

, 2015.

UNIVERSITY OF BELGRADE

FACULTY OF PHILOLOGY

Mirjana M. Kneževi

**KURT VONNEGUT'S ECLECTIC
POSTMODERNISM**

Doctoral Dissertation

Belgrade, 2015

:

, , , , ,

:

1. _____

2. _____

3. _____

:

, 2015.

(,),
(,)

;

(,)
,

e

.

,

,

(

,

,

)

,

(

)

.

-

,

.

,

(

,

,

),

,

,

.

.

,

· , ,
, ,
(, , 2007.),

·
:

-

,
(, ,),
(, , ,),
, .);
, a

(,),

(
” ” ” ” ,)

-

,
,

-

,
(, , ” ”),

, ,

,
.
,
,
:
,
:
-
:
:
:

KURT VONNEGUT'S ECLECTIC POSTMODERNISM

Summary

The research topic of the thesis is concerned with Kurt Vonnegut's literary work (his novels, short stories and theatrical pieces), including nonlinguistic elements (visual segments, mainly graphics) integrated in his literary work; the paper also draws parallels with other forms of art (music, film) which in various ways include the author's literary works, and analyzes technical and thematic aspects of this interdisciplinary integration within the context of the overall postmodern poetics which eclectically connects various semantic and stylistic codes into a heterogeneous postmodern discourse.

Kurt Vonnegut, American writer of German origin, entered the history of literature thanks not only to his innovations in terms of literary techniques (by experimenting with narrative structure, characters that cross novel boundaries, the role of the author and other forms of metafictional playing with the fictional nature of art), but also to deeply touching, humanistic subjects (both in realistic prose and in science fiction) under the guise of irony and black humor. In *Slaughterhouse-Five* he began with another type of experimentation with the representative role of art, by integrating visual illustrations into his prose. As the popularity of his literary works increased, Vonnegut penetrated increasingly deeper into all layers of American cultural life (there have been over a dozen film adaptations of his novels, short stories and plays, as well as dozens of musical projects which, in the form of pastiche, integrate segments of Vonnegut's literature or use themes of his works), becoming, eventually, an intellectual hero for a large number of generations all over the world.

It should be noted that the focus of the dissertation as a whole is on Vonnegut's literary work as the starting and the central area of research. All parallels concerning other forms of art are given only in relation to the literary examples, in order to further illustrate the concept of postmodernism both on the level of its individual characteristics and on the level of its overall meaning within Vonnegut's opus. The paper, in this way, presents a comprehensive study of Vonnegut's eclectic, primarily literary, work (which

was, unfortunately, concluded with his death in 2007), with a comparative overview of the most important characteristics of postmodernism for which his extensive and diverse works offer plenty of examples.

The aim of the research is to confirm the following hypotheses:

- that Kurt Vonnegut's literary works contain a large number of postmodern characteristics, whether in terms of narrative techniques (self-reference and other metafictional devices, various aspects of intertextuality such as irony, pastiche, parody), or themes that dominate the narrative (humour, primarily black humour, absurdity, skepticism, technoculture and hiperreality, etc.); it should be also borne in mind that some of the themes and techniques have been inherited from the previous tradition, but retained and further developed in postmodernism (numerous metafictional and intertextual techniques, the theme of black humour and absurdity), while others are considered to be the postmodern creation (various themes that reflect the collapse of the hierarchy of „high” and „low” art, for example)
- that nonlinguistic, visual elements integrated into Vonnegut's works also include postmodern characteristics, highlighting the overall postmodern aesthetics of Vonnegut's literature
- that further integration of Vonnegut's literature into other forms of art, such as film and music, not only additionally illustrates the postmodern eclectic pursuit of intertwining and erasing all kinds of borders in art (as opposed to the modernist demand for „clean” and clearly defined artistic expression), but in that synergic complexity it most profoundly depicts the postmodern poetics' universal and ultimate message of complexity and unfathomable layering of human existence.

By selecting appropriate examples and establishing valid analogies the study should confirm these postulates, providing, through a comparative analysis of various aspects of Vonnegut's art from the perspective of postmodern theoretical concept, its modest contribution to still burning debates about postmodern understanding of art and the contemporary world at large. I hope that this research could also be relevant for broader

scientific and professional communities because, in addition to providing insights into the results of the initial assumptions and the accompanying conclusions, it could also be the initiator of more comprehensive comparative and interdisciplinary research not only within the field of postmodernism, but also within the context of other historical and literary periodizations.

Key words: Kurt Vonnegut, postmodern art, eclecticism

Scientific field: Social Sciences and Humanities

Scientific subfield: Philology

UDC number:

1.	:	.....	1
1.1.	-	.....	7
2.	o „	“ (
		) .....	17
2.1.		.....	19
2.1.1.		.....	25
2.2.		.....	30
2.2.1. A		.....	35
2.3.		.....	44
2.4. je		.....	50
2.5.		.....	55
2.6.		.....	65
2.7.		.....	73
2.8.		.....	80
2.8.1. a	a	.....	81
2.8.2.		.....	91
2.9.		.....	93
3.	:	.....	104
3.1.		.....	106
3.2.		.....	126
3.2.1.	,	.....	128
3.2.2.		.....	151
3.3.		.....	161
4.	:	„ “ „ ”	....175

5.	:	.....190
5.1.		.....191
5.2.		.....200
5.3.		.....205
6.	:	.....211
7.	: ()	
		.....222
		.....229
		.....240

1. :

, e ?

(Vonnegut, 1963: 134)

1922, (Kurt Vonnegut Junior, 1922–2007)¹

, ,

a - :

(*Ulysses*)

(James Joyce)

(Virginia

Woolf)

(*Jacob's Room*) – ,

, . . .

(T. S. Eliot)

(*The Criterion*)

, ,

(*The Waste Land*).

, (Eugene O'Neill)

m (*The Hairy Ape*),

, ,

(Francis Scott Fitzgerald)

, (*The Beautiful*

and Damned),

1920-

, ” ”.

, ,

,

, .

,

,

,

,

,

,

(1922.

).

¹ ,
,
(Kurt Vonnegut Senior)).

, “
(*Slapstick*) 1976.” ,
,

(1920–1933),

1942.

1944.

13. 1945,

³

(

”

”

XIX

”_

”

“).⁴

²

(Albert Lieber),
1920.

1928.

“(Farrell, 2008: 4),
1991,

(*Fates Worse Than*

Death), :,,

je

(Vonnegut, 1992: 97).

(Edith Vonnegut)

, 14. 1944.

”(Allen, 2009: 2),

”(Standish, 1988:

89).

³

⁴

, 1971.
1963.

(*Cat's Cradle*)

(*Chicago City News Bureau*),

⁶

, 1950.
 “ (‘Report
 on the Barnhouse Effect’), e ,, o ”
 (‘Thanasphere’) ,, ” (‘EPICAC’), (*Collier's*).
 1951.

1951. : ,, ” (‘All the
 King’s Horses’), ,, ” (‘Mnemonics’), ,, ” (‘The Euphio
 Question’), ,, ” (‘The Foster Portfolio’) ,,
 ” (‘More Stately Mansions’), 1952.
 (*Player Piano*).

⁷

5

(John Storey),
 ” (‘Postmodernism and Popular Culture’, 2001)
 : ,, 1950- 1960-
 ” (Storey, 2001: 147).
 6
 (*The Shortridge Echo*);
 (*The Cornell Daily Sun*).

7

(Frederic Jameson)
 1940- ” ‘50- ” (Jameson, 1983: 113),
 , , ” (Jameson, 1991).

(

),

(

”

”

”

”

,

).⁸

”

”

”

”:

”

” (Jameson, 1991: 3).⁹

(*Mother Night*, 1962),

(1963),

(*God Bless You, Mr.*

Rosewater, 1965)

- (*Slaughterhouse-Five*, 1969),¹⁰

1960-

⁸

the Text, 1973): „

a a (Roland Barthes)

(*The Pleasure of*

” (Barthes, 1975: 4).

⁹

Huyssen, 2002),

),¹⁰ „

j

“ (Allen, 2009: 6)

.¹¹ „[]
2002: 8).¹² “ (Huysse,

(*Breakfast of Champions*, 1973),

2010: 393–394).

70- (*Jailbird*, 1979)
- (*Hocus Pocus*, 1990) –

¹¹ 1960-”

¹² “ (Jameson, 1983: 113).

” —

” (Allen, 2009: 116).

” (Graham Greene)
” (Vonnegut, 1969: 2).

(Jerome Klinkowitz)

” (Allen, 2009: 174).

(
, 11. 2007.)

” ?¹⁴

13
1984: 76).
14
(Mikhail Epstein),

·
-
,
,
(
,
)
,
()
”
” (Hutcheon, 1989: 4).

1.1. -

,
-
.
:
,
-
,
-
,

“(Epstein, 1998: 460).

(*Postmodernism, or the Cultural Logic of Late Capitalism*, 1984)¹⁵

” (Jameson, 1991: 47).

” ” ” ” ”

(

)

1991: 25),

(Theodor Adorno)

a

(Max Horkheimer)

16

15
1991.
16

(*New Left Review*),

...

:

(Linda Hutcheon)

(“Historiographic Metafiction: Parody and the Intertextuality of History”, 1989)),

(*A Poetics Of Postmodernism*, 1988)

(*The Politics of Postmodernism*, 1989)

).

(Patricia Waugh)

1984.

The Theory and Practice of Self-conscious Fiction)

(*Metafiction:*

” “ ”
 ” “ ”
 ”
 ” (Waugh 1984, 86).

- ” ”
 - (Jean-François

Lyotard), XX
 ”,
 1979.
 : (*La Condition postmoderne: Rapport sur le savoir*)

” (Lyotard, 1984: xxiv-xxv)

” ”

,

,

,

:

,

(Jean Baudrillard),

,

,

,

,

” je (

1981.

(*Simulacres et Simulation*)) ”

XX

” “ (

(*Le Crime parfait*, 1995)): ,

”

(

(*La Société de consommation*, 1970)),

” (Perry, 1998: 25).

“ ”

(Jacques Derrida)

(), :

(Desire in Language: A Semiotic Approach to Literature)

and Art, 1980)

” (“Word, Dialog and Novel”, 1986),

(Mark Currie)

(*Metafiction*, 1995)

(*Postmodern Narrative Theory*, 1998)

”
”

”

”

” (Currie, 1995: 2).

