited to the maneuvers he had experienced in South Carolina, which were mostly theoretical and humorous. In one such attack by the theoretical enemy, they were all killed, yet the theoretical corps began laughing and having a hearty meal together soon after. Additionally, his role as a chaplain's assistant was seen as inferior and comical, and he had no power to harm the enemy or aid his friends. He didn't expect any promotions or medals and had a meek faith in loving Jesus, which most soldiers found repulsive.

Billy Pilgrim's regiment was hit by a catastrophic attack that killed virtually all of its

soldiers, providing him personal contact with the actual horrors of war. He was only twenty-one years old and inexperienced, so the strain was too great for him to take, and he entered a condition of detachment, numbness, and calmness to escape the sensations of dread, anger, and pain. Furthermore, he was humiliated by Ronald Weary's criticism, making the situation even worse.

“Saved your life again, you, dumb bastard,” Weary said to Billy in the ditch. He had been saving Billy’s life for days, cursing him, kicking him, slapping him, making him move. It was absolutely necessary that cruelty be used, because Billy wouldn’t do anything to save himself. Billy wanted to quit. He was cold, hungry, embarrassed, incompetent. He could scarcely distinguish between sleep and wakefulness now (Vonnegut 16).

His young age, physical and mental situation, the gloomy atmosphere of the battlefield and the way Ronald Weary treated him, took Billy to a state of numbness which cut from what was happening around him. It was the first time that Billy came unstuck in time and began his time travels to different periods of his life. The first travel he made was to his death time and then his pre-birth and finally very symbolically to a moment in childhood when he was very terrified with his father when he threw him into the deep end of the swimming pool. He eventually became numb, leading to complete unconsciousness, similar to his experience during the war. Although he needed to acquire survival skills to stay alive, his fear was so intense that he could not remain conscious. This numbness persisted and worsened during their captivity by the Germans, and eventually, Billy was transferred to a prison hospital, where he continued to experience his time travels.

After the war, Billy Pilgrim moved on with his life, gradually beginning a new life. He married the rich optometrist's daughter and started his own business. The Vietnam War

started a decade later. Billy, on the other hand, looked uninterested and unaware of the debates about the horrors being done. Billy remained emotionless even as a Marine major expressed his support for the Americans and called for further bombing in North Vietnam. “Billy was not moved to protest the bombing of North Vietnam-, did not shudder about the hideous things he himself had seen bombing do. He was simply having lunch with the Lions Club, of which he was past president now” (Vonnegut 28).

Herman explained that during traumatic events, individuals may perceive the events as if they are happening to someone else, and they may feel disconnected from their usual understanding of the situation. Although they are aware of what is happening, the experience may feel as though it is taking place outside of themselves, as if they are merely observing it from a distance (Herman 58). Billy Pilgrim behaved precisely like Herman's patients; he was unimpressed by conversations about the Vietnam War, as if he had never experienced similar crimes during WWII. The bombardment of Vietnam not only brought back memories of Dresden, but it also kept Billy calm since he had developed a new method of dealing with life. This approach was represented in a framed prayer on his office wall

GOD GRANT ME
THE SERENITY TO ACCEPT
THINGS I CANNOT CHANGE,
COURAGE
TO CHANGE THE THINGS I CAN,
AND WISDOM ALWAYS
TO TELL THE DIFFERENCE

Many of Billy's patients informed him that seeing the prayer on his office wall had helped them keep going. This was due to Billy's conclusion that the past, present, and future were all things he couldn't modify. Some traumatized people may choose alcohol in an

attempt to avoid their feelings. During the war, this was a common occurrence among soldiers. However, Billy Pilgrim was not heavily dependent on alcohol. He only drank twice in his life. The first occurred on New Year's Eve, 1961.

Billy blinked in 1958, traveled in time to 1961. It was New Year's Eve, and Billy was disgracefully drunk at a party where everybody was in optometry or married to an optometrist. Billy usually didn't drink much, because the war had ruined his stomach, but he certainly had a snootful now, and he was being unfaithful to his wife Valencia for the first and only time (Vonnegut 21).

