

Discourse and Self in Postmodernism: A Reading of Kurt Vonnegut's Breakfast of Champions (1973).

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Received:12/06/2022; Accepted:10/11/2022; Published:15/12/2022.

Abstract:

Postmodernists have placed language and discursive practices at the heart of existence. Language is our (if not only) window to reality and the world. The self (or the subject as postmodernists would prefer to call it) which has traditionally been considered autonomous, abstract, supernatural, or a metaphysical entity that one is supposed to search for, discover, know and control, in the postmodernist philosophy, it has become no more than a “social linguistic construct”(Booker, 1994, p. 81). The person is no longer an autonomous, independent agent, but merely a puppet imprisoned within language games, which have no contact with reality. The present paper is an attempt to investigate the effect of discourse and language, in postmodern world, on the concept of self in Kurt Vonnegut's novel *Breakfast of Champions* (1973).

Keywords: Literature; Postmodernism; Self; The Subject; Discourse; Post-structuralism.

Introduction:

In a world teeming with colliding, conflicting discourses, it is hard, if not impossible, to form a stable self. Postmodernism, which has been defined as “the condition of

knowledge in the most highly developed societies”(Lyotard, 1984, p. xxiii) makes the self its central concern because the question of knowledge is related, first and foremost, to the self. Knowledge can be defined as the set of messages, verbal, or non-verbal, that the individual absorbs daily. Postmodernists consider the self as a mere cultural, linguistic construct. According to Paul Sheehan “the metaphysical subject was an early casualty of philosophical postmodernism”(Connor, 2004, p. 25). The latter has shattered the foundations on which the self was based, leaving the self to float on an ocean of messages and discourses. Moreover, Grodin and Lindlof stated that “Destabilization of the self is one characteristic of postmodernity”(Grodin & Lindlof, 1996, p. 4).

Poststructuralists believed that the self can in no way be independent from, or beyond language, that no consciousness pre-exists language, and that, as Lacan affirmed, “the unconscious *is* a linguistic structure” (emphasis in the original)(Evans, 2006, p. 95). Lacan based his studies on Freud’s theories of the unconscious. However, Lacan’s psychoanalysis emphasizes the linguistic aspects of the subject. Louis Althusser argues that Lacan’s concept of the Symbolic order is ‘the most original part of Lacan’s work’ because it shifts our accounts of the human subject from the order of the biological to the order of the signifier”(Campbell, 2004, p. 112). The ‘subject’ is used as substitute for ‘the self.’ Andrew Bennett and Nicholas Royle stated that “in the nineteenth century and earlier in the twentieth century, literary critics used to talk about ‘the person’ and ‘the individual’. In more recent years, however, there has been a tendency to refer to the ‘the human subject’ or just ‘the subject’”(Bennett & Royle, 2004, p. 125). The Subject is considered to be “a product of the signifying activities which are both culturally specific and generally unconscious.”(Silverman, 1984, p. 130). This concept has so many consequences on so many aspects of life. The fact that the self or ‘the subject’ is merely the sum of messages that go through the individual’s mind deprives the

individual of his/her autonomy. This turns people into by-products of their environments, and can, in no way, be held responsible for their beliefs.

Lacan's linguistic turn in psychoanalysis is interesting because it is through language that emotions, feelings, and desires are expressed. However, unlike Freud who considered language as a tool used by the individual and a window through the unconscious, Lacan believed that there is no self beyond language and the unconscious is a mere linguistic construct. The self is no longer considered a universal faculty that the individual is endowed with, and the terrain of spiritual exploration, which is untainted by racial, historical, cultural factors. Poststructuralists believed that there is no universal truth or self but only language. Wittgenstein maintains that "human reasoning is a "language game" rather than an objective engagement with reality or truth"(Childs, 2008, p. 69) and that "truth is an 'army of metaphors' and that human reality is composed first and foremost of language"(Childs, 2008, p. 69). Postmodernists considered language and discourse as the central element in the formation of the subject. In addition, they maintain that language does not have a fixed meaning. This would, consequently, result in the instability and the decentralization of the self and its autonomy.

