

I**Cowardice and Self-Centrism of Yossarian in Joseph Heller's *Catch-22***

This research work is an attempt to prove John Yossarian, the protagonist, as an antihero in Joseph Heller's novel *Catch -22*. Yossarian is engaged in a struggle with the entrenched army culture and with examination of his own conflicting feelings about war and the role of the soldier. His existence centered around comic vitality, hypocrisy and dissatisfaction with the people where he is surrounded. He is not morally upstanding. His deeds are not altruistic; he is in self-serving moves. He is irrational; he does not use his rationality in proper time. He is coward, angry and escapist. He is afraid of war, so he escapes war faking various illnesses. Thus, he lacks the attributes of the traditional heroic protagonist who is known for his deeds of bravery, generosity and goodness.

Catch-22, published in 1961, is a story about Yossarian, who is a captain in the Air Force and a leading bombardier in his squadron and his attempts to avoid serving in World War II by feigning insanity. He desperately tries to avoid the combat mission on different pretensions. He does not risk his life to save others; in fact, his primary goal throughout the novel is to avoid risking his life wherever possible. His appearance, his accomplishment and his talent are absolutely unremarkable.

Yossarian demonstrates his contempt about military bureaucracy and war. From the very beginning of the novel, he disagrees to fly more missions and feigns insanity. He always thinks to save his life. Although, his professional integrity demands to fight against the enemies to save the nation, his motto quite contrary to his throughout the novel. Being a captain, he has to complain his dissatisfaction with authority but he never does. He has no courage to show his revolt in front of his senior officers. He rejects the commands dictated by the Military bureaucracy cowardly. He

does immoral activities because of his antiheroic characteristics. Since the novel deals with an anti-heroic issue, it deserves genuine discussion.

American society during the 1960s was directly affected and influenced by the cold war. American government could not give the justification of war and other forms of conflicts. At that time people were disillusioned within the reality of American life. The cold war taught people that it was not bad to be selfish. Even it was considered to be right only to think about one's survival and welfare. People were more skeptical about the honor that supposedly comes with sacrifice and selfishness for the sake of country. Because of many bad events people were frustrated, depressed and alienated.

1960s is the decade of massive protests against the Vietnam War, militant demands for the rights of Black. Beat generation, Feminist Movement, Hippies, Black movement etc. are the terms of the decade. Hippies, University protests, Feminist Movement and the Civil rights movement all marked the 1960s as a decade of revolution and Heller's novel fit in perfectly with the spirit of the times. In Heller's work, war is not only the central theme. Except war, his works show non-sensical and animalistic nature of contemporary modern society. He criticizes the hypocritical functions and conventions within the society. He satirizes societal system, institutions and conditions. He shows the economic system of capitalism. He shows the absurdity of war. In his work, we also see the expressions of futility and chaos behind war. He also portrays the disillusionment, contradictions and absurdities of the Second World War in his works.

The novel, *Catch-22* which was originally titled *Catch-18* tells the story of Captain Joseph Yossarian, a member of a U.S. bomber crew stationed on the Mediterranean Island of Pionosa. Set toward the end of World War II, on an island of

the coast of Italy, Joseph Heller's *Catch-22* is a satirical antiwar novel. It features black humor, an unusual narrative structure, surrealism and a not-so-heroic protagonist who struggles to deal with the insanity of war and concludes that the only sane response to it is not to participate in it. Heller began writing *Catch-22* in an anthology in 1953; and a chapter from the still-in-progress novel completed novel was published in 1961. Heller uses black humor, absurd and even surreal events, and a nonlinear narrative structure in which events are arranged by theme rather than by chronology, to drive home his point that institutions such as the military, big business, government, and religion are corrupt and individuals must find their own responses to his corruption. Heller's questioning of these respected institutions, and of war in general, foreshadowed the social protests and antiwar movement of the late 1960s, and made it one of the most popular and enduring novel of its time.

The protagonist, Yossarian's character is a combination of Heller's imagination and Heller himself. Fear of death and hatred of flying exhibited by the fictional bombardier are directly pulled from Heller's own emotions. A soldier named Francis Yohanon lived in tent nearby to him. Heller modified the unconventional surname for his peculiar hero, Yossarian. Like his character Yossarian in the novel, he attended aviation training at Santa Ana Army Air Base in California. The protagonist, Yossarian, in *Catch -22*, is a paranoid bombardier who thinks everyone is trying to kill him. He avoids flying combat missions by all means possible by moving the bomb line on the map of Italy preceding the Bologna mission, by poisoning the squadron's potatoes, by dismantling his intercom and ordering his plane to turn back, and by feigning a liver condition to pass the time safely in the hospital. Snowden's gory death traumatizes Yossarian and he refuses to wear his uniform, preferring instead to go naked. He even appears nude in formation to accept a medal from

Colonel Cathcart for the disaster over Ferrara. During that fatal mission, Kraft was killed because Yossarian swung back over the targeted bridge for a second pass. Yossarian asks to be grounded on the basis of insanity and rebelliously refuses to fly more missions. Because his disobedience harms army morale, Colonel Cathcart and Colonel Korn offer him a deal; if Yossarian will praise his commanding officers, he will be sent home. Yossarian eventually rejects the detestable bargain and runs away to join Orr in Sweden.

The huge and enduring success of *Catch-22* established Joseph Heller as a major author in contemporary American literature. An anti-war statement, an indictment of free enterprise, an exploration of sanity, and also a slap-stick parody. *Catch-22* continually surprises and captives with its brilliant interchange of comedy and tragedy. As critic Louis Hasley wrote in his 1974 review, "Dramatic tension in "Catch-22".

[The] alternating play of humor and horror [in *Catch-22*] creates a dramatic tension throughout that allows the book to be labeled as a classic both of humor and of war [...]. The laughter repeatedly breaks through the tight net of frustration in which the characters struggle only to sink back as the net repairs itself and holds the reader prisoner in its outrageous bonds. (Bryfonski 173)

To sum up Heller's career, one explanation is that he is the product of his period. His era is in favour of war and he himself forcibly involved on World War II, but he is always against it. *Catch-22* is the result of this view and during many interviews he proved it. He presented new terms "Catch-22" on literature which is applicable on everybody's lifetime. Realistically, there will be no winner in war game. The topic is matched on the very sense that all the characters are clinging on this futility of war.

The then bizarre situation of war is vividly portrayed during the course of novel. All the books which he produced are lifelike to consume. He was a writer all through, a master exemplar of his trade.

Joseph Heller's *Catch-22* has been criticized from many perspectives since its publication in 1961. The major trends of study, in terms of *Catch-22* are black humor, social satire and anti-war novel etc. In this regard, Victor A. Hamor focuses on misadventures of Yossarian. Hamer says:

Heller Joseph is an American novelist who established his reputation with the comic novel *Catch-22*. The title describes the accumulated absurdities that characterize many complex organizations. The novel is set during World War II and describes the misadventures of Yossarian, an ability to maneuver with an illogical military system. (177)

In above lines, Hamer comments on *Catch-22* as a comic satirical novel during the Second World War and describes the misadventures of Yossarian who does not fight for nation rather he wants to escape from illogical war.

Some critics like Robert Young and Peter B. High have commented on the novel as a fine expression of black humor. This kind of humor makes us laugh at the darkness in human life. The dark aspect of human life reflected in the novel supports their view. Robert Young, in his critical essay "Deadly Unconscious Logics in Joseph Heller's *Catch-22*" comments the novel as "a black comedy novel about what people do when faced with the daily likelihood of annihilating. For the most part they do is trying to survive in any way they can" (7). The central conflict that young finds lies in the relationship between the Army and its rules and the humanity which pays the price for the defenses of those in charge and maintains at the expense of human decency.

Like wise, Malcolm Bradbury focuses illogicalities of war in which men lose their lives without reason. In his own words, "*Catch-22* is a novel ostensibly about American flyers in Italy during the Second World War as a set of illogicalities and conspiracies where battles were fought and lives lost for no intelligible reason" (199). Thus, Bradbury regards Heller's *Catch-22*, as an anti-war novel which depicts the irrationality, illogicalities and absurdities brought on by war and the ruthless war-mongers. He does not see any meaning and intelligible reason in losing the precious lives of the soldier in the risky war.

