

**A STUDY OF ABUSE OF POWER IN JOSEPH HELLER'S
CATCH-22**

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MASTER OF PHILOSOPHY IN ENGLISH

Submitted By

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CERTIFICATE

This is to certify that this dissertation entitled **A Study of Abuse of Power in Joseph Heller's *Catch-22*** is an authentic record of the work carried over by **R.J.ANTONYILAYARASU Reg. No. 10MFEL01 Periyar E.V.R. College (Autonomous)**, Trichirapalli - 23 affiliated to the **BHARATHIDASAN UNIVERSITY**, Tiruchirappalli - 24 under my supervision and guidance in partial fulfillment of the requirements for the award of the degree of **MASTER OF PHILOSOPHY IN ENGLISH**.

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DECLARATION

I, **R.J.ANTONYILAYARASU** Reg. No. **10MFEL01** hereby declare that the dissertation entitled **A Study of Abuse of Power in Joseph Heller's *Catch-22*** submitted to **Periyar E.V.R. College**, Tiruchi-23,affiliated to **Bharathidasan University** is my original work and the dissertation has not formed the basics for the award of any degree, diploma, associateship, fellowship or similar other titles. It has not been submitted to any other University or Institution for the award of any degree or diploma.

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Chapter - I

Introduction

The first half of the twentieth century is one of the most turbulent eras in the history of English literature. It makes a sharp and clear departure from self complacency, compromise and stability of the Victorian period. The twentieth century is called the modern age. The modern age is otherwise called as the age of interrogation and anxiety because of the scientific revolution and changing social, moral, and political economic conditions. These have shaken man's faith in the authority of religion and church and the established order.

Moreover, in the modern age, industrial and technical progress has given birth to the spirit of competition. Everybody wants to come out successful in the race but only a few are crowned with laurels. This failure coupled with the complexities of modern life has resulted in frustration, anxiety and cynicism. These tendencies recur in the literature of this modern age.

At this period, many men letters started writing and they were skeptical in outlook and were not touched by reverence for custom and the established order. They rejected the doctrine of "art for art's sake". They evolved the new literary creed for the sake of the community. In the last decade of the nineteenth century a much stronger claim to be modern was made by Shaw with his socialism, H.G. wells with his science fiction and Rudyard Kipling with his empire building and steam engines.

The condition of the poor modern in these times living along with the affluent sections of society resulted in an effort to improve the living conditions of the poor working classes. The poor were no more helpless creatures. They had grown conscious of their sad predicament. They posed a great challenge to the social conscience. They became the raw material of realistic novel and drama with or without purpose. The mid-Victorian writers,

Dickens, Thackeray, Kingsley, Reade, Mrs. Gaskell etc. were critical of the injustice to the poor working classes.

The literature of the modern age has been greatly influenced by economic and social changes. The rapid industrial expansion during the later years of the nineteenth century led to the final disintegration of a pre-industrial way of life and economy and agricultural depression. Young villagers began to migrate to industrial towns and there was complete break up of rural way of life. The disintegration of the village community and its profound human implications has been mournfully expressed in the writings of Hardy, Edward Thomas and others.

Marxism was the most powerful influence in the twentieth century. Various manifestations of Socialism – Fabian Socialism, Christian Socialism, Marxism, materialism etc – came into existence and influenced the authors of this period.

New psychological researches influenced literature of the age. The growing interest in psychology exercised considerable influence on literature. Hence this period may be termed as the age of rationalization in sexual behavior. The rightness of sexual union outside the pale of marriage was accepted.

The invention of contraceptive encouraged extramarital relations among the young. In G.B. Shaw's *Man and Superman* and *Candida* exposed the error in the conventional assessment of the relative role of the sexes. The new theories of psychology and sex gave us the stream of consciousness novel. D.H. Lawrence, Virginia Woolf and many others were influenced by new researches in psychology.

The development of radio, cinema and television had an enormous impact on literature; the moral climate of the Age was much influenced by the inventions of locomotive

and telegraph. Rapid and cheap intercommunication resulted in an intellectual revolution. Literacy was no more confined to a cultured minority.

The modern age was also an era of journalism; description of the vulgar, trivial and sensational attracted a large number of readers.

As a result of better printing facilities cheap editions of both classics and modern books were easily available. The improved organization of public libraries, circulating libraries and book clubs has made literature accessible to the common public. The spread of literacy has done little in the direction of refining the taste of the masses who read books.

The impact of the two world wars too played vital role. The modern age was completely overshadowed by the two world wars. The after effects of the first and the forebodings of the second. The post first war period was an era of depression and of want and unemployment. After the holocaust of the First World War, the League of Nations, an international organization, was set up with a view to establishing world peace. But the ideals behind this organization could not materialise.

The Second World War (1939-1945) broke out and it was far more catastrophic than the First World War, because in this conflict not only the military forces but the civilian population were intimately involved. By the end of the war in September 1945, England had suffered not only the loss of hundreds of thousands of young men but also the devastation of wide areas in London and elsewhere it was a staggering blow to its economic system and its financial resources.

Sir Winston Churchill describes the Great War and its effects on England in the six volumes of the Second World War between 1948-1953. A large number of anti-war books were written during and after the two world wars C.E.Montagle *disenchantment* (1922) and *fiery particles* and *Rough justice* (1926) Richard Aldington's *Death of a Hero*(1929) and

Edmund Spenser's *Undertones of War* (1928), and the poems of Wilfred Owen and Sassoon expose the futility and hollowness of war.

The war poets took an important role in literature. The First World War and its horror greatly influenced modern poets. The war poetry developed into two phases; first, poets like Rupert Brooke who did not personally experience the horror of war sang of patriotism and nobility of sacrifice. Secondly, those poets who like Wilfred Owen and Sassoon had actually been to the war front and had known immense human suffering and depravity.

Rupert Brooke (1887-1915) glorified patriotism. His collected poems caught the mood of romantic patriotism of the early war years before it turned to disillusionment. His sonnets glorify war as a great adventure. He welcomed the call to action with great joy. *The Soldier*, his finest war sonnet, casts the halo of romance on the virtue of patriotism.

Wilfred Owen (1893-1918), the poet of the first war, describes the experience of war. His collected poems appeared posthumously in 1920.

Siegfried Sassoon, who served as an officer in the early years of war, was a Great War poet. His *Counterattack* (1918) exposes in embittered verse the horrors of life and death in the trenches and the hospital.

Charles Sorley presents a conflict between soldiers and politicians in his poetry. In his famous poem *Into battle* he captures the mood of tranquility amid the turmoil of war. Isaac Rosenberg, who was killed in the war, at the age of twenty-seven, wrote some war poems, which, though immature, are impressive. *Break of day in the trenches* is his finest poem.

The modern age, has also been greatly influenced by Oxford poets. The poets, W.H. Auden, Stephen Spender, Cecil Day Lewis and Louis Mac Neice, are known as Oxford poets. Michael Roberts (1902-48) for a while organized these poets, then, the leadership

passed to W.H.Auden. Although these poets later on separated, they remain associated in the history of English poetry as the four musketeers of the Oxford movement, which has been called the modern movement and the new county movement.

W.H. Auden (1907-73), is of considerable importance. He found the solution to all social and political ills in left wing political ideologies. The main theme of his early poems is social criticism and protest. He was influenced by both Marx and Freud. He published poems and the orators. His poetry expressed contemporary political tensions, social and economic unrest infecting industrial cities. Auden was a great poet, artist and experimenter in verse form.

Timothy Foote, “fascinating because it traces the course of a notably determined and characteristically twentieth century quest”.

Stephen Spender (1909), one of Britain’s most distinguished poets. Spender’s poems were published in many volumes-poems (1933-38), poems of dedication (1946). *The edge of being* (1949) etc spender’s poetry is the combination of his commitment to left wing political ideology with his own personal feelings and emotions.

Spender was an accomplished poetic artist. He was exact words. In his best poems every word has its value for sound as well as sense.

Cecil Day Lewis poetry, whether written under the influence of Hopkins, Eliot and Auden or that of Hardy is modern and has meaning for us. He himself pointed out.

“Modern poetry is every poem whether written last year or five centuries ago, that has meaning for us still”.

Louis MacNeice, as a poet he was associated with Auden and Spender but he was more detached politically than they. His work includes poems (1935). *The Burnt Offerings* (1952), eighty five poems (1959, *The Burning Perch* (1963).

