

摘要

美国作家约瑟夫·海勒（1923-1999）是 20 世纪战后美国文坛上最具影响力的荒诞派作家。海勒曾在二次世界大战时作为空军服役，而他的代表作《第二十二条军规》正是取材于他的这段经历。

自问世以来，《第二十二条军规》在广大读者和评论界引起了强烈的反响。国内外对于该小说已有大量的评论，内容涉及主题研究，黑色幽默研究，人物形象研究以及小说结构研究，但却鲜有系统的叙事手法研究。本文将运用里蒙凯南以及热耐特的叙述学理论分析和研究这部作品的叙事手法，着重分析其时间及空间转换，聚焦以及言语转述。

本论文由五章组成。

第一章为“引论”部分，在简单介绍约瑟夫·海勒及其文学成就、《第二十二条军规》的故事梗概的同时，重点从创作意义的角度回顾国内外已有对于该作品的批评现状。

第二至第四章为论文的核心部分。第二章主要分析和研究《第二十二条军规》时间和空间安排以及其特殊意义。作者将从时间顺序以及时间频率，空间多次转换角度去分析《第二十二条军规》中的时间安排艺术以及其独特涵义。第三章主要阐述和分析《第二十二条军规》中的聚焦手法及其独特作用。作者将运用热耐特的聚焦理论判别《第二十二条军规》所运用的聚焦手法，并用小说中的文本进行意义分析。第四章作者着重分析小说的言语转述作用及类型。通过不同人物间的对话，海勒成功地勾画出了二战下美国社会的荒诞。

第五章是结语。《第二十二条军规》的魅力源自于它独特的叙事特征。瞬间转变的时间空间，荒诞的人物对话以及聚焦于小人物命运的叙事手法使得这部小说经久不衰，堪称经典。

关键词：海勒，《第二十二条军规》，聚焦，言语转述，时空间转换

Abstract

Joseph Heller (1923-1999) is the most prominent American novelist of the absurd in the postwar period. He served in the US Air Force during the WW II, and wrote the best-known novel *Catch-22* according to his experience in the war.

Since its publication, the novel has generated a variety of literary criticism both at home and abroad from the perspective of theme, black humor, character and structure. However, analysis of the narrative features is seldom touched upon. This thesis attempts to analyze the novel based on Rimmon-Kenan and Genette's theory on narrative discourse from the perspective of time and space, focalization and speech presentation.

The dissertation is divided into five chapters. Chapter One initially gives a short introduction to the author Joseph Heller, the plot overview of *Catch-22*, the literature reviews on this novel and the significance of this dissertation.

Chapter Two to Chapter Four are the core parts of the thesis. Chapter Two discusses the story of *Catch-22* in two subparts: time arrangement and space arrangement in *Catch-22*, and each will be supplemented by their presentation and their significance. Since time arrangement will be related with temporal order and temporal frequency, author will pay attention to rationalizing the whole story and dig out the reason for that order. Chapter Three studies and illustrates in details focalization in *Catch-22* and its unique effect, with subparts as the introduction of Genette's theory on focalization, the classification of *Catch-22*'s focalization and its usage. Chapter Four is about the analysis of direct discourse in *Catch-22*. The novel is permeated with dialogues between characters, which creates the atmosphere of startling reality.

Chapter Five is the conclusion that sums up the discussion in the previous chapters and exposes the significance of the dissertation.

Keywords: Heller, *Catch-22*, focalization, speech presentation, time and space shift

附件四

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Acknowledgements

At the completion of my thesis, I feel deeply indebted to those people who have helped me and encouraged me in the past two and half years.

First of all, I want to extend my sincere gratitude to my tutor Professor Hu Quansheng, without whose continuous encouragement, the completion of this dissertation would have been impossible. His patient teaching and enlightening advice helped me go through the different stages of this writing, which was a painstaking and enjoyable experience.

In addition, I benefit greatly from the lectures I have attended during the past two and half years at the School of Foreign Languages. I am sincerely grateful to Professor Yu Liming, Professor Hu Kaibao, Professor Suo Yuhuan, Professor Wei Xiaofei, Professor Wu Yong, and Professor Zuo Xiaolan. Without their advice, my postgraduate study wouldn't be so meaningful.

Finally, I want to extend my gratitude to my classmates. Their friendship and encouragement supported and comforted me throughout my study and research.

Chapter One Introduction

1.1 A Brief Introduction to Joseph Heller

Joseph Heller was born in Brooklyn, New York, as the son of poor Jewish parents. After graduating from Abraham Lincoln High School in 1941, Heller joined the Twelfth Air Force. He was stationed in Corsica, where he flew his 60 combat missions as a B-25 bombardier. In 1949 Heller received his M.A. degree from Columbia University. Heller worked as a teacher at Pennsylvania State University, copywriter for the magazines *Time*, *Look*, and promotion manager for McCall's. He left McCall's in 1961 to teach fiction and dramatic writing at Yale University and the University of Pennsylvania.

His first stories were sold during his student times. They were published in such magazines as *Atlantic Monthly* and *Esquire*. In the early 1950s he started working on *Catch-22*. At that time Heller was employed as a copywriter at a small advertising agency and in the evenings he worked on his book in the foyer of a West End Avenue apartment. He wrote the first chapter in longhand one morning in 1953, hunched over his desk at the advertising agency (from ideas and words that had leaped into his mind only the night before); the chapter was published in the quarterly *New World Writing* in 1955 under the title "Catch-18." Because Leon Uris had produced a war novel entitled *Mila 18* (1961), Heller changed his number from 18 to 22 from the suggestion of his editor at Simon & Schuster, Robert Gottlieb. The novel went largely unnoticed until 1962, when its English publication received critical praise. And in *The New York World-Telegram* Richard Starnes opened his column with the prophetic words like Yossarian will live a very long time.

The publication of *Catch-22* signaled a more experimental approach to the war novel, anticipating such works as Thomas Pynchon's *V.* (1963) and Kurt Vonnegut's *Slaughterhouse-Five* (1969). Heller also expressed the emerging rebelliousness of the Vietnam generation and criticism of mass society.

Catch-22 has enjoyed a steady sale since its publication, though Mike Nichols's movie version of the novel in 1970 is considered disappointing. After writing *Catch-22*, Heller worked on several Hollywood screenplays, such as *Sex* and *The Single Girl*, *Casino Royale*, and *Dirty Dingus Magee*, and contributed to the TV show *McHale's Navy* under the pseudonym Max Orange. In the 1960s Heller was involved with the anti-Vietnam war protest movement.

Heller waited 13 years before publishing his next novel, *Something Happened* (1974). Heller's play-within-a-play, *We Bombed in New Heaven* (1968), was written in part to express his protest against the Vietnam war. It was produced on Broadway and ran for 86 performances. *Catch-22* has also been dramatized. Before it was performed at the John Drew Theater in East Hampton, New York, July 13, 1971, a group of young actors, who had gone to high school together at Shawnee Mission East High School in Prairie Village, Kansas, put on a production in 1964.

Heller's later works include *Good as Gold* (1979), where the protagonist Bruce Gold tries to regain the Jewishness he has lost. Readers hailed the work as a return to puns and verbal games familiar from Heller's first novel. *God Knows* (1984) is a modern version of the story of King David and an allegory of what it is like for a Jew to survive in a hostile world.

No Laughing Matter (1986), written with Speed Vogel, is a surprisingly cheerful account of Heller's experience as a victim of Guillain-Barré syndrome. During his recuperation Heller was visited among others by Mario Puzo, Dustin Hoffman and Mel Brooks. *Closing Time* (1994) is a sequel to *Catch-22*, depicting the current lives of its heroes. Yossarian is now 40 years older and as preoccupied with death as in the earlier novel. "Thank God for the atom bomb," says Yossarian. *Now and Then* (1998) is Heller's autobiographical work, evocation of his boyhood home, Brooklyn's Coney Island in the 1920s and 30's.

Heller had two children by his first marriage. His divorce was recounted in *No Laughing Matter*. In 1989 Heller married Valerie Humphries, a nurse he met while ill. Heller died of a heart attack at his home on Long Island on December 13, 1999.

1.2 Plot of *Catch-22*

During the second half of World War II, a soldier named Yossarian is stationed with his Air Force squadron on the island of Pianosa, near the Italian coast in the Mediterranean Sea. Yossarian and his friends endure a nightmarish, absurd existence defined by bureaucracy and violence: they are inhuman resources in the eyes of their blindly ambitious superior officers. The squadron is thrown thoughtlessly into brutal combat situations and bombing runs in which it is more important for the squadron members to capture good aerial photographs of explosions than to destroy their targets. Their colonels continually raise the number of missions that they are required to fly before being sent home, so that no one is ever sent home. Still, no one but Yossarian seems to realize that there is a war going on; everyone thinks he is crazy when he insists that millions of people are trying to kill him.

Yossarian's story forms the core of the novel, so most events are focused on him. Yossarian takes the whole war personally: unswayed by national ideals or abstract principles, Yossarian is furious that his life is in constant danger through no fault of his own. He has a strong desire to live and is determined to be immortal or die trying. As a result, he spends a great deal of his time in the hospital, faking various illnesses in order to avoid the war. As the novel progresses through its loosely connected series of recurring stories and anecdotes, Yossarian is continually troubled by his memory of Snowden, a soldier who died in his arms on a mission when Yossarian lost all desire to participate in the war. Yossarian is placed in ridiculous, absurd, desperate, and tragic circumstances. He sees friends die and disappear, his squadron get bombed by

its own mess officer and colonels. He witnesses the generals volunteer their men for the most perilous battle in order to enhance their own reputations.