Similarly, David Seed analyzes *Catch-22* as a satirical novel and writes the novel criticizing the pretensions rhetoric of war and the rash public values of American society. He says, "He situates Heller's work in what he describes a gap between political rhetoric and national reality and analyzes *Catch-22* with special attention to Heller's satirical gaze, which is focused closely on the public values of American life" (112). Thus, Seed views Heller's *Catch -22*, as a satire towards the false rhetoric of war and illogical rash public values of American society created by the so-called American stateholders.

Likewise, Robert Brustein, in his "The logic of survival in a Lunatic world" has commented on the novel as based on an unconventional but utterly convincing internal logic. For him, it is a triumph of Mr. Heller's skill that he is so quickly able to persuade us (1) the most lunatic are the most logical, and (2) that it is our conventional standards, which lack any logical consistency. Brustein further insists:

This gives the reader an effect of surrealist dislocation, full of complicated reversals, swift transitions, abrupt shifts in chronological time, and manipulated identities [. . .] as if all human kind was determined by a mad and merciless mechanism. (*Critique 13*)

Thus, Brustein has viewed the situation of mankind ruled by a merciless system. Man's dislocated existence in this system suggests his pathetic condition. Moreover, he is totally trapped in the maze of complicated reversals and abrupt shifts that symbolically represents the illogicality and irrationality of the human world.

Robert M. Scotto, in *Three Contemporary Novelists*, explores the absurd side of the novel. He supports that the inhumanity of the power and its agents, the violence and barbarity that lurk beneath normal routine are the hindrances in the free choices of an individual. The villains as Scotto reveals are not what Americans thought "*Catch-22* is about more than the conflict it depicts; very few pieces of contemporary literature have illustrated so profoundly that the enemy is within. The villains are not the Germans or Japanese. They are the power brokers who gains from the war" (74).

Richard Ruland and Malcolm Bradbury in *From Puritanism to Postmodernism* present the similar view, "in *Catch-22* the enemy seemed less the Germans, or the Japanese than the American Military Machine itself and its continuance into the Cold War to follow" (374). Bradbury and his co-writer view the novel as a cult classic and insist: "*Catch -22* described American in a fantastic and widely comic parable" (*Strange Realities, Adequate Fictions* 381). *Catch-22* is not the result of world war II alone, but the sum of a lifetime of experience and perception. The war plays only the role of setting and is mentioned only in passing. When Granville Hicks wrote that Heller thought, "If we could understand the war, we should be on the way to understanding ourselves and our present predicament" (32) that Heller simply meant only the war itself. Heller is a little too deep for that. He is inspired to write *Catch-22* as much by the Cold War II as by the war itself (Kam 40).

Similarly, Melvin Seiden comments the novel in a different way, focusing upon the hero. He comments as, "*Catch-22* is completely unpatriotic and thrives on

the falstaffin proposition that it is better to be alive coward than a dead hero" (409). In this way, Melvin observes protagonist as an anti- hero who wants to be far away from war. He wants to escape from war, but soldier should fight for the nation, he is not a general people. In this way, he proves himself an anti-hero.

Despite all these multiplicity of interpretations, the present research will be confined to view the protagonist named Yossarian as an anti-hero. The critics despite differences in their findings, agree on the fact that John Yossarian is morally unappealing and his character is completely opposite to the characters of traditional heroes. He is an American soldier and he is in the war but he wants to escape from war to save himself rather than the nation and others. He behaves with the people in quarrelsome manner. He never regrets what he does. He is a selfish man. He neglects simple nature of human being. In this way, he never plays the heroic act. Cowardice, self-centrism, anger, passivity, frustration, failure, farcial linguistic exchange and unregretful nature characterize his actions and attitude. Thus, he is truly an antihero, who lacks heroic ideals and noble virtues. Therefore, it is necessary to show contrast to the concept of antihero with Aristotelian typology of hero as set forth by Aristotle.

The hero is the main character of drama or fiction on whom all the events of drama or fiction center. The hero is a man of great strength and courage favoured by the gods and in part descended from them. In classical Greeks and Roman literature, the ideal hero is such a hero who normally becomes courageous by performing an extraordinary and praiseworthy deed. In classical meaning, any central character of any type of story and drama cannot be an ideal hero; the hero should possess certain heroic and noble qualities. The classical scholars regard the tragic hero of Greek literature like 'Oedipus' an ideal hero who is incorporated with certain qualities.

Aristotle emphasizes physical body's active involvement in love, war and feasting as the essence of hero. In *Poetics*, he talks about the ideal hero, whose tragedy arouses in us pity and fear without our likeness to the tragic sufferer, our sympathy wouldn't be out listed. The remembrance on which Aristotle insists on is one of the moral characters where his hero is not a man of flawless perfection, nor yet does not of the consummate villainity; by which we must not understand that he has merely arranged or mediocre qualities. He rises, indeed, among the common leader moral elevation and dignity but he is not free from fragilities and imperfections. S.H. Butcher in his book *Aristotle's Theory of Poetry and Fine Art* Opines:

Aristotle's hero is rich and full in humanity, composed of elements which other men possess, but blended more harmoniously or more potent quality [...]. At the same time, he is raised above us in external dignity and station. He is a prince of famous man, who falls from the height of greatness. (277)

Apart from the impressive effect of contrast so presented, there is a gain in the hero being placed at an ideal distance from the spectator. He is disengaged from his petty interests of self, and is on the way to being universalized. If his quest ends in tragedy, he is blamed because he sacrificed for a much higher duty. He has self assertive energy, single direction, goodness and at the same time, he is unselfish.

Aristotle aims at four things for his hero. The hero must be good, appropriate, true to type and consistent or true to his action and native. There should not be sudden changes in the nature of the character. The hero is like us having infirmities and virtues, tilted more to the side of good than evil. He is neither a blameless character nor a notorious villain. Aristotle's concept of the hero of high rank goes unquestioned in classical tragedy. The principle of Aristotle about the plot allows the hero passing

by a series of probable or necessary stages from misfortunes to happiness or from happiness to misfortune.

Similarly, the hero should have moral virtues. According to Aristotle, moral virtue and the characters include courage, liberality, temperance, modesty and so on. And inside intellectual virtue he includes art or technical skills and scientific knowledge. For Aristotle, friendship is essential for every individual that is the supreme good of human beings called hero.

Antihero is a protagonist of the play and the novel who lacks traditional heroic virtues and noble qualities and he is sometimes inept, cowardly, irrational, stupid or dishonest, yet sensitive. The anti-hero's entire motivation is selfish because they feel the need to live against society's code for their own will. Selfishness enforces the antihero's break from the code of the traditional hero. Antiheroes refuse to serve society to serve only for themselves. The antihero has an ego and pride to go against the society. But he judges that his way is the right way.

The anti-hero's lack of courage, honesty, or grace, his weakness and confusion, often reflect modern man's ambivalence towards traditional, moral and social virtues. In literature and film, an antihero is a central and supportive character that has some of the personality flaws and ultimate fortune traditionally assigned to the villain or antagonist. They do have the heroic qualities so are capable of performing the heroic deeds but do not execute them properly rather they perform against the expectation of the reader or viewer.

Anti-heroes can be awkward, obnoxious, passive, pitiful or obtuse but they are always in some fundamental way flawed or failed heroes. All anti-heroes are not same, they differ in their character, nature and action. M.H. Abrams in *The Glossary of Literary Terms* defines antihero as:

The chief person in a modern novel or play whose character is widely discrepant from that we associate with the traditional protagonist or hero of a serious literary work. Instead of manifesting largeness, dignity, power or heroism, the antihero is petty, ignominious, passive, ineffectual or dishonest. (11)

By this criticism, we know that anti-hero is a character who does not follow the code and conduct of the society, he seems barbaric and uncivilized in his activity, and intellect, strength and wit are the things of distance for him. Irrationality of his character makes not only him to suffer but also to the others.

Anti-hero starts the story with a few unlikable traits such as prejudices, self-centeredness, immaturity, cockiness or a single minded focus on things such as wealth, status or revenge. He lacks the superior capabilities which tradition has guaranteed to him. Low level of human capability and little sincerity reflects the special gift of antihero. The higher nature links hero to the creative energies that seek to overcome negative states and reach higher states of being. It inspires him/her to seize the day to be creative and virtuous, courageous and just. It is a source of great power, and it motivated the hero to make sacrifice and to do great things. The lower nature links the antihero to be physical, animal side of nature. The goal of antihero is to fulfill his desires and needs which have to be accumulated, controlled and enjoyed. The antihero's humanity has been shut down. His generosity has become uncontrolled greed; his compassion has become hatred and loathing. The hallmark of heroes is personal sacrifice. They personify the positive unselfish side of the ego. But the main objective of antiheroes is the antisocial act. They personify the negative selfish side of the ego.