MacNeice did not wholeheartedly embrace any political ideology. His opinions about communizing were fluctuating. He expressed note of moral protest against the degenerating and corrupting influence of machines and industries on human life. He exposed, sometimes with tang of satire, the shams and hypocrisies underlying the placid veneer of life. He also made use of the musical potentialities of language.

In the Modern age the poets were also influenced by the Second World War. The notable poets who composed war poetry are Sidney Keyes, Alan Lewis, Alan Rock and Roy Fullet. Among the themes which recur in the works of war poets are the boredom and frustration of service life, the waste caused by war, appreciation of the friendship found in services, a deep enjoyment of nature and of the landscape of home, and above all the courage facing up to the hardships of struggle and the possibilities of ultimate death. The predominant note is of sadness.

Dylan Thomas(1914-53) is the pioneer of new-romantic poetry in the forties and the enemy of intellectualism in verse this works include *Eighteen poems*(1934), *twenty five poems*(1936), *Milk wood*(1953) etc., Thomas's early poetry is deeply passionate and it often shows an uncontrolled use of the magic of language. His nature work is more controlled and more disciplined.

He is a difficult and obscure poet much of his imagery is draw upon the human body and Old Testament. His verse is splendidly colourful and musical. He was a skilled metrical artist. George Barker's (1913) works include *Thirty preliminary poems* (1933), *News of the world* (1950), *collected poems* (1957) etc. His poetry mainly deals with human suffering and guilt. *A Vision of Beasts and Gods* (1954) and *The golden chains* (1968) are characterized by stream of consciousness techniques which engender evocative but often over complex imagery.

In the modern age the apocalyptic movement was influenced by many of the writers. The poets of the apocalyptic movement center on the individual and not the community, J.F.Hendry and Henry Treece, who edited *The new Apocalypse* (1940) and the white horseman (1941), were the pioneers of this poetic movement Nicholas Moore, G.S.Fraser, Tom Scott and Vernon Watkins were other prominent member of this group.

This apocalyptic movement was influenced by the book of revelation, Blake, Shakespeare, Kafka, Hopkins, Donne etc. it was a natural development from the surrealism of the thirties and the mood of violence that began to creep into the fabric of poetry.

G.S. Fraser wrote in apocalypse in poetry:” The obscurity of our poetry, its air of something desperately snatched from dream or woven round a chime of words, are the result of disintegration not in us but in society”.

This apocalyptic movement was opposed to the political affinities of Auden and his group. It expressed hatred of the machine age and proclaimed its faith in the individual as the hope for humanity.

The apocalyptic movement was short lived and could not get much success in the modern age. The members of this apocalyptic group were not men of genius, endowed with fine poetic sensibility. Only vemon Watkins, who was influenced by Yeats, Eliot and Hopkins, was an original poet. His poetry consists of *The Death Bell*, *Cypress and Acacia* (1959), *Affinities* (1962), and the lady with the unicorn.

One of the most important developments in the technique of the modern novel is the stream of consciousness. The phrase stream of consciousness was first used by William James in principle of psychology to denote the chaotic flow of impressions and sensations through the human consciousness. This particular kind of novel is also called the subjective

novel or the psychological novel. The purpose of this type of novel is, according to Katherine Gerould, “ to portray life and character by setting down everything that goes on in the hero’s mind, notably all those unimportant and chaotic thought sequences which occupy our idle and somnolent moments and to which, in real life, we pay ourselves, little attention”.

The stream of consciousness technique influenced the symbolist movement of the French poets and the novelist, Marcel Proust, by the new researches in psychology by Freud, and the writings William James and Henry Bergson. The psychological novelist aimed at not presenting human character in the traditional sense.

They realized that a psychologically accurate account of what a man is at any given moment can be given neither in terms of a static description of his character nor in terms of a group of chronologically arranged reactions to a series of circumstances. They became deeply interested in those aspects of consciousness which cannot be viewed as a progression of individual and self exiting moments but which are basically dynamic rather than static in nature and are independent of chronological sequence in a way that events are not.

Lionel Edel elaborately writes about various aspects of the new technique which may be summed up as the conscious observation of point of view, the internal monologue, the symbolic representation of life, the control of the reader vision, the use of the arbitrary dial, the subjective and autobiographical tendency, the desire to make the novel a poem, and to present blocks of consciousness like images in a mirror.

Dorothy Richardson, James Joyce and Virginia Woolf are the main members to the development of their stream of consciousness technique.

Dorothy Miler Richardson’s (1883-1959) first novel *Painted Roof* (1915) was the first novel written in the stream of consciousness technique. It presents both the subjective and objective biography of a character a woman named Miriam Henderson. Miriam’s

consciousness is the stage on which the drama of her life is enacted. The flow of her thoughts and there are many moments of illumination of her character and situation. It is the stream of Miriam's consciousness that the novelist reproduces without any interference on her part.

James Joyce (182-1941) is one of the greatest novelists of the modern age. He is one of the chief exponents of the stream of consciousness technique in English novel. Joyce's first work *The Dubliners* (1914), a collection of short stories is based on the slum life of the Dubliners. These stories are written in a simple prose which has a distinct individual flavor. A *portrait of the Artist As a young man* (1916) has Dublin as its setting. It is an autobiographical novel in which the novelist projects himself in the character of Stephen Dedalus. Joyce analyses with great subtlety and cool detachment the spiritual life of the hero. Joyce reveals his unassailable power to explore the psychology of his own nature with detachment and scientific curiosity.

Ulysses (1922) is Joyce's masterpiece. It is a remarkable psychological study of the life and mind of Leopold and Mrs. Bloom during a single day. Stephen Dedalus appears again in it. In it the stream of consciousness technique finds its best exposition. Joyce seems to present and reconstruct Dublin life in all its sordid realism. Joyce was an experiment with language; his originality lay partly in that, partly in his exceptional exudation, and partly in his endeavor to put the whole of life, including its obscenities, into his novels. His most experimental novel, *Finnegan's Wake* (1939), resembles a vast musical composition in which words are used as a composer uses notes, sense gives way to sound, words are broken up, verbal funs abound, and the whole work belongs to a dream world.

As a novelist Joyce is mainly concerned with human relationship man in relation to himself, to society and to the whole race. He had an intimate and minute knowledge of the pettiness and meanness of modern society side of life was exceptional and he presents it with

remarkable frankness and straight forwardness. Joyce's linguistic experiments are superb. He was a comic genius and his humor is mainly sardonic in tone.

Virginia Woolf (1882-1941) was the daughter of Sir Leslie Stephen, a renowned man of letters. Her father created the library atmosphere in which learning and free thinking were nurtured in this academic atmosphere. Her marriage with Leonard Woolf, another author, strengthened her literary worth.

Virginia Woolf's first two novels the novels *The Voyage out* and *Night and Day* are largely traditional. But soon she realized the inadequacy of the traditional novel, and adopted the stream of consciousness technique in *Jacob's Room* (1922). She was the device of internal monologue to reveal the consciousness and psychic conditions of Jacob. This technique was handled with greater firmness in *Mrs. Dalloway* (1925). Like Joyce's *Ulysses*, this novel is confined to twenty four hours time and to one city. In *Ulysses* it is Dublin, in *Mrs. Dalloway* it is London. She describes the stream of consciousness of two or three characters.

To the Lighthouse (1927) shows a greater mastery of the stream of consciousness technique. It studies the relationships of the members of the Romney family with great artistic unity than is found in her previous novels. *The Waves* (1931) is a significant development in the stream of consciousness technique. It is a highly symbolic and poetic work in which the consciousness of six characters is studied in a series of internal monologues. *Flush* (1933), *The years* (1937) and *The unfinished between the Acts* (1941) are experiments in the stream of consciousness technique her *Orland, a Biography* (1928) was a popular work.

The stream of consciousness technique flourished for about twenty-five years, from 1915 to 1939. A reaction against this method set in. Wyndham Lewis (1884-1957), painter,

novelist and vortices movement in painting, which demanded clear analysis of pictorial form. He insisted on the same visual clarity in literature. In the changing socioeconomic scenario after the second World war social and economic problems demanded great attention. External action was demanded and admired. So the novel once again became a large picture of society in the modern age.

Novel became immensely popular at the turn of the nineteenth century. It even surpassed poetry and drama and became the only form which attracted readers of varied taster and temperaments.