Catch-22 is a law defined in various ways throughout the novel. First, Yossarian discovers that it is possible to be discharged from military service because of insanity. Always looking for a way out, Yossarian claims that he is insane, only to find out that by claiming that he is insane he has proved that he is obviously sane—since any sane person would claim that he or she is insane in order to avoid flying bombing missions. Elsewhere, Catch-22 is defined as a law that is illegal to read. Ironically, the place where it is written that it is illegal is in Catch-22 itself. It is yet again defined as the law that the enemy is allowed to do anything that one can't keep him from doing. In short, then, Catch-22 is any paradoxical, circular reasoning that catches its victim in its illogic and serves those who have made the law. Catch-22 can be found in the novel not only where it is explicitly defined but also throughout the characters' stories, which are full of catches and instances of circular reasoning that trap unwitting bystanders in their snares—for instance, the ability of the powerful officer Milo Minderbinder to make great sums of money by trading among the companies that he himself owns.

As Yossarian struggles to stay alive, a number of secondary stories unfold around him. His friend Nately falls in love with a whore from Rome and woos her constantly, despite her continued indifference and the fact that her kid sister constantly interferes with their romantic rendezvous. Finally, she falls in love with Nately, but he is killed on his very next mission. When Yossarian brings her the bad news, she blames him for Nately's death and tries to stab him every time she sees him thereafter. Another subplot follows the rise of the black-market empire of Milo Minderbinder, the squadron's mess hall officer. Milo runs a syndicate in which he borrows military planes and pilots to transport food between various points in Europe, making a massive profit from his sales. Although he claims that "everyone has a share" in the

syndicate, this promise is later proven false. Milo's enterprise flourishes nonetheless, and he is revered almost religiously by communities all over Europe.

The novel draws to a close as Yossarian, troubled by Nately's death, refuses to fly any more missions. He wanders in the streets of Rome, encountering every kind of human horror—rape, disease and murder. He is eventually arrested for being in Rome without a pass, and his superior officers Colonel Cathcart and Colonel Korn offer him a choice. He can either face a court-martial or be released and sent home with an honorable discharge. There is only one condition: in order to be released, he must approve of Cathcart and Korn and state his support for their policy, which requires all the men in the squadron to fly eighty missions. Although he is tempted by the offer, Yossarian realizes that to comply would be to endanger the lives of other innocent men. He chooses the other 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.

1.3 Literature Review on *Catch-22*

Heller wrote *Catch-22* while working at a New York City marketing firm producing ad copy. The novel alludes to his Air Force experience and displays a war story that is at once absurd, bizarre, cynical, and sensational. The novel caused a great deal of discussion upon its initial publication in 1961. Critics tended either to appreciate it or decry it, and those who hated it did so for the same reasons as the critics who loved it (Xu Lianhong, 2006). Over time, *Catch-22* has become one of the classical novels of the twentieth century. It presents an utterly rational vision of war, getting rid of all romantic pretenses from combat, substituting visions of glory and honor with a kind of nightmarish comedy of violence, bureaucracy, and paradoxical madness. This kind of irony has come to be expected of war novels since the Vietnam War, but in the

wake of World War II, which most Americans believed was a just and heroic war, *Catch-22* was stunning.

1.3.1 Literature Review on *Catch-22* Abroad

When published, *Catch-22* aroused the sensation. Hostile critics called *Catch-22* everything from meaningless to ridiculous, questioning about its non-linear and disordered narrative style even denying its style as a novel. Someone once said that *Catch-22* was not really a book, and was left “the impression of being shouted onto paper” (Balliett, *The New Yorker*: 98). Since its publication, *Catch-22* underwent misunderstanding, criticism and decrying. Its style of temporal disorder and swift shift between spaces always confuse the readers, and it is deemed repetitive, nonsense and awkwardly fashionable.

However, later, more and more reviewers found out the shining points of this novel. Philip Toynbee from *Observer* once said it was the greatest satirical work in the English language since *EREWHON*. *Financial Times* appreciated the novel and praised it as blessedly, monostrously, bloatedly, cynically funny, and fantastically unique. No one has ever written a book like this. Nelson Algren expressed the appreciation in *The Nation* that not only the best novel to come out of the anywhere in years. *New Yorks Times* eulogized the novel as widely original. Brutally gruesome, a dazzling performance that will outrage as many readers as it delights. Respected literary figures such as Studs Terkel publicly praised the book in a Chicago daily newspaper. In the past decades, *Catch-22* has established itself as the classical satire and black humor novel criticizing the bureaucracy and powerlessness of the individual in the presence of disordered and absurd system.

In general, the critical reviews in English have covered almost every part of *Catch-22* from the analysis of theme, characters to the study of structure, language, style, etc. Theme analysis has covered the craziness of war, the distortion of justice, the greediness, the dehumanization of bureaucracy and the meaning of *Catch-22*, such

as Melaine Matthews Young's dissertation *Joseph Heller: A Critical Introduction*, which is on the theme of institutional system of order that produces the chaos of individuals. Ian Gerson has brought forth his view on the theme of *Catch-22* as the criticism of capitalism in America in *Character and Satire in Postwar Fiction* (2006). The fiction *Catch-22* and almost all of the characters have been evaluated. The protagonist Yossarian as the typical antihero has been favored all among the critics. Stephen L. Sniderman exposed the characterization and personality of Yossarian in " 'It was all Yossarian's fault': Power and Responsibility in *Catch-22*". Also, the stylistic feature in the novel has been delved into. Laura Hidalgo Dowing's *Negation as a Stylistic Feature in Joseph Heller's Catch-22: a Corpus Study* analyzes the logical, grammatical, and semantic features of negation, and it is from the linguistic perspective. As for the classification of the novel, critics deem it as the black humor and antiwar novel. Some critics are concerned about the classification of the novel. *Catch-22* as a black humor novel has been supported by many critics. Lisa Colletta classifies Joseph Heller as a dark humor novelist in her *Dark Humor and Social Satire in the Modern British Novel*. As for the language in *Catch-22*, Carol Pearson in her *Catch-22 and the Debasement of Language* points out that the novel is the examination of the destructive power of language when language is used for manipulation instead of communication.

So far as the narrative techniques and structure are concerned, there are few books and essays written from the narratological perspective, and few critics could be found on the novel's structure or narrative features. Eight years after its publication, only Jan Solomon had endeavored to examine the intricate chronological structure in his article "The Structure of Joseph Heller's *Catch-22*".

As *Catch-22* won the reputation, it has aroused the interest of some critics to analyze it. Among them, Brian Way justifies the form of the novel by claiming that the book is a form experiment and is in conformity with the social discontent in his article "Formal Experiment and Social Discontent: Joseph Heller's *Catch-22*". While Gary W. Davis in his "*Catch-22* and the Language of Discontinuity" exposes that the

lingual discontinuity is the representation of the social discontinuity. The reviewer Doug Gaukroger speaks highly of the structure, saying “The chronological structure of the plot is deliberately obfuscated. The reason is twofold. First, the effect created by treating all events as equally present confuses the reader’s sense of order and upsets his basic assumptions regarding proper form and structure. Secondly, Heller’s obfuscation concerns itself mainly with numerous events occurring during The Great Siege of Bologna. This is part of Heller’s techniques to deal with a large amount of humorous material. Heller obscures and twists a chronological structure which is both plausible and logical” (Gaukroger, 1968: 84). In the 1970s, the structure and narrative techniques seems to arouse more interest of critics. More and more articles focused on the structure. James W. Mellard’s “*Catch-22*: Deja vu and the Labyrinth of Memory” analyzes the use of the technique Deja Vu in the book and points out it functions to set a labyrinth of memory for the readers (Mellard, 1978: 29).

Although there are quite a few dissertations on narrative aspects of the novel, they only concentrates the disordered and non-linear feature of the time, alluding to the effect of it. Some may say that the discontinuity is in the need of readers’ careful examination and deep meditation. Hence many descriptions are very random and incidental. Therefore these critics hardly present a complete picture of the beauty of narrative features in *Catch-22*.

1.3.2 Literature Review in China

Catch-22 was first introduced to China in the early 1980s, arousing the heat debate. Many critical essays cropped up. But also many essays are about the theme, characters, black humor and language. It is found that 130 essays from 150 are about the study of themes and black humor. For example, Wu Licong wrote in her article “The Black Humor in an Absurd World” that *Catch-22* was the typical and classical work of black humor which demonstrated the absurdity. Zheng Dan pointed out that the black humor and parody exposed the bureaucracy of the absurd world in his article

“The Black Humor in Joseph Heller’s *Catch-22*” . Guo Jide in his essay “Black Humor and Joseph Heller” makes a dedicate study on the art of black humor in *Catch-22* and demonstrates that the book is a masterpiece of the Absurd. In the article “An Analysis of Black Humor in *Catch-22*”, Wang Kun delves into the black humor in this novel and remarks that the interpretation of black humor in American Literature is of great importance for a deeper insight into the present American society. Wu Zeqing discloses that the modern society is really an absurd world behind *Catch-22* in his essay “Modern American Society.” Despite the analysis of black humor, some essays have delved into the characters in *Catch-22*. In her article “Images in *Catch-22*”, Jiao Chunyan points out the anti-hero character molding in the novel which has reflected the absurdity of life of these characters in the crazy world. Chen Hongqin in his article “A Bridge Connecting the Modernism and the Postmodernism: Appreciation of *Catch-22* by Joseph Heller” has deemed *Catch-22* as the combination of modernism and postmodernism.

While taking a look at the study from the angle of narrative techniques, most people have only mentioned one part of these features such as fragmentation, non-linear and repetition. In “A Narrative Interpretation of *Catch-22*” written by Ning Juanqin, she exposes that the application of non-linear narrative approach and fragmentation narration results in the loose and disordered structure of the novel which leads to incarnation of the theme of the novel. Also, An Jie’s essay “The Narrative Strategies of Black Humor Novels in Anglo-American Literature” points out the narrative strategy of black humor is reflected in its use of illogical cause-and-effect relationship, anti-climax disposal of plot. In Xu Lianhong’s dissertation *Integrity of Theme and Structure: A structural Analysis of Catch-22*, he digs out the reason for the absurd and no-order structure and he demonstrates that the disorder in the structure is due to the binary opposition of the narrative order of events and real chronological order of events.