The birth of antihero arises to rebel against history and to change the emptiness of society. But his rebel is for his own sake not for the interests of community. His quest gradually narrows from common humanity to the single good life to self knowledge. Antihero is observed by his desire to hurt and be hurt, blindly imitating the desires and movements of those he hates; he remains a coward and a slave. He lives only with earthbound self. Rather than facing more difficult challenges requiring the hero to rely on his own sense of judgement, antihero takes advantage of his inside knowledge. He has been flashed or dominated by negative traits or questionable behaviour. Antihero accepts life and the process of change instead of struggling against it.

His struggle against society occurs only when he finds himself at odds with a particular social force or condition produced by society, such as poverty, political revolution, a society convention, or set of values. Bromberd says " Antiheroes evolve from the traditional hero with a new code of ethics" (168).

The goal of the hero is to liberate an entity like a family, a country or a galaxy from the tyranny and corruption that caused a state of misfortune and create a new unified whole. But the goal of antihero is to take possession of any entity and redirect toward goals that fulfill its own desire and needs, which is to accumulate, control and enjoy everything it needs to satisfy its insatiable carving for sense object, security, wealth and territory:

Antihero is a non-hero or the antithesis of a hero of the old fashioned kind, who was capable of heroic deeds, who was dashing, strong, brave, and resourceful. It is a little doubtful whether such heroes have every existed in any quantity in fiction except in some romances. The anti-hero is a type who is incompetent, unlucky, tactless, clumsy, cack-

handed, stupid, buffoonish-is of ancient lineage. (J.A. Cuddon and World 43)

They present similar view in terms of character, their action, society's view on them such heroes deviate from the classical hero who has power, strength, intellect, and also has a public support. He is a man of noble birth and has a higher responsibility.

Some times villain becomes anti-hero when the story is about him, when we see the process they undergo to become villains. They are both motivated by the some lower-self impulses. Whereas the hero represents that part of us that recognizes problems and aspects responsibility, the anti-hero is the will to power and insatiable greed, the materialistic, power hungry, tyrannical side of our natures.

II

Portryal of Yossarian as an Antihero in Catch - 22

Joseph Heller's *Catch-22* features the status of the protagonist, Yossarian as an anti-hero because he lacks heroic ideals and moral virtues. So, this research studies John Yossarian, the protagonist of *Catch-22*, in the light of anti-hero.

The narrative of *Catch -22* centers on the thoughts and doings of Yossarian. He is an American bombardier pilot who is stationed in the island of Pianosa, near Italy, in World War II. He is terrified of flying bombing missions and, unlike most heroes, attempts throughout the novel to escape his duty. He asks Doc Daneeka to declare him insane to let himself out of his duties. As an antihero, his will to act as an insane appears escapist, but it is in fact a tactics of self preservation, which asserts that the only way to survive in an insane system is to be insane oneself.

His world and actions, throughout the course of the novel, are not heroic. He expresses his frustration with others through faces he makes to himself in private. Being a captain, he plays some roles dutifully but most of the time he is self-centered. Although he flies and lives with the men, he is marked as an outsider by the fact that many of the men think he is crazy.

His difference from rest of the other men makes us expect something exceptional from him. His characteristics are not those of the typical hero. He doesn't risk his life to save others; in fact, his primary goal throughout the novel is to avoid risking his life wherever possible. In the raids on Bologna and Avignon, Yossarian has no interest in medals, nor is he devoted to the cause. He just wants to stay alive and is determined to be immortal. He is furious that his life is in constant danger. He suspects that all the men are trying to kill him. As a result, he spends a great deal of his time in the hospital, faking various illnesses in order to avoid war.

He is obsessed with being rotated out of active flight duty. His commander, Colonel Cathcart, keeps raising the number of missions, men in the squadron must fly before they can be rotated out. He has grown to hate war cliches involving "heroism". He has grown brave enough to admit that he is a coward in military terms. So, Yossarian is desperate to find another way out of his dilemma.

At the beginning of the novel, Yossarian is in the hospital. He is tired of flying the combat missions. So, he determines not to fly any further bombing combat missions. When they nearly finish the mission fixed for the squadron, Colonel Cathcart increases more again. That's why he goes to hospital and requests the squadron's doctor, Doc Daneeka, to declare him unfit for duty by reason of insanity. Doc Daneeka refuses, citing the mysterious Catch- 22, Yossarian asks to be let out of duties, he must be sane. Only a crazy man would want to continue to fly missions, but the only way Daneeka can ground him, according to catch -22, if he asks to be grounded - which would indicate his sanity.

When Doc Daneeka refuses to ground him as an insane, he goes to hospital and pretends as if he is insane. Sometimes, he tells he has pain on appendix and sometimes problem on liver. But after the doctor's check up, it proves wrong. In this way, he lies whatsoever and whenever possible. He chooses another way out, deciding to desert the army and flee to neutral Sweden. In doing so, he turns his back on the dehumanizing machinery of the military, rejects the rule of catch - 22, strives to gain control of his own life and runs away to Sweden. Thus, his purpose throughout the novel is just to escape from the war. He expresses his rage with the men around him.

He is self-centered that he always thinks for himself rather than the nation and others. He fights just to save himself not to the others around him or for the nation. He

damns the prevailing tradition of the army that he stands on medal distributing ceremony nakedly and loves to roam on the same manner. He flirts with the prostitutes and even a nurse as if they are inhuman. He converses nonsensical and illogical way with contempt about military bureaucracy and war. He does not obey the rules and regulations dictated by the Military bureaucracy. But he has no courage to show his revolt in front of his senior officers. He channels and diverts his anger humorously by himself or with the junior staff.

From the very beginning of the novel, he disagrees to fly more missions and feigns insanity. He always thinks to save his life. Although, his professional integrity demands to fight against the enemies to save the nation, his motto quite contrary to this throughout the novel.

Yossarian is a protagonist, who is preserved on unheroic culture. He is just what Abrams said, "self-centered". Abrams emphasizes the selfishness as vital characteristics of the antihero when he says, "Instead of manifesting largeness, dignity, power, or heroism, the antihero is petty, ignominious, passive or dishonest" (12). Therefore, the present study attempts to analyze this text with the help of theoretical modalities taken from the concept of antihero.

Self-centrism refers to the state in which a person gives priority to oneself at each and every decision. When one talks about self-centrism, it refers to that sort of behaviour which is oriented toward the self. Self-centered man doesn't care for other's pains and pleasures, and only thinks of what pleases and pains him. Yossarian gives priority to himself, rather than his superior, colleagues, girls and the nation. Therefore, he is a self-centered man. Yossarian does not want to fly more missions. At the last chapter of the novel, Danby persuades Yossarian to fly and says, "This is not world war one. You must never forget that we're at war with aggressors who

would not let either one of us live if they won" (445). He ignores it and tells, "Don't talk to me about fighting to save my country. I've been fighting all along to save my country. Now I am going to fight a little to save myself. The country's not in danger anymore, but I am" (561). He further says:

The Germans will be beaten in a few months. And Japan will be beaten a few months after that. If I were to give up my life now, it wouldn't be for my country. It would be for Cathcart and Korn. So I'm turning my bombsight in for the duration. From now on I'm thinking only of me.
(561)

When Danby asks him not to go to Rome escaping from responsibilities, and he will be alone and live in danger of betrayal, he says, "I'm not running away from my responsibilities. I'm running to them. There's nothing negative about running away to save my life" (567). Danby also suggests him to ask the colonel, but he rejects it outright. "Let the bastards thrive, for all I care, since I can't do a thing to stop them but embarrass them by running away. I've got responsibilities of my own now, Danby. I've got to get to Sweden" (568).