Modern Novel has variety and complexity of Themes. Novels in the modern age have been written practically on all possible themes and subjects which appeal to modern readers. H.G.Wells, Arnold Bennett and Galsworthy continued the old tradition of the Victorian novel. Their novels were pictures of middle class society and they wrote with a purpose. H.G.Wells was influenced by new scientific developments and in his famous novel the Invisible Man he anticipates the modern science fiction.

The post-war writers retreated into private worlds of their own. Lawrence put emphasis on the impulses and instincts of man. Aldous Huxley, who dismissed emotions, believed that man's desires and sensations were the only real things. James Joyce, Miss Richardson and Virginia Woolf developed the psychological novel. Besides the psychological novel, new genres of novel-biographical novel, regional novel, satirical novel, sea novel, war novel, novel of humor, novel of hunting etc. were written by the many of the writers in the modern age.

In modern novel all the facts of contemporary life, pleasant and unpleasant, beautiful and ugly, have realistically presented with detailed accuracy. Realism is the central point in the romantic tales of Conrad. The modern novel presents the doubts, uncertainties,

frustrations and anxieties of the modern man. It is, therefore, pessimistic in tone. The modern novel contains a large-scale criticism and condemnation of contemporary values and of civilization.

E.M. Forster frankly attacks of business mind and the worship of bigness in industrialized England. Somerset Maugham writes about the bitter cynicism and frustration of the post war generation. Aldous Huxley analyses the disease of modern civilization and searches for a cure.

There is a frank treatment of love, sex and marriage in modern novel. The psychology of sex and psychological theories of Freud and Havelock Ellis, new biological theories and methods of birth control influenced the treatment of sex in modern novel.

The modern novel has evolved a series art form, which is compact and integrated. Everything superfluous is carefully avoided. There is no place for moralizing or didactic note in modern novel. Henry James and Conrad evolved techniques which revolutionized the form of the novel. The direct and loose biographical method of narration was abandoned in favour of an indirect and oblique narration. A new conception of characterization was built upon the study of the inner consciousness. The psychology probing into the depth of human nature has been the death of both the hero the villain. Thus, the Art and Technique in the modern age.

The American novelists, who have been widely read in England have left indelible influence on modern English novel. Many of the American novels are characterized by detailed realism, lack of reticence, brutality and violence, disillusion, frustration, criticism of the national and the international scene. They have also dealt in a penetrating manner with the frustrations and emotional storms largely caused by urban-commercial life. Novels translated from foreign language have influenced contemporary fiction.

In the modern age many of the novels has written by a number of writers. As a result of this there is a great demand of novel in modern age. The publication of paper back volumes, which dates from the issue of ten six penny books by penguin in 1935, increased the demand of novels. The advent of television had also stimulated interest in novel.

Thus the modern age is the literature of challenge and of the reconstruction of new values. Modern age was an exciting age for writes which marked a definite break with the past, a challenge to authority, an assertion of the right to be anarchistic in thought and in form- romantic realistic personate – a self conscious age when writes were intensely critical of the composition or society, and were beginning to be critical of the individual soul.

Chapter –II

Heller's Place in Modern Literature

There are many of famous writers like Joseph Heller in the modern age. Some of the other famous modern American writers are mentioned below.

William Somerset Maugham (1874-1965) was a celebrated novelist, short story writer and critic. As a novelist he began his career with a realistic novel *Liza of Lambeth* (1897) which was not a famous work. He stormed into popularity as a novelist with the publication of his autobiographical novel *Of Human Bondage* (1915). His other novels are *The Moon and Sixpence* (1919). *The Painted Veil* (1925) etc.

Maugham was a realist who described in an ironically detached manner the contradictions and frustrations of life. His finest work *Of Human Bondage* is a study of frustrations. It depicts with remarkable sensitiveness the fumbling attempt of his physically handicapped hero to find himself, emotionally and professionally.

Maugham continued to write realistic drama. *The circle* (1921) is a true comedy of manners. It is also his finest play *For Services Rendered* (1932) is a bitter play on the theme of the futile sacrifices of the war heroes. His play reflects his shrewd observations of human nature and manners. Maugham's best plays are the ironical comment of a cynically humorous observer, aiming to present life as it really is.

George Orwell (1903-50) believed in socialism, and his novels show his discontent with contemporary society, and his depression at the horrid visions of the future. He was a typical product of inter-war years. His early novels are *Burmese Days* (1934) and *The Road to Wigan Pier*.

Orwell became widely known for his short political satire on a totalitarian state, *Animal Farm* (1945), in which all animals are equal but some are more equal than others. It is written in all incisive, witty style. *Nineteen –Eighty four* (1949) is a terrifying prognostication of the hatred, cruelty, fear, loss of individuality, and lack of love that the future would bring.

William Golding belonged to the genre of the philosophical apologue rather than the novel as social history. The central theme of his novels is the problem of evil and its threats to individual and social existence. His best and most popular novel *Lord of the flies* (1954) traces with horrifying persuasiveness the emergence of destructiveness in a group of well-bred English boys marooned on a tropical island during the atomic war. *The Inheritors* (1955) shows how a few survivors of a primitive race are destroyed by a more civilized but more successfully destructive people.

Pincher Martin (1956), *Free Fall* (1959) and *The Scorpion God* (1971) are studies of individuals who deliberately choose evil and fall into the hell. Golding's tone and manner were classical.

Nathaniel Hawthorne was also one of the best writers in American literature. He was born at July 4th 1804. In 1837, *Twice Told Tales*, Hawthorne's first great collection of stories, was published; it was enlarged in 1842. One of his greatest and best novels *The Scarlet Letter* (1850) took a great recognition for him. He also published a other two novels, *The House of Seven Gables* (1851), and *The Blithedale Romance* (1852) along with *A Wonder Book* (1852), a collection of Greek myths for children which ranks high in the canon of Juvenile classics. Thus Nathaniel Hawthorne considered to the best novelists in the modern age.

Arthur Miller was born in Harlem on October 17th 1915. Miller's prolific writing career spans a period of over 60 years. During this time, Miller has written 26 plays, a novel entitled *Focus* (1945), several travel journals, a collection of short stories entitled *I Don't*

Need you Anymore (1967), and an autobiography entitled *Timebends: A life* (1987) Miller's plays generally address social issues and center around an individual in a social dilemma or an individual at the Mercy of society.

Miller's first play, *No villain*, produced in 1936, explores Marxist theory and inner Conflict through an individual facing run as a result of a strike. *Honors at Dawn* (1937) also centers around a strike and contrasting views of the economy but focuses on an individual's inability to express him. *The Great Disobedience* (1938) makes a connection between the prison system and capitalism. *The Golden years* (1940) tell the story of Cortes despoiling Mexico, as well as the effects of capitalism and fate on the individual.

Miller produced two radio plays in 1941. *The Pussycat and the Expert Plumber who was a Man* and William Ireland's confession. Miller's third radio play, *The Four Freedom*, was produced in 1942.

The Man Who Had All the Luck (1944) resolves around a person who believes he has no control over his life but is instead the victim of chance. *All My Sons* (1947) explores the effect of past decisions on the present and future of the individual. *Death of a Salesman* (1949) addresses the loss of identity, as well as a man's inability to accept change within him and society. *The Crucible* (1953) re-creates the Salem witch trials, focusing on paranoid hysteria as well as the individuals struggle to remain true to ideals and convictions.

A view from the bridge (1955) details three people and their experiences in crime. *After the Fall* (1964) focuses on betrayal as a trait of humanity. *Incident at Vichy* (1964) confronts tells the story of an individual confronted with free will and the burden of responsibility.

Fame (1970) tells the story of a famous playwright who is confronted but not recognized. *The American clock* (1980) focuses on the depression and its effects on the individual, while *Elegy for a Lady* (1982) addresses death and its effects on relationships. *Some kind of love Story* (1982) centers on society and the corruption of justice.

The Ride Down Mountain Morgan (1991) centers around a man who believes he can obtain everything he wants. *The last Yankee* (1993) explores the changing needs of the individuals and the resulting tension that arises within a marriage.

Broken Glass (1994) tells the story of individuals using denial as a tool to escape pain. Miller also wrote the screenplay for the movie version of the crucible, which was produced in 1996. Arthur Miller has received numerous honors and awards throughout his career.

