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Title

**Sanity and Insanity in Joseph Heller's
Catch-22**

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Dedication

TO MY MOTHER,MY CANDLE
TO MY FATHER,MY MAINSTAY
TO RAHMA, TO LINDA, TO HALIMA, TO AYA AND CHAMSEDDOUHA
THIS WORK IS DEDICATED TO YOU.

Moulai Nouredine

To My lovely Mother and my Father
All my supportive family and friends.

Islam Belkhir

Acknowledgements

In the name of Allah, the Most Gracious and the Most Merciful,

First and foremost, we must acknowledge how grateful we are for God for drawing such a pathway for us .The pursuit of knowledge is aristocratic: it enlightens the brain ,awakes the reason, and raises the human being above other creatures.

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Abstract

Catch 22 is a satirical war novel by the American author JOSEPH HELLER .He started writing it in1953; and the novel was first published in 1961. Frequently it is known as one of the Greatest books during the twentieth Century. It revolves around the protagonist Captain John Yossarian who is anti –heroic character .Yossarian considers the war as a personal attack and his mind realize that the military is attempting to send him to death .He therefore try more inventive ideas to escape from his missions. The "catch" in Catch 22 is curious ARMY AIR FORCES rules which confirm that soldiers is considered insane if he wants to fly risky missions but if he makes the necessary formal request to be relieved of such missions, the act of making request confirmed that he is sane .Yossarian tends to behave in ways that put him in psychology situation make him suffer and his mind under contradictory obligations. The interpretation of the psychological case of Yossarian led him to self-selfishness it signs that the main objectif is to stay alive even if he considered as a coward soldier. This analysis of self-defense mechanisms has its meaning in Freudian psychoanalytical approach and this is what the study aim to. After conducting the analysis and discussing the findings, this study validates the suggested hypotheses: that YOSSARIAN is indeed anti- heroic character, and those defense mechanisms are components of repression in YOUSARIAN'S case, that operate at the level of the unconscious this is mean that the deep structure of repression and defense mechanisms is the apparent state can be observed through a set of symptoms.

Key Terms: Sanity , Insanity , Defense mechanisms ,Psychology , Joseph Heller.

الكلمات المتداخلة : انصح انكفح، انجُوء، أنَاخ انذفاع، گاهی انُفس، جَصِف ُوش.

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GENERAL INTRODUCTION

Prior the 18th century poetry ,drama ,romance and other genres prevailed the scene.

The- novel as a literary masterpiece or at least as concept did not yet exist.

This dissertation endeavours to introduce a psychological study of a theme in the famous literary work Catch-22 by the American author Joseph Heller he was born on May 1/1923 in Brooklyn , New York the son of poor Jewish parents ,Lena and Isaac Donald Heller from Russia .Even as child he admire to write ;as a teenager he wrote a story about the Russian invasion of Finland and sent it to the New York Daily News which surprised him by rejecting it. Years after his graduating from Abraham Lincoln High School in 1941 Heller spent the next year working as a blacksmith's apprentice ,a messenger boy ,and filing a clerk

Catch-22 is a satirical mocking war novel by the American creator Joseph Heller. He started composing it in 1953 ; the novel was first published in 1961 frequently known as one of the foremost noteworthy books of the twentieth century, it employments a particular non-chronological third-person all-knowing portrayal , depicting occasions from the points of view of distinctive characters

The novel is set amid World War Two, from 1942 to 1944.it primarily takes after the life of antihero Captain John Yossarian, a U.S Armed force discuss strengths B-25 bombardier .Most of the occasions within the book happen whereas the anecdotal 256th US Armed force n Discuss squadron is based on the island of Pianosa, within the Mediterranean Ocean West of Italy, in spite of the fact that it moreover covers scenes from essential preparing at Lowery Field in Colorado and discuss corps preparing at Santa Ana Armed force discuss base in California .The novel analyzes the ridiculousness of war and military life through the experiences of Yossarian and his cohorts ,who endeavor to preserve their rational soundness whereas satisfying their benefit necessities so that they may return domestic.

Yossarian interprets the entire war as a personal attack and believes that the military is

deliberately trying to kill him .As a result ,he spends a significant portion of the book devising ever more inventive ways to evade his missions

Yossarian is considered insane in the event that he energetically keeps on flying risky battle missions, yet in the event that he makes a conventional solicitation to be eliminated from duty , he is demonstrated sane and hence ineligible to be assuaged

He is marked as an outsider because a lot of people thought he was insane .Even his Assayrian name is unusual ;no one has heard of him before but Yossarian's qualities are not those of normal legend He does not risk his life to save others ; indeed his essential objective all through the novel is to try not to chance his life at whatever point conceivable. But the arrangement of qualities around Yossarian is slanted to the point that this approach is by all accounts the lone really moral position he can take ,if simply because it is so intelligent .What we come loathe about military

Victory ,for Yossarian , would be a free ticket domestic .The Captain can be clever and intelligent ,but he is not a man of activity so much as man of evasion .He stresses a parcel and unreservedly concedes to being a defeatist. Yossarian lean towards over any endeavor at eminence. persona, anima, shadow and self .Also, the proposition tests Yossarian's mental variables of his changing identity and analyzes the imperative prepare how Yossarian changes from self-contraction to self-realization .This proposal basically receives original feedback, writing audit, contrastive investigation and textual close interpretation strategies.

Being a psychological novel catch-22 lends itself, to a great extent, to psychoanalytic study more than any other perspectives of literary criticism.

Psychoanalysis being applied to literature is an experiment to assimilate characters, trope, inspiration, behaviors, actions and speeches .In this case it attempts to understand in which extent the themes sanity and insanity reveals in the personality of Yossarian and how can react with them , also it seeks to analyze the influence of self defense

mechanisms on the characters of Yossarian referring on the inner selfishness of Yossarian that inspiring him to survive himself or stay alive without taking into consideration to the value of aim or the worth of the grade

Psychoanalysis and its investigations are conducted for the sake of discovering the source of the problem and thus suggesting or covering the way for a number of solutions.

Psychoanalysis has another elucidation for. Not to repudiate the fate but to claim that even the deepest mysteries ,those of the mind , that seem inscrutable and that cause suffering , can be revealed and rehabilitated.

Rationale of the study

Catch 22 in particular, rather than any other book in the world of literature considered one of the greatest work and referring to many reasons such as the book was an experience of the author this is what add more artfulness to the novel also the novel take an absurdic situation compose a problem with denied solutions and this what is known in psychology with madness.

There are many reasons that lead us to choose Joseph Heller's catch 22 the first reason is that the novel is considered one of the most greatest works about world war two.

The second reason is that the novel describes war as it is and its absurdity ,far from Patriotism near to logic.

The third reason is that the story is based on Joseph Heller's experiences.

So this study may supported to the general literature and inspire future research.

Research Questions

Since this research absolutely psychoanalytic where it plans to consider and dissect mental stability and madness as theme and Yossarian's personality followed with his impact on the army it seeks to answer a number of questions, namely:

How sanity and insanity is situated in the characters, actions, speech, behaviors and events?

Does the novel represent Joseph Heller's experiences?

To what extent the protagonist can be considered anti-heroic character?

Hypotheses

To prove his sanity, Yossarian must behave as an insane .

Catch 22 is a representation of Heller's thoughts, mind and experiences.

The protagonist is entirely anti-heroic personality.

Aims of the study

This study aims:

To dissect the psyche of the characters, actions, speech, behaviors and events.

To study how the author's personal experiences influence his work.

To see to what extent is the protagonist anti-heroic character.

Methodology

In order to conduct an analytical and thematic research , on methodology we decide to use psychoanalysis .

In data collection process ,the novel is our primary source and other related references such as scientific journals, dissertations, and blogs as secondary sources.

The Freudian scope with its principles and theories, by applying the theoretical notions previously dissected, namely fears and defense mechanisms in the corpus , which is the novel Catch 22.

Structure of the study

This study is divided into three chapters, two theoretical, and the third is constant to the

analysis of the novel *Catch 22*. The first chapter takes a brief look on Joseph Heller himself, life, fears and how he reacted with his selfishness also his interpretation of his anti- heroic personality which embodied previously a situation of endeavoring to keep himself alive whatever the value of the grade or the aim

The second chapter introduce a brief definition to psychoanalysis and the relation between psychoanalysis and literature, also it takes a look on the Freudian theory and themes related to sanity and insanity and the picture of madness in modernism and the impact of self defense mechanisms on the character, more than that it seeks to explain the notion of stream of consciousness and how tracking insanity is embodied, it moves , then, to discuss the concepts and symptoms of repression, isolation, fear, and self selfishness one by one as an idea.

The third chapter is the investigation of the concepts sanity and insanity and where these two notions embodied likely; in speech, behaviors and actions and the influence of each one of them and explain to what extant these two themes reveal and dominate the novel.