Billy's supposed ruined stomach was just an excuse for him to avoid drinking alcohol. The only other time Billy consumed alcohol was on his daughter's wedding night. While in her room, he came face to face with an empty closet and drawers, and some possessions that she had not taken with her. It was then that the phone rang, and on the other end was a drunk man whose breath smelled of mustard gas and roses.

The third symptom of PTSD is Hyperarousal. which refers to, the human system of self-preservation appears to remain on high alert after a traumatic experience, as if the danger could reappear at any time. Physiological arousal persists without relief. This state of hyperarousal is the primary symptom of post-traumatic stress disorder, and the traumatized person experiences easy startles, irritability in response to minor triggers, and difficulty sleeping (Herman 50). Traumatized individuals often struggle with insomnia as a result of their hyperarousal and persistent state of alertness. Similarly, Billy Pilgrim, the protagonist of the story, also experiences difficulty sleeping. However, he deals with this problem differently.

Billy took off his tri-focals and his coat and his necktie and his shoes, and he closed

the venetian blinds and then the drapes, and he lay down the outside of the coverlet.

But sleep would not come. Tears came instead. They steeped. Billy turned on the Magic fingers, and he was jiggled as he wept (Vonnegut 29).

Billy, being a wealthy man, owned a Georgian house equipped with all the luxuries one could expect. Among the special furniture he had was a double bed with an electric blanket and a switch to activate a gentle vibrator that was attached to the springs of the box mattress. This vibrator, known as the Magic Fingers, was the suggestion of a doctor whom Billy consulted due to his frequent weeping episodes. The doctor suggested the vibrator as a way to help Billy take a nap every day, but it didn't prove to be useful for him.

According to Judith Herman's book *Trauma and Recovery* (1992), the psychological effects of post-traumatic stress disorder (PTSD) are extensive and long-lasting. Patients experience a combination of generalized anxiety symptoms and specific fears, and have an elevated baseline of arousal, as opposed to a normal level of alertness. This heightened arousal persists during sleep, leading to various sleep disturbances such as difficulty falling asleep, increased sensitivity to noise, and frequent awakenings during the night. This is because traumatic events seem to recondition the human nervous system (Herman 51). Billy Pilgrim is a rich businessman who owns many things, including his own company and hotels. However, he still feels very sad and hurt from his experiences in the war. He has two different lives, one where he's successful and married with kids, and another where he's stuck in memories of the war and has trouble sleeping. He kept this side of himself hidden except his doctor. All of the horrific events that Billy witnessed made him vulnerable to other mental disorders, which means that the conflict of Billy Pilgrim with psychological illness does not end there.

III.2. Billy Pilgrim's Psyche: From PTSD to Schizophrenia

According to OConghaile, Aengus, and Lynn E DeLisi. "*Distinguishing schizophrenia from posttraumatic stress disorder with psychosis.*" Up to 70% of returning veterans experience symptoms of PTSD. These individuals also fall within the peak age range for the onset of schizophrenia. PTSD with psychosis may occur for several reasons: trauma increases one's risk for schizophrenia and PTSD; patients with schizophrenia have a higher incidence of PTSD and may present with characteristic psychotic symptoms overlapping with psychosis in schizophrenia (249-255). According to the National Institutes of Mental Health (NIMH), Schizophrenia is a severe mental illness that can impact a person's thoughts, feelings, and behaviors. It can make them appear disconnected from reality, which can be hard for both the person with schizophrenia and their loved ones. The symptoms can make it challenging to do normal activities. Research has also shown that symptoms of PTSD may overlap with those of schizophrenia. Both conditions can cause social isolation, hallucinations, and dissociative symptoms, such as feeling detached or having memory problems. Therefore, it is possible that people with PTSD are more susceptible to schizophrenia (NIMH). Billy Pilgrim is a soldier who experienced a lot of pain and trauma during World War II. As a result, he is suffering from PTSD and trying to deal with his memories. PTSD is known to increase the chances of developing schizophrenia. Billy seems to be exhibiting symptoms that are commonly seen in people with schizophrenia such as hallucinations and delusions.