Doc Daneeka narrates the story about Havermeyer and Yossarian. According to him both of them are leading bombardiers: the first one never missed and the second one is demoted because he damn cares whether he missed or not. He argues, "He had decided to live forever or die in the attempt, and his only mission each time he went up was to come down alive" (29). When he hears, Colonel Cathcart raised the number of missions to fifty - five, he responds, "Well, I don't have to fly them, I'll go to see Major Major [. . .] then I'll go back into the hospital" (65). On the same way, he goes towards Major Major and requests that he doesn't want to be in the war any more. When Major Major asks, "Would you like to see our country lose ? " then he

persuasively says, "we won't lose. We've got more men, more money and more material. There are ten million men in uniform who could replace me" (103).

He is ruthless in his love affairs and has no conscience. He flirts with all the prostitutes of the city. Flirting seems as if daily routine of the soldiers because all of them are busy to search and bargain with the city prostitutes. He gives words to marry them during fornication but does never. He flirts with many girls and a nurse as well, but he never tries to know them. During fornication with Luciana, he says, "I will, I'll marry you". She is persuaded and says, "Now I will let you sleep with me" (154). But when Hungry Joe knows it and knocks to take naked scene, Yossarian starts to scold her. He says, "vite ! vite ! Get your things on [. . .] Fast ! Fast ! Can't you understand English ? Get your clothes on fast !" (161). In fact, he takes the girls as if they are consumable things like other goods. He does whatsoever to fulfill his desire.

Yossarian is ready to do any thing to save his life. At first, he feels pain on his liver and the doctors assumed as if it is 'jaundice' but later on they firmed that it is not jaundice because if it is jaundice they can cure it. Later on he says, "I think it's my appendix that's bothering me" (176). But when the doctors say if it is bad on his appendix then they can take it out and discharge him. Then he immediately says "I see every thing twice" (180) like other patient who suffered from this problem. In such way, every time when the doctors find him he is in good health and wants to discharge, he pretends as if he is not well. He does everything to preserve his personal happiness, uses deceptive language to implement his self-centered strategy.

Here, Yossarian is a parody of hero as Hegel in *The Philosophy of Fine Art* defines "antihero is a person, who cannot take personal vengeance, a person who acts for himself" (248).

Yossarian doesn't have good relationship with the people around him. Nobody likes him. There is cold relationship in the single squadron. He doesn't believe others. He doesn't help others rather he hates, suspects and accuses them. He doesn't respect and obey the commanders. Even he fights and quarrels with the seniors, subordinates, doctors, nurses and friends. He behaves with the people in quarrelsome manner. Being a captain of the 256th squadron, he doesn't obey the code of conduct dictated by the Army Generals. He accuses others in vain. In the hospital, Nurse Cramer enters with a jar full of thermometers. She takes the temperature of the soldier-in-white and declares he is dead. In response to her declaration, he accuses her as a murderer. He says; "you murdered him, you killed him because he was a nigger" (17). He lies doctors by making various pretexts. So they seemed irritated with him. "None of the nurses liked Yossarian. Actually the pain in his liver had gone away, but Yossarian didn't say anything and the doctors never suspected" (14). He has bad relation with the people either in the hospital or in the squadron, or in the battlefield or elsewhere.

Yossarian is ready to do anything to save his life. So, he is in the hospital to avoid the War. He is comfortable in the hospital. But he lies his friends saying he is in the dangerous mission. He says, "They asked for volunteers. It's very dangerous, but someone has to do it. I'll write you the instant I get back" (14). He prides with his friends. He never agrees and collaborates with the colleagues and the superior commanders. Rather he suspects his friends as his enemies. In the discussion with Clevinger, he complains that everyone around him is trying to kill him. His skeptic nature can be seen through this dialogue:

Who, specifically, do you think is trying to murder you ?

Every one of them ?

Every one of whom do you think ?

I haven't any idea. (26)

This dialogue shows that he is skeptic towards his friends and generals. Though, he is with the colleagues in the squadron, he seems as an outsider. He hates Appleby. He says, "I hate that son of bitch" (28). Everybody doesn't like his behaviours and actions. This can be perceived through the dialogue between Dr. Stubbs and Orr:

It's for my friend Yossarian. He's sure he's going to be killed.

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

That's right. He's Assyrian.

That crazy bastard. (144)

Thus, Yossarian is a quarrelsome and drunkard. He is self - centric man. To avoid risky war he is in the hospital. He is enjoying there. "Yossarian felt much safer inside the hospital than outside the hospital" (222). Once, on the flight to Bologna, he gets injuries and has been hospitalized. Instead of respecting doctors, patients and nurses he misbehaves and quarrels. He quarrels with Nurse Cramer. There starts the hot discussion between Yossarian and Nurse Cramer in the hospital:

Are you crazy ? She scolded. Nurse Cramer shouted at him some question he couldn't understand. He jerked his thumb over his shoulder and said, 'screw'. Nurse Cramer cracked him in the face so hard she almost knocked him down. Yossarian drew back his fist to punch her in the jaw just as his leg buckled and he began to fall. Nurse Duckett strode up in time to catch him [. . .] Nurse Duckett was not sympathetic. Will you get back into bed, she said. Or must I take you by your ear and put you there ?

Take me by my ear and put me there, Yossarian dared her.

Nurse Duckett took him by his ear and put him back in bed. (371)

Thus, Yossarian, instead of being well disciplined and honest, he breaks the code of conduct of the hospital. He brings chaos in the hospital. He even attacks over nurses. Though he is sick, his misbehaviour makes other unsympathetic towards him. Next time, he grabs another nurse, Ann Duckett collaborating with Dunbar. It is seen in the following extract:

Next morning while she was standing bent over the sheets at the foot of his bed, smoothing he slipped his hand stealthily into the narrow space between her knees and all at once, brought it up swiftly under her dress as far as it would go. Nurse Duckett shrieked and jumped into the air a mile [. . .]. (372)

Being a patient, he creates horror and chaos in the hospital. He is an immoral man. Still he doesn't confess his mistakes and doesn't say sorry. Rather he refuses to accept his mistakes and talks nonsense things. Major Sanderson asks him the cause of grabbing her by the bosom. Yossarian refuses that he didn't do that. Rather he accuses Dunbar. He says "Dunbar did that" (379). Yossarian, an American bombardier has no mutual relationship with the squadron commanders. Instead of co-operating with them, he makes a plot with Dr. Stubbs to kill colonel Cathcart and colonel Korn. Dr. Stubbs says, "I'd like to shoot colonel Korn in the head, too, while we are at it" (282) "Then I really will kill him, Yossarian vowed. I'll come looking for you and we'll do it together" (382).

Yossarian is lazy and fearful bombardier. Orr, his flight partner requests him to fly the bombing missions. Yossarian has no courage to show his revolt in front of his senior officers. He channels and diverts his anger humorously by himself or with the junior staff. He becomes aggressive with Orr and says, "I'll kill you if you do. I'll murder you right on the spot" (40). He doesn't have spiritual relationship with the

friends around him. Rather he makes superficial friendship with them. He gets angry quickly in a small matter. One evening he goes to bed early for safety and soon dreams. Suddenly, a loud laugh disturbs his sleep and distracts his dream. Then, he gets angry and tries to shoot the one who created laughter. He instantly becomes ready to shoot. His close partner, Nately pleads and implores him to stop. In return for his help, he pours his anger over Nately and "he breaks his nose" (344).

Irrationality is the act of violation of the rationality. In this novel irrationality is presented from a viewpoint which itself is a rational perspective detached and judicious - defining 'absurdity', 'sanity' and 'morality' should be feasible enough. Immorality means the act of violation of morality, law, order, rules and regulation. Escapism means the act of escaping. Yossarian, the portagonist of the novel, *Catch-22* is irrational, immoral and escapist. That's why he is an Anti-hero. He is immoral in the sense that he doesn't obey the military ethics and his professional ethics. In fact, nobody loves to be hospitalized if s/he is fine. He lies the doctors saying he is 'insane', having pain on his appendix', 'liver' and 'sees everything twice'. These all activities are just pretensions. His motifs to fake are just to save his life which is against the heroic virtues. So, he is an irrational, and escapist soldier.

Yossarian, a responsible captain of 256th squadron, doesn't obey the commands fixed by the army generals. He asks ex-P.F.C. confidently, "What would they do to me if I refuged to fly ?" (79) This shows he goes against the Military Authority. He is a lazy and immoral soldier who hates and doesn't participate in army parade. For him "The parades themselves seemed equally absurd. Yossarian hated a parade. Parades were so martial. He hated hearing them, hated seeing them, hated being tied up in traffic by them. He hated being made to take part in them" (95).