Postmodernists, also, criticize this universal, transcendental human self, or that there is any essence that lies beyond the social and the historical boundaries. In this respect, Richard Rorty (1989) maintains that "socialization, and thus historical circumstances, goes all the way down – there is nothing "beneath" socialization or prior to history which is definatory of the human"(Rorty, 1989, p. xiii). Rorty adds that historicists such as Heidegger, and Foucault did not believe that there is such a thing as ""human nature" or the "the deepest level of the self""(Rorty, 1989, p. xiii). The importance of history and culture in the construction of one's identity cannot be denied. However, this does not mean that the thinking part of the human being can be constituted once and for all by these

circumstances. This would be against self-autonomy, which means that the human being is a free agent and he is not to be coerced by any factors external to himself/herself.

Poststructuralists have reduced all human consciousness and being to discursive practices. Language has been considered the foundation of all existence and the target of the critiques of the postmodernist and poststructuralist critics. In every culture, there are shared values and beliefs that are considered the unifying factor and the source of meaning of the members of that community and history is one of them. The postmodernists have attacked this foundation, claiming that these shared values and historical events are just a fiction to brainwash people into believing the ruling classes. Jean François-Lyotard is one of the philosophers who believed that postmodernism was characterized by “incredulity towards meta-narratives”(Lyotard, 1984, p. xxiv). This means that the postmodern subject does not take seriously the globally shared views and values. Moreover, Mills states that Foucault is one of the philosophers interested in “the question of the stability of the individual subject or self”(Mills, 2003, p. 104). He aimed at developing “a form of analysis which does not focus on the subject at all, but focuses on the discursive processes which brought it into being”(Mills, 2003, p. 106). It has become nowadays almost impossible to control the discourse that each individual receives, let alone to know what type of discourse, sign, or image has made an individual what he/she is. In the *Breakfast of Champions*, Vonnegut focuses on the deluge of images that the American individual had to receive daily, and the effect those messages have on the ‘self’.

The question of self and its formation in the face of the colliding and conflicting discourses is a recurrent theme in American Literature. For instance, Nicol, talking about Barth’s *Lost in the Funhouse* (1968), states that, “ writing fiction, this story suggests, is a question of dramatizing reflections of oneself until one realizes that the self is not a unified, autonomous entity as it is presented in realist fiction, but

something that continually changes”(Nicol, 2009, p. 78). Of equal importance is the question of technology and its influence on the self in the postmodern period. Technology resulted in the overuse, or even misuse, if not abuse of language that is the central foundation of self in the postmodernist philosophy. Nicol, in his comment about novels written by DeLillo, Ellis and Ballard wrote

Each of these novels depicts, in different ways, a world which is increasingly divorced from the real as a result of the power of technology and systems of representation which dominate our culture: television, the media, advertising, and marketing. *The consequence for the individual is that the self is experienced as being emptied of substance, lacking coherence and consistency.*(Nicol, 2009, p. 184). (Emphasis mine)

The postmodernist subject is no longer fighting against his biological needs and fears, but also he/she is in an ongoing struggle to find his/her way in the vast ocean of information. Patrick Bateman, the protagonist of Ellis’s *American Psycho* (1991), was another exemplary postmodernist subject who

exists in a world where signifiers float freely, detached from any referent; and consequently he is an extreme demonstration that there is no substance inside the self, simply what it draws from the circulation of the signifier *outside*, the products and fantasies offered by culture (Nicol, 2009, p. 200).

The instability of meaning, and the wide spread of technology in all its forms, especially mass media, and the massive production and consumption have created a great pressure on the postmodern subject and have stood as barriers between the subject and his/her “true self.” Vonnegut’s *Breakfast of Champion* is but one of these postmodern literary works that discuss the whole array of signs, images, and words

that stand as a barrier between the individual and his/her true self in the contemporary postmodern world.

Vonnegut's *Breakfast of Champion* is an investigation within the discourses that constitute the protagonist's self, ranging from historical facts such as the discovery of America, the flag, the national anthem, and the Statue of Liberty to the daily messages and images that the characters inescapably receive. The Protagonist's journey is in fact a journey through all the discursive components of the protagonist's self.

1- Capitalist Discourse and Self in *Breakfast of Champions*:

Following the Second World War, there emerged a new stage of capitalism called monopoly Capitalism. It means that all aspects of life have been influenced by the logic of the market and capital. Consumption has become more important than production. Consumption was not confined to material things, but extended to include the consumption of signs and images. Under these circumstances, the self has been divorced from reality. An ocean of signifiers (discourses) and images stood a barrier between the subject and its true self. The intrusive narrator declared, "Once I understood what was making America such a dangerous, unhappy nation of people who had nothing to do with real life, I resolved to shun storytelling. I would write about life."(Vonnegut, 2002, p. 164).

