UDK 821.111(73) Vonnegut K. 7 Slaughterhouse five .08:81-116.3

KURT VONNEGUT'S *SLAUGHTERHOUSE-FIVE*: A FUNCTIONAL GRAMMAR PERSPECTIVE

Monika Kavalir

Abstract

The paper tries to analyse the style of Kurt Vonnegut's *Slaughterhouse-Five* with the tool of Hallidayan systemic-functional grammar. Its aim is to explore in what way the syntactic and thematic structure helps construct the sentiment of fatalism and simplicity, and how it reinforces the novel's concept of time.

Trask defines functional grammar as "/a/ny approach to grammatical description which lays particular emphasis on the communicative and social aspects of language use and which consequently attempts to interpret grammatical forms largely in terms of these factors; a prominent example is *Systemic Grammar*" (1993: 110-111). It is for its own virtues as well as for its standing in opposition to traditional and generative grammars (cf. Halliday 1998: xxviii-xxix) that this particular theory is interesting in today's context. "The single most influential exponent of systemic functional grammar is Michael Halliday" (Gerot and Wignell 2000: iv). His *Introduction to Functional Grammar* was first published in 1985 and has gone through numerous reprintings.

Halliday redefines the sentence as the clause complex (1998: 216). Since the three functional components of meaning are realised throughout the grammar of a language, a clause is made of three distinct structures combined into one: transitivity structure (ideational component: clause as representation), modal structure (interpersonal component: clause as exchange), and thematic structure (textual component: clause as message). Only the latter is dealt with here.

The clause is organised as a message "by having a special status assigned to one part of it" (Halliday 1998: 37), this element is the Theme and is in English indicated by its position in the clause. The Theme is the element which serves as the point of departure of the message; it is what the clause is concerned with. The remainder of the message, in which the Theme is developed, is called the Rheme. Here Halliday follows the terminology of the Prague school of linguists.

GRAMMAR AND LITERARY ANALYSIS

The idea of joining linguistic description and interpretation of literature is by no means unusual. It has often been fruitfully employed and has given rise to much of what is known as literary stylistics. As Catano points out, a great part of pre-twentieth-century discussions of style appear as secondary components of rhetorical and grammatical analyses, and the modern development of linguistics has provided an all too important boost to stylistics. The coupling of linguistics and stylistics follows from the fact that "the desire to begin with a set of well-defined terms and procedures lies at the core of the initial formation of stylistics as a discipline" (Catano 1997: 1).

According to Catano, the roots of modern stylistics can be found in the work of Charles Bally and Leo Spitzer, but it was only transformational-generative grammar which provided the crucial impetus (1997: 2-6). While linguistic formalism applied to literary language remains influential, the present day sees a large variety of possible stylistic approaches and their linguistic bases. A not insignificant amount of this kind of literary analysis has been carried out within the framework of Halliday's systemic-functional grammar (cf. Halliday *et al*. 1997), and Catano explicitly mentions "the union between linguistics and literary criticism that appears in the work of M. A. K. Halliday" (1997: 6). One of the reasons for this is that this particular grammar "has also been designed to be relatively easy to apply to texts" (Martin *et al*. 1997: 2), and another one is the modern orientation of stylistics, which sees the function of linguistic elements in texts as "central" (Wales 1989: 197). Halliday's approach is "a semantically driven grammar", which "seeks to consider and identify the role of various linguistic items in any text in terms of their function in building meaning" (Hasan 1989: ix).

In spite of its modern recognition, literary stylistics itself does not go undisputed. An argument which is difficult to refute is that there is "no way to link the empirically defined features of the text with the rest of the critical analysis except through the subjective, interpretive framework of the critic" (Catano 1997: 7), and worse, even the stylistic features described in the analysis are, according to this view, subject to the interpretive choices of the reader/critic. The position adopted here is a pragmatic cost and benefit analysis: a simple belief that the insights gained more than compensate the risks taken.