Ernest Miller Hemingway was born on July 21, 1899. He published *In Our Time*, a collection of short stories, some of them the Nick Adams stories set in Michigan. In 1932 Hemingway went on a two-month fishing expedition to Havana and began marlin fishing, which eventually provided material for the *Old Man and the Sea*.

The Old Man and the Sea is one of the finest pieces of Hemingway's work. In 1933, he continued fishing off the coast of Cuba, sailed to Paris, and then went on to Africa for a safari in Kenya and Tanganyika. The safari provided a setting for green hills of Africa.

In 1937, he went to Spain as a war correspondent covering the Spanish civil war, which gave him material for, *For Whom the Bell Tolls*, his best selling novel about an American volunteer and a band of Spanish loyalist guerillas.

Drawing on Hemingway's World War II experiences, he published *Across the River and Into the Trees*, about a May-December romance. However, his 1952 publication of the old man and the sea restored his reputation and earned Hemingway the Pulitzer Prize in 1953.

In 1954, Hemingway won the Nobel Prize for literature. The prize committee cited the power of his style, his mastery of narration, and his admiration for the individual with published posthumously. *A Moveable Feast*, published in 1964, contains striking and fights the good fight in a world of reality overshadowed by violence and death.

A number of Hemingway's works were sometimes abusive representations stream, published in 1970, is a semi-autobiographical novel, set in the Caribbean, about a painter, his relationships with his family, his loneliness, and his violent death. *The Dangerous Summer*, published in 1985, is based on a bullfight duel. Hemingway witnessed in Spain in 1960.

The Garden of Eden, published in 1986, recounts the love affairs of two women and one man, explores complex gender issues, and has prompted many critics to reconsider earlier assessment of Hemingway's machismo.

One of the famous another famous American writer in modern age is Tennessee Williams. More than with most authors, Tennessee Williams personal life and experiences have been the direct subject matter for his dramas. Tennessee Williams uses his experiences so as to universalize them through the means of the stage. Thus, his life utilized over and over again in the creation of his dramas.

He worked in a shoe factory with his father for two years, he later classified this time as the most miserable two years of his life. He spent dreary days at the warehouse and then devoted his nights to writing poetry, plays and short stories.

After two years of working all day and writing all night, he had a nervous breakdown and went to Memphis, Tennessee to recuperate, with his grand father, who had moved there retirement. Tennessee William's years of frustration and his dislike of the warehouse job are

reflected directly in the character of Tom Wingfield in the play *The Glass Menagerie*, who followed. In fact, Tennessee gave this character his own first name, Tom.

He spent his time writing until the money was exhausted and then he worked again at odd jobs until his first great success with *The Glass Menagerie* in 1944-45.

Tennessee Williams has used his early life in most of his plays. His favorite setting is southern, with southern characters. In *Stanley Kowalski*, we see many of the rough, poker-playing, manly qualities that his own father possessed. In the play *The Glass Menagerie*, the character Laura and Amanda, we can find again the struggles and aspirations of the writer himself re-echoed in literary form. Thus Tennessee Williams has objectified his own subjective experiences in his literary works.

Joseph Heller wrote *Catch-22* (1961), the darkly comic World War II novel whose title became a common term for a no-win situation. The novel's protagonist, Yossarian, wants to stop flying combat missions. The military doctor explains that a pilot can get out of combat only if he is crazy. But there's a catch ('*Catch-22*')...Anyone who wants to get out of combat is clearly not crazy. Although the novel received mixed reviews and minor notice when it first appeared, by the end of the 1960s it had struck a chord with an American public vexed by the war in Vietnam. The book became a bestseller and is now considered a classic of modern American literature. Heller based the book on his own experiences as a bombardier during World War II. He left the Air Corps at the end of the war as a lieutenant with a record of 60 combat missions and then studied at the University of Southern California, New York University (B.A. 1948), Columbia University (M.A. 1949) and Oxford (Fulbright scholarship, 1949-50). While occasionally publishing short fiction, he taught English for two years at Pennsylvania State University. He then moved to New York in 1952 and worked as a magazine ad writer while also writing *Catch-22*. Heller's place in literary history was secured

with the book's success, but he still taught College English during the 1960s and 1970s, leaving after the publication of his second novel, *Something Happened* (1974). Like his contemporary Kurt Vonnegut, Jr., Heller is known for his dark humor and sardonic view of modern life, part kafka and past Mel Brooks. His other books include *Good as Gold*. (1979), *God knows* (1984), *Closing Time* (1994, a sort-of sequel to *Catch 22*) and the autobiographical *Now and Then* (1998).

Joseph Heller also dabbled in writing for television and film. He is credited with the screenplays to *Sex and the Single Girl* (1964, starring Natalie wood) and *Dirty Dingus Magee* (1970, starring Frank Sinatra).

Joseph Heller's tragicomic vision of modern life, found in all of his novels, focuses on the erosion of humanistic values and highlights the ways in which reality. In addition, Heller's use of anachronism reflects the disordered nature of contemporary existence. His protagonists are anti-heroes who search for meaning in their lives and struggle to avoid being overwhelmed by such institutions as the military, big business, Government, and religion, *Catch-22* is most often interpreted the widespread resistance to the Vietnam war that erupted in the late 1960s. While Heller's later novels have received mixed reviews, *Catch-22* continues to be highly regarded as a trenchant satire of the big business of modern warfare.

Heller was born in Brooklyn, New York, to first generation Russian-Jewish immigrants. His father, a bakery truck driver, died after a bungled operation when Heller was only five years old. Many critics believe that Heller developed the sardonic, wisecracking humour that has marked his writing style while growing up in the Coney Island section of Brooklyn. From high School in 1941, he worked briefly in an insurance office, an experience he later drew upon for the novel *Something Happened* (1974). In 1942, Heller enlisted in the Army Air corps. Two years later he was sent to Corsica, where he flew sixty combat missions

as a using bombardier, earning an Air Medal and a presidential unit citation. It is generally agreed that Heller's war years in the Mediterranean theatre had only a minimal impact on his conception of *Catch-22*. Discharged from the military in 1945, Heller married Shirley Held and began his college education. He obtained a B.A. in English from New York University, an M.A. from Columbia University, and attended Oxford University as a Fulbright Scholar for a year before becoming an English instructor at Pennsylvania State University. Two years later Heller began working as an advertising copywriter, securing positions at such magazines as *Tamara*, *Look*, and *McCall's* from 1952 to 1961. The office settings of these companies also yielded material for *Something Happened*. During this time Heller was also writing short stories and scripts for film and television as well as working on *Catch-22*. Although his stories easily found publication, Heller considered them insubstantial and derivative of Ernest Hemingway's works.

Heller's second novel, *Something Happened*, centers on Bob Slocum, a middle-aged businessman who has a large, successful company but who feels emotionally empty. Narrating in a monotone, Slocum attempts to find the source of his malaise and his belief that modern American bourgeois life has lost its meaning, by probing into his past and exploring his relationships with his wife, children, and coworkers. Although critics consider Slocum a generally dislikable character, he ultimately achieves sympathy because he has so thoroughly assimilated the values of his business that he has lost his own identity. Many commentators have viewed Slocum as an Everyman; a moral cipher who exemplifies the age's declining spirit. While initial reviews of *Something Happened* were mixed, more recent criticism has often deemed this novel superior to and more sophisticated than *Catch-22*, particularly citing Heller's shift from exaggeration to suggestion. In his critical biography *Joseph Heller*, Robert Merrill described *Something Happened* as "the most convincing study we have of what it is like to participate in the struggle that is postwar America."

Good as Gold (1919) marks Heller's first fictional use of his Jewish heritage and childhood experiences in Coney Island. The protagonist of this novel, Bruce Gold, is an unfulfilled college professor who is writing a book about "Jewish experience", but he also harbors political ambitions. Offered a high government position after giving a positive review of a book written by the president, Gold accepts, leaves his wife and children, and finds himself immersed in a farcical bureaucracy in which officials speak in a confusing, contradictory language. In this novel, Heller harshly satirizes former secretary of state Henry Kissinger, a Jew who has essentially forsaken his Jewishness. As a result, the author draws an analogy between the themes of political power lust and corruption with Jewish identity. Similarly, Gold's motives for entering politics are strictly self-aggrandizing, as he seeks financial, sexual, and social rewards. When his older brother dies, however, Gold realizes the importance of his Jewish heritage and family, and decides to leave Washington. Through out the novel, Heller alternates the narrative between and the mostly gentile milieu of Washington, employing realism to depict the former and parody to portray the latter.