Discourse in capitalist societies is lacking in messages that help one build a strong self. The language of business dominates. Despite the fact that Dwayne is a well-to-do American. He still cannot live a meaningful life. Dwayne requested, "Tell me what is life all about"(Vonnegut, 2002, p. 132). Dwayne's mental problem can stand for the mental illness of the late capitalist world. The serious questions of life have been neglected and eclipsed by the urgent, transitory, and incessant needs of the material world. The human has been drowned into a quasi-real world or "simulacra"(Baudrillard,

1994) as Baudrillard called it. The sense of losing touch with reality in general and a real self in particular is one of the consequences of living an artificial life in the postmodern world. Fromm affirmed that

man can fulfill himself only if he remains in touch with the fundamental facts of his existence, if he can experience the exaltation of love and solidarity, as well as the tragic fact of his aloneness and of the fragmentary character of his existence. If he is completely enmeshed in the routine and in the artefacts of life, if he cannot see anything but the manmade, common-sense appearance of the world, he loses his touch with and the grasp of himself and the world (Fromm, 2008, p. 140).

The two major characters in Vonnegut's novel stand for the two polar forces that are tearing the postmodern subject apart. Dwayne a very rich man, car dealer but he is losing his mind and in need of a cure. On the other hand, Kilgore Trout, a writer who is homeless and penniless. Kilgore's Journey or "pilgrimage" (Vonnegut, 2002, p. 156) was a journey of self-exploration of the narrator, or rather the author. This is what the whole novel is about, going through the past fifty years and trying to find a unified self in the mess of, at times, contradictory discourses he has been receiving all his life. The novel itself is as the narrator says "a sidewalk strewn with junk, trash which I throw over my shoulders as I travel in time back to November eleventh, nineteen hundred and twenty-two....to make my head as empty as it was when I was born onto this damaged planet fifty years ago" (Vonnegut, 2002, p. 14). The narrator is on a journey, searching for his true self.

Throughout the journey, Vonnegut demonstrated many of the problems that befell the American subject in the postmodern world. Greed for money, Vonnegut believed, had made life ridiculous. Earlier at the novel, the narrator states that, "lusts for gold" was one of the monsters that shared the

planet with us, and who “ were determined to kill us, or at least to make our lives meaningless”(Vonnegut, 2002, p. 30). The writer tells the story of a fifteen-year-old girl who is a champion and her photo is put on the program of the Festival that Trout is hitchhiking to attend. Her name is Mary Alice. Her father taught her to swim since she was eight months old. Rabo Karabekien said “what kind of a man would turn his daughter into an outboard motor.”(Vonnegut, 2002, p. 170). Vonnegut shows that being a professional swimmer or football player makes one an icon in society, despite the meagre contribution they make to their community. Capitalist discourse and the logic of capital give these activities meaning. The author interferes at this moment, and considers it a visionary moment, a moment that has led to his rebirth.

And now comes the spiritual climax of this book, for it is at this point that I, the author, am suddenly transformed by what I have done so far. This why I had gone to Midland City: to be born again. And Chaos announced that it was about to give birth to a new me (Vonnegut, 2002, p. 171).

The author shows that Mary Alice is no more than outboard motor, doing nothing to help the nation, but people cannot say this for two reasons: “lust for money” and “fear in these same people that their lives might be ridiculous, and their entire city might be ridiculous”(Vonnegut, 2002, p. 171). This shows that for the sake of money one would do anything no matter how ridiculous and would justify it lest he would lose the money, and turns a blind eye to the fact that the act is meaningless. So many of the acts in the postmodern world are meaningless, but people do them anyway. These acts have been normalized, through the abundance of messages people receive about them on TV and other media. A good example of this is Kerr’s book about the narrative of football. It is hard nowadays, if not impossible, to convince someone that ‘commercial’ football is a meaningless game. The same thing happens to

other social phenomena. Capital, with the help of information technology, gives meaning to anything (Kerr, 2015).