KURT VONNEGUT AND *SLAUGHTERHOUSE-FIVE*

Kurt Vonnegut Jr. (born in 1922) is an American author who began with science fiction and then wrote his "famous book about Dresden" (SF 1991: 3). *Slaughterhouse-Five* was published in 1969 and made Vonnegut an extensively discussed writer, the centre of a cult almost, and secured him financially for the rest of his life. For him it represented even more. He had filled five thousand pages and thrown them away before he finally managed to write this book – after almost 25 years. On this subject he said, "I always thought, if I could ever get something down about Dresden, that

would be *it*. After *Slaughterhouse-Five* I'd already done much more than I ever expected to do with my life" (in Amis 1990: 137).

The critics seem to agree, calling it a "masterly novel" (Tanner 1971: 200). The success of this book is nevertheless inextricably tied to the Zeitgeist. Amis explains: "Although the Vietnam war changed the mood of America, it produced no fiction to articulate that change. As a result the protest movements seized on and adopted two Second World War novels as their own, novels that expressed the absurdist tenor of the modern revulsion. Those novels were *Catch 22* and *Slaughterhouse-Five*: they became articles of faith as well as milestones of fiction" (1990: 135). Critical acclaim was much more difficult to achieve as the critics at first tried to discard Vonnegut as just another science-fiction writer and the awareness of the seriousness of Vonnegut's inquiries took a long time to grow (cf. Tanner 1971: 181)[1].

Slaughterhouse-Five or The Children's Crusade is based on Vonnegut's experience in the Second World War, when he was a prisoner of war in Dresden and saw its destruction – the bombing by the Allies.[2] Still this is not an autobiographic work, the hero is Billy Pilgrim. Billy is unstuck in time and moves spasmodically from event to event through his life in random sequence. As a disoriented American soldier he is captured and forced to live in a makeshift German prison in Dresden; he is kidnapped by aliens from the planet Tralfamadore, who exhibit him in a zoo with an erotic film star; other parts of the book describe his married life in America after the war, the death of his wife and his own death. The central line of the novel is his war experience, which culminates in the bombing of Dresden and is interrupted by other events in his life.

Possibly the main characteristic of the novel, which also bothered the critics tremendously, is its seeming simplicity. It appears that the author wanted to get the message across so badly that he had to spell it out, and did so more than once. Such prominent topics are fatalism and the structure of time. Billy's prayer is for God to grant him the serenity to accept the things he cannot change, courage to change the things he can, and wisdom always to tell the difference – accompanied by Vonnegut's commentary: "Among the things Billy Pilgrim could not change were the past, the present, and the future" (SF 1991: 44). This does not leave much room for free will and action (cf. SF 1991: 119), and is connected to the powerful idea of the structure of time – we are all "bugs in amber" (SF 1991: 62), any moment is structured, has always been and always will be (cf. SF 1991: 84).

The critics, however, disagree. Is this really fatalism or is it anti-fatalism? Vonnegut scholars split into two opposite camps, many of them speaking against the above understanding of the book (cf. Broer 1994, Tanner 1971). To this issue is linked the question of the alleged anti-war sentiment of the novel, which in fact juxtaposes pacifistic statements with the belief there will always be wars.

---

[1] Vonnegut is supposedly also "our era's most frequently banned author" (Klinkowitz 1998: 2).

[2] The "success" of the air raid was kept secret for a long time, and when it was revealed, it was presented as probably the greatest massacre of the Second World War. The number of estimated victims was 135,000, by far surpassing Hiroshima. The work of David Irving, who published this information, was later discredited, and today the estimates range from 25,000 to 35,000 victims (Bombing of Dresden in World War Two, en.wikipedia.org/wiki/Bombing_of_Dresden_in_World_War_II).

THE ANALYSIS

An attempt at a partial functional grammar analysis is carried out on Chapter 8 of the novel, which comprises 4,533 words. Additionally some more extracts are analysed, e.g. the first three parts of Chapter 2, to gain insight into some specific topics, and a comparison with Charles Dickens' *Oliver Twist* is made to the same purpose.

