

Elements of Gallows Humor in Vonnegut's Slaughter House Five

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Abstract

This study analyzes the outstanding satirist Kurt Vonnegut's novel *Slaughter-house-five* to demonstrate how the elements of Gallows Humor are applied to provide a better understanding of the author's worldview and of his narrative process. This is an anti-war book in which Vonnegut has attempted to blend the serious theme with humor. Through the choice of his protagonist- Billy Pilgrim- and the manipulation of black humor, Vonnegut exposes the atrocities of war from a new viewpoint. The focal point is to extract the phrases containing gallows humor, a sort of black humor, to be studied and explained by details, accordingly some literary terms are to be precisely defined and the unique style of writing is indispensable.

Keywords: Anti-war, Black Humor, Gallows Humor, Satire, Humor, Vonnegut

1. Introduction

Gallows humor is a kind of black humor in which the threatened person witnesses the oppression. As the name represents, the person threatened is implicated with no hope and no way to escape from the disaster. The misfortune is obvious to him, and he prefers joking about it instead of feeling sorrow. This section includes a definition of the gallows humor followed by some examples for more clarifications. In an essay posted on the website of the Philosophy Club, which meets regularly in Santa Monica, CA. Some interesting remarks were done about the philosophy of humor: "Three important elements of humor could be incongruity, surprise and recognition. Incongruity means that something must be out of place, or inappropriate for a certain situation. Surprise means that something happens unexpectedly. Recognition means that the audience must understand the joke. To evaluate black comedy and then gallows humor in a literal work, the elements of humor are also to be mentioned basically. If it is sure that the correct elements of humor are available, it could be the proper time to analyze the text to find the application of gallows humor. The structure is the same and what is different is the content and the context. Black comedy is more surprisingly and the act of breaking taboo is more definitely when there is a joke about a tragic event. Afterwards, the elements of gallows humor could be incongruity, surprise, recognition, breaking taboo, making jokes of tragic events, and first person narration." (Isaacs, 2013 p.7)

Vonnegut was born in 1922 Indianapolis, Indiana, to a family prominent in both business and the arts. In a career spanning over 50 years, Vonnegut published fourteen novels, three short story collections, five plays, and five works of non-fiction. Vonnegut published his first novel, *Player Piano*, in 1952. His most famous novel, *Slaughterhouse-five* (1969), takes as its organizing incident the Allied firebombing of German city of Dresden late in World War II, as witnessed by the American prisoner of war Billy Pilgrim. His sentences concise, his language simple, his paragraphs brief, and his ordinary tone conversational. Vonnegut uses this style to convey normally complex subject matter in a way that is intelligible to a large audience. Examples of postmodernism may also be found in Vonnegut's works. Vonnegut's most famous novel, *Slaughterhouse-Five*, features a so-called meta-fictional, Janus-headed outlook insofar as the novel seeks to represent actual historical events while, at the same time, problematizing the very notion of doing exactly that at the same time. While Vonnegut does use these elements, e.g. fragmentation and meta-fictional elements, in some of his works, he more distinctly focuses on the peril posed by individuals who find subjective truths, mistake them for objective truths, then proceed to impose these truths on others. (Baym and Levine, 2011 p.376)

2. Discussion

Slaughter House Five is Vonnegut's most famous novel. It's an anti-war novel, but that is not all the reason that makes it popular; the humor used in the novel is a special kind of humor. If you want to laugh cheerfully, you are not supported to read Vonnegut's books. Vonnegut is a humorist and his attitude toward most social structures is satiric. Vonnegut, and specially in his novel *Slaughterhouse Five* which is to be focused on, in this study, is particularly admired for his unique style of using gallows humor. So what is important here is the denotation of the elements of this kind of humor in the novel and also the recognition of the sentences using it and being able to understand the reason of this usage.

Using black humor to emphasize on absurdity of the world and hero is presented in this novel. The hero of this novel, Billy Pilgrim, wants to invent his own world to escape the reality of his world. He can't control where he will go next. He has had no friend since childhood so he is an alienated man with a poet's sensitivity. When he

grows up, he becomes a soldier during World War II. He is made a chaplain's assistant. He seems a parody of what a soldier should be as it is mentioned in the story: Billy first came unstuck while the Second World War was in progress. Billy was a chaplain's assistant in the war. A chaplain's assistant is customarily a figure of fun in the American Army. Billy was no exception. He was powerless to harm the enemy or to help his friends" (Vonnegut, 2007 p.17). As Billy is not a strong man who can harm the enemy, the other soldiers make fun of him and he is met by disgust from them. The portrayal of such a hero is characteristic of black humor, making the reader solemn and contemplative rather than leaving them laughing.