Yossarian, the protagonist in the novel tries to escape from trap of catch - 22 world and constantly struggle with his superiors for his live. This rational search of self-identity makes him irrational in the novel. Yossarian does different pretensions and one of them is to stay and spend the duration of war in the hospital faking different illnesses. It is clearly seen in the following lines.

Yossarian was in the hospital with a pain in his liver that fell just short of being jaundice. The doctors were puzzled by the fact that it wasn't quite jaundice [. . .]. Actually, the pain in his liver had gone away, but Yossarian didn't say anything and the doctors never suspected. He had made up his mind to spend the rest of the war in the hospital. (15)

Here, hospital represents a superficial heaven for Yossarian where he could spend a safe live for a short period, since no one expects him to do anything. Being in hospital is better than going into battle field, this sort of thinking makes him irrational though he is planning his own way of rational thinking to get out from the war. There are usually not nearly as many death rates inside the hospital as Yossarian has seen outside the hospital. He is much aware of this fact that, "there was a much lower death rate inside the hospital than outside the hospital, and a much healthier death rate" (175). The people are much healthier in the hospital than in the battle field, and the death rate is much lower. This type of thinking makes Yossarian irrational.

As the men in the hospital talk about illness, they come to realize that disease and death randomly choose their victims without any regard to the justice. The same lack of fair treatment arises when Yossarian approaches to Doc Daneeka and demands to be grounded. This is clearly seen in following abstract:

But they don't say you have to go home. And regulations do say you have to obey every order. That's the catch. Even if the colonel were

disobeying a twenty - seventh Air force order by making you fly more missions, you'd still have to fly them, or you'd be guilty of disobeying an order of his. And then Twenty-seventh Air force Headquarters would really jump on you. (67-68)

Doc Daneeka's this statement makes Yossarian impossible to be grounded. He becomes like white soldier who is tossed into the war and, in the process, is deprived of his spirit and identity and transformed into a hollow, dead soldier. Similar way, Yossarian is also ignored by right to go home, even when he finishes his mission in time.

Yossarian discovers the hospital as a heaven when he tries to avoid the war by claiming he has abdominal problems. To remain in hospital, Yossarian claims that he sees everything twice. When this problem is solved then he declares that he sees everything only one, "I see everything one ! he cried quickly" (191). This behaviour of Yossarian makes him irrational because he wants to get away from his responsibility not to fight for his own country.

Yossarian comes out with the dead bodies of Snowden and the young tail gunner. Snowden is dying. Doc Daneeka finds Yossarian naked, wakes him up, gives him shots and pills to put him to sleep. When Yossarian wakes up, he refuses to wear his uniform and walks around naked. Yossarian tells that Milo is responsible for the tail gunner's death. Milo asks Yossarian, why he is naked, "why aren't you wearing clothes, Yossarian ?" "I don't want to" (228).

This nakedness of Yossarian symbolizes his lack of morality. He hates army uniform because he wants freedom for his self-identity. He does not think other persons in the war and his own country for his personal desire. This thinking of individuality makes him irrational.

When Yossarian was wounded in the thigh, Mewatt assists Yossarian and gives him morphine to reduce the pain. When Yossarian wakes up in the ward, he does not see Dunbar but instead second Lieutenant Anthony T. Fortiori. Dunbar arrives and chases out the intruder. He invites Yossarian to sleep in warrant officer Lumley's bed, but Yossarian feels sick in there when he attempts to leave, Nurse Cramer orders him to go back at once. She says his body belongs to the government, "It certainly is not your leg". Nurse Cramer retorted. "That leg belongs to the US government" (302). This statement of Nurse Cramer makes clear that Yossarian has not right what he wants to do. He must follow orders of the US government. The US government has invested a lot of money to make him an airplane pilot, and he has no right to disobey the doctor's orders. Even his leg belongs to the US government.

When Yossarian discovers Colonel Cathcart's increase of the missions to fifty-five, he infuriatingly declares that he will not fly and will go to see Major Major. Yossarian asks to Major Major that he does not want to fly more missions. But he insists that Yossarian must follow Colonel Cathcart's orders. Major Major questions morality of Yossarian, would he like to see their country lose ? Yossarian points out that:

We won't lose. We've got more men, more money and more material. There are ten million men in uniform who could replace me. Some people are getting killed and a lot more are making money and having fun. Let somebody else get killed. (113)

Here, Yossarian uses his own rational generalization about war and becomes irrational by violating the professional rules. Men are making money and taking war as a game. So he wants to get away from his responsibility, making somebody else to be killed in the war. Yossarian's consciousness of his life makes him irresponsible from his duty.

Once Yossarian grabs Nurse Duckett's bosom, Major Sanderson the psychiatrist comes to investigate him. Yossarian engages in another way out to try to get out of flying missions. He succeeds in convincing the doctor that he is crazy. He agrees to send Yossarian, but instead sends the actual Fortiori home. Then infuriated Yossarian goes to Doc Daneeka and explains the situation to obtain leave from him. But Doc Daneeka cruelly says that if crazy people do not fly the missions, who will ? This is seen in following lines:

"So ?" Yossarian was puzzled by Doc Daneeka's inability to comprehend. "Don't you see what that means ? Now you can take me off combat duty and send me home. They're not going to send a crazy man out to be killed, are they ? "Who else will go ?" (315)

Here, Yossarian again fails his aim from leaving out combat duty. This way Yossarian constantly uses his rationalization to get out from the war but fails doing so.

Yossarian tells Dobbs that he wants to kill Colonel Cathcart, but Dobbs refuses to help because he now has enough missions. Yossarian points out the fulility of the situation, but Dobbs still refuges, "All right" he said. "Let's kill Colonel Cathcart. We'll do it together." "Are you crazy or something ?" shouted Dobbs. "Why should I want to kill colonel Cathcart" (316) ?In above lines Yossarian becomes extremely irrational. To fulfill his self desire he wants to kill even Colonel Cathcart.

Yossarian goes to the beach and indulges himself in feeling Nurse Duckett. His constant need to enjoy and touch her body represents his desire for any physical relief from the physical and mental torment he suffers from the war and his memories of Snowden's death. But he discovers the dead body of Orr in water. He also discovers the dead body of Nately when Milo makes or accepts deal of Colonel Cathcart. When Milo asks Colonel Cathcort to leave for Yossarian, Colonel Cathcart says every body

should be treated fairly. This view of Colonel Cathcart is seen in the following lines, "Oh, no Milo", Colonel Cathcart clucked sententiously, shocked by the suggestion. "We must never play favorites. We must always treat every man alike" (386). This view of Colonel Cathcart makes impossible for Yossarian to leave the battlefield.

In protest, Yossarian marches backwards and refuses to fly any more missions. Colonel Korn decides to send Yossarian to Rome for a few days to try to soothe him. However, when Yossarian tells Nately's whore about Nately's death, she tries to kill Yossarian with a potato Peeler. Yossarian never becomes safe either in Rome or in Pianosa. Everywhere his life becomes a risk so again he returns Pianosa and is then trapped in war. He has the courage for revolt so he constantly struggles with his superiors for his life. He also has some kindness towards other people like Kid sister, Snowden, Orr, Nately etc. To search kid sister, Yossarian persuades Milo to take him back in Rome. When they arrive in Rome, the place is in ruins, and old women tells Yossarian that everyone has been driven away because of Catch-22. Yossarian asks where the little girl is, and the woman replies she is also gone. Then the police arrests Yossarian for being in Rome without a pass and they take him to Colonel Cathcart and Colonel Korn who tell Yossarian that they are sending him home, "we are sending you home" (430). Here again Yossarian fails in his plans to search kid sister in Rome when he was brought back in front of Colonel Cathcart and Korn .

Of course, letting Yossarian go home means that there is Catch-22. Colonel Korn correctly points out that they cannot let him go home because he has already flown appropriate number of missions, "After all, we can't simply send you home for refusing to fly more missions and keep the rest of the men here, can we ? That would hardly be fair to them" (43).

Colonels Cathcart and Korn ask Yossarian to fly more missions for their promotion. They offer deal with him and he accepts it. But Yossarian confides to Chaplain that he is actually not going to accept the deal and was just pretending. This view of Yossarian clearly seen in following abstract, "I'm breaking the agreement. I did it in a moment of weakness, Yossarian wisecracked with glum irony. "I was trying to save my life" (451).