Delusions are defined as false beliefs that are not part of the person's culture and do not change," with the person believing in them "even after other people prove that their beliefs are not true or logical (NIMH). Billy's delusional belief revolves around his supposed journey to the Tralfamadorian planet and his experiences of time travel. According to

Oxford Advanced Learner's Dictionary, time travel is a term used to describe the hypothetical ability to travel through time into the past or the future. It's a popular concept in science fiction. Billy Pilgrim firmly holds the belief that he has the ability to travel through time uncontrollably, throughout his life, skipping from one incident to the next without regard for their chronological order.

As Vonnegut writes, "Billy Pilgrim has come unstuck in time" (Vonnegut 12). This unconventional structure of the novel defies the traditional beginning, middle, and end structure of most novels. However, it is a reflection of Billy Pilgrim's own coping mechanism, as he tries to deal with the traumatic events in his life. By traveling through time, Billy can distance himself from these painful memories and create a protective system for himself. Time traveling was used to portray the insanity of war and the horrific memories that haunt Billy Pilgrim's life. The firebombing of Dresden during WWII is a particularly painful memory that Billy struggles to process. By jumping back and forth through time, Vonnegut is able to present a fragmented narrative that captures the confusion and chaos of war.

Billy Pilgrim's ability to become "unstuck in time" is a significant aspect of Kurt Vonnegut's *Slaughterhouse-Five*. This ability allows Billy to transcend the constraints of traditional narrative structure and move freely through different periods of his life. As Vonnegut writes, "Billy has gone to sleep a senile widower and awakened on his wedding day" (Vonnegut 12). This liberation from time is a metaphor for Billy's own sense of agency and purpose. As he moves through different moments in his life, he is able to see how they are all interconnected and how his experiences have shaped him. This idea is captured in one of the most famous quotes from the novel: "Everything was beautiful and nothing hurt" (55). This phrase suggests that Billy has found a sense of peace and acceptance in his experiences, despite their traumatic nature. Moreover, Billy's ability to become "unstuck in

time" also grants him a sense of power and control over his own story. By moving freely through time, he is able to revisit traumatic experiences and gain a new perspective on them. This is particularly evident in his visits to Dresden during the war, where he is able to see the destruction and horror of the bombing from different angles.

He firmly holds the belief that he has the ability to travel through time uncontrollably, and that he was once abducted by a Tralfamadorian spaceship and placed in a zoo with an artist named Montana Wildhack. The elements of Tralfamadorians, flying saucers, and time travel that comprise his delusion are all rooted in the science fiction genre that Billy has been exposed to, the science fiction novels of Kilgore Trout. It was Rosewater who first introduced Billy to science fiction during their stay at the veteran mental hospital, "Rosewater told him so. It was Kilgore Trout's gospel from outer space. By the way, it is very similar to Tralfamadorian. If a visitor from outer space could study Christianity seriously, why was it so easy for Christians to be cruel" (Vonnegut 49)

Science fiction writer Kilgore Trout becomes Billy's favorite author, and Billy falls in love with Trout's writings. He believes he first experienced a "journey" to the planet Tralfamadore at his daughter's wedding in 1967, when he was 44 years old. After surviving his plane crash, Billy finally opens up about his delusions. Billy firmly believes that his adventures in time and on the planet Tralfamadore really happened. Without informing his daughter, he goes to New York and appears on a late-night radio program where he recounts his experience of being abducted by the Tralfamadore spacecraft in 1967 and exposed naked in a zoo on their planet. Barbara is upset when she finds out about this, but Billy is adamant that his story is true. A month later, Billy decides to write two letters to Ilium's leader. In his first letter he details his experiences with Tralfamadore. The second letter tells of the most important lesson he learned there. Barbara discovers her father's letters and visits his home to confront him about the situation, causing an argument. Billy does his best to convince

Barbara that his story is true.

What is it that upsets you so much about my letter? Billy wanted to know. It's just crazy. All of this is untrue!. This is all true. Billy's anger won't grow with her. He wasn't offended by anything. He was perfect in this way. There is no planet like Tralfamadore. It's undetectable from Earth, if that's what you mean, said Billy (Vonnegut 14).