When it comes to black humor, everything designates Johnathan Swift as the true initiator. In fact, it is impossible to coordinate the fugitive traces of this kind of humor before him, There are similarities between the works of Swift and Vonnegut. The subjects, the sort of narrating and also using irony are to be mentioned. Within the preface for a new edition of *Gulliver's Travels*, Vonnegut relates some of his own impressions of Swift, editing a handful of biographical details to substantiate his ideas. He refers to Swift as "one of the most bitterly funny writers of his or any time". (Griffin, 1990 p.58). Like Swift, it is very difficult to single out a "serious" Vonnegut's work; or, in Vonnegut's words, "one of the biggest mysteries about him [is] whether he [is] kidding or not". It is not surprising, then, that a recent description of Vonnegut's writing sounds like a description of Swift's: "The body of Kurt Vonnegut's writing contains some of the most uncomfortably funny social satire in English".(Griffin, 1990, p.80)

In this novel, author Kurt Vonnegut uses an existentialistic tone of pessimism, passivity, and detachment to fictionalize an atrocity and effect a change in his readers. The importance of Vonnegut's tone to the work begins in chapter one. The narrator in this chapter is the author himself, and he uses a colloquial tone to draw the readers in and present them what expectation they should have. The beginning and end of the book are in the same place, and are made known to the reader even before the true story has started. (Dove, 2001 p.12)

Another important function of the tone in chapter one is the way it positions the characters for the remainder of the book. It is clearly implied that the main character is Vonnegut, not the protagonist Billy Pilgrim, and also that Pilgrim is closely related to Vonnegut but is not the same person. Vonnegut imparts this through telling the readers the background of the novel with a friendly tone, endearing the readers to him as if he were telling a story to friends. (Dove, 2001, p.13) After chapter one, the real fiction of the story begins, and Billy Pilgrim is introduced as the protagonist. Most of the characters in the book are oversimplified, allowing Vonnegut to suggest something of the complexity of human nature through indirection. Billy, on the other hand is developed fully. The Tralfamadorian structure gives Billy dimension and substance and brings him frighteningly to life despite his pale ineffectuality as a person. A central part of the novel is centered on the theory of time travel. Billy Pilgrim has become unstuck in time. He sees all parts of his life at once, due to his awakening to the true nature of time on the planet Tralfamador:

There is no such planet as Tralfamadore.' 'It can't be detected from Earth, if that's what you mean,' said Billy. 'Earth can't be detected from Tralfamadore, as far as that goes. They're both very small. They're very far apart. 'Where did you get a crazy name like "Tralfamadore?'" 'That's what the creatures who live there call it. (Vonnegut, 2007 p.17)

The Tralfamadorians abduct Billy and force him to view time and his world as they do, where all moments occur at the same time. This ability allows Billy to become completely indifferent to all events in the world around him because he can always just jump into another more pleasant moment. This ability rescues him from the bitter unbearable life he is suffering after wartime (Dove, 2001, p. 13)

Vonnegut uses reverse psychology in this novel. He satirically portrays a world in which there is no hope, no purpose, and no salvation for the universe. He wants this to shock readers. The book centers on innocents who are victims both of other people, and, more particularly, of an inability to meaningfully affect their own lives. For Vonnegut, civilization's problem is not that people don't take responsibility for their lives but that they can't. Ultimately the book is not so much an anti-war novel as it is a novel against the way Billy and, as Vonnegut sees it, American civilization, lives in a world without free will. Free will is what Billy can just find in Tralfamador: "He stopped, took a swig, of the dead champagne. It was like 7-Up. He would not raise his eyes to the sky, though he knew there was a flying saucer from Tralfamadore up there. He would see it soon enough, inside and out, and he would see, too, where it came from soon enough-soon enough" (Vonnegut, 2007, p.37)