The aim of the analysis is to investigate the contribution of grammar to the style of the novel, its interpretation and effect. The issues involved include the extent to which the grammatical analysis supports the claim of simplicity; how this simplicity is achieved; what the linguistic analysis undertaken can indicate as to the novel's paramount themes such as fatalism and determinism, and what the grammar reveals about the problem of time. The question at stake is what the grammatical analysis leads to, and which interpretations it warrants.

Does a justification for tying intention to structure need to be sought for? One could rely on the author, who has spoken repeatedly of his many efforts "to get it right" (cf. Allan 1988), but it suffices to reverberate the crucial belief that structure is essential to interpretation. Indeed, it is doubtful whether an interpretative process which disregards structure is at all possible. Such theoretical questions greatly exceed the scope of this paper, but it may nonetheless be useful to define style – here it is understood as "a web of relations between the elements of the text itself" (Catano 1997: 7) and is not necessarily linked to markedness.

In analysing the text, several problems arise. On the one hand, an attempt to apply it in practice necessarily means a moment of truth for any theory and more often than not results in its reconsideration. Any linguistic theory is bound to encounter problems sooner or later, and language remains a slippery thing. In any such cases the merits of competing solutions are considered on an individual basis, despite the general striving for principled operation.

GRAMMATICAL COMPLEXITY

In Halliday (1998), the sentence is reinterpreted as the clause complex, but it is difficult to give a clear-cut definition of where a clause complex begins or ends. Martin *et al*. (1997: 174-177) suggest a principled choice is needed between two general approaches, "minimal" and "maximal". It is taken here as a rule that a clause complex does not exceed the limits of the orthographic sentence, which is closer to the minimal approach, but a tendency to treat the recognised complexes with utmost delicacy has been reinforced.

The analysis shows that Chapter 8 contains 615 separate clauses (embedded clauses not included[3]), representing 394 clause complexes, which means that the average clause complex consists of 1.6 clauses. The number of clause complexes involving

[3] "Embedded (i.e. rankshifted or downranked) clauses do not enter into relations of hypotaxis or parataxis with other clauses and should be ignored" (Martin *et al*. 1997: 177). Given the modest contribution of embedded clauses to meaning in general, they are not analysed on any level.

more than two clauses is 44, i.e. 11%. The longest clause complex contains 7 clauses, and there are three complexes with 5 clauses. Of the 44 complexes with more than two clauses, 9 are built exclusively on parataxis[4], 9 on hypotaxis only, and in the remaining 26 the two are combined.

The simplicity of style with regard to clause complexes seems obvious, but becomes even more evident when *Slaughterhouse-Five* is compared to a randomly chosen extract from Charles Dickens' *Oliver Twist* (1994: 119). The analysis of 30 clauses reveals 8 clause complexes, the average length of a clause complex is 3.8 clauses. The number of clause complexes involving more than two clauses is 5, i.e. 63%. Despite the significant shortness of the extract, the longest clause complex includes the same number of clauses as in *Slaughterhouse-Five*, seven, and there are two complexes with 5 clauses. Of the 5 complexes with more than two clauses, 1 is based solely on parataxis, and one on hypotaxis, while 3 complexes are combined.

Oliver Twist is known for its complexity of style, and thus represents an interesting benchmark for this analysis. The results are intriguing: the length of the average clause complex in *Slaughterhouse-Five* is only 1.6 clauses, compared to 3.8 in Dickens' classic. The disparity in the number of clause complexes involving more than two clauses is shown in the ratio – 11% in *Slaughterhouse-Five*, and 63% in *Oliver Twist*. Because of the modest sample it is difficult to generalise, but the difference in taxis seems to be almost non-existent. Thus Vonnegut's clause complexes do not, at least in comparison with Dickens, deviate in the hierarchical relationships within the complex, but mainly in its length.