As for Billy, his delusions revolve around the planet Tralfamadore and time travel. He firmly believes that all his experiences are real and tries to convince others of their veracity. It can be inferred that Billy's delusions stem from his dreams and desires that he struggles to articulate, so he manifests them in a fantastical form. He perceives the Tralfamadorian planet as a peaceful dreamland in the fourth dimension, where he can carry out ordinary activities and manipulate time. In contrast, he views Earth as a place of constant violence and bloodshed throughout history

People with schizophrenia may experience hallucinations, which are when they see, hear, smell, taste, or feel things that are not actually present. One common example of a hallucination is hearing voices, which may persist for a while before being detected by family or friends (NIMH). "Billy Pilgrim was having a delightful hallucination. He was wearing dry, warm, white sweatsocks, and he was skating on a ballroom floor. Thousands cheered. This wasn't time-travel. it had never happened, never would happen. It was the craziness of a dying young man with his shoes full of snow" (Vonnegut 23).

Billy Pilgrim is experiencing a hallucination. He is imagining that he is wearing clean, warm, white sweatsocks and ice-skating on a ballroom floor while a large audience cheers him on. However, this is not something that has actually happened or will happen. It

is a figment of his imagination, which is a common symptom of mental illness. Billy's speech is disordered throughout the story, in addition to his delusions and hallucinations. He frequently bounces from one issue to another with no discernible link, making it difficult for others to follow his line of thought. Billy shows negative schizophrenia symptoms such as apathy and social disengagement. He seems unconcerned about his surroundings and does not appear to be participating in things that were formerly joyful to him. For example, he no longer enjoys hunting. He is also socially isolated and does not appear to interact with others around him.

III.3. Billy Pilgrim's Dual Identity in *Slaughterhouse-Five*

Individuals suffering with schizophrenia may have hallucinations, delusions, disordered thought. These symptoms might make it difficult for people to maintain a constant sense of self and tell what is genuine and what is not. They may also feel detached from their own ideas and feelings, which can contribute to the sensation of being split or divided. they may have a feeling of fragmentation or split within their own identity (Elmer *Dissociative identity disorder vs. schizophrenia*). In *Slaughterhouse-Five*, Billy Pilgrim is depicted with two distinct identities one as an optometrist and former chaplain's assistant in the US, soldier and married man on Earth, and the other as a visitor to the planet Tralfamadore. As a real-life military survivor of the firebombing of Dresden during WWII, Billy struggled to cope with his traumatic experiences while trying to maintain his role as a husband and father Billy Pilgrim's experiences as a soldier in WWII left him weak and disconnected from his own life on Earth. In civilian life, he is a meek and disengaged figure who appears incapable of taking charge of his own story. He goes about his regular activities, but it is evident that he is separated from the people and events around him.

This apathy is a frequent characteristic of PTSD and indicates the psychological toll

that tragedy has had on Billy. His wartime experiences damaged his sense of self and left him feeling powerless to alter the trajectory of his own fate. His relationships with others, which are generally aloof and soulless. Billy is often the fool who is taken advantage of throughout *Slaughterhouse-Five*. He is forced into situations that accentuate his anti-hero status since he lacks the freedom to make his own choices. Shortly after Billy is apprehended in Luxembourg, a German war journalist in charge of propaganda pictures him because he appears so ridiculously stupid. Images of his feet will be used in propaganda to demonstrate how badly prepared the American army is. The photographer also wants images of Billy being taken prisoner, so the soldiers throw him into some bushes; as he emerges, a picture is shot with the guards waving their guns. Because Billy represents an American soldier, the image serves as an excellent propaganda weapon for the Germans.

In Tralfamadore, Billy is able to transcend his earthly limitations and view his life from a different perspective. He learns to accept and even find comfort in the inevitable nature of death, allowing him to find peace in his own mortality. Vonnegut illustrates this contrast through Billy's shifting perspectives on the firebombing of Dresden. On Earth, the event is a traumatic and horrific experience that haunts him throughout his life. However, on Tralfamadore, Billy is able to view the bombing from a wider perspective, recognizing the relative insignificance of his own life and finding a sense of peace in the acceptance of the event's inevitability. As he explains,

The Tralfamadoreans can look at all the different moments just that way we can look at a stretch of the Rocky Mountains, for instance... they can see how permanent all the moments are, and they can look at any moment that interests them. It is just an illusion we have here on Earth that one moment follows another one (Vonnegut 13).