Heller's next novel, *God Knows* (1984), is a retelling of the biblical story of King David, the psalmist of the Old Testament. A memoir in the form of a monologue by David, the text abounds with anachronistic speech, combining the Bible's lyricism with a Jewish-American dialect reminiscent of the comic routines of such humorists as Lenny Bruce, Mel Brooks, and Woody Allen. In an attempt to determine the origin of his despondency near the end of his life, David ruminates on the widespread loss of faith and sense of community, the uses of art, and the seeming absence of God. In *Picture This* (1988), Heller utilizes Rembrandt's painting "Aristotle contemplating the Bust of Homer" to draw parallels between ancient Greece, Seventeenth Moving backward and forward among these eras. This novel meditates on art, money, injustice, the folly of war, and the failures of democracy. Critics

questioned whether 'Picture this' should be considered a novel, a work of history or a political tract.

Heller's first play, *We Bombed in New Heaven* (1967) concerns a group of actors who believe they are portraying an Air force Squadron in an unspecified modern war. The action alternates between scenes where the players act their parts in the "script" and scenes where they converse among themselves out of "character; expressing dissatisfaction with their role. This distancing technique, which recalls the work of Bertolt Brecht and Luigi Pirandello, alerts the audience to the play's artificiality. As in *Catch-22*, this drama exposes what Heller perceives as the illogic and moral bankruptcy of the United States military. Many critics have also interpreted *We Bombed in New Heaven* as a protest against America's participation in the Vietnam War. Heller has also adapted *Catch-22* for the stage, but critics generally consider this work inferior to the novel.

While Heller's place in twentieth century letters is assured with *Catch-22*, he also highly regarded for his other works, which present a comic vision of modern society with serious moral implications a major theme throughout his writing is the conflict that occurs when individuals interact with such powerful institutions as corporations, the military, and the federal government. Heller's novels have displayed increasing pessimism over the inability of individuals to reverse society's slide toward corruption and degeneration. He renders the chaos and absurdities of contemporary existence through disjointed chronology, anachronistic and oxymoronic language, and repetition of events. In all his work Heller emphasizes that it is necessary to identify and take responsibility for our social and personal evils and to make beneficial changes in our behavior. His works are *Catch As Catch Can*; the collected stories and other writings (2003), *No Laughing Matter* (1986), *Now and Then* (1998), *Catch-22*, *Something Happened* (1974), *Good as Gold* (1979), *God Knows* (1984), *Picture This*(1988), *Closing Time*(1994), *Portrait of an Artist, as an Old Man* (2000), *We*

Bombed in New Heaven(1967), *Clevinger's Trail*(1973), *Sex and the Single Girl* (1964),
Casino Royale-1967 (uncredited), *Dirty Dingus Magee* (1970)

Chapter-III

Post-Modern Techniques and Abuse of Power in Literature

The term 'Post modernism' was probably first used by Arnold Toynbee, the well-known historian of the twentieth century, in 1939 in his *A Study of History* vol. According to him the modern period starts by the third quarter of the nineteenth century, may be between 1850 and 1875. This means the origin of post modernity is located most in the twentieth century but in nineteenth that was just the beginning. One can say that modernity comes to an end during the first world war (1914-1918) and post modernism begins to take shape between the two world wars (1918-1939).

The actual period may vary from continent to continent or from country to country; of what is said of the west may not be true of countries like India or China. The state of life and the state of the mind characterizing modernism can be described without any reference to a particular region or country. There is no fixity of any kind in one's lives and we are in a state of virtual reality, that is the spirit of post modernism.

It is a general term used to refer to changes, developments and tendencies which have taken place and are taking place in literature, art, music, architecture, philosophy, etc, since the 1940 or 1950.

Post-modernism is different from modernism; it can be considered even a reaction against it. It is not easy to define many other-isms. Like them, it does not have any definite shape, form or structure by nature.

To talk of post-modernism is to imply that modernism is over and done with. This is not so. There never, is a neat demarcation line. Originally, avant -grade (modern works of art, music or literature or the artists who create these) movements in literature and the arts in

general were modernist; avant-grade influences continue. It might be said that there is a new avant-grade. Besides post-modernism is still happening.

As far as literature is concerned it is possible to describe certain features in post modernism. For instance, there is literature which tends to be non-traditional that which against authority and signification. Here one may cite experimental techniques, in fiction as displayed in the nouveau roman and the anti-novel. In some cases these looked perilously close to mere gimmickry. There have also been experiments with what is called concrete poetry, though there is nothing particularly post-modernist about that since Simias of Rhodes was experimenting with pattern poems in the 4th century.B.C.In drama one might cite experiment with form, content and presentation in such development as the theatre of the absurd. Total theatre, the happening and, latterly the theatre decomplicite.

Other discernible features of post-modernism are an eclectic approach, aleatory writing, parody and pastiche. Nor should we forget the importance of what is called magic realism in fiction, new modes in science fiction, the popularity of neo-Gothic and the horror story.

Joseph Heller has used many themes in his novel *Catch-22*; He has used post modern features in his masterpiece. *Catch-22* developments, which have taken place in literature. In his career he has crossed the rule.

After 1940 many postmodern works has come into the literature.

There are some postmodern novels arranged are: *The cannibal* (1949) by John Howkes, *The Recognitions* (1955) by William Daddis, *Naked Lunch* (1959) by william Burroughs, *The sot-weed factor* (1960) by John Barth, *Catch-22* (1961) by Joseph Heller, *The Lime Twig* (1961) by kurt Vonnegut, *Pale fine* (1962) by viladmir Nabokov, *The man in*

the high castle (1962) by Philip K.Dick, *V* (1963) by Thomas Pynchon, *Hopscotch* (1963) by Julio Cortázar, *The crying of lot 49*(1966) by Tomas Pynchon, *Lost in the funhouse* (1968) by John Barth

Slaughter house –Five (1969) by Kurt Vonnegut, *The French Lieutenant's Woman* (1969) by John Fowles, *Invitation to a Beheading* (1969) by Vladimir Nabokov, *Moscow- Petushki* (1970) by Venedikt Erofeev, *Fear and loathing in Las Vegas* (1971), *Invisible Cities* (1972) by Italo Calvino, *Chimera* (1972) by John Barth, *Gravity's Rainbow* (1973) by Thomas Pynchon, *Crash* (1973) by J.B.Ballard, *The Dead Father* (1975) by Donald Barthelme, *Options* (1975) by Robert Sheckley, *It's Me, Eddie* (1976) by Eduard Limonov, *The Public Burning* (1977) by Robert Coover.

Postmodernism is defined as the “writing from the 1960s forward characterized by experimentation and continuing to apply some of the fundamentals of modernism”

From modernism, postmodernism went a step further in its rejection of the traditional genres of literature, the attributes of its characters and the structure of the writing. Examples of postmodernism include.

A traditional novel is a long fictional narrative which follows a general pattern of introduction, body and conclusion; it is also organized in having a plot or a theme that contains focus on a character development. The anti-novel is a term coined by Jean-Paul Sartre which refers to a novel that avoids the use of normal conventions of a traditional novel. The structure of an anti-novel is characterized by fragmentations and distortion of the experience of its characters. The reader of an anti-novel is forced to construct the reality of the story from the disordered narrative in the novel and cannot rely on a continuous pattern throughout the novel.

A hero is traditionally defined as the principle sympathetic character that exhibit admirable traits such as “idealism, courage and integrity”. The anti-hero lacks the normal characteristics of a hero but rather does not trust in conventional values and is unable to commit him to any ideals. Instead of feeling powerful over their world and situation the anti-hero often feels helpless and they have no control over their situations and the world around them.

Joseph Heller’s work *Catch-22* is perhaps one of the most famous examples of post modern literature because of its lack of conformity to a traditional genre of literature, its fragmented structure, and the non traditional characteristics of its characters.

The structure of *catch-22* is not that of a normal novel that has an introduction, body and conclusion. Each chapter is fragmented and does not necessarily follow a specific pattern. The novel begins with what could be considered the conclusion of the book, the protagonist Yossarian is in a hospital pretending to be ill and has memories of the main event of the novel which is the death of Snowden during a mission which isn’t described until the second chapter of the novel. Throughout the novel, the narrative continually jumps from before the death of Snowden and after, the climax of the novel not happening till the very end of the novel. The novel does not end with a conclusion where everything is answered and complete but rather it is left open ended with questions not answered and no solution to the conflict that is present throughout the novel. The meanings behind different actions taken by the characters are left for the interpretation of the reader. There are no answers in the novel.