It can be observed that study on the analysis of narrative techniques is limited. These essays can hardly present a panoramic view of the novel. Even some of the

essays have touched upon the order of time in the novel; they seldom delve into a deeper extent.

1.4 Research Purpose of the Dissertation

In this dissertation, the author wants to analyze the narrative techniques of *Catch-22*, applying the theories of Rimmon-Kenan and Genette's about narrative fiction and narrative discourse.

First of all, the author wants to find out the reason for *Catch-22*'s formless structure by applying Rimmon-Kenan's narrative theory on time and space in the novel. As a matter of fact, the scholars like Jan. Solomon and Doug Gaukroger have made their brief introduction to the form and content in *Catch-22*. This dissertation attempts to approach the nonlinear spot and disordered time sequence in the theory of Rimmon-Kenan's *Narrative Fiction* on temporal order and frequency.

Secondly, the author attempts to figure out the focalization of the novel and its effect of using this zero-focalization. No critical reviews have ever touched upon this aspect, while the author thinks the zero-focalization Heller applies has its specific meaning. The narrator views the whole development through his perspective; however, this should-be omniscient narrator sometimes misleads us to the occurrence of events in the circular way, offering the reader the sense of uncertainty. While the focalized characters are given the freedom to develop themselves. To some extent, this kind of zero-focalization looks much like the daydreaming of the narrator who randomly turns to another character and another place.

Thirdly, the author wants to analyze the effect of the speech presentation. *Catch-22* is full of dialogues between characters. It is just the dialogues that expose the illogic and absurd world. Heller wants to offer freedom to the characters and let these characters talk and act with no restriction, which finally presents the scenery of

uncertainty, absurdity and desolation. To the knowledge of the author, this aspect has seldom been touched upon by the previous study.

In conclusion, the thesis wants to present a complete view of narrative features in *Catch-22* under the guidance of Rimmon-Kenan and Genette's theory about narrative.

1.5 Structure of the Dissertation

The dissertation is divided into five chapters.

Chapter One initially gives a short introduction to the author Joseph Heller, the plot overview of *Catch-22*, the literature reviews on this novel and the significance of this dissertation.

Chapter Two to Chapter Four are the core parts of the thesis.

Chapter Two discusses the story of *Catch-22* in two subparts: time arrangement and space arrangement in *Catch-22*, and each will be supplemented by their presentation and their significance. Since time arrangement will be related with temporal order and temporal frequency, author will pay attention to rationalizing the whole story and dig out the reason for that order.

Chapter Three studies and illustrates in details focalization in *Catch-22* and its unique effect, with subparts as the introduction of Genette's theory on focalization, the classification of *Catch-22*'s focalization and its usage.

Chapter Four is about the analysis of direct discourse in *Catch-22*. The novel is permeated with dialogues between characters, which creates the atmosphere of startling reality.

Chapter Five is the conclusion that sums up the discussion in the previous chapters and exposes the significance of the dissertation.

Chapter Two Time and Space Arrangement in *Catch-22*

2.1 Time in Text: The Analysis of Time in *Catch-22*

According to Rimmon-Kenan's *Narrative Fiction*, "Text will be divided into three factors: time as the textual arrangement of the event component of the story, and characterization as the representation in the text of the character component of the story, the third factor, focalization, is the angle of vision through which the story is filtered in the text" (Rimmon-Kenan, 1983: 43). In this chapter, I will use Rimmon-Kenan's methodology to analyze how *Catch-22* creates the absurd, disordered and messy atmosphere in the text.

"Time is one of the most basic categories of human experience. While, time in narrative fiction can be defined as the relations of chronology between story and text" (Rimmon-Kenan, 1983: 44).

It is undoubted that the arrangement of time in *Catch-22* is unique. The disordered and non-linear arrangement of time has made readers feel puzzled and perplexed, thus leading the reader to misunderstand and confuse. I will try to illustrate the order of time and dig out the meaning and purpose in depth by analyzing the temporal order and temporal frequency.

2.1.1 Introduction of Temporal Order and Temporal Frequency in *Catch-22*

"To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue" (Genette, 1972: 35).

The novel is composed of 42 chapters, each being an independent introduction to one character. Joseph Heller challenges the reader's patience and intelligence. It seems that cancellation of any chapter will make no difference to the whole novel. Thus, the novel leaves the reader in confusion because of the swift and sheer shift

from one event to another with little regard for the reader’s comprehension. The novel begins at the middle of the whole story, with the beginning of “It was love at first sight” (*Catch-22*, 7). Actually, many of the events have already happened before Chapter 1, for example, Snowden’s death, the events concerning Ferrera, Bologna and Avignon. Because of the special arrangement of Chapter 1, many of the events have been iterated in the successive chapters with events interwoven with each other, with the past mingled with the present and future. The arrangement of 42 chapters as well as the stories told in each chapter leaves on the reader the impression of alienation, confusion, puzzlement and absurdity. Since the study of temporal order should be focused on the contrast and distinction between discourse time and story time, I would like to arrange the whole story according to the time sequence of the story, and the criterion of rearrangement will be the growth of Milo’s syndicate, the ranks of certain officers, and, most important, the number of missions the men are expected to fly. However, the framework may not be so accurate because of the repetitions, interruptions and discontinuities in the novel. Yet the rough framework of the orderly time-sequence is as follows:

Discourse Time Sequence	Event	Story Time Sequence
Chapter 18	Yossarian in hospital with the man saw everything twice	1
Chapter 10	Yossarian talking with Wintergreen about the oil digging	2
Chapter 18	Yossarian disguised to be the dead soldier, to meet his parents in the hospital	3
Chapter 8	Scheisskopf’s parade in air force base	4

Chapter 8	Scheisskopf's hatred upon Clevinger	5
Chapter 18	Yossarian with Mrs. Scheisskopf on the Thanksgiving Day, argued about God	6
Chapter 6	Cathcart arrived, Yossarian's missions had been finished 23 out of 30	7
Chapter 9	Major Major became leader	8
Chapter 6.13.21	Ferrera Mission/Kraft being killed	9
Chapter 13.21	Yossarian bombed the bridge for the second time and was given the medal and promotion	10
Chapter 12.14.15	Great Big Siege of Bologna	11
Chapter 12.21	Yossarian moved forward the bomb line	12
Chapter 22	Milo, Orr, Yossarian's Trip	13
Chapter 3.9.10.17.24	Mudd, the dead man	14
Chapter 2.21.24.35.	Milo bombed his squadron	15
Chapter 15.16	Aarfy demoralized Yossarian on second	16

	Bologna mission	
Chapter 16	Yossarian's loss of Luciana	17
Chapter 16.17	Yossarian finished 32 out of 40, and ran into the hospital	18
Chapter 5.17.21.22. 30.41	Avignon Mission, Snowden was dead	19
Chapter 9.10.21.22	Clevinger disappeared	20
Chapter 9.20.21.24	Yossarian naked to attend the funeral, and received the medal	21
Chapter 25	Milo's chocolate covered cotton	22
Chapter 1.17.20.25	Yossarian flew 38 missions out of 45, stayed in the hospital /the man in the white	23
Chapter 2	Left the hospital, and the mission amounted to 50, Yossarian asked Doc to ground him	24
Chapter 6	The number of mission had climbed to 55	25
Chapter 9.17.25	Yossarian asked Major Major to ground him, and Doc asked him to fly 4 more	26
Chapter 19	The number of mission	27

	amounted to 60	
Chapter 22	Dobbs asked Yossarian to murder Cathcart	28
Chapter 28	Yossarian planned to murder Cathcart, but Dobbs rejected	29
Chapter 26	Yossarian got wounded	30
Chapter 28	Orr disappeared	31
Chapter 29	Scheisskopf joined Pechem in Rome	32
Chapter 30	Mcwatt killed Kid Sampson and then committed suicide, missions up to 65	33
Chapter 31	Doc was mistaken for death, missions up to 70	34
Chapter 32	Yossarian got a new roommate	35
Chapter 33	Nately and Yossarian flew to	36
Chapter 34	Dunbar disappeared	37
Chapter 35	Dobbs and Nately were killed, and missions up to 80	38
Chapter 36	Peckem replaced Greedle	39
Chapter 37	Scheisskopf became superior to Peckem	40

Chapter 38	Nately's whore began to kill Yossarian	41
Chapter 39	Yossarian was arrested in Rome	42
Chapter 40	Nately's whore hurt Yoaasrian	43
Chapter 41	Hungry Joe died	44
Chapter 42	Orr didn't die, and Yossarian ran away	45

It is obvious that the discourse time sequence isn't identical with story time sequence at all. By analyzing this chart, it can be demonstrated that Heller seems to purposely break one events into several chapters, randomly but deliberately allocates the events, thus creating the atmosphere of discontinuity, alienation and absurdity. Besides the total disordered arrangement of the whole story time, Heller also makes sheer shift of the episode within each chapter, which increases the incomprehensibility of the novel. It is not difficult to arrive at the conclusion that the discourse time sequence and story time sequence doesn't match with each other in *Catch-22*, which is quite obvious in the first 30 chapters. And the reader can only get the chronological discourse time in the last 12 chapters of the novel. In the first 30 chapters, the reader can only gain the panoramic view of Bologna and Avignon Mission when it turns to Chapter 16 and Chapter 30. No one can get the idea of what is really displaying with the event intermingled with another, past with future. While, from Chapter 31 on, it turns out to be in an orderly sequence matching with the story time, and it seems like the presentation of each character's fate and ending. It may be explained as Yossarian's thought of this war and his future has become rationalized.