(Wayne Booth),

1974.

(*The Rhetoric of Irony*),

(),

,

,

—

(1998),¹⁸

(

),

,

,

(Andreas Huyssen),

” (Huysen, 2002: 7), ”

“ (Huysen, 2002: 8),

:

” “ ” “

(*Journal de deuil*, 2009))

...

” “ (” (“La mort de l’auteur”) 1967. ,

” ” (*Image Music Text*, 1977)) ” ” 60- 70-

:

(Susan Farrell)

(*Critical Companion to Kurt Vonnegut*, 2008),

,

,

,

,

,

,

,

,

” “ ”

(William Rodney Allen),

(*Conversations with Kurt Vonnegut*, 1988),

(*Understanding Kurt Vonnegut*, 1991) –

,

19

(Robert T. Tally Jr.)

:

(*A Postmodern Iconography:*

Vonnegut and the Great American Novel, 2008)

,

” ”

XX ,

19

” ”

2007,”

“(

: http://en.wikipedia.org/wiki/William_Rodney_Allen,

: 11. 08. 2013)

(Peter Reed)

(

),

“

”

”

” (“Kurt Vonnegut’s Fantastic Faces”, 1999),

” (

20

2. o „

“ (

)

(Vonnegut, 1998b: 81)

²¹

²²

je „

” (Waugh, 1984: 21),

o „ ”:

:

)

(

”

“

”

“

”

“

”

“

,

”

“

,

(Waugh, 1984: 6)

,

,

,

”

”.

,

a, „

21

,

,

1960- „ „

(„)” (Waugh, 1984: 5).

22

” (Hutcheon, 1989: 3).

“ , . ”
 ,
 ,
 ‘ ” (Waugh, 1984: 18–19).
 , . . (E. L. Doctorow)
 (Vladimir Nabokov),
 ‘ ’,
 ‘ ’’, (Gilbert Sorrentino)
 (Donald Barthelme)
 ,
 ” (Waugh 1984, 89).
 ,
 :
 , , ”
 ,
 ” (Vonnegut, 1992: 55).
 ”
 ” (Vonnegut, 1992: 55)
 — „[]
 ‘ ’” (Waugh, 1984: 90),
 ” ” .
 , , ”
 ” (Waugh, 1984: 88).
 , .

2.1.

! -
(Vonnegut, 1979: 150)

” - ”

,
, ,

23

, ”

” (Hutcheon, 1989: 9).

,
,
:

”
(Bluebeard, 1987),

” (, 2010 : 5).

- : ”

” (Vonnegut, 1970b),

”
” (Vonnegut, 1970b: 5),

23

18. ,

”
” (, 2007: 559).

1960- ,
” (Waugh, 1984: 2).

”
(Hutcheon,

1989: 3).

: „ , , ,

” (Vonnegut, 1970b: 81).

(The Sirens of Titan, 1959),

,

: „

” (Vonnegut, 1967: 30),

.

„ ” , : „ ” „ ”

(Vonnegut, 1973b: 5),

,

: „

,

”

(Vonnegut, 2000a: 16),

:

.

,

.

,

,

,

,

.

(Vonnegut, 1979: 12)

,

: „

,

.

,

,

,

” (Vonnegut, 1970b: 10).

,

,

.

(Vonnegut, 1998b: 22),

“ (Waugh, 1984: 131).

(*Happy Birthday, Wanda June*, 1970)

” (Vonnegut, 1970b: 1),

(Vonnegut, 1970b: 3).

” (Vonnegut, 1970b: 103),

L'Histoire du Soldat (1993),

” (Vonnegut, 1998a) –

” (Waugh, 1984: 2).

“ : a , ”

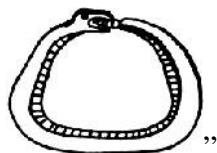
(Waugh, 1984: 21–22)

” ” : ”

” : (Waugh, 1984: 24)

” ” , ” , “ (Waugh, 1984: 9).

” ? ” : ”



(Vonnegut, 2000a: 157–158).²⁴



(, 1998: 7),

(*Trout in Cohoes*),²⁵

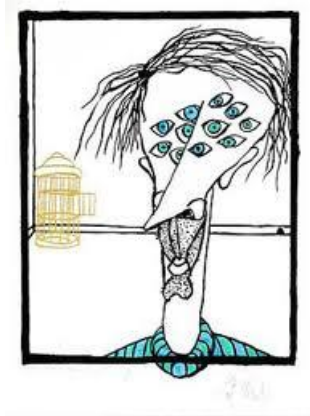
(*Timequake*, 1997),

” (Reed, 1999),

24

25 T



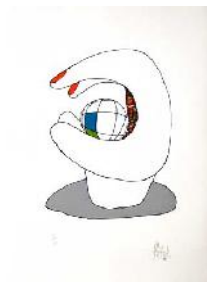


(Vonnegut, 1998b: 2)

” “ ” “ ” (Stam, 1992: xi).

1990-

(. 11, 1918 (Nov. 11, 1918, 1996),



1. . 11, 1918, 1996, , 55,9 x 76,2 cm.

， ” ”
，
，
” (Reed, 1999).

，
” ”
，
—
” “

2.1.1.

， ，
， ，
—
.

(Vonnegut, 1983: 114)

，
，
1960- ，
”
” (Waugh, 1984: 2).

，
，
.
-
，

” (Vonnegut, 1970b: 13),

” (Vonnegut, 1970b: 13).

”

” (Vonnegut, 1970b: 5),

: ” : :

: - - ?” (Vonnegut,

1970b: 14).

,

,

,

,

—

,

,

: ” []

,

,

.

” (Vonnegut, 1970b: 105).

” “

,

.

,

”

” (Waugh, 1984: 2).

,

” “

,

:

-

((...) , []

,

,

,

(

-)

”

(Waugh, 1984: 129–130)

,

.

, ao - ,

,

?

.

,”

(Vonnegut, 2000a: 214–215)

”

,

” (Vonnegut, 2000a: 139).

,

(Vonnegut, 2000a: 158),

” (Vonnegut, 2000a: 225).

(Vonnegut, 1983: 4)

o

: ”

” (Vonnegut, 1973b: 5).

. (...)

” (Vonnegut, 2000a: 207).

[]
(Vonnegut, 1998b: 13),

p

”

”

:



Art or not?

„ ?” “ (Vonnegut, 1998b: 98–99).

” ” ” (Currie, 1995: 2).

(William H. Gass),

26

” : : , ”

(Gass, 1971: 94).

” (Waugh, 1984: 2).

2.2.

[]

(Vonnegut, 1976: 24)

” (Waugh, 1984: 93).

“ (Vonnegut, 1970b: 81).

” (Farrell, 2008:

353).

” (Vonnegut, 1992: 129),

(Vonnegut, 1992: 31).

” ”

“ (, 1998: 321)²⁷ –

:

(Vonnegut, 2000a: 35)

”

: ”

” (Waugh, 1984: 91).

”

” (Vonnegut, 2000a: 187);

” (Vonnegut, 2000a: 187).

“ (Vonnegut, 2000a: 144).

27

” (Vonnegut, 1998b: 11).

” ”

’ ” ” ” ” —

28

’

“ ’

”

‘ ”” (Waugh, 1984: 123) —

:

.

’

’

’

’

’

:

(Farrell, 2008: 379–380)

’

’

”

”

(

) —

”

”

.

’

’

’

(

):

’

.

(Charles Newman)

”

”(Newman, 1987).

(Vonnegut, 2000a: 160)

(...)

” (Vonnegut, 1998b: 48).

” (Vonnegut, 1998b: 48).

(Vonnegut, 1998b: 48).

\$ 87.472.033,61, 1. 1964”²⁹ (Vonnegut, 1965: 2);

” (Vonnegut, 1979: 28),

29 ” ”

(Galápagos, 1985)

” (, 2010 :243).

122).

” (Vonnegut, 1979: 13).

” (Vonnegut, 1979: 12),

(The Soldier's Story, 2005) (

(Dave Soldier)),

).

(Vonnegut, 2000a: 59)

2.2.1. A

(Vonnegut, 2000a: 211)

(Lewis, 2001: 131–132)

1960- , - , , , , ,

, . O - ,

” [], , , “ , , ” 30 ,

[] , . (...)

(Farrell, 2008: 352)

30

(, :,, .
” (Vonnegut, 1970b: 62)).

: ,, .
” (Vonnegut, 1970b: 37).³¹

” ” (” ”
). ” ”
- .
- (.
),
” “ ,
” ” .
” ” ” ”
” ” ” ” ” ” ” ”
” ” ” ” ” ” ” ”
” ” ” ” ” ” ” ”
(;)
” .
(Waugh, 1984: 133)

” e
” - ’,
” (Hutcheon, 1989: 9).

31

(Vonnegut, 2000a: 224)

“ ?”
“ ?“ .
“ — , ”,
.
(...)
“ ?” .

(Vonnegut, 2000a: 224)

“ ”
“ ”
(—)
“ ”
“ (Farrell, 2008: 66).
“ ”



(Vonnegut, 2000a: 151)³²,

” “:



(Vonnegut, 2000a: 192),

: ”

” (Vonnegut, 2000a: 192).

“ (, 1996: 107).

: 33

(Farrell, 2008: 66).

(*Deadeye Dick*, 1982):

33

„Bon voyage,”



!”
(Vonnegut, 2000a: 225–226)³⁴

(Reed, 1977: 154–155)

：“
“ (Vonnegut, 1976: 8),

34

” (Vonnegut, 2000a: 25).

(Vonnegut, 1976: 14)),

[]

2001,

(Vonnegut, 1998b: 11),

(Vonnegut, 1998b: 141)

” (Waugh, 1984: 134).

” (Barthes, 1975: 27),

;

:

;

(...).

(Tally, 2008: 172–174)

;

(*A Man Without a Country*, 2005)

;

„

(Vonnegut, 2011: 121).³⁶ „

„ (“Requiem for a Dreamer”, 2004)

:

15.

100

(Vonnegut, 2004b)

(*Absolut Vonnegut*, 1995)

:

36



2. , 1995, , 55,9 x 76,2 cm.