On the basis of such data it is much easier to define simplicity in *Slaughterhouse-Five* and its contribution to the meaning of the text. As far as syntactic complexity is concerned, Vonnegut's language is in no way impoverished. It uses the whole range of possibilities when it comes to expansion and projection[5]. The figures show that he does not stay with parataxis, which is supposed to be a simpler relation (cf. Hasan 1989: 32-33), but also uses hypotaxis and the most complex possibility, a mixture of the two. Vonnegut's main characteristic in this respect is shortness, which produces simplicity, or as he would prefer to call it, clarity.

A mundane reason for this, which constitutes part of the grounds for criticism and recurs throughout the analysis, is Vonnegut's didactic aim when writing. Confronted with the question of "surface simplicity" in his books, he answers: "They have a real simplicity, I think, because I have always been aware of the reader and his difficulties /…/ I avoid sentences where the reader could get lost. /…/ I have made my books easy to read, punctuated carefully, with lots of white space. /…/ I don't think that /…/ I have skimped on /my/ language /…/ What /I/ have done is write shorter sentences and /I/ could easily mask what /I/'ve done and substitute semi-colons and dashes for periods and get wonderfully intricate sentences and also pages that would

[4] Parataxis is "the relation between two like elements of equal status" and hypotaxis is "the relation between a dependent element and its dominant, the element on which it is dependent" (Halliday 1998: 218).

[5] For Halliday (1998: 219*ff*), expansion means that the secondary clause expands the primary clause by elaborating, extending or enhancing it, and projection means that the secondary clause is projected through the primary clause, which instates it as a locution or an idea.

be much more tiring to the eye" (Allan 1988: 48). Another aspect he mentions is his education and journalistic experience (Allan 1988: 196).

While the author's comments may be relevant to some extent, they do not reveal much about the import this particularity of style brings to the meaning of the text. To see this, one needs to relate it to "the big picture". This shortness, reduction, does not apply only to sentences but also to paragraphs and even larger units. *Slaughterhouse-five* contains only ten chapters, but they are not chapters in the usual meaning of the word, each of them being composed of clearly separated subparts (clusters of paragraphs); the analysed Chapter 8 contains 31 such subparts, the shortest of these has 4 and the longest 48 clauses. Together these structures contribute to two important ideas in the novel.

The first one is the Tralfamadorian concept of literature – their books resemble telegrams, "each clump of symbols is a brief, urgent message – describing a situation, a scene. /…/ 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" (SF 2000: 64). Vonnegut (inside cover of *Slaughterhouse-Five*) openly states: "This is a novel somewhat in the telegraphic schizophrenic manner of tales of the planet Tralfamadore …"

The choice to use short sentences entails a choice to avoid "particular relationships" between clauses. Syntactic relations are logical (cf. Halliday 1998: 219 – "logico-semantic relations"), and to renounce them is to renounce logic. Which leads to the second important point this simplicity helps to make: this book is "so short and jumbled and jangled, /…/ because there is nothing intelligent to say about a massacre" (SF 2000: 14). This strategy is repeated at the level of clusters of paragraphs, which do not constitute an orderly line of narration, and in fact carry the main burden of this pseudo-telegraphic style. As Klinkowitz (1998: 24) qualifies the novel, "the difficulty of articulating such unspeakableness /…/ determined its structure and generated its ideas …" Vonnegut's short sentences and subchapters are "compressed selections suspended in an encompassing silence" (Tanner 1971: 185), and they produce an almost impressionistic quality, the impression of moments arrested in time (cf. Tanner 1971: 197). In this way the simplicity of style acts also as a device for realising *Slaughterhouse-Five*'s specific concept of time. For Billy "/a/ll moments, past, present, and future, always have existed, always will exist" (SF 2000: 19) because he is "spastic in time" and "has no control over where he is going next" (SF 2000: 17). Billy discovers it is only an illusion that one moment follows another one, and that once a moment is gone, it is gone forever (cf. Harris 1971: 70).