By analyzing the table, we can observe the text of *Catch-22* also demonstrates its repetitive narrative feature, which belongs to one of the repetition-relations in temporal frequency: "the relation between the number of times an event appears in the story and the number of times it is narrated."(Rimmon-Kenan, 1983: 56). That is to

say, it is a mental construct attained by an elimination of the specific qualities of each occurrence and a preservation of only those qualities which it shares with similar occurrence. In *Catch-22*, the recurrence of events should allude to those which happen at the same time, same place and to the same people, instead of those which seems the same at the first glance. Yossarian turns to Doc to ground him for many times; however, that doesn't match the criterion of recurrence, since it does happen in different time according to the missions Yossarian has to fly. Also, the event of Bologna happens in a relatively chronic order, that is to say, this event renders the reader a sense of sequence, but not continuity, and thus, it doesn't fall into the field of recurring events. After clarifying the definition of recurrence in *Catch-22*, it is apparent to determine the recurring events with high temporal frequency. Actually Snowden's death has been stated in many chapter such as Chapters 5, 17, 21, 22, 24, 30, and 41. It bears the highest frequency of 7. Following this, the dead man Mudd appears for 5 times, which boasts the second highest temporal frequency. Clevinger's disappearance, Yossarian's freak action of being naked and Milo's incredible bombing of his own squadron are in the wake of the dead man Mudd, with the temporal frequencies of 4. Kraft's death has been narrated in 3 chapters. And Orr's disappearing witnesses the temporal frequencies of 2. All things happen again and again in a circular way. The reader is tossed into a sea full of uncertainty, absurdity and desolation with no way out. He or she may find him or herself helpless to rationalize the sequence, and become perplexed in the uncertainty. Actually, that's all that Heller want to convey to the reader. People in the World War are insane, confused and finally lose themselves regardless of the past and future.

2.1.2 Significance of Time Arrangement in *Catch-22*

As shown above, the techniques of analepsis and prolepsis are adopted in this novel. Analepsis--“a narration of a story-event at a point in the text after later events have been told”(Rimmon-Kenan, 1983: 46)--is widely used. The narrator always shifts back to the events which lead to the reader's confusion and bewilderment about what is on earth taking place. Though it may create a chaotic and incomprehensible

atmosphere, it really “supports the pervasive theme of absurdity and in fact to create its own dimension of absurdity” (Solomon, 1973: 123).

Each chapter in *Catch-22* is a good piece of explanation of Heller’s disordered temporal order. By carefully disposing the sequence of time and place, Heller successfully displays the chaotic and depressed world before the reader. Also, the non-chronological time expresses all characters’ nerve about the passing of time. This separation of the actual passage of time from the experience of time is an attempt to regain control of a life constantly threatened by the violence of war.

At the beginning of the novel, we are totally at a loss, not even knowing whether it is the beginning or the background of the novel. We are directly tossed into the recess of the novel, witnessing the middle part of the novel.

In Chapter 1, we are told that Yossarian and the chaplain meet in the ward, followed by Yossarian’s action to write farewell letter to everyone he knows. Later, the story unfolds steadily with other sick men in the hospital. Then a sharp temporal shift appears, and the time is traced back to the day when the Texan was brought into the hospital, and later jumps to the day on which a soldier in white came to the hospital, followed by his death. And suddenly the day before Yossarian and the chaplain meet is described. Later the chapter ends several days after Texan comes into the hospital.

While in Chapter 2, time flies back to the days Yossarian quarreled with Clevinger in the hospital, later we are presented the scene when Yossarian comes out of the hospital, but later he quarrels with Clevinger again. Followed by this, Heller wants to confuse the reader by the plot that Yossarian comes back from the hospital, and shifts to the point when he has already finished his 44 missions, while the number of missions jumps to 50.

After analyzing the shifting points in Chapters 1 and 2, we can find there are 6 and 5 shifting points respectively. The frequent flashbacks and retrospections make the reader floating in the sea of uncertainty, discontinuity and alienation. We are immersed in someone’s daydreaming with no order, no ration and no reason, which

offers us the sense of strolling aimlessly and randomly in the novel. We are experiencing the absurd lives of the characters. Time is affected by the absurdity governing characters' lives. The story is told with a jumbled chronology involving recollections, allusions to future events, and statements whose meanings become clear only as the novel progresses. The narrative skips from scene to scene with occasional mentions of past and future but with no central now to give these terms meaning. By adopting this temporal order, Heller succeeds in creating the daydreaming atmosphere and randomly shifting from one scene to another, endeavoring to present a meaningless and absurd world under the war before the reader, satirizing the dehumanizing machinery of war.

On the other hand, this usage of jumbled temporal order creates suspense, luring the readers to go on. For example, the event of Bologna functions as an instrument for building suspense. Though it may cause the reader's puzzlement by the interwoven episodes in Chapters 12, 13, 14, 16, the disordered chronology offers reader room for further reading and appreciation. The lengthy digression about the Great Loyalty Oath Crusade interrupts the tense buildup to the Bologna mission, which occurs shortly before the scene at the beginning of the novel, when the number of required missions is still thirty-five. The Great Loyalty Oath Crusade story is ironic and funny; the Bologna mission is a dismal story told in terms of endless rain and growing worry. By breaking off the Bologna story in the middle to tell the exaggerated parable of the Loyalty Oath Crusade, Heller heightens the sense of uncertainty and anticipation surrounding the outcome of the Bologna mission. During the description of the actual bombing run to Bologna, however, Heller devotes a chapter almost entirely to a single event, without his usual digressions. This very detailed, vivid account of the attack makes time appear to move more slowly, trapping the readers in the same drawn-out terror as the characters. The earnest, straightforward manner in which the Bologna story is told is a signal that we are meant to take this episode seriously—that there is nothing funny about this aspect of war.

In *Catch-22*, we witness the death of Snowden, Kraft and disappearance of Orr for many times. Heller intentionally exposes the cruelty of their deaths, absurdity and indifferent attitude toward life in the presence of the reader, imposing the deep impression of helplessness and aimlessness on the reader. As the recurring events with the highest temporal frequency, Snowden's death has been hinted throughout the novel, but it is only in the second-to-last chapters that we are finally allowed to see the scene from the beginning to the end. Thus, we are insistently questioning how Snowden died, why Snowden "died" so many times, and what is this endless repetition for, and it is also the process of Yossarian's contemplation about war and life. By experiencing the death of Snowden, we are also sensing the changes of Yossarian's thoughts and his awareness of living and survival.

In chapter 5, we see Snowden "die" for the first time.

" 'then help him, help him,' Dobbs begged. 'Help him, help him.' And Snowden lay dying in back" (*Catch-22*, 57).

This scene appears in the ending of Chapter 5, bringing forth the suspense about who Snowden is and how he died. What's more, the ending strengthens the sense of helplessness and powerlessness. Death and life in the war can't be determined by the person himself, but by the military order and the absurd war.

"Being in the hospital was better than being over Bologna or flying over Avignon with Huple and Dobbs at the controls and Snowden dying in back" (*Catch 22*, 190).

"...or freeze to death in the blazing summertime the way Snowden had frozen to death after spilling his secret to Yossarian in the back of the plane" (*Catch-22*, 191).

In Chapter 17, the reader is forced to face Snowden's death again. Gradually, the reader is informed that Snowden died in the blazing summer and has frozen to death. With the recurring of the event in progress, Yossarian's idea has been exposed. To Yossarian, hospital is better than the war field.

Later, the story of Snowden's death is uttered by Captain Wren who reports that Snowden bleeds all over Yossarian. It is all these details consisting of the complete event of Snowden. By exemplifying the events repetitively, Heller successfully implants the death of Snowden into readers mind and inspires the reader's meditation about the World War II, arousing reader's resonance about absurdity, dehumanization and hegemony of the world under war.

In Chapter 22, The enigmatic references to Snowden's death are finally cleared up; Snowden's death is the moment at which Yossarian loses his nerve. Flying a mission after Colonel Korn's extravagant briefing, Snowden is killed when Dobbs goes crazy and seizes the plane's controls from Huple. As he dies, Snowden pleads for Yossarian's help, saying he is cold. It is Snowden that Yossarian remembers again. Also it is Snowden that impels us to think as Yossarian thinks.

In Chapter 30, the death of Snowden is presented again. This time, Heller incarnates the scenery of his dying and depicts Snowden's complexion and expression in details with "Snowden in a dead faint, his face as white as a handkerchief" (*Catch-22*, 381). Just as the same as Yossarian, we are shocked by this portrait. The dying instant seems to be frozen. Everything becomes motionless, silent and serene. Man is powerless in the presence of death, though to live is the right of man.

Finally, Chapter 41 brings us the panoramic view of Snowden's death. Because it is placed near the end of the novel and is so clearly an important event, Snowden's death functions as the technical climax of *Catch-22*. The progression of the scene of Snowden's death is similar to Yossarian's progression throughout the novel: at first, Yossarian thinks that he has control over death and that he can stop Snowden's leg wound from bleeding and save Snowden's life; later, he finds that death is a force utterly beyond his control. The "secret" revealed to him here is that man is made of

inanimate matter and that no human hands can restore life to a body once it has been destroyed. Yossarian has taken Snowden's secret to heart: "Man was matter, that was Snowden's secret. Drop him out a window and he'll fall. Set fire to him and he'll burn. Bury him and he'll rot, like other kinds of garbage. The spirit gone, man is garbage. That was Snowden's secret" (*Catch-22*, 504). And he realizes that the impulse to live is the most important human quality.

Snowden's death illustrates man's powerlessness in the presence of death, cruelty of war, and impersonal bureaucracy. Heller exposes the fact that the lives and deaths of the men in Yossarian's squadron are not governed by their own decisions concerning dangerous risks.

To sum up, the recurring events of Snowden's death has three purposes. First, it emphasizes the narrative's circular chronological organization. The event that has so traumatized Yossarian does not vanish into the past as Yossarian moves through time, unable to escape. Second, the constant references to Snowden's death build up suspense, making the Avignon mission one of the novel's climaxes. Finally, this reinforces its impact, rendering the reader the sense of powerlessness, dehumanization again and again. In conclusion, the seemingly surface formlessness is central to the novel's thematic experience (Burhan, 1973: 239) and key to express the absurdity of the world.