CHAPTER ONE : THEORITICAL FRAEWORK

INTRODUCTION

This chapter introduces the author as a anti-heroic person,uncovering his psychological state and narrating the events and the reasons behind his desire towards in-depth psychological novels.It also explains the different notion of repression and depression through history starting from Aristotle to Freud and works its way to reformulate a definition that is up-to-date and applicable to a literary study. This leads the chapter to combine the differences between many other concepts that tangle with repression and depression because of the same associations and connotations he evoked,adding to that the symptoms that identify the two notions state in mind, which means, that this is necessary for this study to recognize the figure in the upcoming characters when dealing with literary material which is the psychological study of the characters and events.

Joseph Heller and repression:

Joseph Heller formed his lifetime experience in his greatest novel CATCH22 and the protagonist Capitain John Yossarian, emerged and inspired by the author himself. The general problem in catch 22 is a problem of life at the same time its a problem of death in a world full of matter and energy, repression as concept is : a defense mechanism and provoking mental processes like morally disagreeable impulses and painful memories are actively prevented from entering conscious awareness.

It's a prominent notion in classical psychoanalysis and furnishes basically, explaining psychopathology in tenures of psychodynamic processes such as unconscious mental process, conflict and defense .Yossarian used repression as a self defense mechanism in order to protect him self from death. The symptoms of repression embodied in the character as an idea which is "the love of life" the interpretations of this psychological case explain how life is valuable to Yossarian, the determination to stay alive put Yossarain in such situation to behave insane in sane community to stop flying more

missions in order to not risk his life, this repression inside Yossarian interpreted as a behavior and dissected to give an idea which is the love of life.

The general problem Catch 22 is problem of life and death in a world of matter and energy. Snowden's secret is "man is matter...the spirit gone man is garbage ." (pp .429-430) one should not be misled by the word "spirit". No immortal creation is meant by the word in Heller's context. The word is synonymous with life here, and life is a very temporary state in Catch 22. The living organism is a chemical aggregation which traps energy and delays the process of entropy whereby that energy is reduced to its lowest level: the general temperature of the universe. Living things are the exception rather than the rule in the universe ,so they are engaged in constant battle against the elements. The elements, however, being unconscious, cannot be considered either benevolent or malevolent. Both words , by virtue of their latin roots , denote will , and the elements are involuntary.

It is not bad enough that man, as a living organism, must face this unconscious enemy. In Catch 22, as in real life , the problem is compounded by the fact that man, as species, persists in slaughtering others of his kind .Man's inhumanity to man makes the question of wether it is worth the trouble to stay alive in a world full of cruelty such an imposing one.

Heller's Yossarian and other characters believe that despite all the horrors, man-made and otherwise, that exist in the world, life is valuable and they must hang on to it as long as possible. In the great universe of matter, a living, conscious piece of matter is a rare thing and therefore precious. After the organism is no longer capable of slowing down and using the decay of energy into heat, then that organism is no longer any

different from the soil and rocks .Yossarian does not want to be rock. Neither does he want to be a gear.When censured for making an obscene remark to nurse Cremar, Yossarian replies that she called him a gear. Yossarian knows what it is like to be animate,and despite its disadvantages he likes it. Yossarian engaged in the ancient struggle for survival in which life and death are,by definition, good and bad respectively. It is the style used by Heller which makes his treatment of these ancient themes so special. He uses a general comic surrealism which makes Catch 22 a refreshing and exciting novel. Some of the specific techniques used by Heller are absurdity, black humor, and dream-like atmosphere. The dream- like atmosphere can take on the characteristics of either normally weird and illogical dream or those of terrifying nightmare. Using this techniques, Heller describes a vast number of the conditions on this planet,and, in the end uses them to demonstrate his major theme that life is precious.

PSYCHOANALYSIS : A BRIEF INTRODUCTION

The twentieth century witnessed the birth of a revolutionary bunch of ideas that turned the concept of the human psyche upside down, putting itself in the eye of the wind, and here one man must be credited for the establishment of this school: Sigmund Freud.

The best way of understanding psycho-analysis is still by tracing its origin and development.

(Freud 1922: 235)

THE BIRTH AND GROWTH OF PSYCHOANALYSIS

During its hundred-year existence psychoanalysis has grown from modest central European beginnings into a worldwide therapeutic and cultural presence. Freud is one of the half dozen thinkers whose ideas have shaped the twentieth century, and whose influence seems likely to continue into the next. Yet psychoanalysis has from the start

been beset with controversy and doubt, both from within its own ranks and from without.

Indeed, the universality of conflict, and the possibility but difficulty of its resolution, are central to the psychoanalytic message. Contemporary political, religious and social uncertainties seem to have created an almost insatiable hunger for psychological knowledge. Training and treatment in psychotherapy and counselling are currently in great demand, especially in liberal and middle-class circles. Psychiatry and medicine, while still ambivalent, are increasingly turning to psychotherapy and counselling to complement their powerful but narrow scientific approach. And yet, at the epicentre of this turmoil, psychoanalysis itself is in crisis. Partly a victim of its own success, it struggles to differentiate itself from psychoanalytic psychotherapy and its other offspring. With the death of Freud's immediate followers, the apostolic era is over and there is a search for new forms of leadership. Economic recession threatens the economic base of psychoanalysis. Historians, not all of them biased, question Freud's personal and scientific integrity. The philosophical credentials of psychoanalysis continue to come under increasingly sophisticated scrutiny. As psychoanalysis diversifies there is an urgent search for unity and common ground.

psychoanalysis has shaped the understanding of human beings on themselves and has served answers to the most questionable behaviors, frames of mind, personality tendencies, and even intellectual and creative drives, and so it has become the haven for many disciplines to explain what is not within their confines, and here, one quotes Ernest Gellner who describes psychoanalysis as "the dominant idiom for the discussion of the human personality and of human relations" (5). Holland briefly divides the development of psychoanalysis into three main phases, "each successive phase claims to explain more phenomena than the previous one" (6). The first stage is represented by the first essays that Freud published concerning Psychoanalysis notions introducing concepts, such as the unconscious and the Oedipus complex, among others. Later revisions and research broadened his model leading Freud to enhance the previous

concepts with more details of how the mental processes regulate like the relationship between the id, ego, and superego. Finally, the third stage is marked by rather different orientations in psychoanalysis, with the rise of psychoanalysis of Jacques Lacan, Erik Erikson, Heinz Kohut, Otto Kernberg, and feminist psychoanalysis. The psychoanalysis that Freud founded may differ from the nowadays psychoanalysis or rather psychoanalyses due to the appearance of several schools. This research, however, applies and employs only the concepts and principles first theorized by Freud.

THE DEVELOPMENT OF PSYCHOANALYSIS IN LITERATURE :

There are certain psychoanalytic concepts expressed by Sigmund Freud that influenced the psychoanalysis of authors and the books they write. Among the many, there are five Freudian concepts that form the underlying principles of ‘psychoanalysis’—(a) The Primacy of the Unconscious, (b) The Iceberg theory of the Psyche (c) Dreams are an expression of our Conscious mind (d) Infantile behavior is essentially Sexual and (e) The relationship between Neurosis and Creativity.

Of these, Freud’s last theory applies more to the author than the characters in the literary works. Freud believed that artists, poets, novelists, dramatists, etc., use their creativity as a sort of therapy. They release their neurotic tension through creative work. Such creative work provides us insights into the nature of reality and the people who exist in it. Thus, psychoanalyzing a literary text gives us a profound understanding of the ‘unconscious’ of the author which is supported by Freud’s first theory —Primacy of the Unconscious. One or all of these five Freudian concepts can be deployed in the study of characters and their actions in a literary text, and at the same time provides us with a thorough understanding of the nature of man in general. Freud also asserts that artists possess special abilities that set them apart from the neurotic personality. This special genius not only enables the artist to overcome, at least partially, personal conflicts and repressions, but also makes it possible for the audience or readers to obtain comfort from their own unconscious sources of gratification which had previously become inaccessible to them. Thus, literature and art, unlike dreams and neuroses, may serve the artist as a mode of fantasy that opens —the way back to reality.

The concepts of psychoanalysis can be used with reference to the narrative or poetic structure, thus offering us a method or theory of psychoanalytic literary criticism. Thus, we can begin to perceive that there is a mutual fascination between the field of ‘Psychoanalysis and Literature’ and ‘Literary Criticism’ is the major ‘mediator’ between the two disciplines.

THE RELATIONSHIP BETWEEN PSYCHOANALYSIS AND LITERATURE

Psychological analysis of literary texts evolved just as modern psychology began its development during the early 20th century. This method of critiquing used the concepts advocated by noted sociologists, including Carl Jung, Alfred Adler and Otto Rank and above all Sigmund Freud.

Freud developed the method of psycho analysis as a means of therapy for neuroses, but very soon expanded it to account for many developments and practices in the history of civilization, including warfare, mythology, religion, literature and other arts. Additionally, Holland (1990), who was a leading exponent of the application of psychoanalytic concepts to the relation between the individual reader and the literary text, described each individual’s response as the product of a ‘transactive’ engagement between his or her own unconscious desires and defenses and the fantasies that the writer projects into the literary text. In this ‘transactive encounter’ the reader transforms the fantasy content he/she has found in the materials of the story into a ‘unity’ or ‘meaningful totality’ which makes up the reader’s particular interpretation of the text.