”

" (Stam 1992, xi).

(1996)

(1999),

(

).

,

.

,

.

2.3.

(, 2010 : 102–103)

” ” (,) , (,) ,

XX ,

” “38 , ; (Like Shaking Hands with God: A Conversation About Writing, 1999), , ” (Vonnegut, 2000c: 17).

” ” (,, : , -), ,, ” (,, ” (Vonnegut, 1983: 26)), ,, ” ,, : ,, ” ,, ” ,, “, : ,, ?” ,, ?” ,

37

” ” — , ” ” ” (Barthes, 1990: 10).

38

” XVIII (,, ,

” (Cuddon, 1999: 288)),

XIX

” !” , ” !” ,
 , ” :
 ,
 ,
 ,
 ,

(Vonnegut, 1998b: 140)

,
 ,
 : ” ,
 ? ,
 ?
 ” (Vonnegut, 2000a: 157–158).

” ,

” (Waugh, 1984: 43).

,
 :



(Vonnegut, 2000a: 157),

: ” ?
 ” (Vonnegut, 2000a: 158).

(Saki), "Filboid
Stodge, The Story Of A Mouse That Helped", 1911),

XIX

(Vonnegut, 1970a: 4),

(

)

”

” (Vonnegut, 1970a: 39) –

L'Histoire du Soldat,

1945. –

”

” (Farrell, 2008: 231).

” (Vonnegut, 1998a),³⁹

?” (Vonnegut,

1998a),

” (Farrell, 2008: 231).

”

(Vonnegut, 1998a),

–

39

”
O
(Vonnegut, 2005),
&
(*Wampeters, Foma and Granfalloon*, 1974),

(Vonnegut, 1999b: xiii)

2.4. je

„[]“ (Waugh, 1984: 24–25).

„[]“ (Cuddon, 1999: 506).

„[]“ (Vonnegut, 2000a: 28),

„[]“ (Vonnegut, 1998b: 113).

„[]“ (Waugh, 1984: 43).

„[]“ (Louis Hjelmslev)

„[]“ (Waugh, 1984: 4).

” (Vonnegut, 1967: 67) „

:

” (Vonnegut, 1998b: 104)

:

. (...)

[;]

(Vonnegut, 2011: 133)

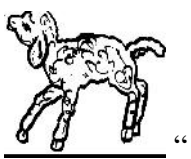
: „

“ (, 2010 : 23).

”

„ 20 ” (, 1998: 37),
 „ „ ” : „ ,
 , 2000. „ (, 1998: 9).
 :
 „ „ : „2”
 „ ” . (, 1998: 6)
 : „[] “ (,
 1998: 38).
 „ „
 : „ je .
 „ (Vonnegut, 2000a: 28). „
 „ (Vonnegut, 2000a: 41)
 „ ”

” “ (),
: „ .
:



(Vonnegut, 2000a: 70–71)

(, ,
) . : „ :
!” (Vonnegut, 1998b: 15),
: „ : ‘ , .
. (...)’ (
: ‘
)” (Vonnegut, 1979: 3),
” “
, ”
” (Waugh, 1984: 26).

. , :
” (Vonnegut, 1965: 37),
” (Vonnegut, 1976: 181),
” - - ”, - ,
, ”
” (Waugh, 1984: 97).

,
,
:

;
;
;

—

,

,

(Waugh, 1984: 94)

”
”

”

”

“(Waugh, 1984: 26).

(

(

”

“

”

“

)),

(

),

”

”(Reed, 1999).

”

”

,

”

”

”

”(Barthes, 1975: 38).

”

“

,

”(Allen, 2009: 52).

2.5.

(Vonnegut, 1979: 4)

42

1984: 31).⁴³

” (Waugh,

42

‘embeddedment’,

a,

43
”

” (Waugh, 1984: 30).

” ” ()
() ,
”) 0 ” ,
(Waugh, 1984: 128)
, ,
, ,
,
” ()
” (Waugh, 1984: 31). , -

, ,
44
, ,
,
-
” , ”
(Currie, 1995: 161).
, ,
:

” ”.
(
44
”
” (Waugh,
1984: 128).

” (Farrell, 2008: 3).

” (Hutcheon, 1989: 9).

” (Allen, 2009: 13).

1970-

(Vonnegut, 1983: 52)

” (Vonnegut, 1970b: 63);

„[]

” (Waugh, 1984: 29).

, , “ ” “ ”
 . “ ” “ ”
 . ()
)
 :⁴⁷ , ,
 , ,
 ()
); 1907. 74.
 , 1981. , 84 – 1917.
 2001; ,
 –
 , ,
 , , ,
 , , ,
 “ ” - “ ,
 , „[]
 , , , ,
 , - ” (, 1996: 109).
 ,
 , , O
 – “ ”
 ,
 ()
 : ‘Kazakh’, ‘ azak’). ,

⁴⁷
 Nuwer, 1988: 263). ,
 “ ”

” “ ” (,
 “ ” “ ” , ,
 .

a

(Vonnegut, 2000a: 207–208)

” ” ”

” (Baldick, 2001: 100)

: ”

” (Vonnegut, 2000a: 21),

1934,

: ”

” (Vonnegut, 1983: 21).

” (Vonnegut, 1970b: 6, 8),

” (Vonnegut, 1970b: 10),

” ”

” ” ;

；
，
1760.

(Farrell, 2008: 351)

” “ ()
，
，
，
，
，
，
，
，
，
，
： ”
” (Vonnegut, 1970b: 51).

(Farrell, 2008: 361)

， ， ”

” , ” (Vonnegut, 1973b: 17).

e
” (Vonnegut, 1976: 27).

” (Vonnegut, 1970b: 105)

” (Vonnegut, 1963: 150);
” (Taylor, 1988: 7),

” (Vonnegut, 1965: 73).

“ (, 1996: 107).

2.6.

*What is
the purpose
of life?*

(Vonnegut, 2000a: 59)

xxiv).⁴⁸

1991: 25).⁴⁹

48

49

” (Waugh, 1984: 97).

(, , e)

(...)

(...)

(Allen, 2009: 85–86)

„[]

” (Waugh, 1984: 97).

· „[]

“ (, 1998: 5),

2008: 66).

“ (Farrell,

. T ,

a

50

(),

” (Lewis, 2001: 127).

” (Vonnegut, 1983: 21) –

51

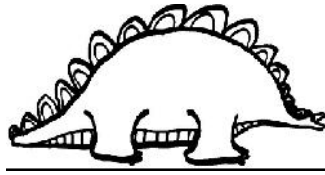
” (Vonnegut, 1965: 15),

” (Farrell, 2008: 164).

(Martin Levin)

, , , , ...
" ;
" ;
"

(Waugh, 1984: 99)



(Vonnegut, 2000a: 101)⁵³

” (, 1998: 305),

” : ”
” ?” (...): ”

(Lewis, 2001: 128)

” (Tally, 2008:

176).

2.7.

!
(, 2010 : 24)

(
).

， []
”
”
” (Waugh, 1984: 21–22)，

” 54
，

— ()
”
” (Vonnegut, 1967: 15)，

()，

” ”

： ” “ ”

1941. 1955. 1963.
(Vonnegut, 1970b: 15)

(Tally, 2008: 173)

„[]“ (Vonnegut, 1970b: 17).

”

“ (Vonnegut, 1970b: 17)

: ”

“ (Vonnegut, 1970b: 17).

: ”

(Vonnegut, 1970b: 58).

”). (...)

(Lodge, 1992: 78)

“ (Vonnegut, 1970b: 38).

” “

1963.

1968. . (...) .

(Farrell, 2008: 450)

(Butler, 2002: 70)

1932. ” (, 2010 : 80).

„ ” 2001. 1991.

: „ ,

.

” (Vonnegut, 1998b: 17).

: „ ” (Vonnegut, 1998b:

31).

,

,

.

(...) [] ,

.

,

” ”

.

(Lodge, 1992: 75, 77)

,

,

,

: „

,

“ (Vonnegut, 1970b: 7);

,

,

(„ . .

” (Vonnegut,

1970b: 42)),

.

” (Allen, 2009: 84).

1985.

;

” , * , *

* “ (, 2010 : 105).

;

).

” ”

” (Vonnegut, 2000a: 182), : ,,

— “

(Vonnegut, 2000a: 161).

” (Lundquist, 1976: 71).

“ (*Time*, Vonnegut, 2006: 2).

2.8.

(Vonnegut, 1999a: 52)

(...)

(Hutcheon, 1989: 3).⁵⁵

” (Hutcheon, 1989: 3),

(Hutcheon, 1988: 108).

” (Hutcheon, 1988: 113).

2.8.1. a a

” , — , . , ,
, “

(Vonnegut, 2000a: 207)

a

. , ,
, ,
” , ”
, ”

(Hutcheon, 1988: 113).

,
. ,
(, — ,
) , — ,
, “
. : ,
, ,
” ” , ,
, :
” , ,
. ,
, ,
, ,
, ” (Vonnegut, 1973b: 72);

1944.

：“

” (Vonnegut, 1973b: 15),

：“

” (Vonnegut, 1973b: 15).

“(, 1996: 112).

(,) ,

(, 1996: 115)

” (Waugh,

1984: 49).

()
()

“ (Hutcheon, 1988: 114). - ” “

()
)
,

”
.
? ?
)?
?“ (Hutcheon, 1988: 50).

” ” ” ”
„[]
“
(Hutcheon, 1988: 122).

,
,
57
,
58
”
,
“ (Vonnegut, 1983: 8). ,

57 1903.
, 1907. 1908.
, 1909.

58
1910.
”

” “ ”

1910. “ (Vonnegut, 1983: 8).

” “ ”

1933.

” “ ” (Vonnegut, 1983: 8),

” (Vonnegut, 1983: 37),

” ”

“ (Hutcheon, 1988: 114).

” ”

” “ ”

(Vonnegut, 1983: 4–5)

” “ ” ”

,

.

.

()

(),

.

,

,

.

” ”

,

”

,

.

,

,

:

(Hutcheon, 1989: 9–10)

,

.

,

,

,

,

.

,

,

20-

:

1920-

,

1950-

1970- . (...)

,

.

,

.

,

.