It is interesting to see how a part of this numbness, muteness of the massacre can be seen in the structure of one of the central paragraphs, the actual bombing of Dresden. This extract contains 29 clauses and 23 clause complexes, there are 1.3 clauses per complex, which is even less than the average. Only two kinds of relations are used, extending and enhancing. Extending has the meaning of simply being "added to" (Halliday 1998: 219), not really producing a specific relationship. With the exception of one instance of purpose (*A guard would go to the head of the stairs every so often to see what it was like outside …*), all examples of enhancing only represent

temporal relations – again only putting one clause next to another one, in this case in time. The bombing simply is, we do not know anything about the place, manner, and most importantly, nothing about any cause or condition. This reminds us that the question of why is totally out of place. "Why *you*? Why *us* for that matter? Why *anything*? Because this moment simply *is*. /…/ here we are, /…/ trapped in the amber of this moment. There is no *why*" (SF 2000: 55), the Tralfamadorians tell Billy. The structure spells out the omnipresent idea of fatalism, determinism, resignation.

THEMATIC STRUCTURE

With 74 occurrences the main Theme in Chapter 8 is Billy Pilgrim, the hero of the novel. The second most frequent Theme is Kilgore Trout, the science-fiction writer whom Billy befriends. 60 occurrences bring him close to overshadowing the main character. Although Billy is the central figure of the book, he readily lets other characters take the floor. In Chapter 8, the Theme, which represents "the prominent element" (Halliday 1998: 67), shows the development of the text through different stages.

The beginning foregrounds Howard W. Campbell, Jr., an American who has become a Nazi and wants to convince the prisoners of war to join "The Free American Corps". Then the attention moves to Edgar Derby, the high school teacher who acts as the only "character" in the story. It is then time for Trout's appearance on stage and Trout takes the role of the Theme just as he takes control of Billy's wedding anniversary party. Through his violent reaction to the barbershop quartet, Billy is brought to the front, but the attention is split between Billy, Trout and Billy's wife Valencia. When Billy thinks about the bombing of Dresden, there is no main personage that would act as the Theme and also later on a variety of expressions exchange place as the Theme, not very many of them representing persons.

To get a better insight into what Billy Pilgrim's role is, it is useful to analyse the characterisation as he enters the happening at the beginning of Chapter 2 (Chapter 1 sets the autobiographical frame). The thematic structure of this extract shows that in the first subchapter Billy dominates the stage. Out of 13 Topical Themes, Billy is the Theme in 11 cases. It is worth mentioning that the other two examples occur at the end of this part. The second subchapter presents 8 Topical Themes, but Billy only accounts for half of these. In the third subchapter, Billy has lost his ground, occurring as only 2 Topical Themes out of 8. Everything else becomes more important: Ilium (the town where he lives), the General Forge and Foundry Company, frames for safety glasses …

As Everyman (cf. Klinkowitz 1998: 5), Billy is an insignificant wanderer through life, depicted as a puppet, "a powerless victim of forces he does not understand" (Holland 1995: 7). He is permanently out of place, everybody can push him around, from time to time he seems to act in the book more as glue than its main character. He appears as the Theme relatively rarely, and such a narrative disables him from developing as a character; as is characteristic of Vonnegut, he remains "rather 'flat' and two-dimensional" (Harris 1971: 73). This gives the novel a flavour of absurdity, stem-

ming from the conviction that "/t/he well-rounded character whose actions proceed from clearly stated causes /…/ represents a falsification" (Harris 1971: 74).