In this way Holland accounts for the responses of a reader to a text by recourse to Freudian concepts. Moreover, the interest of literary critics with psychoanalytic theory from Sigmund Freud to Jacques Lacan has been greater than the interests of historians in the same conceptions. However, the field of psycho-history remains relatively untapped, whereas the psychoanalytic concepts have disseminated into most branches of literary studies.

THE IMPACT OF PSYCHOANALYSIS IN LITERATURE:

The chief function of the psychoanalytic critic is to reveal the true content, and thus to explain the effect on the reader of a literary work by translating its manifest elements into the dormant, unconscious determinants that make up their suppressed meanings.

Since the onset of psychoanalysis, the field of study has displayed a powerful set of connections to 'literature'. Literary Criticism has played the major role of a mediator between these two disciplines, namely, Psychology and Literature. Psychoanalysis has attempted to explain literature and while trying to do so has used literature as a source for psychoanalytic conceptions. Thus, we noticed that literary criticism has used psychoanalytic theory to interpret literature and literature has also attempted to exploit and use psychoanalysis for creative purposes.

Such psychological criticism deals with the work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of the individual author.

DEFENSE MECHANISMS

Definition:

Defense mechanisms are ways of protecting ourselves when we have to deal with our unconscious wants, feelings, desires, impulses in some ways defense mechanisms actually act as psychological shield against our anxiety or discomfort at these unconscious psychological processes. And defense mechanisms have actually been classified into several different categories.

The categories of defense mechanisms:

The first category was described as being pathological defense mechanisms, and these defense mechanisms are generally thought to distort reality so that a person can deal with a situation. So while there are several of these, the most important one is called denial, where the person just pretends that something has not happened or is

not true. For example, if someone is diagnosed with breast cancer, a defense mechanisms would be for them to deny that such a thing has happened or deny that they have breast cancer. A **Denial** is the main defense mechanism that I want to talk about under this pathological category.

There are a number of defense mechanisms, but I am just going to pick out the most important ones. One step up from pathological defense mechanisms we actually move into category called Immature Defense Mechanisms, and while these sometimes present in adults, they are generally not as socially accepted, and if defense mechanisms are commonly used, it may cause somebody to have social problems. One of the key defense mechanisms here is called **Projection** and what happens here in projection is that somebody attributes their own hidden and unconscious thoughts or emotions and actually attributes them to somebody else. So someone is very jealous, for example, they can actually project out that jealousy and say, oh, that other person actually has problems with jealousy and it is really me. If a way of being able to shift one's own feelings across to somebody else and identify somebody else as possessing these unacceptable thoughts or feelings. So that is projection ,but what can actually also happen is something called Projective Identification. In this process , once that person has something attributed to them ,projected onto them, like jealousy, for example, that person can actually subsequently start to demonstrate exactly those thoughts or feelings or whatever is been projected onto them and actually start to feel that way. Like, yes, I am jealous person, and maybe I am going to act like that. So this projection can subsequently, once it is projected onto this Individual, this last one may start acting in that manner, and that is called **Projective Identification**.

Another important immature defense mechanism to think about is **Passive Aggression**

and what happens in passive aggression is someone expresses their aggression by

actually failing to do something or doing something very slowly for somebody else. So it is indirect or passive way of expressing their anger.

Further than that we move to set of defense mechanisms that called **Neurotic**, and let's start by one called **Intellectualization**. And what happens in this process is that somebody picks out the intellectual aspects of any situation and detaches it from the emotional aspects, taking away that anxiety invoking emotional part of a situation. So this is really a separation of emotion from ideas.

Related to this another defense mechanism by the name of **Rationalization**, and what happens in rationalization is that we figure out a way of making an excuse and convincing ourselves that we were at no fault. Often times our thought process may involve some false logic or false reasoning, but it is useful for us because it enables us to avoid blaming ourselves. We also have another neurotic defense mechanism by the name of REGRESSION, and what happens in regression is that we end up performing behaviors as if we were at much younger stage in our lives .So, for example, if we can talk and speak and move about and do things normally, we may resort to whining or throwing a tantrum or acting in a way that is much more like somebody that was at a much younger stage in life. Some people might say , acting like a baby .And very similar word to this is something called **Repression**, but it is actually a very different concept.

This is like most of these defense mechanisms, an unconscious process, where our thoughts that may be coming into our consciousness are pushed down into our unconscious. And finally, in this category, we have something called DISPLACEMENT, and we actually going to go down a little bit just to show you what that looks like. What can happen in displacement is that an individual may feel very angry towards one person, but because it is not safe or it may be difficult to express that anger, they may displace that anger onto an easier target. For example, if a wife is angry at her

husband, she may, instead of shouting or getting angry at him, may actually get angry at her child. So these are several of the neurotic defense mechanisms. Some of the mature defense mechanisms, and the reason why these are important is that people who demonstrate strong use of defense mechanisms are happier, healthier and more satisfied with life. These last defense mechanisms include things like the use of humor, the telling of jokes or engaging in humorous activity to partly be truthful about some of these hidden feelings but also to make it much more socially acceptable. Another defense mechanism here is called **SUBLIMATION**. So if someone, for example really has violent urges, they can channel their negative energy into positive energy. So for example, violent urges may lead to them actually becoming a boxer or a fitness trainer or a weight-lifter, instead of going out and hurting someone. There is also another process, and think about repression that I mentioned earlier. It sounds like repression and it is called suppression, and suppression is much more conscious way of transferring negative emotions or feelings and pushing them away from conscious thought but we can easily access those thoughts at a later time. And finally, I want mention one last defense mechanism, which is **ALTRUISM**, it is basically when we are in the service of other people. We actually feel very fulfilled and gain pleasure and satisfaction. So these categories are the mature defense mechanisms. Certainly there are a lot of defense mechanisms and it is important to know that this is by no means exhaustive. another notion I want to cover is a defense mechanism called reaction formation, and this is often referred to as being part of the neurotic group of defense mechanisms. But this is particularly interesting because those unconscious wishes or feelings that are experienced by a person they end up doing the complete opposite. So, for example somebody that has a problem with immigration may volunteer to work at an immigration center, helping people develop their language skills or their visa

issues at the end the interpretation of human behaviors leads us to the assimilation of what they hide inside.

CONCLUSION:

In this chapter we introduced the historical background of psychoanalysis and drew its link to literature, we also introduced defense mechanism's theory in order to use it as a scope in our analysis.

CHAPTER TWO: SANITY

INTRODUCTION

This chapter studies one of the major themes in Heller's *Catch-22* which is sanity. By tracking it, analyzing it and tracing its relation to the Psychoanalysis and the reasons behind it.

THE SCOPE OF JORDAN PETERSON:

It is unbelievable the degree to which our sanity depends on functioning sociological structure. A kind of need to know what to do every day you have to have a routine because you are an animal. You know if you have a dog or cat, dogs are really good example. This dogs like routine they like to be walked the number of times a day that they are supposed to be walked and they get quick sick very rapidly if you do not recognize their days. Children are exactly the same way, you can over do it right but still you know you need to know approximately when you should get up it should be the same everyday you need to know when you are going to eat you need to know what are you going to eat, where to buy your food it's like 80 percent of your life consists of those things that you do every single day that you repeat and those are often things that people think about as the trivial elements of their life but one of the things I would like to point out to you if you do the mathematics I did this with a client of mine who was having a hard time putting his child to bed they were having a fight every night, and I knew by that time the studies indicate that most parents only spend 20 minutes per day of one-on-one time with their child, the reason for that is that people are busy and it's actually not that easy to parse out 20 minutes of one-on-one time it's a lot bloody more time than you think but that is all there is 20 minutes he is spending like

40 minutes a day fighting with this kid, trying to get the kid to go to bed and that is not very entertaining, you know you think why it's just having a scrap with the kid about going to bed but its if it happens every day its catastrophe, so you do the math, so we will say five hours a week for the sake of argument just to keep it simple its 20hours a month, its 240 hours a year that is six 40 hour work weeks that man was basically spending a month and a half of work weeks doing absolutely nothing but having a wretched time fighting with his son trying to get him to go to bed, that is just a way too much time to spend doing something like that. If you want to actually have a positive relationship with someone because its just too punishing, so you need structure you need predictability and you need more of it than you think just to keep your sane, if you are lucky and maybe a bit odd you can deviate five percent from the norm or 10 percent from the norm or something like that carefully and cautiously as long as the rest of you is all well ordered in normative manner , you might be able to get away with that and you might be able to sustain it across time and people might be able to tolerate you if you do it or maybe you will get really lucky and you happen to be creative but reasonably well put together people will actually be happy that there is something idiosyncratic and unique about you, but even under those circumstances mostly what you want is to have a routine that is disciplined predictable and bloody will stick to it you are going to be way healthier and happier and saner if you do that. And the other thing that you need because this is one of the things the psychoanalyst got wrong I think is that they overestimated the degree to which sanity was a consequence of internal of being properly structured internally, because from the psychoanalytic point of view you are sort of an ego and that ego is inside you and of course it rests on an unconscious structure, but the purpose of psychoanalysis is to sort out that unconscious structure and the ego on the top of it and to make you fully functioning