Furthermore, the contrast between Billy's experiences on Earth and Tralfamadore highlights the role of cultural ideas and social conventions in shaping the sense of agency

and control. On Earth, Billy is trapped by societal expectations and cultural norms, unable to fully express himself or take control of his own story. However, on Tralfamadore, he is able to transcend these limitations and find a sense of freedom and agency in his own perspective.

Conclusion

In conclusion, because it encompasses various aspects of schizophrenia, we can say that the novel *Slaughterhouse-Five* (1969) can be described as a perfect example of a schizophrenic text. Kurt Vonnegut, the author, aims to depict the psychological experiences of individuals deeply impacted by World War II, particularly the devastating bombing of Dresden. The novel serves as a reflection of Vonnegut's own struggles with the memories and aftermath of the war, emphasizing his belief in the senselessness of war. Through a sensitive approach, Vonnegut presents a story that captures the psychological effects of war and the challenges faced by those who have endured such traumatic events. These individuals find it difficult to lead stable lives without constantly referencing their war experiences. They develop a hybrid identity that combines elements of the past and the present as a coping mechanism for navigating the conflicting demands of these two timeframes. Vonnegut employs various literary techniques, including fragmentation, stream of consciousness, self-reflection, historiographic metafiction, and non-linearity, to create a text that mirrors the disjointed nature of schizophrenia. This narrative structure lacks a clear beginning or ending, mirroring the struggles experienced by the characters who exhibit symptoms associated with schizophrenia.

This study explores the concept of schizophrenia from psychological and literary perspectives, specifically within the context of Postmodernism. The dissertation is divided into three chapters, with the first chapter entitled "Postmodernism, the Age of Schizophrenia." This chapter has examined the historical, cultural, and social conditions related to Postmodernism, the age that paved the way for schizophrenia, which came as a reaction to the established norms, beliefs, lifestyle and worldviews of Modernism. The chapter has also delved into the definition of Postmodernism, which has been a subject of

debate due to its incorporation of various moods, styles, and narratives. In addition, it has discussed the impact of war and the Cold War, as well as advancements in technology which served as the mechanism that helped to generate schizophrenic individual characters. Additionally, the chapter has mentioned the impact of Postmodernism on literature and how it contributed to the emergence of schizophrenia as a literary device. Writers like Kurt Vonnegut sought to create a unique cultural space in which they delved to portray sensitive themes and to explore the psychology of the individuals who lived in the aftermath of the Second World War Two and who experienced the advancement of technologies which chattered their mind leaving them unable to grasp the real meaning of the world, through innovative and anti-traditional techniques such as fragmentation, pastiche, metafiction, and self-reflexivity. These stylistic patterns aimed to mark a departure from Modernism and establish a new way of storytelling.

The first chapter also has focused on the psychological aspect of schizophrenia. It provides a clinical and psychological study of the disorder, which was first coined by Bleuler in 1911. Various definitions, symptoms, and types of schizophrenia are explored, with reference to the concepts of Freud and they indicate that schizophrenia can be seen as a defense mechanism adopted by individuals to cope with challenging and traumatic experiences, whether from childhood or adulthood. Furthermore, the chapter then has shifted to the portrayal of schizophrenia in literature, particularly its use as a thematic and narrative technique through fragmentation. It has explored how fragmentation serves as a facet of schizophrenia within the realm of literature. Overall, this chapter aimed to shed light on the relationship between schizophrenia, Postmodernism, and literature, offering insights into the cultural and psychological dimensions of the disorder and its representation in literary works.

The second chapter of this dissertation, under the title "Schizophrenia in *Slaughterhouse-Five* (1969)", has focused on the novel *Slaughterhouse-Five* (1969) by Kurt Vonnegut, analyzing how schizophrenia is employed as a literary device within the narrative and structure of the book. The chapter has begun by providing a brief biography of Kurt Vonnegut, offering insights into his life, writing career, and notable works. Then, the chapter has shifted to provide a detailed examination of the historical context in which the novel was written and Vonnegut's motivations behind writing the novel, highlighting his desire to convey the senselessness and absurdity of war, as well as his personal struggles with the memories and aftermath of the Dresden bombing. It has also explored how Vonnegut used the medium of literature to grapple with these experiences and offer a unique perspective on the psychological impact of war. Furthermore, the chapter includes a concise summary of the novel, serving as a means to reconstruct its storyline and highlight its fragmented and disorderly manner of writing.