(Farrell, 2008: 207)

(Vonnegut, 1979: 224).

(*God Bless You, Dr. Kevorkian*, 1999),

“ (Vonnegut, 1999a: 37–38).

” (Vonnegut, 1999a: 59),

: „ 1818. , —
,
” (Vonnegut, 1999a: 64–65).

46) „ ” (Vonnegut, 1999a:

(, ,) —
· ” ”

— :

, ,
”

, (...) [],

(Farrell, 2008: 381)

” ”
59

”
 ”
 ”
 ”
 ”
 ”

(Vonnegut, 2000a: 152–153)^{60,61}

Edison’s Shaggy Dog”, 1953),
 ” (, 1996: 115).
 ” (“Tom
 Edison’s Shaggy Dog”, 1953),
 ” (, 1996: 117).

60
 , 1944.
 1944.
 , 1984.
 61
 (: ”
 ” (Barthes, 2010: 73).

” — ” (Vonnegut, 1979: 183)

(Vonnegut, 1979: 181),

50- XX

(Vonnegut, 1967: 128)

” (Hutcheon, 1989: 9).

”

” (Waugh, 1984: 129).

, 0

2.8.2.

”

“

:

,

,

(Vonnegut, 1970b: 13)

J

,

”

. (...) []

” (Hutcheon,

1988: 117–118).

”

”

e

,

”

”

”

”

”

“

()

:

?

?

62

”

,

” (Reed, 1999).

[],

(Vonnegut, 1976: 24)

” (Vonnegut, 1983: 56),

(Vonnegut, 1983: 4–5).

“ (Vonnegut, 1973b: 7).

“ (, 1996: 107).

“ (Butler, 2002: 73).

a , .

, , ,

, , , ,

!

(Vonnegut, 1963:163–164)

”

“ (Hutcheon, 1988: 114),

,

64 .

, ,

(,),

,

, , :

(, ,),

,

,

, .

,

,

,

,

.

(Farrell, 2008: 379–380)

63

,

64

-

-

,

.

” (Vonnegut, 1963: 1),
(
) : „
” (Vonnegut, 1963: 7).

”
” (Vonnegut, 1963: 7).

: „ ,
,
,
” (Vonnegut,
1963: 100).
:

” ”
.
.
.(...)

—
.
(Allen, 2009: 62–63)

, —
—
, ” ”
,
“.”
”
...”
” ?”
” , ”

(...)

„ []

?

(Hutcheon, 1988: 123)

”

”

”

;

‘ ’’ (Farrell, 2008: 164–165).

”

” (Waugh, 1984: 43).

” ”

:

(...)

” ” ” ”

(Farrell, 2008: 352)

- ”
“ ” (Hutcheon, 1988: 129),

， ”
，

， ” ”

， O
，

，
， []
， “ ，

“ ，
，

” (Hutcheon, 1988: 295).

”
”

(Easthope, 2001: 21).

，
， ”
，
，

：
“ (， 1996: 110). ” ”

1996: 111)

„[]

“ (, 1996: 111).

()

” (Currie, 1998: 4).

67

(Farrell, 2008: 67)

(Vonnegut, 1976: 195),

ETC.

67

” (...)
29).

” (Waugh, 1984:

(Vonnegut, 2000a: 227),

,

.

,

,

-

,

,

:

,

.

.

,

,

,

.

(Farrell, 2008: 360)

,

”

“

,

,

.

,

,

: ”

,

,

,

“

.

” (Vonnegut, 1973b: 56),

,

,

.

: ”

,

.

— ” (Taylor, 1988: 9).

’
.
,
.
,
’
”
’
.”
.

:

,

.

.

()

(Hutcheon, 1988: 118)

,

71

:

[]

(),

,

,

(...)

[]

-

,

(Hutcheon, 1988: 126)

,

.

,

,

71

1968.

” ” ” ”

” (Barthes, 1977: 148).

(...)

(Foucault, 1972: 25–26)

” (Hutcheon, 1988: 105).⁷²

3.1.

(Vonnegut, 2000a: 63)

j
 : „[]
 “ (Hutcheon, 1988: 118).⁷³

⁷² “ ()
⁷³ ()
 (Barthes, 1975: 36-37).
 V .. (, 3, 1448a12)),

：“

”

(Hutcheon, 1989: 3).

1970. ，

()

， (John Barth)

：

(...)

...

(Barth, 1970: 205)

”
“ (Hutcheon, 1989: 8);

”

1988: 126).

“ (Hutcheon,

(, ”),

(Hutcheon, 1989: 12)

” “ ,
74
,

(*Fortitude*, 1968)

, ,
” (Vonnegut, 1999b: xvii)
(*Frankenstein*, 1818)

, , ”
” (Farrell, 2008: 138).

XIX-

”

“ (Farrell, 2008: 138).⁷⁵

” ”

⁷⁴ ”

” (Hutcheon, 1988: 126).

⁷⁵

”
1999b: xv),
1954.

” (Vonnegut,

, e ,

76

„ („EPICAC”, 1950)

(*Cyrano de Bergerac*, 1897)

(Edmond Rostand),

(,

). „ ” (“Welcome to the

Monkey House”, 1968)

(George

Orwell) 1984

„ “,

” ” ,

„ “ (Hutcheon, 1989: 14).

. -

, ”

”

(Vonnegut, 1970b: 54).

, (

,)

.

,

, „ ” (Vonnegut,

1998b: 27),

a

:

,

,

.

,

76
” ‘ ;
” ;
(Hutcheon, 1988: 118).

’ , e
’ ” a
” (Vonnegut, 1998b: 27).
” (“Long Walk to Forever”, 1960),
”
’
” (Farrell, 2008: 235).

(Robert Louis Stevenson)
(*Strange Case of Dr Jekyll and Mr Hyde*, 1886)
” (“The Chemistry Professor”, 1981),⁷⁷ -
’ ,
1970- ,
1940- .
-
’ ,
’ ” “
’ ,
’ .
1940-
1970-
” “
’ .
(Farrell, 2008: 100)

” (Hutcheon, 1989: 4),

77

” (Hutcheon, 1989: 14).

(), 78

79

” (Vonnegut, 1970b: 55), 80

: ”

” (Allen, 2009: 13),

78

(Theodore Sturgeon),

200 (‘Tr ut’ – ‘Sturgeon’ – ‘)

1985. 79

80

?” (Vonnegut, 1998b: 105).

” “ ”
” (Vonnegut, 2000a: 22). ”

1981.

81

” (Vonnegut, 1965: 6),

” (Vonnegut, 1965: 6).

” (Vonnegut, 1965: 6).

a

81

(Vonnegut, 1965: 29)

” (Simpson, 2004: 270).

1973.

McLaughlin, 1988: 74)

” (Simpson, 2004: 270).

82

. (...)

” (Reed, 1999).

e

(Vonnegut, 1998b: 48).

(Rose, 1993: 51)

” (Lodge, 1992: 77–78).

“(Allen, 2009: 92),

:

(Vonnegut, 1967: 66)

(
) ().
„ XVII” (“Meditation
XVII”, 1624) (John Donne) –
„ ” (, 2008: 127) – : „
/ , : ,
” (Vonnegut, 1967: 73).

, ,
 .
 ,
) (“ ”
) — “ ”
 . “ ”
 . “ ”
 , “ ”

XIX-

, 84
 , “ ”
 , “ ”
 , a a,⁸⁵
 ,
 .
 ,
 ,
 ”

” (Vonnegut, 1994b: 43–44),

XIX ,

1968. . “ ”

(Elizabeth Barrett

Browning) ,, ?“ (“How Do I Love Thee?”, 1850))

84
 the Poet’ ‘Billy the Kid’
 85

: ‘Billy

” (, 1996: 112).

, :

,
,
,
,
,
” ”
” ”
?”

(Vonnegut, 1999a: 59)

,
: ”
,
,
,
” (Vonnegut, 1999a:

61).

” ”
,
” ”

ja a ,

87 ”

” (, 1996: 109).

()

“ (Hutcheon, 1988: 129).

‘ ’’ (Vonnegut, 1963: 86).

()

1932.

XX ;

” (Vonnegut, 1994a: 414).

: ”

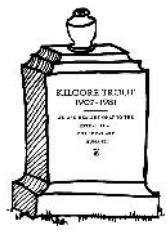
” (Vonnegut, 1963: 13).

(Farrell, 2008: 85).

2001. :

” (Vonnegut, 1998b: 29);

), :



(Vonnegut, 2000a: 22-23)

je ” (Vonnegut, 1970b: 38).

” (Allen, 2009: 96).

!“ (Vonnegut, 1998b: 106).

()

,
:
(),
.
“ (Hutcheon, 1989: 7)

.
”
” (Derrida).
:
a a

(Hutcheon, 1989: 7–8)

:
” ”
”
” (Hutcheon, 1988: 140).⁸⁹
”
” ”
” (Hutcheon, 1989: 24).

⁸⁹ ” (Schmidt)

” (Hutcheon, 1989: 25),
” (Hutcheon, 1989: 7-8).

” :
,
(...)
· (...)
:
,
,
·
... (...)
—
(...) —
:
.

(Jameson, 1991: 15–17)

” (Storey, 2001: 150).⁹⁴

: „[]
” (Kristeva, 1986: 37).

(),⁹⁵ ” “
” “
:
“ja”,

⁹⁴ (Jameson, 1984: xviii).
⁹⁵

“ (, 1998: 50).

3.2.1.

(Vonnegut, 1998b: 92)

” (Easthope, 2001: 22).

(Vonnegut, 1973b: 8)⁹⁷

⁹⁶ : „ ” (Barthes 1977, 146). a
a
” (Kristeva, 1986: 37).
⁹⁷ , 1984: 75-76.

-a.

. (...)

(Allen, 2009: 49–50)

” (Vonnegut, 1973b: 8),⁹⁸

‘O

!’

(Vonnegut, 1973b:)

⁹⁸

, 1984: 76.

1973.

: „

”

(Standish, 1988: 93).

,

.

,

,

”

;

,

20.

,

” (Rochberg, Hutcheon, 1989: 7).

:

...

,

. (...)

,

,

,

,

.

(Barthes, 1977: 146)

,

,

”

”

,

:

,

”

”

,

.

”

,

”

(Jameson).