and autonomous individual. But there is a problem with that because :the reason that you are sane as fully functional and autonomous as human being is not because you have organized your psyche even though that is important , the reason that you are sane if you have well organized unconscious and ego is because other people can tolerate having you around for reasonably extensive periods of time and will cuff you across the back of the head every time you do something so stupid that people will dislike you permanently if you continue and so what people are doing to each other all the time , just non-stop is broadcasting sanity signals back and forth, its like you smile at people if they are not behaving properly , but behaving in a way that you would like to see them continue to behave you frown at them if they are not ; you ignore them , if they are not you shun them , you roll your eyes at them you manifest a disgust face you do not listen to them , you interrupt them, you won't cooperate with them, you won't compete with them it's like you are blasting signals at other people about how to regulate their behavior. So frequently it just makes up all your social interaction that is why we face each other and we have emotional displays on our face and we are looking at each other's eyes and we know as much as we can what is going on with each other given that we do not have immediate access to the contents of their unconsciousness. And so partly what are you doing with your routine is establishing yourself as a credible reliable trustworthy potentially interesting human being who is not going to do anything too erratic at any moment and everyone else is around their tapping you into shape making sure that is exactly what are you and that is how to stay sane and so what happens to people too, if they do not have a routine and they get isolated as they start to drift , and they drift badly because the world is too complicated for you to keep it organized all by yourself. You just cannot do it .So we outsource the problem of sanity .And its very intelligent that we outsource the problem of sanity

because sanity is an impossibly complex problem, and so the way that we manage the incredibly complex problem is we have a large number of brains working simultaneously on the problem , all the time. It's like a stock market for sanity. I use that definition with purpose because the stock market does the same kind of impossible thing right because it tries to price things which impossible. How many things are there like a billion. How in the world do you decide what the price is , you cannot decide what the price is that is why you have a stock market well in a free market I mean for consumer goods is everyone's voting on what the price of everything is all the time and that is the way we figure it out because its technically impossible, that is partly why the stock market explodes now and then and there is bubbles and all that sort of thing.

BEING SANE IN INSANE PLACES:

The point is things are chaotic in Alice in wonderland. When Ellis goes down the rabbit hole that is the underworld. She is gone into the substructure of being .And she meets the Red Queen. And red queen is mother nature and mother nature is running around yelling off with her heads off with their heads ; which is , of course , what mother nature does. And she tells Ellis in my kingdom you have to run as fast as you can just to stay in the same place and that is a description of in fact evolutionary biologists psychologists have picked up on that phrase they call the Red Queen problem. And the Red Queen problem is everything after you all the time .And you not smart enough to do everything about it, and so that is a permanent existential problem. You have got a biological structure your embodiment is part of the solution to the problem .And then you are inculturated and because of that you are taught a lot of things that you need to know is how to communicate with other people in an acceptable manner. And once you can communicate with people and you can

outsource your problems constantly, which you are doing constantly And so we are in this awareness continue dynamic exchange of problem solving , if you socialized person that is what you get access to.

TRACKING SANITY IN CATCH-22

In Catch-22 part of being sane is having the intelligence to be afraid . Those who are sane, in that they value their own lives, are the ones most plagued by terror. Yossarian is the character in the novel who is most truly alive in that he is the man who feels things most intensely. He has potential for great happiness and equally great unhappiness. He finds himself in situation which will deprive him of happiness and even his life if he does not combat it. In the end he strikes a blow for his own survival and that of others by refusing to fly more missions so, that Colonel Cathcart can become a general.

Hungry Joe is also thirsty for life and responds with terror at the great possibility of losing his life. His terror takes the form of nightmares. He has the nightmares only after he has finished his missions, however.

It is waiting for the Colonel Cathcart to raise the number of missions required for recycling that upsets hungry Joe's sleep. He is more terrified of having to go back into Combat than he is of Combat itself .Hungry Joe is a victim of Colonel Carthart, one of the monsters of Catch-22

Catch-22 is filled with monsters. These monsters do not necessarily desire evil, but they are constant threats to the survival and happiness of the characters in the novel who really love life. The imagery throughout the novel presents dangers as being gigantic, overwhelming and mysterious in this power.

Yossarian and few other characters in Catch-22 are clutching at life in a constant battle with the forces which could take life away. The characters who deliberately and without protest risk life almost inevitably lose it to the hungry power of death .

Yossarian sees monsters everywhere. They are the ugly, black, malignant-looking puffs

of anti-aircraft fire, Colonel Carthart and Colonel Korn, and the organs of his own body which may turn coat and kill him from within.

There are monsters also which Heller just creates. Consider the white, turnip-shaped cloud that got Clevinger. The very B-25 bombers flown by the characters of *Catch-22* are described as ugly ungainly beasts, but the real monster in *Catch-22* is the great tangled bureaucracy of the military organization. Here is Yossarian's true enemy.

The single narrative thread in this crazy patchwork of anecdotes, episodes, and character portraits traces Yossarian's herculean efforts—through caution, cowardice, defiance, subterfuge, strategem, and subversion,

through feigning illness, goofing off, and poisoning the company's food with laundry soap—to avoid being victimized by circumstance, a force represented in the book as *Catch-22*. For *Catch-22* is the unwritten law

which empowers the authorities to revoke your rights whenever it suits their cruel whims; it is, in short, the principle of absolute evil in a malevolent, mechanical, and incompetent world. Because of *Catch-22*, justice is mocked, the innocent are victimized, and Yossarian's squadron is forced to fly more than double the number of missions prescribed by Air Force code. Dogged by *Catch-22*, Yossarian becomes the anguished witness to

the ghoulish slaughter of his crew members and the destruction of all his closest friends, until finally his fear of death becomes so intense that he refuses to wear a uniform, after his own has been besplattered with the guts of his dying gunner, and receives a medal standing naked in formation.

From this point on, Yossarian's logic becomes so pure that everyone thinks him mad, for it is the logic of sheer survival, dedicated to keeping him alive in a world noisily clamoring for his annihilation.

According to this logic, Yossarian is surrounded on all sides by hostile forces: his enemies are distinguished less by their nationality than by their ability to get him killed. Thus, Yossarian feels a blind, electric rage against the Germans whenever they hurl flak at his easily penetrated plane; but he feels an equally profound hatred for those of his own countrymen who exercise an

arbitrary power over his life and well-being. Heller's huge cast of characters,

therefore, is dominated by a large number of comic malignities, genus Americanus, drawn with a grotesqueness so audacious that they somehow transcend caricature entirely and become vividly authentic. These include: Colonel Cathcart, Yossarian's commanding officer, whose consuming ambition to get his picture in the Saturday Evening Post motivates him to volunteer his command for every dangerous command, and to initiate prayers during briefing sessions (—I don't want any of this Kingdom of God or Valley of Deathstuff. That's all too negative.... Couldn't we pray for a tighter bomb pattern?!), an idea he abandons only when he learns enlisted men pray to the same God; General Peckem, head of Special Services, whose strategic objective is to replace General Dreedle, the wing commander, capturing every bomber group in the US Air Force (—If dropping bombs on the enemy isn't a special service, I wonder what in the world is!); Captain Black, the squadron intelligence officer, who inaugurates the Glorious Loyalty Oath Crusade in order to discomfort a rival, forcing all officers (except the rival, who is thereupon declared a Communist) to sign a new oath whenever they get their flak suits, their pay checks, or their haircuts; Lieutenant Scheisskopf, paragon of the parade ground, whose admiration for efficient formations makes him scheme to screw nickel-alloy swivels into every cadet's back for perfect ninety degree turns; and cadres of sadistic officers, club-happy MPs, and muddleheaded agents of the CID, two of whom, popping in and out of rooms like farcical private eyes, look for Washington Irving throughout the action, finally pinning the rap on the innocent chaplain.

These are Yossarian's antagonists, all of them reduced to a single exaggerated humor, and all identified by their totally mechanical attitude towards human life. Heller has a profound hatred for this kind of military mind, further anatomized in a wacky scene before the Action Board which displays his (and their) animosity in a manner both hilarious and scarifying. But Heller, at war with much larger forces than the army, has provided his book with much wider implications than a war novel. For the author (apparently sharing the Italian belief that vengeance is a dish which tastes best cold) has been nourishing his grudges for so long that they have expanded to include the post-war American world. Through the agency of grotesque comedy, Heller has found a way to confront the humbug, hypocrisy, cruelty, and sheer stupidity of our mass society—qualities which have made the few other Americans who care almost speechless with baffled rage—and through some miracle of prestidigitation, Pianosa has become a satirical microcosm for many of the macrocosmic idiocies of our time. Thus, the author flourishes his Juvenalian scourge at government-subsidized agriculture (and farmers, one of whom "spent every penny he didn't earn on new land to increase the amount of alfalfa he did not grow"); at the exploitation of American Indians, evicted from their oil-rich land; at smug psychiatrists; at bureaucrats and patriots; at acquisitive war widows; at high-spirited American boys; and especially, and most vindictively, at war profiteers. It should be abundantly clear, then, that *Catch-22*, despite some of the most outrageous sequences since *A Night at the Opera*, is an intensely serious work. Heller has certain technical similarities to the Marx Brothers, Max Schulman, Kingsley Amis, Al Capp, and S.J. Perelman, but his mordant intelligence, closer to that of Nathanael West, penetrates the surface of the merely funny to expose a world of ruthless self-advancement, gruesome cruelty, and flagrant disregard for human life—a world, in short, very much like our own as seen through a magnifying glass, distorted for more

perfect accuracy. Considering his indifference to surface reality, it is absurd to judge Heller by standards of psychological realism (or, for that matter, by conventional artistic standards at all, since his book is as formless as any picaresque epic). He is concerned entirely with that thin boundary of the surreal, the borderline between hilarity and horror, which, much like the apparent formlessness of the unconscious, has its own special integrity and coherence. Thus, Heller will never use comedy for its own sake; each joke has a wider significance in the intricate pattern, so that laughter becomes a prologue for some grotesque revelation.