Major Danby tells Yossarian that the deal is working out. Yossarin replies that he was going to refuse the deal. He points out that Yossarian will be court martialled. Yossarian tells Major Danby that the official report says that he was stabbed by a Nazi assassin-so he can't be court - martialled. Major Danby replied that another official report says he was stabbed because of black market operations, and the officials can choose whichever one they find most appropriate. Yossarian says that the military bureaucracy is ready to plot and lie against him just to continue the war effort. Yossarian decides to run away. Major Danby urges Yossarian to think of his country. Yossarian says he is in more danger than the country is, "your country doesn't need your help any more" (455). This individual standpoint of Yossarian proves him irrational.

Yossarian refuses to succumb to the deal, especially after so many of his friends have died in the war. Suddenly he decides to flee to Sweden without anyone suspecting him. Yossarian then declares he will run away. Yossarian jumps, "Yossarian jumped Nately's whore was hiding just outside the door. The knife came down, missing him by inches, and he took off" (463). His final reaction makes him irrational in the novel. Being an army of the nation, he does not care for national morality, rather behaves as a general person and flies away from his responsibilities. So he is a coward hero who constantly escapes to fly missions for his nation.

Here, Yossarian is just what Lever said, "escapist". Lever further clarifies the escaping nature of antihero in her book *The Art of Greek Comedy* when she says, "the crafty hero, who escapes from the dangers of war by craft is the first antihero" (19).

Yossarian demonstrates his contempt about Military bureaucracy and war. From the very beginning of the novel, he disagrees to fly more missions and feigns insanity. He always thinks to save his life. Although his professional integrity to fight against the enemies to save the nation, his motto quite contrary to this throughout the novel. Yossarian does not take war as the means of getting victory over enemies. He regards war is meaningless. He thinks war is just a means for the military generals' promotion. He spends war time in the hospital faking various illnesses. It shows he contempts war. Being a responsible captain of the squadron, he lacks patriotic feelings. He doesn't believe in patriotism. This is seen in the following talks between Yossarian and Dunbar. Their talks go like this way:

"No patriotism", Dunbar declared.

"You're right", Yossarian shouted back. "You're right, You're right.

The hot dog, the Brookly Dodgers. Mom's apple pie. That's what everyone's fighting for.

But who's fighting for the decent folk ?

There is no patriotism, that's what it is.

And no matriotism, either". (16)

Thus, he takes war negatively. He does not see patriotic glamour in war. He thinks his subordinates, colleagues and Major personnel, who are fighting in the war as lunatics. He believes that his ward is only sane ward and other's ward is insane. He says to Chaplain:

"Be careful in those other wards, father", Yossarian warned. "That's where they keep the mental cases. They are filled with Lunatics".

"It is not necessary to call me father", the Chaplain explained.

"I'm an Anabaptist",

"I'm dead serious about these other words", 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".(22)

Thus, Yossarian pretends he is sane and all the other patients in the hospital are insane and crazy. It shows that he has no relationship with the patients in the hospital ward also.

He generalizes all the commanders and soldiers are insane and crazy. He, who is afraid of war, thinks he is sane man. It proves that he takes the whole Military bureaucracy as insane. Instead of collaborating and co-operating with other soldiers and commanders, he regards them as his enemies. He suspects that every one is trying to kill him. He complains Clevinger that everyone is trying to kill him. The conversation between Yossarian and Clevinger goes like this way:

Clevinger had stared at him with apoplectic rage and indignation and clawing the table with both hands, had shouted, "You're crazy ! [. . .]

"They are trying to kill me," Yossarian told him calmly.

"No one's trying to kill you", Clevinger tried.

"Then why are they shooting at me ?" Yossarian asked.

"They're shooting at everyone", Clevinger answered.

"And what difference does that make ?" (26)

Thus, he treats his commanders and colleagues as his enemies. He wants to get out of combat duty. So, he urges Doc Daneeka to ground him as crazy. In response to Yossarian, Doc Daneeka says, "Any one who wants to get out of combat duty is not really insane". Instead of obeying orders dictated by Military bureaucracy he refuses to fly the flight missions which were fixed to his squadron. He doesn't co-operate with the army generals rather he refuses the orders fixed by them. Ex-P.F.C. Wintergreen requests him to obey every order. In response he says, "What would they do to me if I refused to fly them"? (349)

Colonel Cathcart raises the flight missions when the soldiers finished the fixed number of missions. But Yossarian complains Milo about the number of missions he has to fly. He says that he will go to hospital to avoid the risky war. It proves he has no love towards the nation. He is very selfish soldier. The conversation between Milo and Yossarian goes like this way:

"We're at war, Milo said. And there's no use complaining about the number of missions we have to fly. If the colonel says we have to fly fifty-five missions, we have to fly them."

"Well, I don't have to fly them," Yossarian vowed. "I'll go see Major Major".

"How can you? Major Major never sees anybody."

"Then I'll go back into the hospital."

"You just came out of the hospital ten days ago", Milo reminded him reprovingly. You can't keep running into the hospital every time something happens you don't like. No, the best thing to do is fly the missions. It's our duty". (87)

Thus, Yossarian is an irresponsible soldier. He is a lazy, coward, ignorant soldier, who is only an overload to the country. He has anti war feeling. He criticizes the war. So, he refuses to take part in his flight duty. He hates war, military bureaucracy and others. He hates parade too. The following lines prove his hatred towards the war:

The parades themselves seemed equally absurd. Yossarian hated parade. Parades were so martial. He hated hearing them, hated seeing them, hated being tied up in traffic by them. He hated being made to take part in them. It was bad enough being an aviation cadet without having to act like a soldier in the blistering heat every Sunday afternoon. (95)

Thus, he hates each and every activities of the military bureaucracy. Though, he is a soldier, he hates his job also. Instead of defending country from the enemies, he goes against it. "Colonel Cathcart raised the missions to forty-five and Yossarian runs right into the hospital, determined to remain in the hospital forever rather than fly one mission mere he had just flown" (212). For him being in the hospital is better than being over Bologna or flying over Avignon with Huple and Dobbs at the controls.

Yossarian, a responsible bombardier doesn't devote his life to protect his nation from enemies. Rather he protests the army morals and commands. He goes against the army rules. He even does not wear uniform to protest against the military authority. The talks between General Dreedle and Yossarian go this way:

"Why aren't you wearing clothes, Yossarian ?"

"I don't want to."

"What do you mean you don't want to ? Why the hell don't you want to ?"

"I just don't want to, sir". (235)

Thus, he breaks the professional ethics as well as Military ethics. So, he does anti-social acts. He is a conspirator. Not only he goes against the army rules but he makes a plot to kill Cololel Cathcart collaborating with Dr. Stubbs Yossarian says, "Then I really kill him. I'll come looking for you and we'll do it together" (382). This clearly reflects the negative attitude of the Yossarian towards the whole Military bureaucrats and the war. He loaths war and his squadron commanders. He even hates his job. Therefore, Yossarian is a man who doesn't possess heroic blessings which are required in the soldier. Here, Yossarian is just what A.C. Ward Says. A.C. ward says:

Anti-heroes reject standards of conduct or social behaviour formerly held to be essential in civilized society. Some deliberately revolt against those standards and regard the modern world as a jungle in which tooth and claw prevail, others again, having been educated away from their early environment became stranded intellectually and emotionally, turn sour and affect to despise what they cannot grasp.

(39)

There are plenty of unheroic logics and use of low level of language. We find many vulgar words, sexual jargons, repetition of words and sentences, illogical arguments throughout the novel. Yossarian shows his vulgarity not through his words but also he stands nakedly in public. It is not only his nudity but also his rebellious activity towards authority. The characters speak meaningless sentences. During in the hospital, Yossarian talks with his side patients on a silly way. When a patient talks about Appleby and Colonel Cathcart, Yossarian angerily says, "what son of a bitch is here" (19). He thinks somebody is poisoning him, and he wants to hate. The conversation between Yossarian and Clevinger goes like this way:

"I'm not going to argue with you", Clevinger decided, "you don't know who you hate".

"Whoever's trying to poison me', Yossarian told him. "They poisoned poisoned my food twice, didn't they ? Didn't they put poison in my food during Ferrara and during the Great Big Siege of Bologna ?"