,

”

”

,

,

.

(Storey, 2001: 150)

,
 : „
 , ‘A
 (Vonnegut, 1963: 161) XIX-
 a a (John Greenleaf Whittier)
 „ ” (“Maud Muller”, 1856): „ , /
 : ‘A !” (Whittier, 2010: 152)¹⁰¹ XVIII-
 (Robert Burns) „ ” („To
 a Mouse”, 1785): „
 /
 (Burns, 1966: 69).

(Storey, 2001: 150)

„ ” (Vonnegut, 1963: 4),
 (*Moby-Dick*, 1851) a a (Herman

¹⁰⁰
 „ “ : „
 [] ,
 ” (, 1998: 150).
¹⁰¹ (, 2010 :
 122), ,

Melville): „ ” (, 2001: 21),

:

’ / -9

’ ” ...

” (Giannone).

(Allen, 2009: 58)

’ ” ” ”

.

’

—

), : ” ” (” (),

’ ” (/) ” ”

.

(Hutcheon, 1989: 15)

’ : ’

’ ’

’ ’

.

(Tally, 2008: 163)

’

(’)

.

：“ ” (Reed, 1972: 124);

， /
” —

“ ”

：“ ”

” (Farrell, 2008: 86):

，
，
，

，

。

，
，
。 (...)

；
，
，

(Farrell, 2008: 86, 87)

：“ ”
”¹⁰² (Vonnegut, 1963: 4)

：“ ”

102

： /dzon/ (John) /dzon / (Jonah).

. (...)

” (Vonnegut, 1998b: 13).

:

,

a

”

”

,

”

”

.

(Waugh, 1984, 13)

,

,

”

”

”

”

,

,

,

.

:

,

,

,

,

.

,

,

,

: ”

” (Farrell, 2008: 457).

,

,

”

,

,

,

” (Farrell, 2008: 211).

e

e

:

(Tally, 2008: 164)

E
:
Adventures in the South Seas, 1847).

1857),
”

“ (Allen, 2009: 158).

”
” (Bennett, Hutcheon,
1989: 13).

1213.

” ! !” (Vonnegut, 1970b: 14).

94). “ (Allen, 2009:

” (Vonnegut, 1970b: 14).

1970b: 14). ” (Vonnegut,

” (Allen, 2009: 84).

(Vonnegut, 1970b: 4),

(...)

(Farrell, 2008: 354–355)

” (Farrell, 2008: 66).

e

o-

， ， ” ”
， ，
：
：
，
． (...)
—
，
，
：
：
”
：
，
”
”
(， 2010 : 48–49)

， ”
，
” (Allen, 2009: 165),
104
，
， ” ”
，
，
， ”
，

” (Waugh, 1984, 5).

104

105
(Umberto Eco), *(Il Nome della Rosa, 1980)*, : „ ():
” (Eco, 1983: 20).

(Vonnegut, 1979: 12).

”
—
(„ „106
) ()
”
” (Hutcheon, 1989: 14).

„2BRO2B” (1962),

105
(Tennessee Williams)

(*A Streetcar Named Desire*, 1947),

106 ” (Vonnegut, 2011: 106)

, .) (

, -

,

-

).

- , (, 1998: 156),

,

-

, ” ” ,

· ” ”

, ,

” ”,

” (Wilde, 2006: 21),

.

: ” “

(“Tomorrow and Tomorrow and Tomorrow”),

1954. (

a),

(Vonnegut, 1994b: 284),

,

(*The Two Gentlemen of Verona*, 1591): „ ? ?

?” (Vonnegut, 1983: 5).

;

„ 39”,

, ” “ ,

” ”

-

(Vonnegut, 1967: 78).

e e

(Reed, 1999)

III (Joe Petro III),
 “ (Vonnegut, 2011: 144).¹¹⁰

¹¹⁰
 XVIII (Sir Joshua Reynolds),
 (Discourses, 1774)
 ” (Reynolds & Burnet, 1842: 105).

1997.
(*Gilded Cage*),

,112



5. , 1997, , , 15,2 x 22,9 cm.

(*Canary in a Cathouse*, 1961),

” (Reed, 1999).

a o

Ballads, 2001) –

()

(*Ambrosia*), j

1970- , , , ” (“Nice, Nice, Very Nice”),

112

2000a: 37).

113

53. (Joe Satriani) „Ice 9” („Ice 9”), (*Surfing With the Alien*, 1987)

(Al Stewart), (*Modern Times*, 1975), („...” – (Vonnegut, 1967: 110) –).

(I Would Set Myself on Fire for You)

” („The First Word That Comes To Mind”, 2003), (Art Brut) „” („Late Sunday Evening”, 2007) „” (Vonnegut, 1998b: 134) a (The Appleseed Cast) (*Mare Vitalis*, 2000)

(Deadeye Dick),

114

114 „” (Morgan, Hutcheon, 1989: 28).

3.2.2.



(Vonnegut, 2000a: 64)

Aura, 1985)

” (Newman, 1985: 44).

116

„117

“ (, 1998: 48),

¹¹⁶ „[]

” (Derrida, 1980: 65).

¹¹⁷

(Norman Fairclough)

”
”
(Fairclough 1992: 117).

).

(Tally, 2008: 164)

118

: ” (Vonnegut, 1970b: 6).

),
” (, 1998: 321).

(Leonard Mustazza),

(Forever Pursuing Genesis: A Myth of Eden in the Novels of Kurt

Vonnegut, 1991),

(Mustazza, 1989: 101).

[]

. (...) []

(Mustazza, 1989: 101)

(Vonnegut, 1999b: 1)

(Simpson, 2004: 262). M

” (Mustazza, 1989: 99).

(Hutcheon, 1988: 9)

(Vonnegut, 1967: 66)

2004” (“American Christmas Card 2004”)

In These

Times,

. (

):

(Vonnegut, 2004c)

(Vonnegut, 1994a: 307–308),

” (Vonnegut, 1994a: 308).

” (Vonnegut, 1994a: 308–309).

” (Vonnegut, 1994a: 308–309).

XX , ”

(...)

” (Harris, 2006: 170).

119

1960-

¹¹⁹ ,
Sheet Music and Glass”, 1912)

(Pablo Picasso) ,, ,

” (“Guitar,

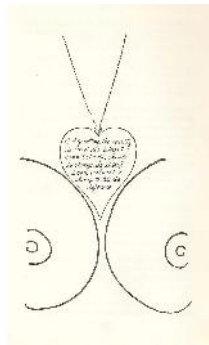
” (Leiss et al., 1990: 199).

120

a,

”

:



(Vonnegut, 1970b: 102)¹²¹

122

„Wheaties”

:

120

” (Vonnegut, 1994a: 392).

121

”

122

: ”

” (Vonnegut, 1970b: 32),

158

” (Reed, 1999).

. (Cheops, 1994)

:



6. , 1994, , , 50,8 x 66 cm.

(*Egyptian Architect*, 1993)

:



7. , 1993, , , 50,8 x 66 cm.

”

” (Jameson, 1991: 18).

3.3.

(Vonnegut, 1979: 124)

(Hutcheon, 1988: 188).

“(, 1998: 56).¹²³

123

XVIII XIX

”(Cuddon, 1999: 429),

(Vonnegut, 1970b: 7)

124

” ”

: ”



(Vonnegut, 1970b: 61)

124

(Vonnegut, 1970b: 5).

: ”

”

162

” (Waugh 1984, 9).

” (Allen, 2009: 29)

” (Farrell, 2008: 446).

o

” (Vonnegut, 1999b: 9-10).

(Farrell, 2008: 446).

„2BR02B”,

2BR02B –

”
” (Stacey, 2010: 44).

(Postille al Nome della rosa, 1983)

”

/ /, : ,
” (Hutcheon, 1988: 90).

(“Souvenir” 1952),

(Erich Maria Remarque)

1967: 150).
: „
1956.

” (Vonnegut, 1967: 12) –
(*Somebody Up There Likes Me*) –

„[]
” (Frye, Booth, 1974: x).

” (Vonnegut, 1979: 28),
”
”
[] ” (Booth, 1974: 58).

” a
–

” “ ” ‘General Mills’
”
”
‘General Mills’
” (Vonnegut,
2000a: 11).

” ” (” (Baldick,
2001: 222)),

127

” (Vonnegut, 1967: 6).

” (Booth, 1974: 55).

127

2007. , 84 84 5 ” “ (11.

” (Baldick, 2001: 222).

” (Booth, 1974: 53).

(
)

” (Vonnegut, 1963: 97).

”

” (Vonnegut, 1963: 7).

” (Vonnegut, 1963: 17–18).

” a ”

” . . . ?”
” . . . ”,
” . . . ”
” . . . ?”
” . . . ?”
(Vonnegut, 1963: 135–136)

’
,
:
,
;
” ”
,
128 ” (...)
” (Cuddon, 1999: 429),

„Pro Patria”.

128 ”

” (Booth, 1974: ix).

, , ?

(Vonnegut, 1963: 147)

(
,).
:

(
,)
, -
(
)
,
.

(Cuddon, 1999: 767)

,
” ”
” ”
:
:
.

” (Vonnegut, 1979: 13).

” ”
” []
”

(, 2011: 241).

” (Farrell, 2008: 108).

” (“Ambitious Sophomore”, 1954)

” (Booth, 1974: 61),

” (Vonnegut, 2000b: 165);

” (Booth, 1974: 61).

” (Allen, 2009: 119).

” (Vonnegut, 1967: 125)

” (Vonnegut, 1973b: 14).

” – ” (Vonnegut, 1976: 79),
” (Vonnegut, 1983: 62),
” (Vonnegut, 1979: 122) –

’
”
”
:
,
,
:
(
)
,
(
(...)
.”
(Cuddon, 1999: 431)

a
,
.”
,
, []
”(, 2011: 231).

4.

:

” ” ” ”

!

(, *Vonnegut, 1998b: 13*)

” ”

” “ ,

129

, ,

· ,

,

,

. (...)

(, 1966)

”.

: ”

[]

‘ , ‘ ,

”

(Storey, 2001: 147)

,

” “ ” “ 130

” “ 131

129

” ” ” ”

”

(

)

“ (Jameson, 1991: 1).