This gives the reader an effect of surrealistic dislocation, intensified by a weird, rather flat, impersonal style, full of complicated reversals, swift transitions, abrupt shifts in chronological time, and manipulated identities (e.g. if a private named Major Major is promoted to Major by a faulty IBM machine , or if a malingerer, sitting out a doomed mission, is declared dead through a bureaucratic error, then this remains their permanent fate), as if all mankind was determined by a mad and merciless mechanism.

Thus, Heller often manages to heighten the macabre obscenity of total war much more effectively through its gruesome comic aspects than if he had written realistic descriptions. And thus, the most delicate pressure is enough to send us over the line from farce into phantasmagoria. In the climactic chapter, in fact, the book leaves comedy altogether and becomes an eerie nightmare of terror. Here, Yossarian , walking through the streets of Rome as though through an inferno, observes soldiers molesting drunken women, fathers beating ragged children, policemen clubbing innocent bystanders until the whole world seems swallowed up in the maw of evil: The night was filled with horrors, and he thought he knew how Christ must have felt as he walked through the world, like a psychiatrist through a ward of nuts, like a victim through a prison of thieves. . . . Mobs . . . mobs of policemen. Mobs with clubs

were in control everywhere.

There was only one catch and that was *Catch-22*, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. He would be crazy to

fly more missions and sane if he didn't, but if he was sane he had to fly them.

Yossarian was moved very deeply by the absolute simplicity of this clause and let out a respectful whistle:

-That's some catch, that *Catch-22*, he observed.

-It's the best there is, Doc Daneeka agreed.

Yossarian was moved deeply day and night and what moved him more deeply than anything else was the fact that they were trying to murder him.

-Who's *they*? Clevenger wanted to know. -Who, specifically, is trying to murder you?

-Every one of them, Yossarian told him.

-Every one of *whom*?

-Every one of whom do you think?

-I haven't any idea.

-Then how do you know they aren't?

Yossarian had proof, because strangers he didn't know shot at him with cannons every time he flew up into the air to drop bombs on them, so it was of no use for Clevenger to say -No one is trying to kill you.

-Then why are they shooting at me?

-They're shooting at everyone.

-And what difference does that make?!

-I'm not going to argue with you,! Clevenger decided, -you don't know who you hate.!

-Whoever is trying to poison me.!

-Nobody is trying to poison you.!

-They poisoned my food twice, didn't they? Didn't they put poison in my food at Ferrara and during the Great Big Siege of Bologna?!

-They put poison in everybody's food,! Clevenger explained.

-And what difference does that make?!

There was no established procedure for evasive action. All you needed was fear, and Yossarian had plenty of that. He bolted wildly for his life on each mission the instant his bombs were away. When he fulfilled the thirty five missions required of each man of his group, he asked to be sent home.

Colonel Cathcart had by then raised the missions required to forty. When Yossarian had flown forty he asked to be sent home. Colonel Cathcart

had raised the missions required to forty-five—there *did* seem to be a catch *somewhere*. Yossarian went into the hospital with a pain in his liver that fell just short of being jaundice. If it became jaundice the doctors could treat it. If it didn't become jaundice and went away they could discharge him. Yossarian decided to spend the rest of the war in bed by running a daily temperature of 101. He had found a catch of his own.

To preserve his sanity against the formalized lunacy of the military mind in action, Yossarian had to turn madman. Yet even Yossarian is more the patriot than Sgt. Minderbinder, the business mind in action. Even Yossarian has to protest when Minderbinder arranges with the Germans to let them

knock American planes down at a thousand dollars per plane. Minderbinder is horrified—“Have you no respect for the sanctity of a business contract?” he demands of Yossarian, and Yossarian feels ashamed of himself.

Below its hilarity, so wild that it hurts, *Catch-22* is the strongest repudiation of our civilization, in fiction, to come out of World War II. *The Naked and the Dead* and *From Here to Eternity* are lost within it. That the horror and the hypocrisy, the greed and the complacency, the endless cunning and the endless stupidity which now go to constitute what we term Christianity are dealt with here in absolutes, does not lessen the truth of its repudiation. Those happy few who hit upon Terry Southern's *The Magic Christian* will find that, what Southern said with some self-doubt, Heller says with no doubt whatsoever.

To compare *Catch-22* favorably with *The Good Soldier Schweik* would be an injustice, because this novel is not merely the best American novel to come out of World War II; it is the best American novel that has come out of anywhere in years.

CONCLUSION:

Being able to reach the level of one definition of sanity which is embodied obviously at the same time differently and gives diverse views about this theme, this diversity awakes the mental processing the road of determination of staying alive and trying to use the logic in lunatic world, and this research enable, to move forward to the second chapter which is also psychoanalytic approach that will provide an understanding of the insanity and how it operates and embodied.

CHAPTER THREE: INSANITY

INTRODUCTION

This chapter discusses literature of the post modern era ,and how war influences postmodern writers to write about certain topics and themes due to the historical events of post world war two.

Using Josphe Heller's *Catch 22* as an exemplar insanity as a theme in post modern literature, this chapter discusses this specific theme by tracking the most important passages that represent it and put them under the Psychoanalytical scope to analyze them.

MADDNESS AND POST MODERNISM

The world in the mid 20s century has seen many ideological, cultural and Psychological changes due to the events that took place in that particular period of time. In both sides of the world (east and west) , people started to look at things from different perspectives with the propaganda that was wide spread during the war.

Literature in general, American literature specifically has seen many shifts and American writers started to deal with different subjects that influences them either positively or negatively and how the social changes affected them.

The themes that were discussed during that time are race, democracy , freedom , power and human behavior.

A researcher has stated that Madness or insanity is, by definition, a severe and perhaps dangerous state of mind, leading the possessor of the madness to break rules, threaten the status quo, and provoke a general state of anxiety and unrest.Of course, at the same time, the madness extricates those afflicted from society's fetters, liberating them to do what is right rather than what is normal.(Shafer 42)

Starting from this idea, in *Catch22* as an exemplar Heller illustrated the war from the from the second side of the coin, expressing his thoughts and feelings on patriotism and how it make people think only for themes and be humans without humanity.

Leo Tolstoy's thoughts about patriotism can highly represents Yossarian's state of mind during the war ,Tolstoy declared in his work Government and Patriotism : I have already several times expressed the thought that the feeling of patriotism is in our day an unnatural, irrational, and harmful feeling, and is the cause of a great part of the ills from which mankind is suffering; and that, consequently, this feeling should not be cultivated, as is now being done, but should, on the contrary, be suppressed and eradicated by all means available to rational men. (3)

Thus, Maddness is a consequence of patriotism that lead men to become selfish and do everything for his territory even if it cause him loses and sacrificing innocent people in wars and battles. Heller has declared in one of his interviews the feeling of him writing his own experience and putting it into a literary work :

"It happened. That time I was aware we were bombing civilians, but I can't say it had much of an effect on me. Even when I got to that part of Catch-22-it was almost ten years to the day-the writing didn't affect me. But thinking about it did. Thinking about it certainly affects me now.

You know, I have often thought about the differences between a German soldier and an American soldier back then. I can't carry the idea too far myself since, if I had been a German, they would have put me into an oven instead of an airplane. But I guess while I lasted I would have been as patriotic a German as I was an American. Which is not that patriotic. You do what you're told, to become socially acceptable." (Reilly and Heller 521)

CHARACTERISTICS OF POST MODERNIST LITERATURE :

Black humour, Irony, Playfulness :

First and foremost, each of these techniques must be defined.

Black humour : is defined as a kind of humour that treats sinister subjects like death, disease, deformity, handicap or warfare with bitter amusement.

(qtd. in Willinger et al.160)

Irony: according to Encyclopedia Britannica irony is " linguistic and literary device, in spoken or written form, in which real meaning is concealed or contradicted. That may be the result of the literal, **ostensible** meaning of words contradicting their actual meaning (verbal irony) or of a structural incongruity between what is expected and what occurs (**dramatic irony**)."

Playfulness: is the use of comedy in dialogue .

Postmodern writers like Joseph Heller often combine these elements to create their style of writing and magical literary works, Catch 22 is an exemplar of this combination , dealing with war's cruelty in a satirical way.

Pastiche:

it is the combination of different writing styles and elements from the previous schools,in order to create unique literary works mixed with nostalgia.