The central event of the novel, the bombing of Dresden, puts all sorts of items as Themes; the existential *there* is very frequent, but the meat locker, Dresden, the flame, the sky, the sun, the stones… also appear in this role. In war, individuals are not that important and can change nothing. "Everything that happens *must* happen. Nothing can be done to change it because each moment is structured in its own particular way – it always has been and always will be" (Holland 1995: 42). "The proper response to life, then, becomes resignation" (Harris 1971: 71) … and Billy later says about the bombing, "It was all right /…/ *Everything* is all right, and everybody has to do exactly what he does" (SF 2000: 145). The choice of Theme and Rheme thus again contributes to the idea of fatalism, determinism and futility of human endeavour.

In *Slaughterhouse-Five* there is a very strong pattern of unmarked Topical Themes, occasionally accompanied by Textual Themes and some Interpersonal Themes in dialogues. Marked Themes nevertheless occur, albeit in a very limited number. They are of three types. There are 14 examples of marked Topical Theme *said*, as in *said Billy*. Although originally this of course is a marked Theme, it loses its markedness in the context of story-telling, being a convention. The second common type of marked Topical Theme is the adverb *so*, which appears in two recurring comments. In Chapter 8, *And so on* appears 4 times, and *So it goes* 10 times. The latter appears 103 times in the novel (Allan 1988: 299). It seems clear that here too these items lose their markedness, become mannerisms (cf. Holland 1995: 42) and can – because of their frequent occurrence as pre-fabricated units – in fact be seen as having no thematic structure at all. What remains is some instances of Location, spatial (e.g. *down in the locker*, *somewhere*) and temporal (e.g. *now*, *on Judgment Day*), and other isolated examples, 12 marked Themes in all. They do not change the general impression.

OUT OF REACH

No pretensions are possible that such an analysis could reveal the whole story, and there are many more elements to *Slaughterhouse-Five* than have been presented here. The least that could be done in addition to the above analysis would be an examination of the novel's modal and transitivity structures, but even that kind of extended analysis would be far from exhaustive: "The way language is patterned /…/ involves attention to the organization of language beyond grammar, that is beyond such relatively small units of language as the sentence and towards larger units of organization" (Carter and Nash 1994: 2).

Nevertheless the method applied provides many interesting insights into how this particular novel functions, and how it builds up its unique style. Functional grammar proves a valuable tool exactly because it can show the workings of grammar on several levels and scrutinise the import of individual grammatical features; it is thus especially appropriate for the analysis of "Vonnegut's complex mixture of tones, techniques, genres, and cultural levels" (Bradbury 1994: 216).

SLAUGHTERHOUSE-FIVE REVISITED

The analysis has shown how grammar helps develop some of the topics in *Slaughterhouse-Five*, such as fatalism and the problem of time, simplicity, and the specific mosaic structure of the novel. The examination of the grammatical (non-) complexity of the novel exposes the great simplicity of style; the low number of long clause complexes becomes even more evident when compared to an excerpt from *Oliver Twist*. Vonnegut's complexes do not, however, deviate noticeably in the hierarchical relationships within the complex, but mainly in their length. The language is thus in no way impoverished, embodying instead the Tralfamadorian concept of literature, where sentences, paragraphs and subchapters imitate separate clusters of symbols to produce a mosaic effect; this is also in line with the novel's concept of time. The decision to renounce logical relations between clauses is especially manifest in the war scenes and entails the abandonment of logic, appropriate to the unspeakableness of the book's main event.

The study of the thematic structure of a part of the book shows its main character Billy Pilgrim to be rather insignificant, readily yielding his place as the Theme to others. A victim of outer forces, he does not develop but serves more to keep the novel together. The choice of the Theme when recounting the bombing of Dresden unmasks the book's fatalism: people are not very important and in any case cannot change anything because everything that happens must happen; this idea of determinism leaves room only for resignation.

All of these themes are so clearly expressed through structure that there seems to be a point to the criticism of exaggerated straightforwardness. Vonnegut did not need to say there were no characters in the story or that the novel was written in the telegraphic manner of Tralfamadorian tales – these meanings are quite visible as it is (cf. Hasan 1989: 30).