In this chapter, we have delved into the artistic techniques employed by Kurt Vonnegut in his novel *Slaughterhouse-Five* to create a unique and fragmented style of storytelling that mirrors the experience of schizophrenia. Vonnegut skillfully uses Postmodern techniques like fragmentation, nonlinearity, and stream of consciousness to depict the protagonist, Billy Pilgrim, and his struggle with schizophrenia. Through fragmentation, both Billy's mind and the structure of the novel itself are portrayed as fragmented, allowing readers to glimpse into the fragmented nature of his thoughts and emotions. Nonlinearity breaks away from traditional chronological order, as Vonnegut presents Billy as a time traveler, moving through different timelines and planets, symbolizing the disjointed nature of his mental state. The incorporation of science fiction elements provides a powerful tool for Vonnegut to explore Billy's schizophrenic mentality by creating an extraterrestrial planet called Tralfamadore, inviting readers to navigate

through time and space alongside the character. Stream of consciousness, a characteristic of schizophrenia, is present in the novel, as the narrative and Billy's inner thoughts become intertwined, revealing his self-awareness and inner turmoil. Moreover, Vonnegut employs Historiographic metafiction, blending elements of history and fiction, to tell his personal experiences and trauma as a survivor of the devastating Dresden bombing, while also shedding light on the senselessness of war. Additionally, this chapter examines how Kurt Vonnegut's language choices and word usage contribute to the portrayal of the schizophrenic experience in the text. The chapter is concluded by the sub-title "Characterization of Schizophrenia in Billy", which looks at how the philosophy of Tralfamadorians has stimulated Billy's Schizophrenia and how it helped him to cope with his mental disorder.

The final chapter of the dissertation has focused on providing a comprehensive diagnosis of the main character, Billy Pilgrim, in *Slaughterhouse-Five* through an analysis entitled "Schizophrenic Billy Pilgrim." This chapter has delved into the psychological state of Billy Pilgrim and traces the factors that led to his eventual development of schizophrenia. The exploration begun with examining the childhood trauma that significantly impacted Billy's mental well-being, using the Freudian assumptions about how childhood trauma can turn into mental instability in adulthood, through the third chapter, a study is dedicated in how Billy Pilgrim's experience with childhood abuse and lack of parental love lead to his Schizophrenia.

Moving forward, the analysis has turned its attention to the difficult experiences Billy faced during World War II, which made his psychological distress even worse. Specifically, the chapter highlighted the presence of post-traumatic stress disorder as a direct consequence of the war. It explored the various symptoms and triggers associated with

PTSD, shedding light on the significant impact it had on Billy's mental state, this diagnosis of PTSD was based in Herman three symptoms or concepts mentioned in her book *From Trauma to Recovery* (1992). The chapter has been concluded by analyzing how Billy's traumatic experiences led to the development of schizophrenia after initially experiencing PTSD. It explored the idea that severe trauma can contribute to the progression from one disorder to another. By examining Billy's ongoing struggles with PTSD and other factors, it revealed how these elements eventually led to the emergence of schizophrenia. This section provided a detailed analysis of the complex relationship between Billy's traumatic experiences, from his painful childhood to his exposure to the horrors of war, and the development of schizophrenia.

At the end, our study has highlighted the significant connection between Postmodernism and schizophrenia, we can conclude that the Postmodernism is really the age of Schizophrenia that represents the era of deconstruction and the fragmented nature of the world and human experience. Moreover, the analysis of the novel through both cultural and psychoanalytic approach has generated the fact that the novel *Slaughterhouse-Five* (1969) proves perfectly to be called a Schizophrenic novel in which Kurt Vonnegut, skillfully, captured the effects of war and advancing technology on people's mental state and portrayed the inner struggles of characters and the challenges they face in a rapidly changing world through the lens of Billy Pilgrim who also proved to be the best Characterization of the Postmodern schizophrenic man. Both the novel and its protagonist has proven their schizophrenic novel. They both show facets and characteristics of this mental disease.