Postmodern writers use this technique to show respect and homage to the old works.

Intertextuality:

Intertextuality the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history.(Sharma and Chaudhary 194)

In other words ,it's the meaning in a text by using another text.

Historiographic metafiction:

Historiographic metafiction is the use of real events, characters, places.

" Linda Hutcheon coined the term "historiographic metafiction" to refer to works that fictionalize actual historical events or figures" (Sharma and Chaudhary 196)

Joseph Heller used this technique in his novel Catch22 in Snowden as a character and Pianosa as a place.

EXTRACTING INSANITY IN CATCH-22

IN CHAPTER 1:

The term "insanity" appears only once in the book, in the first chapter, despite the fact that there are numerous indications and hints of it in many chapters.

Starting from the first chapter Yossarian considers everyone around him as an insane; the army, the war he finds himself part of, the hospital except his ward and the world which is full of crazy people.

When Yossarian conformed that the clergyman is a sane man he warns him that insanity is contagious.

'I'm dead serious about those other wards,' Yossarian continued grimly. 'M.P.s won't protect you, because they're craziest of all. I'd go with you myself, but I'm scared stiff: Insanity is contagious. This is the only sane ward in the whole hospital. Everybody is crazy but us. This is probably the only sane ward in the whole world, for that matter.' The chaplain rose quickly and edged away from Yossarian's bed, and then nodded with a conciliating smile and promised to conduct himself with appropriate caution. 'And now I must visit with Lieutenant Dunbar,' he said. Still he lingered, remorsefully. 'How is Lieutenant Dunbar?' he asked at last."

(Heller 3)

The soldier in white is a character Heller introduced early in the first chapter.

He is a soldier wrapped all in bandages and only a small hole in his mouth that is left.

Nobody cared about till they discovered that he is dead and left to rot in his bed.

IN CHAPTER 2:

In the second chapter Yossarian declares that, for him, war is an absolute madness where young men face death everyday in the battle field as if they are just a human shields for the sake of patriotism.

Soldiers are usually young men following their leaders who are the ones that control everything and give orders which are most of the time just absurd and crazy.

"All over the world, boys on every side of the bomb line laying down their lives for what they had been told was their country, and no one seemed to mind, least of all the boys who were laying down their young lives." (Heller 13)

Yossarian's friend Clavinger has doubts in Yossarian's consciousness because, for him, Yossarian's madness is coming from his insanity not sanity and his misunderstanding of the war and its heroic cause that everybody around him is fighting for, while Yossarian sees them as insane people and because of that they will lose their lives, whereas his sanity will save his life.

IN CHAPTER 3:

The third chapter represents multiple faces of the military system which is based on absurdity, greediness and its hierarchy which makes the upper force can easily control and take advantage of his power to oppress the lower class of the hierarchy.

Starting with the character Mudd as known as "the dead man". Mudd is a squadron member that died in action before he was listed as an official member of the squadron because of the bureaucratic nonsense.

When mudd became "the dead man" no one really cared about him ,wanted to know what happened to him or even bother to move his stuff in one hand because he was dead physically and on the other hand because he was still technically on the papers. But that is not the case for Yossarian because he is the only one who is at least wondering and thinking about "the dead man" who he might take his place one day and become just an ignored stack of luggage.

Moving to Yossarian chit-chatting with Orr about a weird habit Orr used to do when he was younger. he used to stuff crabapples in his cheeks Yossarian curiously kept asking Orr why he did that but he keeps beating around the bush and speaking tautologically. Later, Orr tells Yossarian that he wanted to have big cheeks but that is not Yossarian's aim because he wanted to know why he wanted to have them and that is the distinction.

Later on the chapter Heller describes the conflict between the two commanders General Peckem and General Dreedle who is fighting each to gain more power and respect instead of fighting their enemies. This show how greedy they are and how artificial the idea of patriotism is.

In the same context of the control the upper class of the hierarchy commit towards the upper class in the army is even when they can choose not to do when the are off duty is still absurdly considered as an order which they cannot refuse and that is obvious in one of the late passages in this chapter when General Peckem was arranging an USO shows to entertain the troops which is normally optional for the soldiers to attend or to refuse. Colonel Cargill who delivers a speech to the soldiers saying that they are free to attend or not but they must attend anyways because that is an order.

"I'd be the last colonel in the world to order you to go to that U.S.O. show and have a good time, but I want every one of you who isn't sick enough to be in a hospital to go to that U.S.O. show right now and have a good time, and that's an order!" Yossarian did feel almost sick enough to go back into the hospital, and he felt even sicker three combat missions later when Doc Daneeka still shook his melancholy head and refused to ground him."

(Heller 26)

IN CHAPTER 4:

The fourth chapter starts with an insane passage of Doc Daneeka giving the sick soldiers with a temperature above 120° a laxative regardless of what they sick of or what they complain about.

Doc Daneeka does not care about the soldiers and their health, he just want to have less work for himself and to avoid being sent to the pacific and because he also scared to fly he the soldiers especially Yossarian who he promised him a favor in return if he just put his name on the flying logs without him actually flying.

This shows how corrupt the army is, even the ones who is supposed to be less corrupted like Doc Daneeka is the ones who are pushing corruption to achieve their goals, yet they treat the other soldiers as if they are robots and should get their work done even if they are not able to do so.

-Sure, that's what I mean,' Doc Daneeka said. 'A little grease is what makes this world go round. One hand washes the other. Know what I mean? You scratch my back, I'll scratch yours.'

Yossarian knew what he meant.

That's not what I meant,' Doc Daneeka said, as Yossarian began scratching his back.¶ (Heller 31)

IN CHAPTER 5:

In the fifth chapter Yossarian went to Doc Daneeka and asked him if he could be grounded if he is crazy but it seemed that Doc does not have the same definition of crazy or an insane man as Yossarian sees it.

He told Yossarian he has to ground crazy men but crazy men or soldiers can decide whether they are crazy or not so if they ask to be grounded they are sane and have to fly missions and if they do not ask they are crazy but still have to fly more missions, so in whether they think they are crazy or not does not even matter, all is matter is to fly more missions and get their job done:

"'Sure there's a catch,' Doc Daneeka replied. 'Catch-22. Anyone who wants to get out of combat duty isn't really crazy.' There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle.

'That's some catch, that Catch-22,' he observed

'It's the best there is,' Doc Daneeka agreed.'" (Heller 46)

In another passage Doc Daneeka tells Yossarian that his life was going quite better before he joins the army, he had a better life working on abortions and getting paid well.

He does not care if it is illegal or unethical. For him getting paid is all that matters.

IN CHAPTER 9:

Heller began the tenth chapter with a description of one of the symbolic characters, Major Major, who has been pushed by fate since birth and has encountered bizarre situations without being accountable for what is going on in his life which show how absurd Major Major's life is from the cradle with his dad decided to name him an weird name which his battle comrades used to mock him with to his college days where he majored to the army where he became a maj or due to a bug in the computer system.

Major Major found himself responsible for things that he cannot manage. He has being affected by the irrationality of the army that he sees in that chaotic environment so he started to do everybody else is doing to have less work and to integrate with his surroundings to not feel alienated by them.

"Most of the official documents that came to Major Major's desk did not concern him at all. The vast majority consisted of allusions to prior communications which Major Major had never seen or heard of. There was never any need to look them up, for the instructions were invariably to disregard. In the space of a single productive minute, therefore, he might endorse twenty separate documents each advising him to pay absolutely no attention to any of the others." (Heller 97)

IN CHAPTER 10:

Heller began the tenth chapter with an incident in which Clevinger and Wintergreen went AWOL (absent without leave).

Everyone assumed Clevinger was killed after going AWOL because he is not used to do so, whereas Wintergreen used to go AWOL and consider it as a heroic act as long as he was not avoiding his punishment.

Yossarian keeps acting rebelliously and rejecting to fly more missions and he should avoid to at all costs.

This time he tries to escape a mission to Bologna, a town where soldiers are not sure if the mission will be a milk where minimal resistance from the enemy is expected or the opposite which makes it hard for them to know what is waiting for them in the battle field.

Dunbar, Yossarian's friend, went to Don Daneeka's colleague Dr Stubbs, who seemed to have less humanity than his colleague Daneeka.

Dr. Stubbs isn't even sure if he has to do his duty and stand alongside the soldiers on the battlefield, assisting them in resisting by providing medical assistance as needed.

Dunbar asked Dr Stubbs to give him codeine so that he can escape flying to bologna.

Stubbs believed that Yossarian, who everyone believes is the only insane man in the army, is the only sane man left in the army, including Psychiatrist Major Anderson, who considers Yossarian's sanity to be insanity:

'Yossarian? Who the hell is Yossarian? What the hell kind of a name is Yossarian, anyway? Isn't he the one who got drunk and started that fight with Colonel Korn at the officers' club the other night?'

'That's right. He's Assyrian.'

'That crazy bastard.'

'He's not so crazy,' Dunbar said. 'He swears he's not going to fly to Bologna.'

'That's just what I mean,' Dr. Stubbs answered. 'That crazy bastard may be the only sane one left.' (Heller 119)

IN CHAPTER 16:

The sixteenth chapter began with a love story between Yossarian and Luciana, whom he met in a bar in Rome.