The main protagonist of the novel Yossarian does not contain the normal characteristics of a hero seen in most novels such as courage and integrity. He is a coward and has little moral values. Throughout the novel Yossarian is continually thinking of ways that he can avoid being sent on the dangerous mission. He keeps telling the doctors that he is

in pain and deadly sick when in reality nothing is physically wrong with him. When he is forced to fly missions he is not courageous. He puts others in danger but keeps himself rather safe. As the anti-hero he prevails instead of other bombardier's Havermeyer who do not fly like Yossarian and demonstrates courage but is still the one who meets his untimely death instead of Yossarian. His main objective is to survive the war and be sent home and he is not concerned with the rest of his squadron and eventually when he acknowledges,he ridicules and illogical nature of catch-22. He does not try to save the squadron and over throw the hieratical control of General scheisskopf but rather runs and escapes.

Joseph Heller's *Catch-22* in the modernist novel war is alienation itself, with all its epistemologically alienated characters and the sense of romance cannot survive in this modernist environment of loveless sex with first attempts of postmodern treatment of war technically there are no heroes to fight a war, or perform acts of heroism, and the over all meaning of the war is obviously obscure to the soldiers who do not possess the credentials and have no credit to be the glorified males who were meant to be the heroes of romance. Tragedy here is absurd and absurd is more dark comedy (catch-22 along with other novels of the period was often qualified as "black humor"). Love is practically absent physical sexual love included and sexual activity.

Although Vietnam does not seem yet to have produced an important novel, *The Tim O'Brien* can perfectly illustrate some of the points in our analysis to continue on trends suggested with *Catch 22*, a novel that seems to us to be on the division line between modernism and postmodernism.

This is a scene where Yossarian talks with doctor Daneeka about Catch-22. It was a horrible joke, but Doc Daneeka did not laugh until Yossarian came to him on mission pleaded again, without any real expectation of success, to be grounded...

“You’re wasting your time”, Doc Daneeka was forced to tell him.

“Can’t you ground some one who’s crazy”?

“Oh, sure. I have to. There’s a rule saying I have to ground any one who’s crazy”.

“Then why don’t you ground me? I’m crazy. Ask Clevenger.”

“Clevenger? Where is Clevenger? You find Clevenger and I’ll ask him”.

“Then ask any of the others. They’ll tell you how crazy I am”.

“They’re crazy”

“Then why don’t you ground them?” because they’re crazy, that’s why”.

“Of course they’re crazy”, Doc Daneeka replied.

“I just told you they’re crazy, didn’t? And you can’t let crazy people decide whether you’re crazy people decide whether you’re crazy or not, can you? Yossarian looked at him and tried another approach,

“Is Orr crazy?”

.....

“That’s all. Let him ask me”.

“And then you can ground him?”

Yossarian asked

“No .Then I can’t ground him”.

“You mean there’s catch?”

“Sure there’s a Catch”.

Doc Daneeka replied

Any one who wants to get out of combat duty isn’t really crazy.”

-quoted from *Catch-22*-by Heller.

The act of using one’s position of power in an abusive way is known as. This can take Abuse of power many forms, such as taking advantage of some one, gaining access the public, or just manipulating some one with the ability to punish them if the don’t comply.

In literature every works has a theme. According to Derrida “Every text has many themes” the novel *catch-22* by Joseph Heller has two major themes one is absurdity and the other is abuse of power. Here, these are some novels that deal with theme abuse of power. Some well known example of abuse of power novel. Jonathan Swift’s *Gulliver’s Travels*, Shakespeare’s *The Tempest*, *Julius Caesar*, Dickens’s *A Tale of Two Cities*, Golding’s *Lord of the Flies*, Steven Green *Hut’s Abuse of Power*.

Who holds power, why they hold it, and how they use or abuse it, are recurring themes throughout *Gulliver’s Travels*. The Lilliputians, despite their small size, wield considerable power over Gulliver, taking advantage of his well-meaning, non-aggressive, and gullible nature to attack him with arrows, hold him prisoner, and finally try to entrap him through treachery. Lilliput is governed by vain and despotic ruler who has his subjects tortured and executed for trivial matters. His ministers are appointed to office not based on their suitability, wisdom, or virtue, but on their skill at “leaping and creeping”. The correspondences between Lilliputian people and events and English political life means that swift intended his portrayal of Lilliput to reflect abuse of power in the English monarchy and government.

The Brobdingnagians could, if they wished, dominate through their superior size, but they do not. Although they treat the relatively tiny Gulliver as a plaything and one of them, the farmer, is prepared to work him to death for personal gain, in general the Brobdingnag do not abuse their power. The king of Brobdingnag is a wise ruler who only wished to do good for his nation. When he is offered the secret of gun powder, he refuses on humanitarian grounds, even though this would vastly increase his nation's power.

Swift implicitly questions the reasons why certain people hold power over others. The Laputan king assumes that he has a right to hold power over the Balnibarbian on the mainland simply because he is more devoted to abstract and theoretical knowledge than they are. To the reader, on the other hand, he appears ridiculously impractical and not fit to hold power. Similarly, the Laputans view Lord Munodi as hopelessly backward because he does not embrace the reforms of the professors of Lagado Academy, it seems likely that his estate and house will be seized by the government. The reader however can clearly see that common sense lies on the side of Munodi, and that if he holds power, the kingdom would prosper.

A more ambiguous example of power is that wielded by the Houyhnhnms over the yahoos. Difficult moral questions can be asked about whether the Houyhnhnms have the right to dominate and exploit the yahoos because they are more rational, intelligent, moral, and virtuous.

The great Bard's influence has always been broad and far-reaching, but his insightful commentary on all forms of power and politics in his plays made William Shakespeare the current darling of the management theory set. *Power Plays* stands out as an interesting and useful look at what Shakespeare has to teach leaders about the use and abuse of power, the

skills of communication and persuasion crucial to a leader's success in achieving objectives, and reconciling and balancing values and responsibilities.

The coauthoring duo of Whitney and packer is effective. John Whitney, a professor at the Columbia business school, former CEO, and veteran of corporate startup and turnaround ventures, combines his professional knowledge of the business arena and his personal love of Shakespeare's play with the dramatic experience and analytical insight of Tina packer, the founder and president of Massachusetts's thriving Shakespeare and company. Much of Whitney and packer's interpretive skill lies in their ability to do just that. Interpret effectively. Rather than merely attaching the human strengths and weaknesses exemplified by Shakespearean characters the authors conduct careful examinations of exactly what it is that the playwright is attempting to convey. Only after demonstrating a perceptive grasp of the underlying messages of the dramatic action do they then apply that insight to contemporary, real-life businesspeople and environments. Their messages range from the seemingly obvious thought after ignored comments on power- "use it wisely or lose it". To the subtle complexities surrounding the development of an Iago character bent on an evil revenge.

In order to demonstrate power relationships in *The Tempest*, Shakespeare plays with master, servant relationships.

For example, in the story Prospero is master to Ariel and Caliban although Prospero conducts each of these relationships differently, both Ariel and Caliban are acutely aware of their subservience. This leads to Caliban challenging Prospero's control by taking on Stefano as his new master. However, in trying to escape one power relationship, Caliban quickly creates another when he persuades Stefano to murder Prospero by promising that he can marry Miranda and rule the island.

Power relationships are inescapable in the play. Indeed, when Gonzalo envisages an equal world with no sovereignty, he is mocked. Sebastian reminds him that he would still be king and would therefore still have power-even if he did not exercise it.

Many of the characters compete for colonial control of the island- a reflection of England's colonial expansion in Shakespeare's time.

Sycorax, the original colonizer, came from Algiers with her son Caliban and reportedly performed evil deeds. When Prospero arrived on the island he enslaved its inhabitants and the power struggle for colonial control began in turn raising issues of fairness in the tempest.

Each character has a plan for the island if they were in charge. Caliban wants to "people the isle with Caliban's" Stefano plans to murder his way into power and Gonzalo imagines an idyllic mutually controlled society. Ironically, Gonzalo is one of the few characters in the play who is honest, loyal and kind throughout in other words a potential king.