The main targets of Vonnegut's satirical tone besides the institution of war include government, love, religion, and lies. He uses satire as an attack on satire itself, and upon the idea of a world with definite answers that .The satire in the book goes hand in hand with the humor. Vonnegut feels that fiction serves the great moral purpose of breathing life back into life in dark times he uses the therapy of laughter to evoke the brightness that is concealed by fear. His humorous tone emphasizes the comic absurdity of the human condition. The tone of his humor is dark, however, it evokes an essentially comic vision of man. To him the human condition has become absurd and terrifying for man himself has become the most terrifying thing in it. It is because of this that Vonnegut demands serious action from his readers, while still being sensible enough to accept the things that cannot be changed. He uses his humor as a symbol to deal with the horrors of war and madness. This reverse

approach again serves to jolt awake his readers into questioning the oddness and wrongness of treating death with humor

Slaughterhouse Five is mostly commonly classified as an anti-war novel. The subject matter of the book is not simply Nazi atrocity; it is runaway technology, inflated views of human destiny, amoral science, the distribution of wealth in America, and the senselessness of war as a continued experience. He uses a mocking voice, seemingly parodying itself, denying any aim in life, demanding not to be believed, yet always taken seriously. This is the unspoken understanding between writer and reader. In the book Vonnegut frustrates the reader's expectations purposefully in order to bring about in him an experience of the absurd. Vonnegut ultimately feels that the human condition is a sad one and that in so many instances man is trapped. Thus, he wants to bring to the reader's immediate attention the need for all the lonely people to treat one another with kindness and decency due to the limitations of human action in a seemingly random and meaningless universe.

Vonnegut's final stand is for man to confront the evil within himself and his society. The novel is a symbol of the battle of man versus his own violence and Vonnegut stresses how the dark forces of the human spirit are also the signal qualities of American life. In his world, sentimentality, egotism, blind patriotism, materialism, and unchecked technology are the enemy. The only force left to combat this is conscience and feeling. In the world of *Slaughterhouse Five*, man has no power for: improving or changing his condition, creating meaning, purpose, order or beauty, knowing himself or his world, making life livable, or bearing the human condition. It is mentioned that men or the innocent soldiers who fights, don't have any other choices, they are sometimes fighting while they don't know the reason. The victims of the wars are not those who starts the war and this means lack of free will on the earth. In light of this, Vonnegut creates Billy to calmly accept everything that happens as being correct in a serene passivity. He forces him to view the world aesthetically and thus every moment is marvelous and tragic. Kurt Vonnegut presents *Slaughterhouse Five* with such an honest, calm, and friendly tone that it is easy for his readers to become convinced that the world of Billy Pilgrim is indeed the same as their own. Vonnegut is trying to come to a conclusion with the help of his readers and characters as to whether man bases his life on lies or simply dreams. For example, Billy's mother is not religious but she buys a crucifix from a gift shop to make herself feel better about her life. Like so many Americans, she was trying to construct a life that made sense from things she found in gift shops:

Billy wasn't a Catholic, even though he grew up with a ghastly crucifix on the wall. His father had no religion. His mother was a substitute organist for several churches around town. She took Billy with her whenever she played, taught him to play a little, too. She said she was going to join a church as soon as she decided which one was right. She never did decide. She did develop a terrific hankering for a crucifix, though. And she bought one from a Sante Fé gift shop during a trip the little family made out West during the Great Depression. Like so many Americans, she was trying to construct a life that made sense from things she found in gift shops. And the crucifix went up on the wall of Billy Pilgrim. (Vonnegut, 2007, p.21)

Ultimately in the novel, Vonnegut pits the ancient Christian news of victory over death against the Tralfamadorian message of no death. Kurt Vonnegut is asking his readers to make their own decisions for which option is truly the best one based upon the tone he uses in his novel *Slaughterhouse Five*. (Dove, 2001, p.14)

As mentioned before, the difference between black humor and gallows humor is the presence of the narrator in the story. Because of the important role of the narrator in a novel in which gallows humor is applied, considering the narrator as a hero or an anti-hero is valuable. Throughout *Slaughterhouse Five*, Billy is again and again the fool who is taken advantage of. Lacking the free will to make his own choices, he is foisted into roles that highlight his anti-heroic status. Shortly after Billy is captured in Luxembourg, a German war correspondent responsible for war propaganda takes photographs of him because he looks so outrageously inept. The pictures of his feet will be used as propaganda to show how poorly equipped the American army is. During the story Billy is again and again mocked, and the Germans, as mentioned before, are not alone in relegating Billy to a lowly status. Onboard a boxcar toward a POW camp, the prisoners make fun of Billy, and he is defined as a dumper.