The interwoven time and repetitive appearance of the same events lead the reader to contemplate and dig out the nature of life and war. Being tossed into uncertainty and disorder, the reader is actually drowned in the sea of desolation and despair unable to control his or her comprehension and ration, eager to find out the truth and way out, however, only to find himself powerless to escape from the absurdity.

2.2 Arrangement of Places in *Catch-22*

In *Catch-22*, several places alternate with each other. Hospital, Pianosa and Rome are the main places where all events happen.

Yossarian goes to the hospital for 6 times. Every time he wants to escape from the missions, he will run to the hospital and pretends to be ill, for example in chapter 17, when the number of missions have climbed to 40, and in Chapter 1, when the number of missions have reached 45. Yossarian deems the hospital as his harbor exempt from hurt and death.

In Chapter 17, there's a detailed description of the hospital, which reflects the inner thoughts in his recess of mind.

“There were usually not nearly as many sick people inside the hospital as Yossarian saw outside the hospital, and there were generally fewer people inside the hospital who were seriously sick. There was a much lower death rate inside the hospital than outside the hospital, and a much healthier death rate. Few people died unnecessarily...” (*Catch-22*, 191).

When the soldier in white died,

“They wrapped a batch of bandages around Yossarian. A team of medical orderlies installed tan shades on each of the two windows and lowered them to douse the room in depressing shadows. Yossarian suggested flowers and the doctor sent an orderly out to find two small bunches of fading ones... They admitted the visitors” (*Catch-22*, 211).

For Yossarian, the hospital is nothing more than a refuge from the atrocities that occur outside its walls, and he is unable to understand why a family would want to arrive at a hospital to watch their son die. The hospital staff further parodies the hospital as a site of grief by requesting that Yossarian pretends to be a dying soldier

for the sake of a family whose real son has already passed away. Adding stinking flowers to the room, the hospital is unable to take death seriously, and the family members who do mourn their son's or brother's passing are comically portrayed as overly sentimental. In *Catch-22* the war numbs these characters to the effect of death, which has become a mundane, daily occurrence.

Another scene where all the absurd and meaningless actions take place is Pianosa which is a fictional island in Italy. It is the island where Yossarian and his friends endure a nightmarish, absurd existence defined by bureaucracy and violence: they are inhuman resources in the eyes of their blindly ambitious superior officers. It is in this island where the squadron is thrown thoughtlessly into brutal combat situations and bombing. It is in this island where colonels continually raise the number of missions that they are required to fly before being sent home, so that no one is ever sent home.

The bombing missions in this island climb and jump without any reason. In this island, the bureaucracy and pursuit of own profits and reputation of these colonels are so apparent. It is not exaggerate to say this small island Pianosa is the epitome of the country in the war time. Lives are defied, morality is despised. Soldiers are confined by the *Catch-22*; however, no one knows what it is. In this ridiculous place, Hungry Joe has his nightmares everynight, and Major Major Major is promoted to the leader just because of the mistake of the system. Milo bombs his own squadron in pursuit of profit, and he even signs the contract with America to attack German and does the same thing with German to defend German. Cathcart lifts the number of mission randomly even though he knows he has no chance to replace the general and get promoted through this random and arbitrary command of bombing.

Another place lingering in the novel is Rome. For Yossarian, Rome is a respite from the camp, since in Rome he meets his beloved Luciana.

“Yossarian let the girl drag him through the lovely Roman spring night for almost a mile...”

(*Catch-22*, 178).

“The minute she was gone, Yossarian tore the slip of paper up and walked away in the other direction, feeling very much like a big shot because a beautiful young girl like Luciana had slept with him and did not ask for money... He sprang up impetuously from his table and went running outside and back down the street toward the apartment in search of the tiny bits of paper in the gutter, but they had all been flashed away by a street cleaner’s hose” (*Catch-22*, 188).

However, even in this seemingly harbor from war Yossarian can’t get his love, because it is the war time, which illustrates the strain placed on male-female relationships by the war. Luciana and Yossarian seem legitimately drawn to each other, but their relationship is brief and almost wholly sexual. Hungry Joe’s interruption of their time together demonstrates the glaring lack of privacy in Yossarian’s life and highlights the difficulty of having meaningful relationships in wartime. Similarly, Yossarian’s tearing up of Luciana’s number constitutes an act of irrational, self-satisfied exuberance that seems part and parcel of the absurd ironies forced on him by the Catch-22 mentality of the war.

In Chapter 39, Rome is proved to be as absurd and cruel as other places in the war time.

“Rome was in ruins, he saw, when the plane was down. The airdrome had been bombed eight months before, and knobby slabs of white stone rubble had been bulldozed into flat-topped heaps...” (*Catch-22*, 466).

In this section, Rome is reduced to a hell. It is governed by the nonexistent Catch-22 which turns a blind eye to the rape and murder conducted by Aarfy. Rome is immersed in ruthlessness, cruelty, absurdity and oppression.

The shift from Piasona to hospital or from Rome to Piasona is all the same. Actually, everywhere is governed by the Catch-22. Everywhere is covered by immorality, cruelty and bureaucracy. Yossarian can't escape from the governance of Catch-22 no matter where he is. Even though the hospital may offer him the sense of dying much slower and orderly, the outcome still turns out to be a tragedy. Even Yossarian finds his true love in Rome, he has to give it up. In the war time, there is no peaceful land. If one is involved in it, the war will drag him to the abyss of lust, absurdity and cruelty.

Chapter Three Focalization in *Catch-22*

Narrated in the third person but with Yossarian as the presiding consciousness, the book reads like a mind reminiscing about a nightmare of the past. From time to time, the non-focalized narrator always demonstrated his stream of consciousness. The reader is allowed to penetrate the mind of the non-focalized narrator as well as the character of the novel. Experiencing the horror, absurdity, and powerlessness of the characters, the reader is able to be caught in this *Catch-22*.

3.1 Definition and Classification of Focalization

Actually, many scholars “treat two related but different questions such as ‘who speaks?’, ‘who sees?’ as if they were interchangeable”(Genette, 1972: 186). In 1943, Cleanth Brooks and Robert Penn Warren proposed a four-term typology, summed up in the table below (Brooks and Warren, 1943: 589):

	Internal analysis of events	Outside observation of events
Narrator as a character in the story	1. Main character tells his story	2. Minor character tells main character’s story
Narrator not as a character in the story	4. Analytic or omniscient author tells story	3. Author tells story as observer

Brooks and Warren try to distinguish the question about point of view and the voice (the identity of the narrator). It is apparent that only the vertical differentiates from the angle of point of view, while the horizontal bears on voice. And delving into the 4 cases, actually, there is no real difference in point of view between 1 and 4 and between 2 and 3.

Later, in 1955, F.K. Stanzel divided the narrative situations into three parts, which is that of the “omniscient author”, and the second situation refers to where the narrator is one of the characters, while the third situation is the narrative conducted in the third

person according to the point of view of a character (qtd. in Genette, 1972: 187). However, this methodology also mixes up the point of view and narrator's voice. That is, the second and third narrative situation differentiate not in the point of view since in these two situations scenery and events are both viewed through the focalization of the character, but the only difference of these two situations are in the narrator's voice that is who says. Thus, this classification of narrative situations can't hold itself.

In the same year, Norman Friedman, presented a much more complex classification with eight terms: two types of omniscient narrating with or without authors' comments; two types of first person narrating, I-witness or I-protagonist; two types of selective-omniscient narrating, that is, with limited point of view, either multiple or single; finally, two types of purely objective narrating (qtd. in Genette, 1972: 189). Clearly, the third and fourth types are distinguished from the others only in being first-person narratives, and the difference between the first two is relating to the narrator not to the point of view. Given the example about the sixth type, it is found that there exists obvious confusion between the focal character and the narrator.

The road of studying narrative voice and point of view is full of twists and turns. Scholars are eager to figure out the classification of the point of view. However, Genette points out the reason why their classification always arouses the confusion is that these scholars present "such a classification under the single category of point of view" (Genette, 1972: 188). Thus, he takes up the abstract term "focalization".

For Rimmon-Kenan, she also agrees to Genette's term of focalization, which avoids the specifically visual connotations of point of view as well as of the equivalent French terms "vision". She holds the view that speaking and seeing, narration and focalization, may but need not be attributed to the same agent.

According to Rimmon-Kenan, focalization will be divided into internal focalization and external focalization under the criteria of position relative to the story, and fixed, variable and multiple focalization in the principle of degree of persistence (Rimmon-Kenan, 1983: 73).

External focalization is felt to be close to the narrating agent, and its vehicle is therefore called narrator-focalizer. Internal focalization generally takes the form of a character-focalizer.

It is obvious that Genette has made the clear distinction between point of view and focalization. He points out the confusion of critics in the study of narrative and rechristens the classification of several narrative situations in the premises of focalization instead of point of view.

Genette has divided focalization into three types: narrative with zero-focalization or non-focalized narrative where the narrator knows more than the character, or more exactly the narrator says more than any of the characters knows; internal focalization with fixed, variable and multiple focalization where the narrator says only what a given character or several characters know; and external focalization in which the hero performs in front of us without our ever being allowed to know his thoughts or feelings. Genette also points out that any single formula of focalization does not apply to the entire work, but rather on a definite narrative section. Also, the distinction between different points of view is not always as clear as the consideration of pure types alone (Genette, 1972: 190).

3.2 Focalization in *Catch-22*

In this section, I will apply Genette's classification of focalization to analyze the narrative focalization and its deep meaning of the choice of the focalization. Actually in *Catch-22*, the narrator seems to be omniscient and stays above the whole story and is upper above all the characters in the novel. It is written mostly from the perspective of a third-person narrator who describes what each of the characters is thinking, what has happened. Sometimes he would jump out to utter his own idea about the event, sometimes he brings forth his comments on the absurdity and bureaucracy of the war. Every chapter is named according to the character, illustrating the character's personal

experience and his inner thought and exposing everyone's attitude toward this war: characters like Snowden, the Chaplain and Yossarian are helpless; Clevinger and Doc Daneeka are aimless; Colonel Cathcart and General Greedle are addicted to the triumph; and Milo is indulged in the pursuit of profit regardless of anything. Actually, the greediness, the innocence, the powerlessness and the selfishness—all the weaknesses of human nature are incarnated by the narrator through his sight. The narrator knows all the things happening and witnesses all actions the characters have taken. The narrator seems to see through the hearts of all these characters. All the details and events described in the novel have demonstrated that the narrative situation in *Catch-22* has adopted the zero-focalization.