The mechanization of the human self is one of the consequences of late capitalism. Throughout the novel, people are represented as mere machines. Even the gun was defined by Trout as “a tool whose only purpose was to make holes in human beings”(Vonnegut, 2002, p. 47), which is very expressive image of the state of the postmodern subject, a mere body. All their actions are the result of chemical reactions. This is a sign of the collapse of the self. Vonnegut wants to turn the readers’ attention to the fact that ideas are just as important as chemicals. He shows people’s alienation from their real selves and their preoccupation only with the material part. The voice of the humanities, of the soul is no longer heard. Vonnegut writes, “Trout became fanatic on the importance of ideas as causes and cures of diseases...but nobody would listen to him. He was a dirty old man in the wilderness, crying among the trees and underbrush, “Ideas or lack of them can cause disease”(Vonnegut, 2002, p. 22). Though he is a novelist, Trout was offered the Nobel Prize in Medicine, and not in Literature. This shows Vonnegut’s belief that arts and beauty are just as important as medicine. People need to be careful not only about what to eat or wear but also about what messages to take in.

2- Technology, Discourse, and Self in the *Breakfast of Champions*:

The world witnessed unprecedented changes and developments in the second half of the twentieth century. The end of the world wars, the new balance of power between nations, the new world order, and developments in technology and industry have made it impossible for a nation, or an individual, to live in isolation from what is going on in the world. The spread of mass media, communication technology, in addition to the development in mass transportation: land, sea and air have blurred the boundaries between nations and

cultures. The individual finds him/herself in a continuous negotiation of meaning and self-knowledge due to the spread of alternative, and most of the time conflicting, views of the world. In this connection Lyotard had anticipated that “nation-states will one day fight for control of information, just as they battled in the past for control over territory.”(Lyotard, 1984, p. 5).

The question of self, under these circumstances, has become more urgent than ever before, in the absence of foundations, and an inner autonomous self. The influence of technology on the self and its autonomy is one of the central themes in Kurt Vonnegut’s *Breakfast of champions*.

Despite the fact that technology was not as developed at the time when *Breakfast of Champions* (1973) was published as it is now, Vonnegut in many of his works, particularly in the *Breakfast of Champions*, has shown many of the inconveniences of technology: its influence on the human self, and the alienation it causes among people of the same community. Vonnegut has shown his preoccupation with this topic ever since the beginning of his career. In his first novel *Player Piano*, Vonnegut “depicts a nightmarish superstate of the future in which the worship of technology has all but extinguished the human spirit”(Bloom, 2009, p. 25). Additionally, Simmons states that Vonnegut’s *Cat’s Cradle* “depicts the present, inhumane direction of scientific development as having immensely negative repercussions for the well-being of the human race”(Simmons, 2008, p. 129). Talking about Anti-Hero novels, of which Vonnegut’s were a part, and reporting Hassan, Simmons states “one of the most significant roles of the Anti-Heroic within contemporary fiction.... the extent to which the individual is constricted, rather than freed, by the technological processes of society”(Simmons, 2008, p. 31).

Technology most of the time stands as a barrier between people and reality. Reality is a key concept in the postmodern debate. Post-modernist philosophers believe that postmodern

'subjects' have been divorced from the real because of these developments in technology and industry. Technological development had a negative effect on the spiritual well-being of the human. In this connection, Donald E. Morse states that, "The machine may take the form of the car that provides the famous American mobility while contributing heavily to the American personal isolation"(Bloom, 2009, p. 30).

The subtitle of Vonnegut's *Breakfast of the Champions* "Good bye Blue Monday" was the motto of a company named Midland Robo-Magic Corporation, which produced automatic washing machines. This motto, as Farrell stated, was chosen because American women usually did the washing on Mondays, and the washing machine would spare them that painful experience. Vonnegut's ironically includes this subtitle along with the title of the novel. Technology and economy developed hand in hand, technology needed money and helps in the making of money through advertisement. Under the pressure of these forces, the human was made only consumer. The human has become powerless in the face of the very huge machine of economy and technology. Vonnegut's *Breakfast of Champions*, (2006) as Davis states,

May be seen as a righteous lament over our abuse of the land and its people, over sacrifices we have made to build economic machine that, in the end, can only consume the earth and all it sustains. Facing such a grim reality, Vonnegut, like Dwayne, searches for some reason to see people as anything but machines that perpetuate the folly of the destructive American narrative (Davis, 2006, pp. 87–88).