“ (Hutcheon, 1993: 612)

”

130

”

,

,

”

(Jameson, 1991, 62).

131

” ,

(

)” (Jameson, 1991, 62).

175

, : „
 ”
 ” (Vonnegut, 1998b: 13).
 „ ‘57’ –
 –
 , ” [] ” (Vonnegut, 1994a: 467),
 ” ” ” ”
 ” (Vonnegut,
 1994a: 616).
 , – ,
 , ” “ – :
 ; ” ” ,
 ()
 (Jameson, 1991: 62–63)
 ()
 ” “
 (Vonnegut, 1998a)). „ ,
 , ,
 - , ”
 (Sontag, Storey, 2001: 157).

, ” 132
 ” ” ” ” ,
 ” ” ” ” ,
 (...) ”
 (1959), ‘ (1970)’ (Waugh, 1984: 86).
 177

„ ...“),

„ ...“
: ...“ (Vonnegut, 1994a:
172).

„ ...“

„ ...“

„ ...“
: „ ...“

„ (Vonnegut, 1970b: 22),

„[]

„ (Farrell, 2008: 463),

[]

(, 1996: 111)

“ ,

” “ ,

” “ ”

” (Farrell, 2008: 184).

e.

” “ , 112

29.121.

e “

172

),

” ”

” (Vonnegut, 1994b: 298).

- ,

; ,

” ”

,

.

.

: ”

,

”

,

.

(Farrell, 2008: 397)

” ”

- ,

,

.

”

,

,

”

: ”

:

,

.

”

(Vonnegut, 2004a).

,

133

133

Reader's Digest

, ,

”

181

(Allen, 2009: 107–108)

(Tally, 2008: 174)

” (Jameson, 1991: 2-3).

” (Farrell, 2008: 463).

” (Farrell, 2008: 354).

” (Vonnegut, 1970b: 48))

e

XX-

(, 1998: 52).

(,, ” (Vonnegut, 1979: 91), ,,

” (Vonnegut,

1999a: 59)),

(„

” (Vonnegut, 1970b: 20)),

134

“

”

”

”

” (Waugh, 1984: 8).

“

”

“

”

”

”

”

:



134

” (Morais, 2011).

(Vonnegut, 1976: 87),

:



(Vonnegut, 1976: 94)

” “ ,
” “ 135
.

,

:



(Vonnegut, 1998b: 102)

135

(Thomas McEvelly)

je

1960- , ,

” (McEvelly, 1998: 29).

”

- a 1950- 1960- ,

” (Storey, 2001: 147-

148).

185

1950- 1960-
(Robert Rauschenberg) (Andy Warhol)
(
(e
) . „[]

“ (Huysen, 2002: 23). ¹³⁶

„ ” (“Absolut Vodka”)

(

, 1986.

)

“
(‘ ’ ‘ ’
) ”
(Storey, 2006: 12).

:

(Tally, 2008: 166)

„ ” (Storey, 2001: 148).

” (“Postmodernism and popular culture”, 1998)

”

‘ ;

’;

‘ ” (Storey, 2001: 148).

’

(*The Greatest Album Covers That Never Were*, 2003),

’

(Phish)¹³⁷ , (*Hook, Line and Sinker*), (Rock and Roll Hall of Fame):



8. , , 2003, , 38,1 x 55,9 cm.

” “ ” “

L'Histoire du Soldat (,

1918, .

), 1990-

(

)

„[]

” (Farrell, 2008: ix).

138

„

” (“Fear and Loathing”)

(*Criminal Minds*)

(*Friends with Benefits*, 2011)

„

”.

139

[XX]

” (Allen, 2009: 174).

e

138

139

60-

70-

(...)

” (Klinkowitz, 1980: 8).

5.1.

;

;

-

.

(Vonnegut, 1963: 165–166)

K

,

.

,

,

”

“

.

—

.

—

,

,

,

,

”

”

”

(Vonnegut, 1969: 43).

“ (Allen, 2009: 28) –

.

,

”

” *(Vonnegut, 1969: 351),*

—

,

—

,

” (Vonnegut, 1969: 365)

” (Tally, 2008: 169):

” (Tally, 2008: 169):

[]
(...)

(ally, 2008: 169–170)

1973.

1949.

(Standish, 1988: 93)

(Vonnegut, 1969: 21),

" (Vonnegut, 1969: 26).

" (Vonnegut, 1969: 26),

(Farrell, 2008: 283)

1950- 1960-
1955,
1961, -22.
(Farrell, 2008: 287)

(...):
”
(Vonnegut, 1965: 76). T
2BRO2B „
” (Farrell, 2008: 166).

-9 (

” (Farrell, 2008: 426)),

:

. (...)

(Farrell, 2008: 108–109)

1950- ” (Farrell, 2008: 308).

” „2BRO2B”

1950-

?

“ (Vonnegut, 1999b: 56).

” (Farrell, 2008: 138).

1950-

(Farrell, 2008: 189)

(Farrell, 2008: 86)

“ (, 1998: 21);

” (Farrell, 2008: 190).

” (Vonnegut, 1969: 30),

” (Vonnegut, 1994b: 15).

” (Vonnegut, 2000a: 171).

e (Vonnegut, 2000a: 19)

(Vonnegut, 2000a: 158, 159),

()
:
,
,"
-36" (
-36,
)
" (Vonnegut, 1998b: 23).

:
,
135.000 ,
(Musil, 1988: 232)
! ! " ("Excelsior! We're Going to the
Moon! Excelsior!", 1969)

“ (Vonnegut, 1999b: 81).

” (...), “ (Standish, 1988: 98).

” (Vonnegut, 1998b: 73).

5.2.



(Vonnegut, 2000a: 21)

((1983))

U2.

(Storey, 2001: 149)

“ ”
(Jameson, 1991: 6).

”
” (Jameson,
1991: 12);

” (Jameson, 1991: 16);
” (Jameson, 1991: 12).

‘ .
‘ , .
? .

(Vonnegut, 1998b: 129)

” “ , ,
, (,
) ,
” “

’ —
”

” (Watson, 2001: 60).

” “ ” “ ”
” “ ,

” “

142

” ,
a” (Vonnegut, 1998b: 30)

” (Vonnegut, 1998b: 31)

” .

142

” (Jameson, 1991: 6)

(Waugh, 1984: 38–39)

:

,

:

.

(Hutcheon, 1988: 133)

,

,

”

”

”

”

.

.

”

”

,

(

Shenker, 1988: 20).

,

,

,

,

,

.

5.3.

”

,

,

”

,

”

”

?”

”

”

(, 2010 : 219)

,

” “ ”

,

”

,

” (Allen, 2009: 118).

,

” :

” (Vonnegut, 1976: 11).

” ”

” (Vonnegut, 1976: 11).

,

”

”

”

,

” (Vonnegut, 1976: 13)

”

”

”

:

”

”

”

,

” (Vonnegut, 1992: 35)

,

:

”

”

,

:

(Tally, 2008: 165–168)

” ”

: ”

” (Vonnegut, 1994b: 269).

: ”

” (Vonnegut, 1994b: 269).

:

”
(Vonnegut, 1994b: 269).

()”

: „K

(Farrell, 2008: 126).

” (Allen, 2009: 12).

：“

” (Vonnegut, 2000a: 172).

”

e e

，”

” (Farrell, 2008: 317).

， A

” (Allen, 2009: 156).

1970.

：

[]

(Vonnegut, 1999b: 166–167)

：

()

,

,

—

.

(Tally, 2008: 168)

”

”

,

,

”

”

”

”

”

”

,

,

.

6.

:

, , !
(Vonnegut, 1983: 129)

144 145

” ”

146

” ”

. (...)

(Allen, 2009: 51)

” ” : ”

” (Hutcheon,

1988: 27).

144 : : :
” “ ; ” : :
” [] , : :
(Detweiler, 145 Waugh, 1984: 34).

” (Barthes, 1975: 23).

146 : : :
” , XX .

50- 60-

” : ”
” (Waugh, 1984: 115).

Standish, 1988: 90–91).

[]

(Vonnegut, Standish, 1988: 94)

“ (Allen, 2009: 51).

2011: 3).

¹⁴⁷ ” (Vonnegut, Heyman et al., 1988: 192).

” (Allen, 2009: 29).

” (Vonnegut, 1969: 51),

O

—

” (Vonnegut, 1973b: 5),

—

” (Vonnegut, 1973b: 5).

”

” (Farrell, 2008: 251).

(Vonnegut, 1963: 155–156)

”
” (Vonnegut, 2011: 129).

” - ”
” ” (Vonnegut, 1976: 19);

” (Vonnegut, 1976: 8).¹⁴⁸

148

” (Allen, 2009: 115).

1958.

” - ”

;

,

,

a

” (Farrell, 2008: 332).¹⁴⁹

—

,

,

:

,

,

,

,

.

.

,

,

.

(, 1998: 84)

,

,

,

.

,

:

.

,

,

—

(Vonnegut, 1983: 110)

149

”

,

” (Vonnegut, 1976: 8).

“ (Standish, 1988: 90).

(...)

, ()

(, 2005: 206, 208–209)

” (“A Present for Big Saint Nick”, 1999)

” (Farrell, 2008: 305):
(), ;
(), ;
” (*Time*, *Port Angeles Evening News from Port Angeles*, 1971: 19).

—
” (“Kurt Vonnegut’s Bitter Fool: Kilgore Trout”, 2000)

” (Reed, 2000: 71).

, ” (Reed, 2000: 71).
 ,
 ,
 ” “ ,
 .
 ,
 : : „
 ,
 ” (Vonnegut, 1973b: 42), : „[]
 , , . —
 — ”
 (Vonnegut, 1967: 50), : „’
 , , ‘
 ” (, 2010 : 251). ,
 : „’ , — !’
 . ‘ , , .
 ‘ ” (Vonnegut, 1967: 93).
 ,
 ”
 ” (Heyman et al., 1988: 168),
 .
 ,
 :
 , - ,
 - , - ,

(Reed, 1999)

e
” (Vonnegut, 2000a: 14).

” (Reed, 1999).

150

„0
” (Reed, 1999).

a
(David Minton),

” (() []
Reed, 1999).

” (Vonnegut, 1994a: 624).

” (Reed, 1999).

(Reed, 1999).