The narrator knows everything about Yossarian. He knows Yossarian pretends to be sick in Chapter 1:

“Actually, the pain in his liver had gone away, but Yossarian didn't say anything and the doctors never suspected. ...Yossarian had everything he wanted in the hospital. The food wasn't too bad...” (*Catch-22*, 7).

Besides, he knows what Yossarian thinks. Actually he witnesses Yossarian's change of mind, his puzzlement of the war and his struggle between morality and survival.

What's more, he always delves into the recess of the characters' minds. He knows the cause of Major Major's name and Major's loath toward his name.

“On Major Major himself the consequences were only slightly less severe. It was a harsh and stunning realization that was force upon him at so tender an age,...Nobody would have anything to do with him...” (*Catch-22*, 98).

The narrator explains the details of Major Major Major's troubled childhood. Major Major's unfortunate name is a result of his father's twisted sense of humor and causes Major much distress throughout his youth. Also, the narrator digs out the mind of Major Major who is shy, depressed and mediocre, and who is afraid of being alienated.

In Chapter 25, the narrator describes chaplain's desolation and depression. All he wants is to accompany his wife, while, he witnesses the inhuman of war and the hypocrisy of the Colonel.

“Was there a single true faith, or life after death? How many angels could dance on the head of a pin...These were the great, complex questions of ontology that tormented him. Yet they never seemed nearly as crucial to him as the question of kindness and good manners” (*Catch-22*, 308).

The narrator is clear about the dehumanization of bureaucracy by exposing Milo's greediness in the defiance of others' precious lives. He digs out the dirty deal Milo has done with German and utters what Milo is thinking.

“and one day Milo contracted with the German military authorities to defend the highway bridge at Orvieto with antiaircraft fire against his own attack. His fee for attacking the bridge for American was the total cost of the operation plus six per cent and his fee from German for defending the bridge was the same cost-plus-six agreement augmented by a merit bonus of a thousand dollars for every American plane he shot down. The commumation of these deals represented an important victory for private enterprises, he pointed out” (*Catch-22*, 292).

The narrator can sneak into the hearts of characters. He can utter the background and development of events.

However, there exists some difference in zerofocalization in this novel. The narrator tends not to deliver his comments on the events directly, but that doesn't mean he never utters his opinion. He never denies his authority in the whole novel, even though the narrator only chooses to intervene as less as possible. We can find that the narrator wants to conceal himself and doesn't want to express his idea about this war and characters in the war. The narrator just states what he has seen and what he has heard before the reader. He offers enough freedom for the characters to develop their own ideas, which presents readers the cruel reality of the war and digs out the characters' thoughts, dilemma, and struggle in the war. Actually, the absurdity of bureaucracy demonstrates itself through the words and actions of these Colonel, General and Entrepreneur Milo, since their self-contradictory dialogues and circular methodology prove the cruelty and absurdity.

3.3 Significance of Zerofocalization in *Catch-22*

3.3.1 Narrator as the focalizer

According to Genette, a narrator who is above or superior to the story he narrates is "extradiegetic", like the level of which he is a part (Genette, 1972: 255). In *Catch-22*, the narrator is absent from the story and his higher narratorial authority earns him the name omniscient narrator. He seems to know the characters' innermost thoughts and feelings, the past, the present and the future, showing his presence in locations where the characters are not accompanied. However, in the novel, this seemingly omniscient narrator intentionally conceals his own voice and lets the characters express their ideas through dialogues with little summary or commentary. He takes the role of focalizer and offers no other chance for the character to take over the focalization.

In the novel, the narrator presents the story in an orderless, no chronological

consequence. From the perspective of the narrator, the world in war seems to be aimless and helpless. The narrator, though acting as the focalizer, seems to be randomly focalizing this person this place and turns to other event immediately. On the whole, the narrator focalizes different characters in different chapters with no reason, like the stream of consciousness of the narrator who sneaks from place to place. In each chapter, the narrator also lets his view flow randomly. In Chapter 3, the narrator focalizes on the quarrel between Orr and Yossarian, and later turns to the episode happened in Rome.

“Yossarian decided not to utter another word. It would be futile. He knew Orr, and he knew there was not a chance in hell of finding out from him then why he had wanted big cheeks...She was a tall, strapping girl with long hair and incandescent blue veins converging populously beneath her cocoa-colored skin where the flesh was more tender...” (*Catch-22*, 28).

By presenting the Snowden's death again and again, the narrator himself seems to avoid this tragic event. He carefully touches upon the death of Snowden, as if he couldn't stand the panic and horror caused by the horrible scene of Snowden's death.

The death of Snowden has been stated for many times. Though the narrator should have already known about the scene of Snowden's death, he, on the contrary, focalizes this event again and again.

In Chapter 5, Snowden is focalized for his “death” for the first time.

“... ‘then help him, help him,’ Dobbs begged. ‘Help him, help him.’ And Snowden lay dying in back” (*Catch-22*, 57).

“Being in the hospital was better than being over Bologna or flying over Avignon with Huple and Dobbs at the controls and Snowden dying in back” (*Catch 22*, 190).

“...or freeze to death in the blazing summertime the way Snowden had frozen to death after spilling his secret to Yossarian in the back of the plane” (*Catch-22*, 191).

In Chapter 17, the narrator focuses on Snowden’s death again. The narrator doesn’t make any comment on Snowden’s death, and his perception is composed of Yossarian’s words, the description of the event, and the exposing of Milo’s dirty deal. The narrator holds what he has known and releases them gradually and carefully.

The same is true with the narrator’s illustration Mudd’s death. The dead man appears in Chapter 3.

“The dead man in Yossarian’s tent was a pest, and Yossarian didn’t like him, even though he had never seen him... to complain to Sergeant Towser, who refused to admit that the dead man even existed, which, of course, he no longer did” (*Catch-22*, 25).

In Chapter 3, the narrator informs us of the dead man. However, he doesn’t intend to tell us who the dead man is. The narrator even conceals the name of this dead man, creating the code “dead man” for Mudd. The narrator here purposely creates the suspense, even though he might have got the knowledge of this dead man. On this point, this narrator focalizer seems a little bit different from that of the traditional omniscient narrator. The narrator focalizer is as aimless as the other character, unwilling to mention death and face the cruelty of the war.

Later, we follow the sight of the narrator, finding out the name of the dead man and the reason for his death.

“He was a simply replacement pilot who had been killed in combat before he had officially reported for duty... Yossarian on the other hand, knew exactly who Mudd was. Mudd was the unknown soldier who had never had a chance, for that was the only thing anyone ever did know about all the unknown soldiers—they never had a chance. They had to be dead...”
(*Catch-22*, 125).

The narrator has brought forth Mudd’s miserable experience to the reader. For this narrator, Mudd seems to be destroyed as soon as he enlists. No one knows how Mudd looks like, even this omniscient narrator, and the only one who might see Mudd has already been killed in Orvieto, too. The omniscient narrator becomes powerless in the presence of Mudd’s death. The narrator witnesses the helplessness of Mudd and people’s indifference of life in the war. The narrator gradually digs out the whole process; to him, he is also at a loss about people’s defiance of life in the war and he can’t accept the absurdity in the world. From this point, the narrator indulges himself into the story, his consciousness floats with that of the characters.

At last, the truth is exposed. Mudd died in the Orvieto Mission, in which Milo has signed the contract with the enemy-German to defend the attack from America.

“Milo knew about the attack, he was able to alert German anti-aircraft gunners... It was an ideal arrangement for everyone but the dead man in Yossarian’s tent, who was killed over the target the day he arrived” (*Catch-22*, 293).

Finally, the panoramic view of the event is presented. Mudd is killed as the sacrifice of Milo’s pursuit of profit. Life is so tiny and meaningless in the mind of Milo. The narrator loses his authority and lets his stream of consciousness flow randomly. The death of Mudd seems to be lurked in the recess of the narrator’s inner mind, reluctant to mention. On the other hand, the narrator is experiencing the

uncertainty, absurdity and fear together with the characters.

In Chapter 2, the narrator utters his view about the war, which makes him behave like an omniscient narrator.

“In a way the C.I.D. man was pretty lucky, because outside the hospital the war was still going on. Men went mad and were rewarded with medals. 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” (*Catch-22*, 18).

From the comment, the hatred and indignation at this illogical, absurd and crazy world is obvious. The narrator as the focalizer jumps out to ridicule the contradictory and crazy world.

It is unique that the narrator doesn't let us follow his sight in a linear way. Instead, the reader is at a loss and may just follow his sight from this character to another, from the events going on to the events that passed by. It can be explained since Heller said “My objective is not merely to tell the reader a story, but to make him a participant-to have him experience the book rather than read it” (*Catch-22*, 5). This narrator himself is likely to be immersed in the atmosphere he focalizes. And he seldom utters his ideas about the war. It is reasonable since the narrator has demonstrated his view about war in his orderless narration and the repetitive focalization on one event. On the other hand, the choice of any other focalization will leave no such deeper impression on the reader. If the character in the novel acts as the focalizer and offers the reader the nonlinear story, we will have the doubt whether this focalizer himself is absurd and crazy since he can never tell us the thing in a linear and complete way. The application of zerofocalization has persuaded us that not only the characters in the novel is absurd, crazy and powerless but also the narrator and even the whole world. The narrator as the focalizer wants to tell the reader that the

world itself is in a mess, so it is reasonable that his focalization on the event and character is in a disordered way. Heller doesn't apply external focalization in this novel, either. External focalization can offer the whole background and development of events, but it can't tell out the inner thoughts of the characters. The reader may follow the focalizer and witness the disorder of the world but have no chance to sneak into characters' recess of mind. On the contrary, zerofocalization offers the reader the opportunity of perceiving the powerlessness and helplessness in the mind of these characters. Actually, the reader is more shocked at the inner thoughts of characters who are crazy and powerless.