Arriving at the POW camp, he is again cast as the fool. He is given a woman's coat instead of receiving a soldier's overcoat like those provided for his fellows. Later on, he acquires a pair of silver-painted boots and an azure-blue curtain that he dons like a toga. This ridiculous appearance of Billy makes the German guards laugh at him. He definitely becomes the clown of World War II.

The coat that Billy Pilgrim got had been crumpled and frozen in such a way, and was so small, that it appeared to be not a coat but a sort of large black, three-cornered hat. There were gummy stains on it, too, like crankcase drainings or old strawberry jam. There seemed to be a dead, furry animal frozen to it. The animal was in fact the coat's fur collar. Billy glanced dully at the coats of his neighbors. Their coats all had brass buttons or tinsel or piping or numbers or stripes or eagles or moons or stars dangling from them. They were soldiers' coats. Billy was the only one who had a coat from a dead civilian. So it goes. (Vonnegut, 2007, p.40-41)

When a kitchen worker in the slaughterhouse sees his blue toga, silver boots, and furry muff, she asks him why he's dressed so ridiculously. He tells her that he is only trying to stay warm, yet his naïve of how foolish he looks prompts her to compare him to other soldiers: She concludes that all of the heroic soldiers must be dead.

In *Slaughterhouse-Five*, the image of Billy as the clown, both pathetic and absurd, raises questions about the difference between illusion and reality. His anti-heroic status undermines our assumptions about soldiers who fight in war. Because we see Billy as an inept soldier, we therefore question the validity of the war in which he is fighting. In addition, remembering that Billy's son, Robert, is fighting in Vietnam, and that *Slaughterhouse-Five* was published in 1969, during the Vietnam War, the validity of that war is called into question as well. The authority figures responsible for the war, be they Bertram Copeland Rumfoord or Howard W Campbell, Jr., are more likely to earn our condemnation when we see what kind of soldiers they send into action. The illusion of the heroic soldier icons (John Wayne, Frank Sinatra) depicted in films and in war propaganda is replaced in *Slaughterhouse-Five* by the reality of Billy Pilgrim (Cliff notes).

The mocking appearance of Billy and the funny reasons of doing such ridiculous jobs, make him a funny narrator whose description of such painful occasions should be humorous. His reflections and his beliefs are comic and this makes the novel unique in using gallows humor. It is attempted to convey the relation between the appearance of the narrator and deep concepts. Obviously, a comic soldier has comic actions, and his description of the position is too different from what a reasonable strong real soldier explains. Billy is a different person and a different soldier who is captured as a war prisoner and is only seeking ease. Apparently, he is unaware of the position, and this makes his descriptions humorous for the reader who knows what a real war means, what the danger is and what happened in the bombard of Dresden.

Frequent use of an unknown phrase is notable in this novel. The phrase "so it goes" is simple in meaning but the deep sense it can transfer is one of the aim of its application in such a tragic narration. Kurt Vonnegut's *Slaughterhouse-Five* is a pseudo-autobiographical novel about the fire-bombing of Dresden, Germany during World War II. Vonnegut himself was a prisoner-of-war in Dresden at the time and observed the carnages. After twenty five years, he finally decided to write down about the incident. (Moody, 2009, p.8). The book is replete with this phrase in different sections of the book: "And Lot's wife, of course, was told not to look back where all those people and their homes had been. But she did look back, and I love her for that, because it was so human. She was turned to a pillar of salt. So it goes" (Vonnegut, 2007, p.14) or "Everybody was killed but Billy. So it goes. While Billy was recuperating in a hospital in Vermont, his wife died accidentally of carbon-monoxide poisoning. So it goes" (Vonnegut, 2007, p.15).

In this novel, "So it goes" is seen many times and in tragic occasions mostly. When the narrator is talking about the death of someone either a dear friend or a stranger, he uses this phrase at the end of his description and it is a way to stop thinking about such tragic matters. Vonnegut actually explains in *Palm Sunday*, a collection of unpublished essays and short stories, that "so it goes" was, "...a clumsy way of saying...s death and suffering can't matter as much as I think they do. Since they are so common, my taking them to seriously must mean that I am insane. I must try to be sane".(Menking, 2012, p.5) "So it goes" is a short phrase however frequently used and becomes a significant tool in Vonnegut's novel. Whenever the reader would read "so it goes" he know that something awful and heartbreaking is happened.