Shakespeare is calling into question the right to rule by debating which qualities a good ruler should possess and each of the characters with colonial ambitions embody a particular aspect of the debate.

Prospero- embodies the all -controlling, omnipresent ruler.

Gonzalo – embodies the utopian visionary

Caliban -embodies the rightful native ruler.

Ultimately, Miranda and Ferdinand take control of the island, but what sort of rulers will they make?. The audience is asked to question their suitability. Are they too weak to rule after we have seen them manipulated by Prospero and Alonso?

“Power corrupts and absolute power corrupts absolutely”? Lord Acton, 1887 the uses and abuse of power are very prevalent in *Julius Caesar* by William Shakespeare *Animal Farm* by George Orwell and *Lord of the Flies* by William Golding. Each of these works emphasizes how much people can get many different effects on individual, society, and the way life is lived in general.

In Shakespeare’s *Julius Caesar*, the major theme of the play is the crooked and shady influence of power. From the very beginning to the very end, every thing is driven by a need for increased power. Julius Caesar returns for his military victory over Pompey with a desire to be crowned the ruler of Rome and the entire empire with comments from the Roman people such as “indeed they say the senators tomorrow mean to establish Caesar as a king; and he shall wear his crown by sea and land in every place, save were in Italy” (Shakespeare 1.3.15). As soon as he knows that the general public support him, he begins to rule in an oppressive and domineering manner. Because the senators do not want to lose their own power by Caesar.

Julius Caesar was written in 1599 in England by William Shakespeare. Shakespeare was born in 1564 and died in 1616. He is the greatest writer of his century and probably of the modern era. In his work *Julius Caesar* Shakespeare shows the change of power in Rome and the problems that Rome had there power is the ability to act with force. Shakespeare makes visible the abuse of power and the struggle to gain power in the biggest empire at the time. Shakespeare also shows that the power itself is more than a name or position. It is something that the people exercise. There is not absolute power every power has limitations. Beside the servants every character in some way has his power. Although the biggest

argument in Julius Caesar is the change of power in the rulers of Rome, Shakespeare tries to show is many different kinds of power and the use of it. As we can see during the play people with power use power just for their convenience.

During the first part of the play, Shakespeare introduces the character and the situation. He makes us notice how powerful everyone is. Throughout the different meeting and the dialogues we can feel the power of the personalities of some characters, which in the nearly future is going to make a difference. The rulers of Rome have so much power that they can control the freedom of the people as we can see when Caesar gave an order to Antony. "I shall remember when Caesar says do this, it is performed" (12.12.13). Although this abuse of power made the conspirators act against him, Caesar did not have absolute power and in some situations Calpurnia, his wife, had control in him.

In the act IV we can see that the main decisions are being taken for the future of Rome Antony, Octavius and Lepidus became the rulers of Rome. They have so much power that they can decide the life of the people. They are doing everything for keep their power, even killing members of the family if it is necessary. Octavius asked Lepidus if it's fine killing his brother for the future of Rome. "Your brother too must die, consent you, Lepidus? Lepidus I do consent" (4.1.3-4). The power corrupts the people who get it. The ideas of March for Brutus and the conspirators was a movement for freedom. The conspiracy against Caesar was for the good of Rome and not for the good of the new rulers itself. Although Brutus and Cassius got more power after the ideas march, they were not rulers of Rome. The ambition and the necessity to gain more power make them forget the objective of the ideas of March. In a discussion between Brutus and Cassius, Brutus tells Cassius what was happening and remember him the objective, reminding him the ideas of march "let me tell you, Cassius, yourself and much condemned to have an itching palm to sell and mart your offices for gold

to under servers”(4.3.9-12). In the two last acts is where all the change of power itself changes in the struggle between brutes and Antony’s forces.

Although mark Antony was the most important leader after the Caesar’s death, Octavius got the power of Rome after Brutus and Cassius died. Octavius was the new emperor for being Julius Caesar great nephew. A few years after Octavius was in power his friend mark Antony became his rival of power. Antony combined forces with Cleopatra the Egyptian ruler against Octavius. Octavius won that war against Egypt. The senate gave Octavius the name of Augustus. Augustus was a wanted emperor for the Romans. Although he was the most powerful person in Rome, he worked for Rome and made the Roman Empire stronger but he had as well as powerful leader made huge mistakes. He got married thrice for political convenience. Shakespeare lived in the renaissance when the history the arts and the science of the ancient cultures stopped to be forgotten. Four centuries the people read Shakespeare and became a symbol of the mankind with his literature. The problems of the power as Shakespeare shows us have had place since the first cultures appeared. The leaders and the powerful people always were corrupted for the power and they used the power for their convenience.

CHAPTER IV

Abuse of power in *Catch-22*

Joseph Heller (1923-99) American novelist, born in New York. He serves as a bombardier in the air force during the Second World War, an experience which resurfaced in his first novel *Catch-22* (1961), a satire on the absurdity of war and McCarthyism which brought him instant fame and which has since become a classic of “black humor fiction”. A sequel, *Closing Time*, appeared in 1994. *Catch-22* is set during World War II in 1943 and is frequently cited as one of the great literary works of the twentieth century. It uses a distinctive non-chronological third person omniscient narration, describing events from different characters’ points of view and out of sequence so that the time line develops along with the plot.

Catch-22 a comic, satirical, surreal and apocalyptic novel by Joseph Heller, originally entitled *Catch-18*, published in 1961, which describes the ordeals and exploits of a group of American airmen based on a small Mediterranean island during the Italian campaign of the second world war, and in particular the reactions of Captain Yossarian the protagonist. The title of the novel has passed into the language to describe a situation of deadlock, composed of two mutually exclusive sets of conditions. Heller conflates the war situation and the paranoia of McCarthy’s America to produce an absurdist sequence of episodes which invert common sense presumptions about reality.

The phrase “Catch-22” is common idiomatic usage meaning “a no-win situation” or a ‘double bind’ of any type. Within the book, “Catch-22” of any is a military rule, the self-contradictory circular logic that, for example, prevents anyone from avoiding combat missions. In Joseph Heller’s own words.

“There was only one catch and that was *Catch-22*, which specified that a concern for one’s safety in the face of dangers that were real and immediate was the process of a rational mind”.

The title is a reference to a fictional bureaucratic stipulation which embodies forms of illogical and immoral reasoning. The opening chapter of the novel was originally published in new world writing as *Catch-18* in 1955 but Heller’s *Agent Candida Donadio*, requested that he change the title of the novel so it would not be confused with another recently published World War II novel, Leon Uris’s *Mila 18*. The number 18 has special meaning Judaism (it means alive in Gematria) and was relevant to early drafts of the novel which had a some what greater Jewish emphasis.

The title *Catch-11* was suggested, with the duplicated 1 paralleling the repetition found in a number of character exchanges in the novel but because of the release of the 1960 movie *Ocean’s Eleven*” this was also rejected so as not to be confused with the world war II film *Stalag 17*, as well as *Catch-14*, apparently because the publisher did not feel that 14 was a “funny number”. Eventually the title came to be *Catch-22* which like II, has a duplicated digit, with the 2 also referring to a number of Dejavu like events common in the novel.

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 refracted through his point of view. 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 gets bombed by its own mess officer, and colonels and 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 there after. 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 "every one 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 anymore missions. He wanders the streets of Rome. Encountering every kind of human horror—rape, disease, 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 eight missions. Although he is tempted by the offer, Yossarian realizes that to comply would be to endanger the lives of their innocent men. He chooses another way out, deciding to desert the army and flee to neutral Sweden. In doing so, he turns his back on the dehumanizing machinery of the military, rejects the rule of Catch-22, and strives to gain control of his own life.

Yossarian's one goal to stay alive or die trying is based on the assumption that he must ultimately fail. He believes that Snowden's gory death sealed a secret; that man is, ultimately, garbage. The specter of death haunts Yossarian constantly, in forms ranging from the dead man in his tent to his memories of Snowden. Furthermore, Yossarian is always visualizing his own death and is absolutely flabbergasted by the total number of ways in which it is possible for a human being to die. But Yossarian's awareness of the inevitability of death is not entirely negative; it gives him a sense of how precious life is, after all, and he vows to live for as long as possible. He also lives more fully than he would without his constant consciousness of life's frailty. He falls in love constantly and passionately, and he laments every second that he cannot spend enjoying the good things in the world.