()

7. : ()

[] , , .

(Vonnegut, 2011: 24)

(, , .),
(, ,
” ” “ ,
, ,).

” “

” (Farrell, 2008: 456).¹⁵¹

151

” (Vonnegut, 1970b: 54)

5).

” (Hutcheon, 1988:

” (Tally, 2008: 167–168).

Kao

(—),

(,

), :

(), ,

(1922), (1927)
(1913–27)

1990-

” 1960-

(Lewis, 2001: 133)

:

” ”

(Hutcheon, 1989: 28)

152

”

(.

)” (Tally, 2008: 165),

” (Jameson, 1991),

(/ , / , /),

-

152

(Michael Moore),

(Sicko) 2007.

- Vonnegut, K. (2010). *Slipstream*. New York: Seven Stories Press.
- Vonnegut, K. (2010). *Slipstream*. New York: Seven Stories Press.
- Vonnegut, K. (1998). *Slipstream*. New York: Seven Stories Press.
- Vonnegut, K. (2006). *Slipstream*. New York: Seven Stories Press.
- Vonnegut, K. (2011). *A Man Without a Country*. New York: Seven Stories Press.
- Vonnegut, K. (2004c). American Christmas Card 2004. *These Times, December 13, Vol. 29, Iss. 01*.
http://inthesetimes.com/article/1779/vonnegut_xmascard (29. 11. 2012).
- Vonnegut, K. (1973a). *Between Time and Timbuktu*. New York: Dell.
- Vonnegut, K. (2000a). *Breakfast of Champions*. New York: Rosetta Books.
- Vonnegut, K. (2000b). *Bagombo Snuff Box*. New York: Berkley Books.
- Vonnegut, K. (1963). *Cat's Cradle*. New York: Dell Publishing Co., Inc.
- Vonnegut, K. (2004a). Cold Turkey. *These Times, May 10, Vol. 28, Iss. 12*.
[: http://inthesetimes.com/article/cold_turkey](http://inthesetimes.com/article/cold_turkey) (12. 06. 2012).
- Vonnegut, K. (1983). *Deadeye Dick*. London: Jonathan Cape Ltd.
- Vonnegut, K. (1992). *Fates Worse Than Death*. New York: Berkley Books.
- Vonnegut, K. (1999a). *God Bless You, Dr. Kevorkian*. New York: Seven Stories Press.

- Vonnegut, K. (1965). *God Bless You, Mr. Rosewater*. New York: Dell Publishing.
- Vonnegut, K. (1970a). *Happy Birthday, Wanda June*. London: Jonathan Cape.
- Vonnegut, K. (1979). *Jailbird*. London: Jonathan Cape Ltd.
- Vonnegut, K. (1998a). L'Histoire du Soldat. *The Paris Review* 40, No. 148. (Fall), 188–204.
- Vonnegut, K. (2000c). *Like Shaking Hands with God*. New York: Washington Square Press.
- Vonnegut, K. (1973b). *Mother Night*. London: Panther Books.
- Vonnegut, K. (1994a). *Palm Sunday: An Autobiographical Collage*. In: *Welcome to the Monkey House. Palm Sunday: An Autobiographical Collage*, London: Vintage, 299–642.
- Vonnegut, K. (1969). *Player Piano*. London: Panther Books.
- Vonnegut, K. (2006). *Player Piano*. Dial Press Trade Paperbacks.
- Vonnegut, K. (2004b). Requiem for a Dreamer. *These Times, October 16, Vol. 28, Iss. 24*. : http://inthesetimes.com/article/1351/requiem_for_a_dreamer (01. 03. 2012).
- Vonnegut, K. (1976). *Slapstick, or Lonesome no more?* London: Jonathan Cape Ltd.
- Vonnegut, K. (1970b). *Slaughterhouse-Five*. London: Jonathan Cape Ltd.
- Vonnegut, K. (1967). *The Sirens of Titan*. Philadelphia: Coronet Books.
- Vonnegut, K. (2005). *The Soldier's Story* (audio). : <http://www.allmusic.com/album/ice-9-ballads-mw0001757815> (22. 10. 2013).
- Vonnegut, K. (1998b). *Timequake*. New York: Vintage.
- Vonnegut, K. (1999b). *Wampeters, Foma and Granfalloon*. New York: Dell.

Vonnegut, K. (1994b). *Welcome to the Monkey House*. In: *Welcome to the Monkey House. Palm Sunday: An Autobiographical Collage*, London: Vintage, 1–298.

:

Allen, W. R. (2009). *Understanding Kurt Vonnegut*. Columbia: University of South Carolina Press.

Allen, W. R. (ed.) (1988). *Conversations with Kurt Vonnegut*. Jackson: University Press of Mississippi.

Farrell, S. (2008). *Critical Companion to Kurt Vonnegut*. New York: Facts On File, Inc.

Lundquist, J. (1976). *Kurt Vonnegut*. New York: Ungar.

Reed, P. J. (1972). *Kurt Vonnegut Jr. (Writers for the 70's)*. New York: Warner Books, Inc.

:

Heyman, D. et al. (1988). Kurt Vonnegut: The Art of Fiction LXIV. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), Jackson: University Press of Mississippi, 168–195.

McLaughlin, F. (1988). An Interview with Kurt Vonnegut, Jr. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), University Press of Mississippi, 66–75.

Morais, B. (2011). The Neverending Campaign to Ban 'Slaughterhouse Five'. *The Atlantic*.

<http://www.theatlantic.com/entertainment/archive/2011/08/the-neverending-campaign-to-ban-slaughterhouse-five/243525/> (15. 06. 2014).

Musil, R. (1988). There Must Be More to Love than Death: A Conversation with

- Kurt Vonnegut. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), Jackson: University Press of Mississippi, 230–239.
- Mustazza, L. (1989). The Machine Within: Mechanization, Human Discontent, and the Genre of Vonnegut's *Player Piano*. *Language and Literature: A Journal for Scholars and Critics of Language and Literature*, 25.1, 99–113.
- Nuwer, H. (1988). A Skull Session with Kurt Vonnegut. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), Jackson: University Press of Mississippi, 240–264.
- Reed, P. J. (1998). Kurt Vonnegut's *Slaughterhouse-Five*: A Study in the History of the Novel. *Journal of American Studies*, 32.1, 1–15. doi:10.1017/S002187580000581. : Clio, 319–323.
- Reed, P. J. (2000). Kurt Vonnegut's Bitter Fool: Kilgore Trout. In: *Kurt Vonnegut: Images and Representations* (M. Leeds and P. J. Reed eds.), Westport, Conn: Greenwood Press, 67–80.
- Reed, P. (1999). Kurt Vonnegut's Fantastic Faces. *Journal of the Fantastic in the Arts*, Volume 10, Issue No. 1, Florida: Florida Atlantic University. : <http://www.vonnegut.com/artist.asp> (03.07.2012).
- Reed, P. (1977). The Later Vonnegut. In: *Vonnegut in America* (J. Klinkowitz & D. L. Lawler eds.), New York: Delacorte/Lawrence, 150–186.
- Schatt, S. (1976). Vonnegut's Dresden Novel: Slaughterhouse-Five. In: *Twayne's United States Authors Series 276 Kurt Vonnegut, Jr.*, Boston: Twayne Publishers, 81–96.
- Shenker, I. (1988). Kurt Vonnegut, Jr., Lights Comic Paths of Despair. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), University Press of Mississippi, 20–22.
- Simpson, J. (2004). 'This Promising of Great Secrets': Literature, Ideas, and the

(Re)Invention of Reality in Kurt Vonnegut's *God Bless You, Mr. Rosewater*, *Slaughterhouse-Five*, and *Breakfast of Champions* or 'Fantasies of an Impossibly Hospitable World': Science Fiction and Madness in Vonnegut's Troutean Trilogy. *Critique*. 45.3, 262–71.

Standish, D. (1988). Playboy Interview. In *Conversations with Kurt Vonnegut* (W. R. Allen ed.), University Press of Mississippi, 76–110.

Tally, R. (2008). A Postmodern Iconography: Vonnegut and the Great American Novel. In: *Reading America: New Perspectives on the American Novel* (E. Boyle & A. M. Evans eds.), Newcastle, UK: Cambridge Scholars Publishing, 163–178.

Taylor, R. (1988). Kurt Vonnegut. In: *Conversations with Kurt Vonnegut* (W. R. Allen ed.), University Press of Mississippi, 7–10.

:

Barth, J. (1970). Wrestling (American Style) with Proteus. *Novel: A Forum on Fiction*. 3.3 (Spring 1970): 197–207.

Barthes, R. (1977). *Image Music Text*. Selected and translated by S. Heath. London: Fontana Press.

Barthes, R. (1990). *S/Z*. Translated by Farrar, Straus and Giroux, Inc. Oxford: Blackwell Publishing Ltd.

Barthes, R. (1975). *The Pleasure of the Text*. Translated by Richard Miller. New York: Hill and Wang.

Booth, W. (1974). *A Rhetoric of Irony*. Chicago and London: University of Chicago Press.

Butler, C. (2002). *Postmodernism: A Very Short Introduction*. New York:

Oxford University Press Inc.

Currie, M. (ed.) (1995). *Metafiction*. New York: Longman.

Currie, M. (1998). *Postmodern Narrative Theory*. London: Macmillan Press Ltd.

Derrida, J. & A. Ronell. (1980). The Law of Genre. *Critical Inquiry*, Vol. 7, No. 1, *On Narrative (Autumn, 1980)*, 55–81.

Easthope, A. (2001). Postmodernism and Critical and Cultural Theory. In: *The Routledge Companion to Postmodernism* (S. Stuart ed.), London and New York: Routledge, 15–27.

Epstein, M. (1998). *Russian Postmodernism: New Perspectives on Late Soviet and Post-Soviet Culture*. Translated from Russian by Slobodanka Vladiv-Glover. Oxford: Berghahn Books.

, . (1998).

: Zepter Book World.

Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity Press.

Foucault, M. (1972). *The Archaeology of Knowledge*. London: Tavistock Publications Limited.

Gass, W. (1971). *Fiction and the Figures of Life*. Boston: Nonpareil Books.

Hutcheon, L. (1988). *A Poetics Of Postmodernism*. NY and London: Routledge.