As Mac-Farlane says, it would be a "death toll" that readers not only recognize, but also take the time to stop, listen to, and understand the meaning of. But this doesn't happen, in fact, as Vonnegut's quote reveals, Vonnegut intends for the readers to ignore the massacres in order to be "saner". "So it goes" becomes a passive, almost dormant, phrase that does not demand grief or respect, but rather it makes the reader pass over the subject matter it alludes to.(Menking, 2012, p.6)

It is notable that all of these sardonic ironies are punctuated by one phrase: "so it goes". This simple epigrammatic phrase serves as the trigger for opportunities for the audiences to laugh at the ironies of life. For these types of events are seen in real life all too often. Vonnegut believes that laughter can bring the reader relief. Vonnegut's vision is a characteristically comic doomsday vision.

The element of irony is a poignant facet of this novel. Another example extracted from the novel is when Billy is training to become a soldier, his father is shot to death by a friend while deer hunting back home. Also when Billy is in the hospital recovering from a plane crash, his wife rushes to the hospital, she has an accident, and finally when she reaches to the hospital, she dies from carbon monoxide poisoning as she turns off the key: Toward the end of maneuvers., Billy was given an emergency furlough home because his father, a barber in Ilium, New York, was shot dead by a friend while they were out hunting deer. So it goes" (Vonnegut, 2007, p.18). The autobiographical narrative of first chapter conveys Vonnegut's twenty year struggle with his novel about Dresden. The prettiest outline for this novel was what he wrote on a roll of wallpaper by use of his daughter's crayons. This piece of writing was pretty both in terms of presentation and plot as Vonnegut in this draft had decided to focus on the good moments of the war which included a classical comedy ending, which had the exchange of soldiers at the end of war, including "one for one", where the "souvenirs" they had taken in the ruins were compared and they were transported to a rest camp in France. There they were served with "chocolate

malted milkshakes" until they were all covered with "baby fat" so they could go home and marry "pretty" girls covered with "baby fat" and then they could have "babies". In this spirit Vonnegut visits his war comrade O'Hare and they just share the moments of happiness and remind "happy and drunk" Russians and "one guy who got into a lot of wine" who had to be taken home "in a wheelbarrow". (Aanensen, 2011, p.61)

Bernard O'Hare's wife Mary "a trained nurse, which is a lovely thing for a woman to be" nearly snaps at Vonnegut and O'Hare claiming that they had been like babies in the war but they pretend they are men and they will be played in the movies of war-loving old men like John Wayne by babies like the babies upstairs. This idea of Mary caused Vonnegut subtitle his novel *The Children's Crusade*. Crusade beside children can be a funny title, Vonnegut tries to say that most of wars are fought by young soldiers who usually can't understand the causes. The comparison of the soldiers to the children is satirical because the children play cheerfully while the soldiers fight bitterly. The similarity between these two could be their eagerness to excitement with no clear reason and not to pay attention about the way they receives this excitement and even they are not aware of the prices they should pay for what they receive. (Aanensen, 2011, p. 61). At the end of the novel, Vonnegut describes some birds chirping: "Billy uncovered his head. The windows of the ward were open. Birds were twittering outside. 'Poo-tee-weet?' one asked him" (Vonnegut, 2007, p.47). He wants to say that everything is supposed to be very quiet after a massacre, and it always is, except for the birds and this is the only saying of birds after a massacre. The protagonist sees the birds saying this just at the end of war, when he has seen so heart-breaking scenes of destruction and victims, so once again he is using humor at the time of facing sorrow. (Aanensen, 2011, p. 62)

Slaughterhouse Five has most soldiers reduced to children, "fools", "machines" and "animals", this is also stressed by the "naive" narrative point of view as it is for the most part a vast contrast to the character's perspective. From Billy's point of view, a Russian prisoner is like "a radbag with a round, flat face that glowed like a radium dial". Similarly, a delirious Billy Pilgrim who is caught on barbed wire in the POW camp is dehumanized by a Russian prisoner. (Aanensen, 2011, p.76)

The focus on certain elements that separates this novel from a formative standard seeks to locate a satirist narrator who expresses no explicit sense of superiority and reduces himself and his protagonist according to the ruling ideology. The satirist demonstrates a complete lack of confidence in his own ability to affect the state of affairs in a world gone mad, individual action is useless, and all that remains is the hollow laugh of a man on the gallows.