While further grammatical analyses (i.e. analyses of the novel's modal and transitivity structures, as well as those exceeding the level of the sentence) are called for, it is of course clear that a focus only on the grammar component of language cannot reveal all the secrets of Vonnegut's style, and even less all the meanings hidden – or laid out – in the book. The strong pacifistic impact of the novel is for example not produced by the style alone: it is the combination of Vonnegut's direct address and the tension between the detached fatalist style and the horrid content of the book that makes *Slaughterhouse-Five* an anti-war masterpiece. Nonetheless Halliday's approach to grammar proves a sophisticated tool and manages to extract meanings on several levels. Indeed, the analysis demonstrates how well the main themes of the novel are integrated into and constructed by the structure. The novel might well speak for itself also without the author's explicit renderings of the major topics, so strong is the message incorporated in the structure.

WORKS USED

Allan, William Rodney, ed. *Conversations with Kurt Vonnegut*. Jackson and London: UP of Mississippi, 1988.

Amis, Martin. *The Moronic Inferno and Other Visits to America*. Harmondsworth: Penguin, 1990.

Bombing of Dresden in World War Two. Wikipedia [On-line]. Available: en.wikipedia.org/wiki/Bombing_of_Dresden_in_World_War_II (11 July 2005)

Bradbury, Malcolm. *The Modern American Novel*. 1983. Harmondsworth: Penguin, 1994.

Broer, Lawrence. *Sanity Plea: Schizophrenia in the Novels of Kurt Vonnegut*. 1989. Tuscaloosa and London: U of Alabama P, 1994.

Carter, Ronald and Nash, Walter. *Seeing Through Language: A Guide to Styles of English Writing*. 1990. Oxford and Cambridge: Blackwell, 1994.

Catano, James. Stylistics. In: Groden, Michael and Kreiswirth, Martin, eds. *The John Hopkins Guide to Literary Theory & Criticism*. 1997. [On-line]. Available: www.press.jhu.edu/books/hopkins_guide_to_literary_theory/stylistics.html (10 July 2005)

Dickens, Charles. *Oliver Twist*. 1837-9. Harmondsworth: Penguin, 1994.

Gerot, Linda and Wignell, Peter. *Making Sense of Functional Grammar*. 2000. [On-line]. Available: www.aeepublishing.com.au/samplebooks/book1_MSF6.pdf (25 April 2004)

Halliday, Michael Alexander Kirkwood. *An Introduction to Functional Grammar*. 1985. London: Arnold, 1998.

Halliday, Michael Alexander Kirkwood, Matthiessen, Christian and Caffarel, Alice. *Select Bibliography of Systemic Function Linguistics*. 1997. [On-line]. Available: minerva.ling.mq.edu.qu/resource/VirtuallLibrary/Bibliography/sysbibliography.htm (11 July 2005)

Harris, Charles. *Contemporary American Novelists of the Absurd*. New Haven: College & UP, 1971.

Hasan, Ruqaiya. *Linguistics, Language, and Verbal Art*. 1985. Oxford: Oxford UP, 1989.

Holland, Thomas. *Cliff's Notes on Vonnegut's Major Works*. 1973. Lincoln: Cliffs Notes, 1995.

Klinkowitz, Jerome. *Vonnegut in Fact: The Public Spokesmanship of Personal Fiction*. Columbia: U of South Carolina P, 1998.

Martin, Jim, Matthiessen, Christian and Painter, Claire. *Working with Functional Grammar*. London: Arnold, 1997.

Plimpton, George, ed. *Writers at Work: The Paris Review Interviews. Series 6*. Harmondsworth: Penguin, 1985.

Tanner, Tony. *City of Words*. New York: Harper & Row, 1971.

Trask, Robert Lawrence. *A Dictionary of Grammatical Terms in Linguistics*. London: Routledge, 1993.

Vonnegut, Kurt. *Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death*. 1969. London: Vintage, 2000.

Wales, Katie. *A Dictionary of Stylistics*. London and New York: Longman, 1989.