Throughout the novel, Vonnegut referred to the human beings as machines, lacking in emotions and associations with others. In the preface to his novel, Vonnegut states that in his novel he expresses the "the suspicion that human beings are robots, are machines" (Vonnegut, 2002, p. 11). The two major characters Kilgore Trout and Dyane Hoover spent most of their

time with pets. Trout lived with his Parakeet named Bill. Dwayne was married, and he loved his wife, but he did not speak much with her. He spoke more with his Dog named Sparky. Having pets as close friends shows the sense of alienation of these people from their societies. This lack of community that helps the individual arrive at stability and self-knowledge is one of the questions that preoccupied Vonnegut. As quoted by Todd (2006), Vonnegut, speaking about the lack of communities in the postmodern period, states that, "it is curious that such communities should be so rare, since human beings are genetically such gregarious creatures. They need plenty of like-minded friends and relatives almost as much as they need B-complex vitamins and a heartfelt moral code"(Davis, 2006, p. 3).

Vonnegut's novel revolves around this point. Technology is merely a tool at the hands of men for the achievement of their goals. However, men have lost control of technology as it is developing on its own, regardless of moral social limits. Speaking about automobiles, which are normally just a means of transport, Vonnegut shows how automobiles have become the center of people's lives, destroying both people's lives and souls. The narrator, or Vonnegut quoting Trout, the fictional science fiction novelist in his novel *Breakfast of Champions*, states that, "every form of life on that once peaceful and moist and nourishing blue-green ball was dying or dead. Everywhere were the shells of the great beetles which men had made and worshipped. They were automobiles. They killed everything" (Bloom, 2009, p. 33).

Undoubtedly, technology had made human life smoother and more comfortable, but this has so many consequences on the formation of self, if it is not used wisely. The spread of mass transportation and mass media has shattered boundaries between nations and continents and erected even more boundaries between individuals of the same country, if not between brothers and sisters. Vonnegut shows that technology contributes to the alienation that the protagonist suffers from.

3- Post-structuralism and Self:

Language is inextricably linked to human beings' perception of themselves and the world. It is the faculty that sets the human beings apart from other living beings. It is through language that humans share their ideas and their emotions and get to know about those of others. Therefore, a sense of stability and exactness of language seems to be a precondition for the clarity and stability of communication that is necessary for getting along with other people and sharing views within the same community. Meanings should be based on solid foundation and not to be subject to personal and individual whims. Language has traditionally been considered as a tool used by human beings to express themselves. However, the emergence of post-structuralism has turned the individual into a byproduct instead of a user and master of language. This belief denies the existence of an inner self or autonomous self that is beyond language. Poststructuralist reduced the self to a semantic construct and nothing more.

Vonnegut's *Breakfast of Champions* shows the influence of the messages spread through media, and books on the self. Davis affirms that "Vonnegut is concerned not only with the forms his writing takes- one that reflects postmodern convictions about the nature of reality and our ability to express that reality in language- but also the positive work his artistry may engender"(Davis, 2006, p. 7). The view that the individual is shaped by the linguistic, cultural, and historical factors, verges on Determinism. If the individual is the byproduct of external forces such as culture, history and language, he/she would be deprived of his Free Will and would be a mere construction, and therefore blind to any contradictions in his/her culture. Farrell confirms that

Thus, *Breakfast of Champions*, like *Slaughterhouse-Five*, grapples with the notions of free will versus Determinism. While it may be tempting to read both novels as advocating deterministic

outlook, as suggesting a kind of nihilistic passivity in the face of the human beings' inability to change their world, it is instead exactly this tendency that both novels warn against (Farrell, 2008, p. 61).

The decade that preceded the publication of Vonnegut's *Breakfast of Champions* was characterized by a change in the study of the human psyche. The period witnessed emphasis on the power of discourse to form the individual's psyche. Dwight observed that in this period much attention was given "to the discursive underpinnings of mental life and its role in the study of psychopathology" (Dwight, 2000, p. 2). There was a shift from the traditional notions of a self that is based on metaphysics or on biological criteria to the linguistic, historical one. Dwight adds that the work, in the humanities in recent years, "seeks to contest meanings that inform mental health theory and practice, and often emphasize how the life of the self is implicated in this knowledge-centered struggle" (Dwight, 2000, p. 2). As stated earlier, the problem in the postmodern world is a problem of knowledge. There is so much knowledge in the world that the person finds it hard to choose a basis for his identity. One can gain knowledge only through language, which has been attacked by poststructuralist thinkers. This emphasis on language, either in the form of ads, fiction news, and the impact it has on the individual is one the themes discussed in postmodern literature in general and Vonnegut's *Breakfast of Champions* is no exception.