Yossarian fell in love with Luciana the day they met, but she didn't share his feelings and seemed to be only interested in what he could offer her.

The relationship between Yossarian and Luciana was not stable ,many ups and downs has happened in short period of time.

Starting from their first date when Yossarian felt that Luciana is just using him for her own benefits and she she will not sleep with him, he left her at that night in the bus station.

The next morning when Yossarian woke up he found her waiting for, and when he slept with her he noticed that she has a scar in her neck that seems to be caused by an American bombardment.

Yossarian decided to marry Luciana but she did not accept his offer because she thinks he is crazy because he asked for her hand and how could a sane man marry a non virgin woman. And that revealed how absurd and Luciana reasoning is.

'Why am I crazy?' he asked.
'Perchè non posso sposare.'
'Why can't you get married?'
'Because I am not a virgin,' she answered.
'What has that got to do with it?'
'Who will marry me? No one wants a girl who is not a virgin.'
'I will. I'll marry you.'
'Ma non posso sposarti.'
'Why can't you marry me?'
'Perchè sei pazzo.'
'Why am I crazy?'
'Perchè vuoi sposarmi.' Yossarian wrinkled his forehead
with quizzical amusement. 'You won't marry me because I'm
crazy,
and you say I'm crazy because I want to marry you? Is that
right?'
'Si.' (Heller 172)

In another incident Aarfy had quite the same when he spent a night with a woman whom he considers to be "too nice" when he came back all the soldiers blamed him for not sleeping with her, which proves how insane they looked at women and used them just to feed their sexual desire.

IN CHAPTER 18:

Yossarian pretends to have a liver disease in order to extend his stay in the hospital and avoid flying further missions, like he did during his training days before being transported to Pianosa.

Yossarian's plan succeeded as usual, and the doctors chose to keep him in for ten days despite the fact that he did not appear to be unwell, but they are required to do so by law.

Soon after, they requested him to leave the hospital since his ten-day stay was over, but thankfully, at least for Yossarian, who still wants to celebrate Thanksgiving with Lieutenant Scheisskopf's wife, one of the soldiers in the hospital claimed that he see everything twice. That which left the doctors in panic after they felt unable to diagnose the disease and decided to quarantine all the soldiers who are in the hospital for fourteen days.

Yossarian began to act as though he shared the condition of "the soldier who sees everything twice." When the soldier died, the doctors requested Yossarian to make his family feel better by impersonating their son when they come to visit.

The nurses and doctors prepared the scene before Giuseppe's (the soldier who see everything twice) family come and wrapped Yossarian in bandages so that he cannot be recognizable.

When the family came Yossarian did agree with being called other names, however, the family did not disagree with calling their son Yossarian because they thought he is just hallucinating.

Before the family leave the hospital knowing that they will not see their son who already died, they advice Yossarian as if they son to wear well and stay well in his trip to heaven and he must defend himself if anybody attacks him there just because of his Italian heritage.

The last speech between Yossarian and Giuseppe's family shows how war effected their minds and made them think they will face hate and violence even if they go to heaven which is supposed to be a peaceful place for everybody:

"The father continued solemnly with his head lowered. 'When you talk to the man upstairs,' he said, 'I want you to tell Him something for me. Tell Him it ain't right for people to die when they're young. I mean it. Tell Him if they got to die at all, they got to die when they're old. I want you to tell Him that. I don't think He knows it ain't right, because He's supposed to be good and it's been going on for a long, long time. Okay?'

'And don't let anybody up there push you around,' the brother advised. 'You'll be just as good as anybody else in heaven, even though you are Italian.'

'Dress warm,' said the mother, who seemed to know." (Heller 202)

IN CHAPTER 24:

Milo Minderbinder, a talented but dishonest guy, wants to utilize military plans to import products and run his company within military bases at the start of the twenty-fourth chapter.

Milo must first persuade his corrupt surrounds to assist him establishing his firm by keeping their eyes closed whenever he breaks the law for sharable profit.

Milo is just a copy of how most of military men think and wish to achieve in a way or another, as long as they are winning from what they are doing means it is legal.

General Dreedle is one of the first men who believed in Milo's project just because he likes all the food he brings to Pianosa and how it satisfies his desires.

I did not take much energy from Milo to convince everybody that what he is doing is good and he deserves the support. He established it and named it M&M

enterprises (milo and minderbinder enterprises) and he started to run his business and transport goods using the military plans although has been accused of cooperating with the enemy but he can convince them anyways that he is just doing business and trying to make their journey just as tasty as the food he brings.

Milo sees the war as a money machine, he does not care about who dies or who loses as long as he is making money and his business is going as good as he expects, the enemy of the army he belongs to is can be his friend, that which make it a contradiction to the military system. Milo does not have enemies only those trying to stop his business:

The life jackets failed to inflate because Milo had removed the twin carbon-dioxide cylinders from the inflating chambers to make the strawberry and crushed-pineapple ice-cream sodas he served in the officers' mess hall and had replaced them with mimeographed notes that read: 'What's good for M & M Enterprises is good for the country.' Orr popped out of the sinking airplane last. (Heller 329)

Milo has gained from all sides by being a double dealer, co operating with the Germans and warning them when the American are coming and delivering goods to both sides.

Yossarian accused Milo for being the reason behind Mudd's death because he dead the same day Milo warned the Germans about the American plan, but Milo has only one excuse which is business.

For Milo, making profit from the war is also considered as Patriotism not only dying in the battle field, making money and profit from the battle field is also patriotic. The government acceptance for Milo's logic and his extreme capitalist actions is absurd as he uses profit as an indulgence to get way with his insane reasoning:

"In a democracy, the government is the people,' Milo explained. 'We're people, aren't we? So we might just as well keep the money and eliminate the middleman. Frankly, I'd like to see the government get out of war altogether and leave the whole field to private industry. If we pay the government everything we owe it, we'll only be encouraging government control and discouraging other individuals from bombing their own men and planes. We'll be taking away their incentive.'" (Heller 278)

IN CHAPTER 25:

The twenty fifth chapter of the novel presents remarkable events of insanity and proves that insanity is really contagious.

In the beginning of the chapter The Chaplain started to ask himself some existential question and doubting about the existence of god:

"It was already some time since the chaplain had first begun wondering what everything was all about. Was there a God? How could he be sure? Being an Anabaptist minister in the American Army was difficult enough under the best of circumstances; without dogma, it was almost intolerable." (Heller 286)

As Jim Geekie and John Read have mentioned in their book *Making Sense Of Madness* : " The experience of madness, which might also be referred to more formally as 'schizophrenia' or 'psychosis,' consists of a complex, confusing and often distressing collection of experiences, such as hearing voices or developing unusual, seemingly unfounded beliefs" proves that The chaplain hallucinations have been mainly caused by the chaotic environment. He had some sort of hypochondria which has been

defined by Meriem-Webster as : excessive concern about one's health especially when accompanied by imagined physical ailments.

The chaplain doubts about everything around him, he became the new Doc Daneeka or the one who shares the same same as him. He doubts about people around him especially Yossarian ,he did not know that he is t" The naked man on the tree".

Although he become insane ,the chaplain tried to get to Major Major's office to save Yossarian and his fellow soldiers but unfortunately he couldn't make to Major Major's office which affirms the bureaucracy of the army system and how it is mainly made for young men to lose their sanity fighting for what other old men want them to fight for.

IN CHAPTER 31:

In this chapter Heller represents one of the most important passages that draw a link between black humor ,absurdity and insanity.

Starting from the absurd decision Colonel Cathcart took after Mcwatt's death and raising the missions to seventy.

Doc Daneeka loses his mind after hearing from his colleagues that his dead although he is standing next to them in the hospital and trying to check his temperature ,no matter how much he try to understand why they are ignoring him and treating him like " a nobody" or a died man ,no answer; he is dead. That's why they decided.

Now that Doc Daneeka has been "dead alive" there is nothing left for him ,specifically in his surroundings ,all he can do is sending a letter to his wife after she has been shocking by the fake news.

As everyone decided that Doc Daneeka is gone his wife couldn't convince Colonel Cathcart that her husband is alive, he is dead, and they decided.

"Mrs. Daneeka was stunned by the depth of emotion in the almost illegible appeal. She was torn with compunction and tempted to comply, but the very next letter she opened that day was from that same Colonel Cathcart, her husband's group commander, and began: Dear Mrs., Mr., Miss, or Mr. and Mrs. Daneeka: Words cannot express the deep personal grief I experienced when your husband, son, father or brother was killed, wounded or reported missing in action.

Mrs. Daneeka moved with her children to Lansing, Michigan, and left no forwarding address." (Heller 368)

IN CHAPTER 39:

This chapter contains one of the greatest events of mixed feelings and reactions.

Now that Yossarian has gone Awol and escaped to Rome which was a heaven for the soldiers to break the routine and have some rest ,now that heaven is ruined and everything seems the opposite.

Yossarian has escaped from chaotic environment to another and break the rules to see all the messed up street scenes he could never imagine.