"They put poison in everybody's food", Clevinger explained.

"And what difference does that make ?" (19)

This dialogue shows how nonsensical conversation do they make Milo presents the foolish idea that everyone even a dead man has a share in syndicate and get profit. In the same way, there is use of farcical expression on the novel. There is comic expression which goes like this:

Metcalf, is that your foot I'm stepping on ?

No sir. It must be lieutenant scheisskopf's foot.

It is not my foot, said Lientenant Scheisskopf.

Then may be it is my foot after all, said Major Metcalf. Move it.

Yes sir, you'll have to move your foot first, colonel. It's on top of mine.

(177)

How the hellish soldier is he, who doesn't know somebody is stepping on his foot there is no heroism on the talking between Yossarian and Luciana. They are bargaining on very petty matter. Being a soldier he indulges in love affair with prostitution. Their nonsensical talks go on this way:

"All right, I will dance with you", she said before Yossarian could even speak. "But I won't let you sleep with me".

"Who asked you" ? Yossarian asked her.

"You don't want to sleep with me" ? She exclaimed with surprise.

"I don't want to dance with you". (137)

Thus, Yossarian proves himself as a coward through his language. He is wasting time in the hospital. Sometimes he fakes that he has liver problem and sometimes problem on Appendix. Now, he complains the English man like this, "I think it's my appendix that's bothering me" (226). In response, the Englishman, says "If your appendix goes wrong, we can take it out and have you back on active duty in almost no time at all" (227). Yossarian becomes afraid hearing the word "duty".

The English man leaves the hospital. New doctors came there. Now, he informs them like this, "There's nothing wrong with my appendix. The doctor yesterday said it was my live" (227). This proves that he is illogical, crafty, coward and liar. In fact, he has neither liver problem nor problem on appendix. It is his trick and craft to avoid risky war. Here, Yossarian is a parody of hero as Katherine Level in her book *The Art of Greek Comedy States*:

The Odyssey despite its tragic implications is essential comic in character and technique. The crafty hero, the romantic episodes, the humorous situation, who escapes from the dangers of war by craft and above all, a belief in survival, is the first antihero. (19)

Likewise, his farcical linguistic exchange with Lieutenant Scheisskopf's wife creates language. They talk about the creation of pain and danger as if they are all - knowing philosophers. Their talks go on this way:

"Why in the world did He ever create pain" ?

"Pain" ? Lieutenant Scheisskopf's wife pounced upon the word victoriously. Pain is a useful symptom. Pain is a warning to us of bodily dangers.

"And who created the dangers" ? Yossarian demanded. He laughed caustically. "Oh, he was really being charitable to us when he gave us pain ! Why couldn't he have used a doorbell instead to notify us, or one of His celestial choirs ? or a system of blue - and - red neon tubes right in the middle of each person's forehead. Any jukebox manufacturer worth his salt could have done that. Why couldn't he"? (230)

His illogical use of language shows that he is foolish, uneducated and incompetent soldier. How the hellish soldier he is, he says God charitable for giving pain, who cannot endure a small amount of pain. His argument about doorbell, red-neon tubes right in the middle of each person's forehead as the indicator of the pain seems nonsensical, illogical and meaningless. There is vulgar expression during briefing. All the soldiers are crazy looking General Dreedle's nurse's glamorous body structure. Then in rage Dreedle scold to soldiers: "You should see her naked [. . .] back at wing she's got a uniform in my room made of purple silk that's so tight her nipples stand out like being cherries. There is not room enough for panties or a brassiere underneath" (216).

Gradually, use of dialogue goes on un-heroic ways. on the same way, there is repetition of much conversation. Yossarian requests meaninglessly on same theme to ground him many times with Doc Daneeka, Major Major and Chaplain. There are illogical conversations with prostitutes. Low level words like 'Bastard' 'son of bitch', 'hell', 'Crazy' etc are used throughout the novel. All of such illogical structure of language and debased use of language are against the heroism.

Thus, Yossarian seems as an antihero as what Abrams in the Glossary of Literary Terms defines antihero as "the chief person in a modern novel or play whose character is widely discrepant from that we associate with the traditional protagonist

or hero of a serious literary work. Instead of manifesting largeness, dignity, power or heroism, the antihero is petty, ignominious, passive, ineffectual, or dishonest" (11).

Intellectualism is the business of knowing. To discover truths, to find the unknown having a love of learning these all are things native to the academic what is particularly intriguing about Yossarian is his anti-intellectual stance. Yossarian, a bombardier hates to fly the bombing mission. He implores Doc Daneeka to declare him unfit for duty. So, he can go home. In response, Doc Daneeka also says that he also hates war. So, Doc Daneeka also asks Yossarian's help to persuade McWatt to enter his name on McWatt's flight log for training missions. So, Doc Daneeka wants co-operation with Yossarian. But he does not understand. Their talks go like this way:

"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.

"I'm talking about 'co-operation'. 'Favours'. You do a favor for me, I'll do one for you. Get it?" (47)

Thus, he does not understand what Doc Daneeka says. So, he is uneducated and ignorant.

He stays in the hospital to avoid his risky duty. He feigns that he has problem on liver. Once Milo, a mess hall officer provides him fruit which is good for liver. But he refuses to eat. In response Mill asks, "Fruit is bad for your liver?" (82) But Yossarian says, "No", fruit is good for my liver. That's why I never eat any" (82). This shows how the foolish the patient Soldier he is, who rejects fruit, which is good for

his liver. Yossarian accuses Nurse Cramer as the murderer of the Soldier-in-white without any evidences. Yossarian is lazy, unwilling to use his mind because he prefers blissful ignorance to trial and its consequent failure. One afternoon, Nurse Cramer comes in the ward of the soldier-in-white, who is a patient. She reads the thermometer and discovers that he is dead. But Yossarian accuses her as the murderer of the soldier-in-white. "Yossarian looked back, it seemed that Nurse Cramer, rather than the talkative Texan, had murdered the soldier-in -white; if she had not read the thermometer and reported what she had found, the soldier-in-white might still be lying there alive. . ." (215).

This shows, how ignorant and foolish soldier he is. It proves that he knowingly celebrates anti-intellectualism. In the hospital ward he talks with Lieutenant Scheisskopf's wife about pain. They are discussing about the creation of the pain as if they are all-knowing philosophers. But in reality their ideas seem foolish and meaningless. Their conversation goes like this way:

Pain? lieutenant Scheisskopf's wife pounced upon the word victoriously. Pain is a useful symptom. Pain is a warning to us of bodily dangers.

And who created the dangers? Yossarian demanded. He laughed caustically. Oh, he was really being charitable to us when he gave us pain ! why couldn't he have used a doorbell instead to notify us, or one of this celestial choirs? or a system of blue-and-red neon tubes right in the middle of each person's forehead. Any jukebox manufacturer worth his salt could have done that. Why couldn't He? (230)

Thus, he is an ignorant soldier. He doesn't bear a small amount of pain. But he says charitable to God for creating pain to the human being. How ignorant and irrational is

he? He asks why the God couldn't have used door bell and a system of blue-and -red neon tubes right in the middle of each person's forehead as the indicators of the pain.

His conversation shows he is celebrating anti-intellectuality. Thus he looks as if what

J.A Cuddon remarks here:

Anti-hero as a non-hero or the anti-thesis of a hero of the old fashioned kind, who was capable of heroic deeds, who was dashing, strong, brave and resourceful. It is a doubtful whether such heroes have ever existed in any quantity in fiction except in some romances and in the cheaper kind of novelette [. . .]. The anti-hero is a man who is given the vocation of failure [. . .]. The anti-hero a type who is incompetent, tactless, clumsy, cock-handed, stupid, buffoonish is of ancient lineage.

(43)

Yossarian, soon to be labeled the Angry young man, who is an unlikely hero-discontented, graceless, exasperated, impatient, and above all suspicions of anything that seems phony. Anger is crucial to Yossarian's survival and sanity, it contains more anarchic fury than he realizes or compromises. The aggression we see so often is a far more dangerous quality than comic justice of Yossarian. On each and every time when he knows Colonel Cathcart has raised the flight mission more than the given to the squadron, he does not control his anger and starts to scream. So he is a failed hero.

this can be proved through this dialogue between Major Major and Yossarian:

"I'm afraid."