Hutcheon, L. (1985). *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. New York: Methuen.

Hutcheon, L. (1989). Historiographic Metafiction: Parody and the Intertextuality of History. In: *Intertextuality and Contemporary American Fiction* (P. O'Donnell & R. C. Davis eds.), Baltimore: Johns Hopkins UP, 3–32.

Hutcheon, L. (1993). Postmodernism. In: *Encyclopedia of Contemporary Literary Theory* (I. R. Makaryk ed.), Toronto: University of Toronto Press, 612–13.

- Huysen, A. (2002). *Enlightenment's End*. Cambridge, MA: Harvard University Press.
- Irwin, W. (2004). Against Intertextuality. *Philosophy and Literature*, v28, Number 2, October 2004, 227–242.
- Jameson, F. (1983). Postmodernism and Consumer Society. In: *The Anti-Aesthetic essays on postmodern culture* (H. Foster ed.), Port Townsend and Washington: Bay Press, 111–125.
- Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Jameson, F. (2002). *The Political Unconscious: Narrative as a Socially Symbolic Act*. London: Routledge.
- Klinkowitz, J. (1980). *Literary Disruptions: The Making of a Post-Contemporary American Fiction*. Urbana: University of Illinois Press.
- Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. Oxford: Blackwell.
- Kristeva, J. (1986). Word, Dialog and Novel. In: *The Kristeva Reader* (M. Toril ed.), New York: Columbia University Press, 34–61.
- Lewis, B. (2001). Postmodernism and Literature. In: *The Routledge Companion to Postmodernism* (S. Stuart ed.), London and New York: Routledge, 121–133.
- Lodge, D. (1992). *The Art of Fiction*. New York: Penguin Books USA Inc.
- Lyotard, J. F. (1984). *The Postmodern Condition: A Report on Knowledge*. Translated from French by Geoff Bennington & Brian Massumi. Minneapolis: University of Minnesota Press.
- Lyotard, J. F. (1996). *The Inhuman Condition*. Stanford, CA: Stanford University Press, 105–119.

Newman, C. (1985). *The Post-Modern Aura: The Act of fiction in an Age of Inflation*.

Evanston, Ill.: Northwestern University Press.

Newman, C. (1987). What's Left out of Literature. *The New York Times*.

: <http://www.nytimes.com/1987/07/12/books/what-s-left-out-of-literature.html> (18. 06. 2012).

, . (2005). , , : - .

Perry, A. (1998). *The Origins of Postmodernity*. London/New York: Verso.

Rose, M. A. (1993). *Parody: Ancient, Modern, and Post-Modern*. Cambridge:

Cambridge University Press.

Sim, S. (ed.) (2001). *The Routledge Companion to Postmodernism*. London and New

York: Routledge.

Spencer, L. (2001). Postmodernism, Modernity, and the Tradition of Dissent. In: *The*

Routledge Companion to Postmodernism (S. Stuart ed.), London and New York:

Routledge, 158–169.

Stacey, R. D. (2010). *Reading the Postmodern: Canadian Literature and*

Criticism After Modernism. Ottawa: University of Ottawa Press.

Stam, R. (1992). *Reflexivity in Film and Literature*. New York: Columbia University

Press.

Storey, J. (2006). *Cultural theory and popular culture*. Pearson Education.

Storey, J. (2001). Postmodernism and popular culture. In: *The Routledge Companion to*

Postmodernism (S. Stuart ed.), London and New York: Routledge, 147–157.

, . (2010). *A History Of American Literature: precolonial times to the present*. :

Watson, N. (2001). Postmodernism and lifestyles (or: you are what you buy). In: *The Routledge Companion to Postmodernism* (S. Stuart ed.), London and New York: Routledge, 53–64.

Waugh, P. (1984). *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London: Methuen.

:

Baldick, C. (2001). *Oxford Concise Dictionary of Literary Terms*. Oxford: Oxford University Press.

Barthes, R. (2010). *Mourning Diary*. New York: Hill and Wang.

Burns, R. (1966). *A Choice of Burns's Poems and Songs*. London: Faber and Faber.

Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books.

, . (2008). . . .
: Alexandria Press.

Eco, U. (1983). *Postscript to The Name of the Rose*. Translated by William Weaver. New York: Harcourt Brace Jovanovich.

Fiske, J. (1989). *Television Culture*. London & New York: Routledge.

, . . (1984). . . . :
.

Harris, J. (2006). *Art History: The Key Concepts*. London: Routledge.

Jameson, F. (1984). Forward to Jean-Francois Lyotard's *The Postmodern Condition: A Report on Knowledge*. Minneapolis: University of Minnesota Press.

, . (2011). Postmodern irony and humor in *Catch-22* by Joseph Heller and

- their parallels in postmodern music and art. *Belgrade: English Language & Literature Studies, Volume III, Belgrade: Faculty of Philology, University of Belgrade*, 229–247.
- Koscianski, L. (2002). *Fine Art – What is Critical Postmodern Art?* :
<http://lkart.com/> (29. 09. 2012).
- Leiss, W. et al. (1990). *Social Communication in Advertising: Persons, Products and Images of Well-Being*. London: Routledge.
- Levin, M. (1965). Do Human Beings Matter? *The New York Times, April 25*,
 : <http://www.nytimes.com/books/97/09/28/lifetimes/vonnegut-rosewater.html> (18. 12. 2012).
- McEvelly, T. (1998). What is at Stake in the Cultural Wars? In *Beauty Is Nowhere: Ethical Issues in Art and Design* (R. Roth, J. Dubuffet & S. King eds.), London: Routledge, 17–36.
- , . (2001). . . . :
 / .
- , . (2007). . : Logos Art.
- Port Angeles Evening News from Port Angeles*. (1971). :
<http://www.newspapers.com/newspage/16643921/> (23. 02. 2013).
- Reynolds, J. & J. Burnet. (1842). *The discourses of Sir Joshua Reynolds*. London: J. Carpenter.
- Rushdie, S. (1999). *The Ground Beneath Her Feet*. London: Jonathan Cape.
- Whittier, J. G. (2010). Maud Muller. In: *Yale Book of American Verse* (T. R. Lounsbury, ed.), Whitefish: Kessinger Publishing, 133–169.
- Wilde, O. (2006). *Intentions*. The Pennsylvania State University.

:

1. Vonnegut, K. (1996). *Nov. 11, 1918.* :
<http://www.vonnegut.com/artist.asp#> (11. 10. 2013).
2. Vonnegut, K. (1995). *Absolut Vonnegut.* :
<http://www.vonnegut.com/artist.asp#> (07. 12. 2013).
3. Vonnegut, K. (1996). *Tralfamadore #1.* :
<http://www.vonnegut.com/artist.asp#> (28. 12. 2014).
4. Vonnegut, K. (1996). *Tralfamadore #2!.* :
<http://www.vonnegut.com/artist.asp#> (28. 12. 2014).
5. Vonnegut, K. (1997). *Gilded Cage.* :
<http://www.vonnegut.com/artist.asp#> (05. 03. 2014).
6. Vonnegut, K. (1994). *Cheops.* :
<http://www.vonnegut.com/artist.asp#> (18. 04. 2013).
7. Vonnegut, K. (1993). *Egyptian Architect.* :
<http://www.vonnegut.com/artist.asp#> (30. 08. 2013).
8. Vonnegut, K. (2003). *Hook, Line and Sinker.* :
<https://www.pinterest.com/pin/475270566896150177/> (
01. 04. 2014).

1968. . 1995.

, 2004.

2007.

/

, 2008.

—

2009.

:

1. ,, ”, (IX , , , 1996, . 38–39.

2. ,, ”, (X , , , 1997, . 42.

(1987 1997, , , 1997, . 451–452, 503.

Прилог 1.

Изјава о ауторству

Потписани-а Мирјана Кнежевић

број уписа 080084

Изјављујем

да је докторска дисертација под насловом

„Еклектички постмодернизам Курта Вонегата“

- резултат сопственог истраживачког рада,
- да предложена дисертација у целини ни у деловима није била предложена за добијање било које дипломе према студијским програмима других високошколских установа,
- да су резултати коректно наведени и
- да нисам кршио/ла ауторска права и користио интелектуалну својину других лица.

Потпис докторанда

У Београду, 19.01.2015.

Мирјана Кнежевић

Прилог 2.

Изјава о истоветности штампане и електронске верзије докторског рада

Име и презиме аутора Мирјана Кнежевић
Број уписа 080084
Студијски програм Докторске академске студије
Наслов рада "Еклектички постмодернизам Курта Вонегата"
Ментор проф. др Зоран Пауновић

Потписани Мирјана Кнежевић

изјављујем да је штампана верзија мог докторског рада истоветна електронској верзији коју сам предао/ла за објављивање на порталу **Дигиталног репозиторијума Универзитета у Београду**.

Дозвољавам да се објаве моји лични подаци везани за добијање академског звања доктора наука, као што су име и презиме, година и место рођења и датум одбране рада.

Ови лични подаци могу се објавити на мрежним страницама дигиталне библиотеке, у електронском каталогу и у публикацијама Универзитета у Београду.

Потпис докторанда

У Београду, 19. 01. 2015.

Мирјана Кнежевић

Прилог 3.

Изјава о коришћењу

Овлашћујем Универзитетску библиотеку „Светозар Марковић“ да у Дигитални репозиторијум Универзитета у Београду унесе моју докторску дисертацију под насловом:

„Еклектички постмодернизам Курта Вонегата“

која је моје ауторско дело.

Дисертацију са свим прилозима предао/ла сам у електронском формату погодном за трајно архивирање.

Моју докторску дисертацију похрањену у Дигитални репозиторијум Универзитета у Београду могу да користе сви који поштују одредбе садржане у одабраном типу лиценце Креативне заједнице (Creative Commons) за коју сам се одлучио/ла.

1. Ауторство

2. Ауторство - некомерцијално
3. Ауторство – некомерцијално – без прераде
4. Ауторство – некомерцијално – делити под истим условима
5. Ауторство – без прераде
6. Ауторство – делити под истим условима

(Молимо да заокружите само једну од шест понуђених лиценци, кратак опис лиценци дат је на полеђини листа).

Потпис докторанда

У Београду, 19. 01. 2015.

Олијана Кнезевих