Yossarian visited the same house he used to visit with his fellow soldiers but now nothing left but an old woman who lost everything she had because of "catch 22",although she had no idea what that expression means.

Yossarian humanitarian behavior showed up while he took the step to find Nately's prostitute and her kid sister. Milo did not care much about helping Yossarian but gaining from lawless Rome and its illegal tobacco as the policeman who offered Yossarian a prostitute to stop looking for Nately's prostitute.

The policemen in Rome supported that lawless environment ,matter of fact they did not care about Aarfy who raped a woman and thrown her out of the apartment's window as they cared sending Yossarian back.

"He kept shaking his head mechanically with a queer, numb smile and repeating in a weak, hollow monotone that they were not coming for him, not for good old Aarfy, no sirree, striving to convince himself that this was so even as heavy footsteps raced up the stairs and pounded across the landing, even as fists beat on the door four times with a deafening, inexorable force. Then the door to the apartment flew open, and two large, tough, brawny M.P.s with icy eyes and firm, sinewy, unsmiling jaws entered quickly, strode across the room, and arrested Yossarian.

They arrested Yossarian for being in Rome without a pass"

(Heller 451)

IN CHAPTER 42:

In the last chapter of the novel, Yossarian has finally recognized the real meaning behind Orr's stories and tricks he played to gain from the industry and to free himself from that insane environment in order to stay sane in dealing with the events he is part of.

After Yossarian came to that realization he had hope that everything will go as he planned from the early beginning by following Orr's plans that seems to coast less physical and mental energy. Playing the insane is the only way to remain sane and to be free.

"Danby, Orr planned it that way. Don't you understand—he planned it that way from the beginning. He even practiced getting shot down. He

rehearsed for it on every mission he flew. And I wouldn't go with him! Oh, why wouldn't I listen? He invited me along, and I wouldn't go with him! Danby, bring me buck teeth too, and a valve to fix and a look of stupid innocence that nobody would ever suspect of any cleverness. I'll need them all. Oh, why wouldn't I listen to him. Now I understand what he was trying to tell me. I even understand why that girl was hitting him on the head with her shoe." (Heller 487)

THEMES RELATED TO INSANITY :

BLACK HUMOUR:

One of the major themes presented by Heller is black humour, this one particular theme expresses war and its dark side in a funny, strange way all along the novel.

Before digging into the detail ,what is black humour?

According to Columbia encyclopedia:

black humor, in literature, drama, and film, grotesque or morbid humor used to express the absurdity, insensitivity, paradox, and cruelty of the modern world. Ordinary characters or situations are usually exaggerated far beyond the limits of normal satire or irony. Black humor uses devices often associated with tragedy and is sometimes equated with tragic farce.

Heller's satirical novel catch-22 is one of the most remarkable works in literature history that dealt with the reality of war using this theme to show the stupidity of the military system.

Starting from the idea of catch-22 , Heller introduces it from the second chapter:

"All over the world, boys on every side of the bomb line were laying down their lives for what they had been told was their country, and no one seemed to mind, least of all the boys who were laying down their

young lives. There was no end in sight. The only end in sight was Yossarian's own, and he might have remained in the hospital until doomsday had it not been for that patriotic Texan with his infundibuliform jowls and his lumpy, rumpleheaded, indestructible smile cracked forever across the front of his face like the brim of a black ten-gallon hat." (Heller 13)

To be in a catch-22 situation means you have two choices that contradict each other. Soldiers have to fly missions if they are sane and be grounded if they are insane ,but they are insane they cannot be grounded because they cannot not ask to, and still fly missions:

"Anyone who wants to get out of combat duty isn't really crazy.' There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle.'That's some catch, that Catch-22,' he observed.

'It's the best there is,' Doc Daneeka agreed" (Heller 46)

One researcher has found that there are three main elements of the dark humour that Heller uses: absurdity, anxiety and the labyrinth imagery (Staaby 2)

This elements which make Heller's use of black humour catchy and keep the readers concentrated with the event in which he depicts certain ideas, either the

reader agrees or not it keeps his curiosity to finish reading and thinking about Heller's choice of words and expressions.

POWER AND BUREAUCRACY:

Bureaucracy is one of the themes Heller shed a light on in catch-22, it is one of the many hidden faces of thing that people outside of army can experience ,especially that one order may cause death of hundreds or millions of soldiers who are at bottom of army hierarchy.

Major Major is one of the character that confirms the absurdity and bureaucracy of the army. Major Major before even spend long time in the battle field he has been giving a responsibility he can never manage ,as a result to other responsible ignorance and lack of management, Major Major's name offered him that and he ended up doing nothing.

Doc Daneeka not giving the permission to Yossarian just because he thinks he is sane enough to fly another mission ,because for him, a an insane man would never ask to be grounded and his duty is to fight until he become insane ,maybe he can be considered an insane when he died in one of his mission because the catch 22 is to fly another mission anyways.

Scheisskopf another army man who is just obsessed with organizing parades that lead him even to forget his wife which had secret sexual relationships with Yossarian and many other soldiers ,as revenge to hersuband:

"Darling, we're going to have a baby again,' she would say to Yossarian every month.

'You're out of your goddam head,' he would reply. 'I mean it, baby,' she insisted.

'So do I.'

'Darling, we're going to have a baby again,' she would say to her husband.

'I haven't the time,' Lieutenant Scheisskopf would grumble petulantly."

(Heller 73)

ABSURDITY:

Yossarian finding himself in Pianosa without his freewill ,is an absurd situation.

Not having a choice ,Yossarian must act in insane to convince Doc Daneeka to give the permission to be grounded, absurdly , Doc Daneeka who supposed to save Yossarian has been considered dead even though he still alive.

Absurdity is also presented by Heller's style of writing ,not following the chronological order in describing the events and jumping from one state of mind to another, two unrelated scenes make the personality split of the characters in strange way that fits with their psyche who make the reader guess their reaction, which often go in an opposition with logic and the ordinary as a researcher has stated " The chronology of *Catch-22* proves incredibly difficult to organize as Heller often repeats fractions of scenes and hops tangentially in time to seemingly unrelated events" (Mainuli 28).

Orr one of the main characters, always seemed to strange for Yossarian and his comrades , little they know, he is planning for something they couldn't guess.

Crushing his plan on every mission for absurd reasons (before Heller declared the reasons in the last chapter).

VIOLENCE:

Violence in catch22 present in almost all the chapters of book in different stypes and forms.

First ,physical violence took place in many scenes such as Kid Sampson been cut half when Mcwatt's plane while his comrades enjoying sun in the beach. second,

sexual violence in the most cruel scene when Yossarian discovered that his fellow soldier Aarfy raping a woman and throwing her out of the window:

"... Then he threw her out the window. Her dead body was still lying on the pavement when Yossarian arrived and pushed his way politely through the circle of solemn neighbors with dim lanterns, who glared with venom as they shrank away from him and pointed up bitterly toward the second-floor windows in their private, grim, accusing conversations."
(Heller 450)

Third ,verbal abuse can be found in almost all the discussions , that's how everyone in the army discusses , same case for Yossarian:

"I hate that son of a bitch," Yossarian growled." (Heller 15)

"_Yeah, he sure was," mourned the other. _But I'm glad the little fuck is gone."(Heller 365)

"_They took ten years off my life," Dunbar exclaimed. _I thought that son of a bitch Milo was bombing us again. I've never been so scared. I wish I knew who the bastards were." (Heller 388)

fourth, Psychological violence , Yossarian and his comrades are the best example of how cruel this type of violence is, being controlled by Cathcart who raises the number of missions without any reason and obliged to fly even if the number of mission is over, seeing your friends dying on everyday while others make profit off of that can be mentally damaging.

CONCLUSION:

By the end of this chapter, and after discussing literature and its characteristics and themes from the post modern era tracking and analyzing the most important passages that represent insanity, we can see that Heller used different techniques to illustrate the journey of his catch 22 protagonist Yossarian and how he left a trace of insanity in almost all the chapters of his novel, making Yossarian the central mirror of this theme's reflection and how he continuously tries to escape it.

GENERAL CONCLUSION

Joseph Heller is one of the well known writers of the post modern era, he is well known of his satirical style of dealing with serious subjects such as war which was one the trending topic during his time.

His masterpiece *Catch-22* is a remarkable work in war fiction category. Heller discusses war and patriotism and how men are driven by their love for power and money and patriotism could be dangerous when it is covered by greed and expending territory.

Catch-22 is an exemplar of war satire, it shows the real face of war heroes and how heroism can be the opposite of the protagonist sacrificing himself to save the others but to remain sane in an insane place and trying to escape it by any means necessary.

However, in this thesis we conducted a thematic study of two of the major themes which are sanity and insanity ,delved into in the Psychological state of of the characters and events.

In the first chapter we traced the historical background of psychoanalysis and its link to literature. In the second chapter we discussed sanity and how Heller used it to create conflict with insanity which we discussed in the third chapter.

Summing up the results, we found that Heller's combination of two opposite themes in his protagonist Yossarian is a representation of his thoughts on war and patriotism and how war could damage a sane man mentally and make him act as insane, as Heller said

"Insanity is contagious".

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