Regarding the novel's structure, Kurt Vonnegut himself describes it as being told in a "schizophrenic manner" right from the first page. Vonnegut employs various techniques such as fragmentation to mirror the fragmented nature of a schizophrenic mentality.

Additionally, the novel incorporates elements of stream of consciousness, which further reflects its self-awareness. This stream of consciousness is also considered to be one of the characteristics associated with schizophrenia. In addition to the flashbacks and flashforwards that helped creating an open ended, confusing, and jumbled text out of the normal chronological order exactly like the schizophrenic mind which loses control of time and mix between the past, present and future.

Moreover, when examining the novel through a psychoanalytic lens, the analysis of the protagonist, Billy, reveals him to be a character with schizophrenic tendencies. Throughout the story, Billy is depicted as someone who experiences hallucinations, often blurring the line between reality and imagination. His aftermath time of the war spent in veteran hospital, where he undergoes electric shocks and receives morphine injections, further reinforces the idea of his troubled mental state. Moreover, Billy demonstrates delusions as he believes in the existence of the Tralfamadorians and their unique perception of time and death. Essentially, Billy Pilgrim, the time traveler, lacks control over various aspects of his life, including his sense of time, his place in the world, and his emotions.

Furthermore, due to the traumas he experienced during his difficult childhood and war experiences, Billy has developed post-traumatic stress disorder (PTSD). This condition shares certain similarities with schizophrenia and ultimately contributes to Billy's development of schizophrenia. The combination of traumatic events and the subsequent psychological impact of these experiences lead to the manifestation of schizophrenic tendencies in Billy. It is through this lens that we can understand the progression of Billy's mental health and the convergence of PTSD and schizophrenia within his character.

During the course of this study, we encountered limitations specifically related to the subject of schizophrenia in literature. One significant limitation was the lack of literary

works directly addressing schizophrenia. Schizophrenia, being a complex mental health condition, was not widely explored or depicted in literature, making it challenging to find relevant resources that specifically focused on this topic. However, in studying schizophrenia as a psychological phenomenon, we found a wealth of resources in the form of books and articles. The field of psychology and psychiatry has extensively researched and documented schizophrenia, providing us with a broad range of theoretical frameworks and clinical studies to draw upon. These resources allowed us to gain a deeper understanding of the psychological aspects and manifestations of schizophrenia. When it comes to studying Postmodernism, we were fortunate to have access to a wealth of literature and resources. This extensive collection of resources allowed us to delve deeply into the historical, cultural, and social aspects of Postmodernism, and to explore its profound influence on the world of literature.

Kurt Vonnegut's *Slaughterhouse-Five* (1969) is a fascinating book that offers rich opportunities for exploration from various perspectives. There are many ways to further study Kurt Vonnegut's *Slaughterhouse-Five* and delve deeper into its meaning, one way is to analyze the novel's themes, such as death, war and time. Additionally, it invites historical and sociocultural analysis, allowing for investigations into its portrayal of World War II, the bombing of Dresden, and the postwar era. Finally, philosophical and existential perspectives can be applied to analyze the novel's exploration of fate, free will, and the human condition. These ideas offer a starting point for further study on *Slaughterhouse-Five*, allowing for a deeper look into its themes, storytelling methods, and social implications.