The postmodernists' belief that the subject is made up of language, on the one hand, and the spread of language through written and audio means, on the other, made the question of self-knowledge more complicated than ever. Finding meaning in the postmodern world is one of the most challenging quests. Every new day, if not every new hour, the postmodern subject is faced with a new idea, either scientific, or simply a piece of new information, news. Vonnegut complains that most of the messages the American receives are commercial ones, and these messages do not help the person have a strong self-

identity, on the contrary, it threatens his/her stability. Vonnegut wrote, "Almost all the messages which were sent and received in his country [Dwayne's], even the telepathic ones, had to do with buying or selling some damn thing. They were like Lullabies to Dwayne"(Vonnegut, 2002, p. 50), or to any American, or any person living in the contemporary world.

One of the difficulties that face the postmodern 'subject' is how to put all these things together and make them fit in a coherent whole that result in a peaceful relation between self and the world. Vonnegut's novel is amalgamation of an array of conflicts that characterize the American society, and the world in general. A world in which meaning is not stable, and human behaviors are attributed to the function of their chemicals, there could be no foundation or agreement.

Vonnegut's novel brings together, science, religion, economic problems, gender issues, destruction of the environment, moral dissolution, racial issues to mention but some. These are but some of the external forces exerted on the postmodern subject. Because of the absence of a center that might hold all these things together, postmodern subject is in a state of collapse. The author narrator Vonnegut shows this conflict with his culture and his inability to form a coherent image. He says

I think I am trying to make my head as empty as it was when I was born on this damaged planet fifty years ago. I suspect that this is something most white Americans, and nonwhite Americans who imitate white Americans, should do. *The things that other people have put into my head, at any rate, do not fit together nicely, and often useless and ugly, are out of proportion with one another, are out of proportion with life as it is outside my head. I have no culture, no humane harmony in my brains. I cannot live without a culture anymore* (Vonnegut, 2002, p. 14). (Emphasis mine)

In this passage Vonnegut, speaks of the traditional self that is capable of evaluating its component elements. Unlike poststructuralists, who believe that language is all, the narrator (or Vonnegut) steps out of his cultural and historical cage to examine it, and purge it. Dwayne's deteriorating mental health and his inability to function properly, though he is a well to do man, reflect this state of loss. Coming to terms with the suicide of his wife and the gender identity crisis of his son he finds life meaningless. Dwayne says, talking to Francine, "I've lost my way", "I need someone to take me by the hand and lead me out of the woods"(Vonnegut, 2002, p. 133). Francine suggests that he would see a doctor. Of course, Dwayne's problem is not that of the body, he is looking for some meaning that can be expressed only through language (discourse). Dwayne responds, "I don't want to hear the kinds of things doctors say"(Vonnegut, 2002, p. 133). Dwayne believes that the artist could provide him with the meaning he is looking for. From the beginning of the novel, the state of Dwayne was attributed, ironically, to his chemicals. However, the answer that he was looking for has nothing to do with chemicals, instead he wanted to *know* truths about life that would "enable him to laugh at his troubles, to go on living, and to keep out of the North Wing of the Midland County General Hospital, which was for lunatics"(Vonnegut, 2002, p. 153). These things are not pills but a meaningful, life affirming discourse.

Vonnegut's novel shows the importance of discourse in the contemporary world. What the postmodern subject suffers from is not the lack of food or medicine for the body. Doubtless, material science has greatly developed, but the field of self-knowledge and all the fields that contribute to it are being weakened. Consequently, despite all the development in the material world, the meaning of life in the most developed countries is declining.

Conclusion:

Vonnegut's *The Breakfast of Champions* depicts a world where people face so many conflicting views, information spreading at unprecedentedly high speed, different views are claiming to have the authentic and truthful interpretation of the world, instability of meaning, the alienation from nature through the spread of materialism, and alienation from the self. *Breakfast of Champions* shows the power of discourse, in all its forms, to shape the individual's self-image. The individual does not face only the linguistic signs he/she consciously and willingly receives, but also the images and message that sneak into his/her mind and that might have a great impact on his/her self-image. Giving discourse the importance, it deserves is a necessity in the contemporary world, for building stronger, and more solid selves, and consequently better communities.

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