3.3.2 Yossarian as the Focalized

Though the narrator seems to be omniscient and digs out the inner thoughts of each character, we hear mostly what is happening in Yossarian's mind, and many of the observations about the absurdity of the war seem to be Yossarian's. The narrator introduces the character named as the chapter, but later he turns to Yossarian's actions and thoughts.

The focalization is given to the protagonist, John Yossarian, who is always struggling for survival in the crazy world. He is deemed as crazy and absurd because of his bizaar actions of attending the funeral naked, pretending to be ill, and doubting everyone's intention to kill him.

Yossarian's characteristics are not those of a typical hero. He does not risk his life to save others; he is always linked with sex, death, fear and coward.

As the focalization is on the character like Yossarian, the reader is offered the chance to experience the absurdity and devaluation of people's lives in the war. Also, the focalized Yossarian demonstrates how the subdued spirit liberated from restriction, panic and desolation to the final escape from the strange loop and Catch-22. Thus, the

novel satirizes the dehumanizing machinery of war by showing the irremovable survival impulse in the heart of Yossarian as the representative.

From Chapter 1 to Chapter 11, following the sight of the narrator, we have got the basic information of Yossarian. He is afraid of being dead, and he tries every means to avoid the bombing mission. Since Chapter 1 begins the story in the middle, we are told that Yossarian has already been in the hospital and resents the war.

“He had made up his mind to spend the rest of the war in the hospital, Yossarian wrote letters to everyone he knew saying that he was in the hospital but never mentioning why...”
(*Catch-22*, 8).

Yossarian abuses his right to censor letters and deletes all the modifiers, canceling the signatures and replaces with another absurd name. Penetrating and exposing Yossarian’s inner mind, we find the unremitting impulse of living. He can do anything to be self-preserved.

In the other chapters, the narrator’s sight is still focalized on Yossarian, illustrating Yossarian’s intention to avoid flying by asking Doc to ground him. Dispecting the recess of Yossarian’s inner mind, it can be shown that Yossarian feels he is the only one who is concerned about the senseless war in which millions of young men are bombed. He is terrified for his life, and thus he pleads his pilot to avoid the anti-aircraft fire.

Not until the Chapter “Bologna”, all these focalizations are given to the protagonist Yossarian about his thoughts and his actions to avoid being killed. In the past 11 chapters, we are told the history, the past and the freak idea about Yossarian as well as other characters.

In Bologna, the Yossarian is forced to confront the conflict between his life and others’ benefit with no way out to escape. Actually, it is a dilemma for Yossarian to

make the choice. On the one hand, he seems to have no qualms about abandoning the mission and thereby keeping himself alive, but he does care about his friends and feels a mild sorrow while he awaits their return. Up to this point, Yossarian's sole goal in life has been survival at the expense of everything else.

Later, the focalization turns to the absurd life of Yossarian interwoven with past and present, not having the idea at what has happened and what is happening. He always recalls the death of Snowden, which has left the irremovable trace on his heart. "Yossarian was limp with exhaustion, pain and despair when he finished...He felt cold, and shivering uncontrollably. He felt goose pimples clacking all over him as he gazed down despondently at the grim secret Snowden has spilled all over the messy floor" (*Catch-22*, 504).

Yossarian, as the narrator observed, who is immersed in the chaotic and crazy world, has never thought of his future carefully. He blames others to endanger him, and he takes inactive view of self-preservation. He is trapped in the ridiculous loop of *Catch 22*. However, he has never thought of running away or he is not able to struggle with this absurdity. His primary goal throughout the novel is to avoid risking his life whenever possible. What we come to hate about military bureaucracy as we read *Catch-22* is its lack of logic; men are asked to risk their lives again and again for reasons that are utterly illogical and unimportant. In this illogical world, Yossarian seizes hold of one true, logical idea—that he should try to preserve life. Unlike a conventional hero, however, Yossarian does not generalize this idea to mean that he should risk his own life in attempts to save everybody else's. In a world where life itself is so undervalued and so casually lost, it is possible to redefine heroism as simple self-preservation.

This insistence on self-preservation creates a conflict for Yossarian. Even though he is determined to save his own life at all costs, he nonetheless cares deeply for the other members of his squadron and is traumatized by their deaths. His ongoing horror at Snowden's death stems both from his pity for Snowden and from his horrified

realization that his own body is just as destructible as Snowden's. In the end, when offered a choice between his own safety and the safety of the entire squadron, Yossarian is unable to choose himself over others. This concern for others complicates the simple logic of self-preservation, and creates its own Catch-22: life is not worth living without a moral concern for the well-being of others, but a moral concern for the well-being of others endangers one's life. Yossarian ultimately escapes this conundrum by literally walking away from the war—an action that refuses both the possibility of becoming an officer who avoids danger at the expense of his troops and that of remaining a soldier who risks his life for meaningless reasons.

The focalization on Yossarian enables the reader to experience the war with a startling reality. The character in the novel with the important exception of Yossarian “are all precisely not characters in the realist novels, with their liberal humanist assumptions, are supposed to be. They are not fully rounded, not charged with complex and vivid life. They are flat, and compulsively repeat themselves” (Gerson, 2006: 33). While Yossarian, as plain as anyone of us, fears death and wants to preserve himself, he develops how the plain person acts and thinks in the war. He develops like anyone of us, vivid and lively, enabling us to experience the intolerable times together with him. He bears the principle in his mind that the death doesn't mean anything for the profit of motherland. However, he is confused and complexed. He has no idea of escaping from this orderless world. Death and bureaucracy around him entangle Yossarian, making him paralyzed and trapped in the mess. At last, he has to face the reality—survival or protection of his friends. Yossarian makes the right choice.

Chapter Four Speech Presentation in *Catch-22*

The novel is interwoven by ceaseless dialogues between all characters, full of humor and irony. In the novel, language seems to lose its power. For Heller, he successfully uses misunderstanding to create comedy, exposing the absurdity and incomprehensibility of people and the world.

4.1 Introduction of Speech Presentation

In ancient times, Plato posits a distinction between two ways of rendering speech: diegesis and mimesis. The characteristic feature of diegesis is that the poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking. In mimesis, the poet tries to create the illusion that it is not he who speaks. Thus, in the opinion of Plato, dialogue, monologue and direct speech would be mimetic, whereas indirect speech would be diegetic (qtd. in Rimmon-Kenan, 1983: 107).

However, Genette argues that no text of narrative fiction can show or imitate the action it conveys, since all such texts are made of language, and language signifies without imitating. But how can narrative texts create the illusion of mimesis? The illusion of an imitation of events is achieved by supplying the maximum of information and the minimum of informant. (Rimmon-Kenan, 1983: 108)

According to Rimmon-Kenan, she divides the speech presentation into 7 types suggested by McHale, ranging from the purely diegetic to the purely mimetic.

1. Diegetic summary: The bare report that a speech act has occurred, without any specification of what was said or how it was said.
2. Summary, less purely diegetic: Summary which to some degree represents, not merely mentions, a speech event in that it names the topics of conversation.
3. Indirect content paraphrase: A paraphrase of the content of a speech event, ignoring the style or form of the supposed original utterance
4. Indirect discourse, mimetic to some degree: A form of indirect discourse which

creates the illusion of preserving or reproducing aspects of the style of an utterance, above and beyond the mere report of its content.

5. Free Indirect discourse: Grammatically and mimetically intermediate between indirect and direct discourse.
6. Direct Discourse: A quotation of a monologue or a dialogue. This creates the illusion of pure mimesis, although it is always stylized in one way or another.
7. Free direct discourse: Direct discourse shorn of its conventional orthographic cues. That's typical form of first-person interior monologue. (Rimmon-Kenan, 1983: 110)

4.2 Direct Discourse in *Catch-22*

Catch-22 is permeated of the absurd and black humor dialogues. Doc and Yossarian never reach the agreement through their conversation. The same is true between Yossarian and Milo, Yossarian and Clevinger, Hungry Joe and Yossarian. All characters in this novel may talk to each other, yet, few of them understand the meaning of others, or to be more accurate, they pretend to misunderstand each other. Heller applies the techniques of direct discourse to create the illusion of pure mimetic of the world in World War 2.

It is ubiquitous in *Catch-22* that dialogues occur in every chapter between different characters. The dialogue always creates the loop and trap. The participants in the dialogue get no idea of the meaning, indulged themselves in the nonsense. On the other hand, the dialogue sometimes is immersed in the bitter humor, dispersing all around the novel as well as the heart of the readers. Heller applies this form of speech presentation to posit the absurdity of the world and the uselessness of language in the illogical world. Furthermore, Heller takes advantage of the bitterness from the seemingly happy dialogues to criticize the cruelty in the world and feel pity for the powerlessness in the presence of bureaucracy. Heller wants to present the reader the

illusion that it is not he who speaks but the characters in the novel who react and communicate in such a way, thus, creating the phenomenon with startling reality.

Here is the selected dialogue between Yossarian and Clevinger:

“ ‘They’re trying to kill me,’ Yossarian told him calmly.

‘No one’s trying to kill you,’ Clevinger cried.

‘Then why are they shooting at me?’ Yossarian asked

‘They’re shooting at *everyone*,’ Clevinger answered. ‘They’re trying to kill everyone.’