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Résumé

Cette thèse examine la notion de schizophrénie en tant que phénomène psychologique, résultat de la situation après la Seconde Guerre mondiale et la guerre froide et les progrès technologiques, et montre comment les écrivains postmodernes pouvaient parfaitement la représenter à travers leurs textes littéraires et leurs personnages individuels. En conséquence, cette étude est une tentative d'analyse à partir d'une approche éclectique, Kurt Vonnegut *Slaughterhouse-Five* (1969) livre anti-guerre. Il a été écrit au lendemain de la Seconde Guerre mondiale et publié pendant la guerre du Vietnam, une période de grand désordre et de confusion. Au milieu de ce chaos, les gens étaient accablés de pensées lourdes et d'idées complexes, essayant désespérément de trouver un sens à leur vie. Le travail de Vonnegut capture magnifiquement cet état psychologique, à la fois dans ses personnages et dans la structure du texte lui-même. À travers l'approche culturelle, l'étude vise à étudier le postmodernisme en tant que mouvement culturel qui a servi de base à l'émergence de la schizophrénie en tant que phénomène psychologique, elle vise également à étudier comment Kurt Vonnegut a pu produire un texte littéraire et des personnages individuels dans lesquels les deux présentent des caractéristiques de la schizophrénie grâce à l'utilisation de la fragmentation comme facette de la schizophrénie. De plus, en utilisant une approche psychanalytique, cette étude plonge dans la schizophrénie du protagoniste à la suite d'un trouble de stress post-traumatique (SSPT). Il explore l'impact de cette expérience sur ses rôles de mari, de père et d'optométriste. De plus, l'étude examine comment le voyage de Billy en tant que voyageur temporel et spatial. Le résultat de l'étude prouve que *Slaughterhouse-Five* est un roman schizophrène hautement postmoderne, et que Billy Pilgrim s'est avéré être le sujet postmoderne qui a développé la schizophrénie comme un moyen de guérir des cicatrices de la guerre et de faire face à des souvenirs douloureux

inoublables de la guerre.

Mots clés : Kurt Vonnegut, *Slaughterhouse-Five*, approche culturelle, approche psychanalytique, Billy Pilgrim, Postmodernisme, Schizophrénie.

الملخص

تبحث هذه الأطروحة في فكرة الفصام كظاهرة نفسية، والتي كانت نتيجة للوضع بعد الحرب العالمية الثانية والحرب الباردة والتقدم التكنولوجي، وتوضح كيف يمكن لكتاب ما بعد الحداثة تصويرها بشكل مثالي من خلال نصوصهم الأدبية وشخصياتهم الفردية. نتيجة لذلك، تعد هذه الدراسة محاولة للتحليل من منهج انتقائي، رواية كورت فونيغوت، المسلخ الخامس (1969)، والتي تحتل مكانة خاصة في الأدب ككتاب مؤثر مناهض للحرب. لقد كُتبت في أعقاب الحرب العالمية الثانية ونشر خلال حرب فيتنام، في زمن الفوضى والارتباك الكبير. في خضم هذه الفوضى، كان الناس مثقلين بأفكار ثقيلة وأفكار معقدة، محاولين يائسين إيجاد معنى لحياتهم. يجسد عمل فونيغوت هذه الحالة النفسية بشكل جميل، سواء في الشخصيات أو في بنية النص نفسه. من خلال المنهج الثقافي، تهدف الدراسة إلى دراسة ما بعد الحداثة كحركة ثقافية كانت بمثابة الأساس لظهور مرض انفصام الشخصية كظاهرة نفسية، كما تهدف إلى دراسة كيف يمكن لكورت فونيغوت إنتاج نص أدبي وشخصيات فردية يظهر كلاهما خصائص مرض انفصام الشخصية من خلال استخدام التشظي كأحد وجوه الفصام. بالإضافة إلى ذلك، باستخدام منهج التحليل النفسي، تتعمق هذه الدراسة في الفصام الذي يعاني منه بطل من وقته كجندي مخضرم. بالإضافة إلى ذلك، تدرس الدراسة كيف (PTSD) الرواية نتيجة لاضطراب ما بعد الصدمة المسلخ أن رحلة بيلي كمسافر عبر الزمن كآلية للتكيف مع ذكرياته المؤلمة عن دريسدن. تثبت نتيجة الدراسة أن الخامس هي رواية ما بعد حدثية شديدة الفصام، وأن بيلي بيلجريم أثبت أنه موضوع ما بعد الحداثة الذي أصيب بالفصام كوسيلة للشفاء من ندوب الحرب والتعامل مع ذكريات الحرب المؤلمة التي لا تُنسى

الكلمات المفتاحية: كورت فونيغوت ، المسلخ الخامس ، نهج ثقافي ، نهج التحليل النفسي ، بيلي بيلجريم ، ما بعد الحداثة ، انفصام الشخصية ،