"That's nothing to be ashamed of", Major Major counseled him kindly.

"We're all afraid".

"I'm not ashamed", Yossarian said, "I'm just afraid" (133).

Thus, he is a coward, passive and frustrated soldier. Though he is a soldier, he is scared of war. Once he flies to Bologana for the flight mission. But, he makes this mission failed. "Yossarian confessed that it was he who had moved the bomblines and caused the mission to be canceled" (160). He is very lazy and cowardice of war. He says to Doc Daneeka, "That's what I'm trying to tell you, goddammit. I'm asking you to save my life" (226). In response Doc Daneeka says, "you never finish your missions because you keep running into the hospital or going off to Rome. You'd be in a much stronger position if you had your fifty-five finished and then refused to fly. Then maybe I'd see what I could do" (224).

He is an angry young man. He gets angry with Colonel Cathcart when he raises the flying missions. He is fixed to the flight mission to Avignon. "That was the mission on which Yossarian lost his nerves" (286). He even makes a plot to kill Colonel Cathcart and Colonel Korn collaborating with Dobbs. He says "I'd like to shoot Colonel Korn in the head too, while we're at it" . . . (289). He is very much frustrated and failed here. He tries many times to escape from the risky war feigning illnesses but he becomes unable to do it. At last, he is compelled to obey orders dictated by the Army generals. He even does not wear uniform to show his anger towards the military authority. When he sees the death of Snowden in the plane crash, he faints. He is engulfed by the frustration. The given lines show his extreme frustration:

Doc Daneeka tended each moaning man that night with the same glum and profound and introverted grief he showed at the airfield the day of the Avignon mission when Yossarian climbed down the few steps of his plane naked [. . .] who kept falling back into a dead faint each time he opened his eyes and saw Snowden dying. Doc Daneeka dropped a

blanket around Yossarian's shoulders almost tenderly after Snowden had been removed from the plane and carried into an ambulance on a stretcher. (331)

After the death of Snowden he becomes crazy. Being a captain, he does not take easily the devastation caused by the war. Rather he challenges the whole military authority by not wearing uniform. Milo asks, "Aren't you ever going to put your uniform on again? In Response, Yossarian says, "I don't" (133).

He gets angry everywhere. Either in the squadron, or in the flight missions, either with the colonels or with the subordinates he gets angry in the hospital as well, he is angry with nurses, doctors, chaplain and with patients too. He is a passive soldier who does not take part in war actively rather uninterestingly. His passivity can be seen through his tricks to avoid war. He does not want to fulfill his responsibility. When Chaplain asks him whether he needs anything then he angrily forces him to request with Major to ground him. He asks to Doc Daneeka to ground him as if he is insane, but he ignores then he becomes too much angry. He becomes angry with all the people around him. He is much furious and frustrated person in his squadron. Major Sanderson's remarks to Yossarian, is quotable here. He says, "you're a frustrated, unhappy, disillusioned, undisciplined, maladjusted Youngman" (302).

Thus, Yossarian is solely an antihero as evident in his actions, attitudes and intention. His philistine values, selfishness, tricks, irrationality, escapism, and vain glory make him unappealing. His thoughts are narrow. He defines the relationship on the basis of personal benefit. His decision to prolong his stay in hospital is just for his personal benefit. It is against the professional integrity of the army and the interest of the nation. He does not believe on fighting to save the country. Therefore he doesn't stand up enough to be a hero. He is truly an antihero.

III

Yossarian's Disillusionment of the Second World War

Joseph Heller has created a hero who does not go with the values and principles of modern world. His disobedience, villainy, and dishonesty produces a kind of chaos and disorder in the military system. Yossarian, an American bombardier pilot stands against the authority, which is impossible in the army culture. He hates to fight with the enemies. He does not obey the rules and regulations dictated by the Colonel Cathcart and Korn rather he makes a plot to kill them. He hates the people surrounding him. He is very coward and incompetent in his behaviour. He loathes his duty, and all the social norms which a human being has to do. He is equipped with nothing better. He is a frustrated angry man. At last, when he moves to Sweden to save his sister is not heroism. It is his tact of running away from the squadron. This underscores his irresponsibility and timidity.

Yossarian is a wanderer like a picaro or rogue. Heller gives him major role, but he never puts it in action. He is a paranoid bombardier who thinks every one is trying to kill him. He avoids flying combat missions by all means possible: by moving the bomb line on the map of Italy preceding the Bologna missions, by poisoning the squadron's potatoes, by dismantling his intercom and ordering his plane to turn back and by feigning a liver condition to pass the time safely in the hospital. His journey from flying mission to hospital is the journey from light to dark. The soldier in the flying mission has to fight and save the nation rather than to remain on the hospital. But, he, being a soldier wants to avoid the flight missions by faking various illnesses. This underscores his disobedience, dishonest and cowardice.

He is very selfish in his action. He doesn't care his profession nor is he accountable to professional obligations. When his squadron commanders order him for his flight duty, he moves to hospital and persuades Doc Daneeka to ground him insane although he is in good health. His concern all the time is to be far away from

the risky war. Thus, all of his actions simply justify his self-centeredness and in accountability that his responsibility towards the self is more important than towards the society, community and nation.

Yossarian demonstrates his contempt towards Military bureaucracy and war. From the very beginning of the novel, he disagrees to fly more missions and feigns insanity. He always thinks to save his life. Although his professional integrity is to fight against the enemies to save the nation, his motto quite contrary to this throughout the novel. He fights and quarrels with the squadron's members. He does not take war as the means of getting victory over enemies. He thinks war is just a means for the military general's promotion. He spends war time in the hospital faking various illnesses. His decision to prolong his stay in hospital is just for his personal satisfaction. It is against the professional integrity of the army and the interest of the nation. He does not believe on fighting to save the country. He refuses to wear uniform to enjoy his nakedness. This shows his immorality towards the profession and the nation.

Yossarian's thoughts are narrow; he defines the relationship on the basis of personal benefit. He does not obey the military ethics and his professional ethics. In fact, nobody loves to be hospitalized if s/he is fine. He lies the doctors saying he is 'insane', having pain on his 'appendix', 'liver', and 'sees everything twice'. These all activities are just pretensions. His motifs to fake are just to save his life which is against the heroic virtues. So, he is an irrational and escapist soldier.

Yossarian does not have good relationship with the people around him. Nobody likes him. Being a captain of the squadron, he does not help others rather he hates, suspects and accuses others. He does not respect and obey the commanders. Rather he fights and quarrels with the seniors, subordinates, doctors, nurses and friends. He is a frustrated and angry soldier. He never looks happy. On each and every time when he knows Colonel Cathcart has raised the flight mission more than the

given to the squadron, he does not control his anger and starts to scream. He even speaks vulgar languages with the friends. This underscores his anger and unfriendly manner.

The hero is a man of great strength and courage who becomes courageous by performing an extraordinary deeds. He struggles to get redemption of the social evils. He is disengaged from his petty interests of self and is on the way to being universalized. He has self assertive energy, single direction, goodness and at the same time, he is unselfish. He has also courage, liberality temperance, modesty and so on. The hero suffers a lot for the redemption and betterment of the society. All the readers and spectator respect him, they identity themselves with the suffered hero. The readers feel pity to the hero's suffering. But, here, instead of arousing such graveness in the reader's mind, Yossarian's activities create a laughter. The hero possesses moral virtues and noble qualities but Yossarian lacks. He is widely discrepant from that we associate with the traditional hero. Instead of manifesting largeness, dignity, heroism, he is selfish, coward, passive, ineffectual or dishonest.

He is not adhering to ethnical or moral principles. He is characterized by wickedness and immorality; deviating from what is considered right or good. He is not true to his status and profession. He tries to develop his own code of conduct reversing the military codes of conduct. He is often witty, comic and cowardice. His action and words do not match to determine his goal. He has no guaranteed identity, he lacks dignity in life. He has lived fearful life. He is a hedonist, only obsessed to be far away from the risky war and to get relaxed the whole life neglecting army rules, norms and his duty.

So, Yossarian, from every perspective, stands opposite to what we suppose to be a hero. His self-centrism, immorality, cowardice, anger and unregretful nature characterize his actions and attitude. Therefore, he is truly an anti-hero. Joseph Heller has employed anti-heroism to show the disillusionment of the second world war.

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