‘And what difference does that make?’” (*Catch-22*, 19)

“It is Yossarian who keeps on the deadlines, and with a childlike simplicity that resembles the tactical naïveté of the cartoonist deploying the obviousness” (Gerson, 2006: 34). Yossarian states the truth that everyone wants to kill him; however, Clevinger as the numb as the log denies that and takes it for granted that everyone is shot. Actually, there exists the illogical blunder. Clevinger does not care about the death or survival, and he has deemed all the things essentially absurd as normal and gets accustomed to these things. The dialogue scatters a sense of bitterness and anguish. People in the circumstances of absurdity and cruelty have already taken it for granted, and compromised themselves to the reality. Heller wants to incarnate the battle between individuals and the whole absurd society. Some people are struggling to liberate themselves, but some people are entangled and impelled to accept the reality. Heller, by using the style of direct discourse, reproduces the living condition and the mental status of people. On the one hand, the direct dialogue deepens the distinction between different people creating the sharp conflict between the numb ones and the ones who want to rescue themselves. On the other hand, the illusion of mimetic tosses the readers into consideration and mediation, which may attract the

readers to read on.

Another example that expresses the illogical defamiliarization and alienation is the dialogue between Doc Daneeka and the soldier.

“ ‘You’re dead, sir,’ one of the enlisted men explained.

Doc Daneeka jerked his head up quickly with resentful distrust. ‘what’s that?’

‘You’re dead, sir,’ repeated the other. ‘That’s probably the reason the feel so cold.’

‘That’s right, sir. You’ve probably been dead all this time and we just didn’t detect it.’

.....

‘It’s true, sir,’ said one of the enlisted man. ‘The records show that you went up in McWatt’s plane to collect some flight time. You didn’t come down in a parachute, so you must have been killed in the crash’” (*Catch-22*, 392).

This dialogue throws the reader into perplexity and puzzlement. Doc Daneeka is alive, and it is an undisputable truth. However, the soldier uses some strange and absurd illogical reasons to ensure the death of Doc Daneeka who is just standing before him and arguing with him. In this world, alienation and absurdity have become the keynote, and any seemingly awkward and freak reasons may become the foundation to rationalize the outcome such as the death of a living person. Though the cold temperature and the record of death can be a powerful evidence to demonstrate the fact of death, everything should be determined according to the fact. The ridiculous death of Doc Daneeka is the strong demonstration of the absurd world and incredible methodology. After the useless argument with the soldier, Doc Daneeka gives up and compromises. He accepts the fact that he is dead, powerless and helpless. Heller exposes the sophistry in the presence of the reader, the seemingly rational reasoning can only prove to be true in the twisted society. The dialogue caricatures the

incredible preposterousness in that circumstances, allowing readers to be permeated in the absurdity and to contemplate the essence of the world. The dialogue exposes the theme that only the ridiculous and extraordinary things suit the society and people who can't match that has to be dead with the living body.

There is a strange loop in Piasano. Everyone has to obey that. Actually, this Catch-22 is the abnormal regulation that governs everyone. However, it is invisible but lingering.

“ ‘Is Orr crazy?’

‘He sure is,’ Doc Daneeka said.

‘Can you ground him?’

‘I sure can. But first he has to ask me to. That’s part of the rule.’

‘Then why doesn’t he ask you to?’

‘Because he’s crazy,’ Doc Daneeka said. ‘He has to be crazy to keep flying combat missions after all the close calls he’s had. Sure, I can ground Orr. But first he has to ask me to’
(*Catch-22*, 51).

Heller takes advantage of the paradox in reasoning, successfully leading the readers from happiness to disappointment. At first, we hear from Doc Daneeka that he can ground Orr. We are immersed in exultation, feeling relieved that Orr can go back. However, later we find that the permission is retrieved because of the impossibility of Orr’s application for grounding. The great joy suddenly is reduced to be the unbearable disappointment. The reader is experiencing the cheat and mischief. That is actually the strength of Joseph Heller. He pushes the reader to find out and sense the bureaucracy imposed on the soldiers. Taking advantage of the paradox in the context of dialogue, Heller successfully makes the readers sinking in the story and dig out

their resentment for the nonsense loop and bureaucracy in its essence. Defiance of the individual and powerlessness of the living person are the key points Heller wants to expose and demonstrates.

Finally, Catch-22 is mentioned in Chapter 39. This ridiculous and empty regulation has been the legitimate excuse for all kinds of evil actions.

“ ‘What right did they have?’

‘Catch-22’

‘What?’ Yossarian froze in his tracks with fear and alarm and felt his whole body begin to tingle. ‘What did you say?’

‘Catch-22,’ the old woman repeated, rocking her head up and down. ‘Catch-22-Catch-22 says they have a right to do anything we can’t stop them from doing.’...

‘ They don’t have to show us Catch-22,’ the old woman answered. ‘The law says they don’t have to.’

‘What law says they don’t have to?’

‘Catch-22.’” (*Catch-22*, 330)

There’s another loop like the snake biting its own tail, swirling and whirling with no stop. Yossarian wants to dig out the almighty rule that governs and guarantees all their evil actions. However, only one word has answered his questions which is Catch-22. The dialogue is the trap for the reader. On the one hand, we are at a loss about the arbitrary question and answer. On the other hand, we feel the dictatorship of bureaucracy imposing on everyone. People under this governance has no way to escape. Until now, the reader is given the plain and monotonous answer to the question why the soldier has the right to do all these things. The answer seems to be tedious and powerless, since most people have already become numb and they have

no power to struggle. By applying this style of direct discourse, Heller leads the reader to the inner mind of the numb grandma and the doubtful but powerless Yossarian. The reader feels pity and sighs for the bitterness. Compromise is the only way to live but without the soul. To change and question needs the courage and the rational logics.

By analyzing the three extracted dialogues in *Catch-22*, it is obvious that Heller demonstrates the characterization of paradox, loop and absurdity through creating the illusion of vivid mimetic. People are all controlled by the invisible regulation *Catch-22*; actually it is the shackles bureaucracy has imposed on people. Though some people are logical and clear about what the truth is, they are also trapped in the loop and can't find the exit to retort or never have the power to protect themselves. Finally, these rational people are reduced to absurdity and compromise to the unfair and cruel world. There are countless dialogues between characters, which endeavors to entangle readers in the circumstances of paradox, non-sense and preposterousness without any opportunity of taking a breath from the freak atmosphere. Heller impels the reader to be accustomed to the unreasonable dialogue and force them to find out the root of this absurdity by offering them a grave hit adjacent to their extreme happiness. And the most important question is: how to achieve this? That is why Heller chooses to develop the story in the direct speech discourse, which can create the most vivid atmosphere and let the readers experience the story to the largest extent.

Chapter Five Conclusions

Joseph Heller's works are characterized by a satirical sense of the absurd, his opposition to the bureaucracy complex and individual's powerlessness in the presence of the institutions (Chang, 2003: 430).

Catch-22, which has great influence on American literature, has been deemed as the milestone of the American literature. It has been the representative of black humor. What's more, the term "catch-22" has been one entry of American vocabulary to express "the frustration of encountering absurd bureaucratic obstacles" (Hu et d, 2003: 131).

The absurdity of *Catch-22* is exposed by the sharp contrast between words like patriotism, duty and fighting for the country with the greediness and vicious intentions of the bureaucracy.

The absurdity is also demonstrated by the sheer and swift shift between time and space. The disorder time arrangement generates the reader's confusion and arouses the reader's curiosity. The zero focalization brings the reader the panoramic view of the story. However, this narrator bewilders the reader as well as himself. He is also at a loss about the repetitive death of one person. When reading the dialogues about *Catch-22*, the reader is impressed by the contradictory and amusement. It is no doubt that *Catch-22* has won its great reputation and be crowned as the best war-time novel, since it is a novel combining smile with tears, mingling amusement with dark bitterness. It makes people laugh out of despair and desolation.

In this thesis, the author aims to analyze the unique narrative techniques which have impressed and inspired the reader to dig out the absurdity of the world, the bureaucracy of the American military, and the powerlessness of the individuals in the presence of this formless and cruel world. The theory of Rimmon-Kenan and Genette have be applied to make a detailed and systematic analysis of the unique features in

terms of the structure, focalization and speech presentations. The novel's apparent formlessness lies in its presentation of the non-chronological temporal order and repetitive temporal frequency as well as the swifts between spaces. Time in *Catch-22* seems to stop functioning as a coordinate system but be quite frustrating to ascertain events such as the death of Snowden, Yossarian's naked appearance in the funeral, Mudd's death and Orr's disappearance. When time is absurd, life itself loses its meaning in the presence of war. Since life loses its timely order, the reader is thrown into the chaos and impelled to face the absurd and perplexed world. When life ceases to be rational and orderly, nothing like a sequential development is possible. The reader is immersed in this nonsequential time, trying to dig out the bitterness in this ridiculous world. While the seemingly omniscient narrator puts more attention to Yossarian, the reader is given the opportunity of experiencing Yossarian's change in the mind from being irrational, crazy, and pessimistic to the status of rescuing, rationalizing and taking the imitative. With the highlight on Yossarian, the reader feels his fear, embarrassment and his helplessness in this bureaucracy. However, sometimes this omniscient narrator also utters his own opinions and it seems that he is also at a loss in this world. When the individual is trapped in the disorder world governed by the circular *Catch-22*, the sight from the narrator as well as the focalized character must be gloomy, dismal and absurd. The speech presentations in the novel is illustrated by the direct speech. Heller wants to present the reader the vivid illusion of mimetic instead of his recreation of the speech. The dialogue between characters are circular, filled with black humor and meaningless. Heller uses an absurd linguistic surface to reflect the depth of the absurdity. Devices such as circular conversations together with comic and unexpected responses are all skillfully employed to convey the incredible illogicality of a mad world. Readers who finish reading these dialogues may laugh, however, inevitably they are aware that the laugh is based on the suffering and misfortunes of the characters.

Catch-22 is a great hit and won its reputation. It doesn't deliberately inspire the reader's meditation through preach or imposing its opinion on the reader. However, it

exposes the struggle of the individual in the presence of the absurd and disorder system vividly with the startling reality. Through its unique narrative features such as formless structure, special arrangement of time and space, sufficient employment of direct speech and the treatment of the focalization, *Catch-22* inspire the reader to contemplate and to evaluate the history of World War II calmly and deeply.

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