The reader of this novel is facing amazing strange unknown sequences which are not experienced before. Some of the elements of gallows humor are so vivid and easy to find in this novel while some others are complicated and need to be focused on more carefully. Extracting the examples of gallows humor in the novel is done by many other critics before, and the most important examples are available as mentioned in previous parts. What here is important is to try noble examples by use of the rules available. Furthermore analyzing the examples, their concepts and meanings and also describing the atmosphere they are used in are valuable in this case. So it is attempted to explain in more detail the proper phrases involving gallows humor elements.

As mentioned before, Billy the protagonist of the novel is not a clever strong man, the mocking appearance of him during the wartime, makes the serious sequences humorous and his reactions and different manners add to this humor. Billy is a tall weak soldier without any ruffle; empty-handed Billy ready for death is a type of irony used by the author as he is introduced: "Billy was born in 1922 in Ilium, New York, the only child of a barber there. He was a funny-looking child who became a funny-looking youth-tall and weak, and shaped like a bottle of Coca-Cola" (Vonnegut, 2007, p.14). During the story, Billy is frequently described as a dumb soldier, and it is mentioned that he is not able to defend nor to fight. By knowing these, it is clear that such a mocking soldier can treat differently even in serious dangerous and carnage cases. This is what gallows humor means.

Describing one day of wartime when Billy is a volunteer, there is a four-time shot from far away. There are four soldiers wandering. Two scouts, one antitank gunner named Roland Weary and the fourth is Billy. When the shot happens, Billy stands there politely, giving the marksman another chance. It is his fool understanding of the rules of warfare that the marksman should be given a second chance. Here is what the author says about it:

"Weary and two others were safe in a ditch, and Weary growled at Billy, "Get out of the road, you dumb mother f...r." The last word was still a novelty in the speech of white people in 1944. It was fresh and astonishing to Billy, who had never f...ed anybody- and it did its job. It woke him up and got him off the road. " (Vonnegut, 2007, p. 42)

There is also an example of irony in page 101 of chapter 4 when it is describing the death of Weary in the cabin of the train. It is mentioned that he dies of gangrene started in his mangled feet. It is mentioned that he dies of gangrene started in his mangled feet. Before he dies, Weary tells again and again about three Musketeers, and he gives some messages to the other soldiers there to be delivered to his family. He repeats some sentences about the person who killed him again and again. Everyone in the car has learned the lesson well. He asks: who killed me? And they all replies: Billy Pilgrim.

What is exciting here is that, the paragraph is explaining the pain of a soldier and the seconds before his death, but the reader undoubtedly smiles reading these sentences because imagining some tired sick hungry

soldiers who replies such a ridiculous question all together is a noble funny explanation which reminds us some students sitting in the kindergarten who are answering easy questions of their teacher. The important part of this kind of irony is that smiling is appeared when the death is experienced and humor is replaced sorrow, so black humor is seen here. This novel ends with destruction and searching for bodies after the bombard of Dresden, while Billy is released from the prison of war, with juxtaposed images of life and death. A bird speaks to Billy. It has more grip on reality than he does, for the reader knows that the hero had finally given up. The humor of this novel is a disturbing humor about atrocities and destructions of war, death-it is black humor. The writer writes:

One of the books that Lily had brought Rumfoord was *The Destruction of Dresden* by an Englishman named David Irving. I deeply regret that British and U.S. bombers killed 135,000 people in the attack on Dresden, but I remember who started the last war and I regret even more the loss of more than 5,000,000 Allied lives in the necessary effort to completely defeat and utterly destroy Nazism. (Vonnegut, 2007, p.85)

3. Conclusion

To analyze the elements of Gallows Humor in *Slaughter House Five* by Kurt Vonnegut, the key words are defined clearly. To be able to extract the correct samples of the usage of these literary tools, some examples are presented which are extracted professionally before. Knowing about the author, his biography and also his unique style of writing is very important in this study. When the reader knows who the writer is and which style he usually uses, he can more easily understand what he is reading particularly when there are so complicated phrases about tragic events and also the tool of the author is a noble one. Black comedy and specifically gallows humor is not an easy-understanding terms which could be easily extracted. Giving some clarified examples shows how these elements are used in this novel.

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