The act of using one's Position of Power in an abusive way. This can take many forms, such as taking advantage of someone, gaining access to information that should not be accessible to the public, or just manipulating someone with the ability to punish them if they don't comply.

Abuse of power or authority may be the prime source and true essence of moral evil – evil is the abuse of power. Moral evil begins to exist when someone refuses to accept responsibility for the welfare of others, especially those naturally under his or her direct care. It can be said that someone has power, if that someone can decisively influence (the) reality (of others).

In this context, Authority is power that derives from a social accord or convention, such as the laws or customs of a social group such as a state or an organization.

Abuse of power is the illegitimate use of power. Abuse of power is that situation that exists whenever someone who has power over others, (that is, the capacity to impose his or her will on those others) for example, by virtue of his or her superior mental dexterity, social

position, physical strength, knowledge, technology, weapons, wealth, or the trust that others have in him or her, unjustifiably uses that power to Exploit or Harm those others, or through lack of action, Allows exploitation or harm to occur to them.

If follows that someone who does not have (a particular form of) power cannot abuse it. It also follows that the main (and perhaps the only) principle of human ethics and morality should be to avoid the abuse of power.

It should be noted that the decision to adopt an ethical principle as one's own is a purely personal one, and cannot be forced on someone. However, one cannot adopt a principle one does not know exists. Also, it is not very likely that someone will adopt a principle that it is not congruent with his or her mental structure – and this mental structure is so powerfully influenced by early childhood experiences.

From this it follows that it is extremely unethical to put oneself in a position of conflict of interest, i.e., where one's benefit or profit depends on harming or exploiting others. And of course, it also follows that putting a subordinate in a position of conflict of interest demonstrates a complete ignorance of ethics.

Additionally, it follows that if those who want to stop or impede the abuse of power (or those who are charged with this duty) do not have sufficient power (even if it were only moral power), they and their efforts will only serve as a source of amusement to those who abuse it.

In 1995, Joseph Heller wrote *Catch – 22*. The story takes place on a small island in the Mediterranean Sea off the coast of Italy. As the story progresses, it follows the actions of a man named Yossarian and his companions in his squadron, many of the men begin with high rank and others are promoted through out the morel. As these men come into power,

one of Heller's Themes is explicitly shown; as men achieve power, they become compelled to abuse it.

The story begins with Yossarian in a hospital. He is there "with a pain in his liver that fell just short of being jaundice. The doctors were puzzled by the fact that it wasn't quite jaundice they could treat it. If it did not become jaundice and went away they could discharge him. But this just short of being jaundice all the time confused them" (7). Yossarian is clever about law he takes his condition and is able to stay in the hospital for as long as he wishes. The doctors in the hospital all blind to the deception and allow Yossarian to stay.

In World War II, men were put into a survival of the fittest environment for many; survival meant obtaining power in order to control their destiny. In *Catch-22* Joseph Heller captured that feeling in his characters. From the absurdity of lieutenant Scheisskopf to Milo's syndicate, Heller's shows how easily men are able to abuse their power. To this day that feeling lurks some where inside of all of us. It is just a matter of what it takes for that need to emerge.

As the story progresses it follows the actions of a man named Yossarian and his companions in his squadron many of the men begin with high rank and others are promoted throughout the novel. As these men come into power, one of Heller's themes is explicitly shown; as men achieve power they become compelled to abuse it.

Catch-22: the inherent abuse of power through Milo Minderbinder, two major themes of *Catch-22* by Joseph Heller are the absurdity of war and the abuse of power. These two themes depend on one another in order to co exist. It is through the power exhibited by senior officers and command staff that the absurdities take place. In this novel, the main character, Yossarian is a bombardier in a squadron in Pianosa, Italy. He is surrounded by

absurdity and power abuse most notably from *Catch-22*. *Catch-22* is a provision which states that in order for a soldier to be grounded. He must be insane but in declaring himself in same, he is showing that he is sane and must therefore continue to fly. Yossarian wishes to be grounded because he is so concerned about living, but finds power abuse to prevent him from ending his tour of duty at each step along the way. The absurdities and abuse of power in *Catch-22* are very well depicted in the actions and character and the impact those actions.

Milo Minderbinder is a twenty seven years old lieutenant, who in his second week becomes the mess officer after approaching major, de conversely with a fresh hard boiled egg. Major de conveys puts a plane from the squadron at Milo's disposal and say's

You're a good mess officer, Milo

I'm not the mess officer, sir

You're a good mess officer, Milo

Thank you sir, I'll do everything

In my power to be a good mess officer (145)

From that short conversation Milo is promoted to mess officer and his abuse of power begins. When and he begins his duties. Milo has only one plane at his disposal, but after the other squadrons in colonel catch cart's group get wind of the fresh eggs at Milo's mess hall, Milo starts to gain more planes. On page 145, Heller writes,

"Then the three squadrons in colonel Catchcart's group turned. Their mess hall over to Milo and gave him an airplane and a pilot each so that he could"

The rapid growth of Milo's fame and his syndicate are further documented in chapter 24. As Milo expands and slowly takes over the world, clearly his success depends upon the greed of the officers. Who are the more interested in eating delicious food than winning the war. This abuse of power, along with other previous examples highlights ways that the officers are selfish and are using the name of the country and patriotism to coerce their subordinates into furthering their own interests. If nothing else, Milo's success on both sides proves that greed is universal and that free trade knows no boundaries. The wiping out the slogans written on the airplanes - "courage" and "Truth" - to be replaced by the label "M&M Enterprises", proves that money, not ideals, runs the war. Milo's planes have save passage. If there is a profit to be made, then the transaction is justified. For Milo, every military operations is a financial endeavor in which some one can profit, and it might as well be he.

The Egyptian cotton fiasco and Milo's subsequent self_ bombing mission underscore how most people are willing to overlook atrocities conducted on even themselves, if the pries is high enough. Yossarian, though, recognizes Milo's false justification for the bombing and continues to protest the death of mud. Appropriately, the two men witness the burial of Snowden, who died because colonel catchcart had volunteered his men for the dangerously missions just to win accolades for himself.

The seemingly desperate episodes in chapter 22 of yossarian flashback and then his insane trek with Milo are not even better tied together. Milo in many ways resembles colonel Catchcart especially in their attitudes towards men's lives. Lives are expendable when it comes to achieving whatever goals the wish. This point of view will be under scored when, at the end of the book, Milo and the colonel unite together to run the syndicate.

The bombing run during which Snowden dies has been alluded to for several chapter, but the details have never been fully explained. The beginning of chapter 33 provides a few

of those details and underlines the narrative importance of the event the novel's incessant references to the incident have two narrative purpose. First, they emphasize the narrative's circular chronological the narrative's. The event that has so traumatized yossarian does not recede into the past as Yossarian moves through time; rather, he continually returns to it. Unable to escape. Second, the constant reference to Snowden's death build up suspense, making the Avignon mission one of the novel's climaxes. Even though this mission occurs chronologically before many other events in the novel, we have to wait until almost the end of the novel to find out exactly what happened on the mission by telling his story out of chronological order, Heller can place whatever climatic events he wants at the end of the novel, since he is not bound by temporal restraints.

The bombing of Avignon is just one of the many ways in which this section continues to show yossarian's attempt to hold onto his life and his humanity in the face of the war. The chaplain struggles similarly in this section to remain same despite his nightmarish life. The chaplain is treated as an outsider by everyone, doubt's the moral standards that have governed his life, and endures horrible fantasier soft his wife and children dying violent deaths. Just as the idea of the hospital as a place for respectfully coming terms with death is undermined in the previous section, the idea of the chaplain as a source of spiritual stability and reason in the face of a disorienting and upsetting war is undermined in this section

Milo Minderbinder is one of the most complex figures in the novel, and most the syndicate elusive symbols. On the one hand, the syndicate gives Heller an opportunity to parody the economic activity of large- market the capitalism. The extraordinary rationalization by which Milo is able to buy eggs for seven cents apiece and sell them for five cents apiece while still turning a profit is one of the most for tuously sublime moments in the novel, even if it makes only shaky economic sense Milo claims that at every stage he actually buys an sells the eggs to his own syndicate, there by he spends to buy the eggs. But, if he

buys with the same resources that he bolsters by selling the eggs, all he is doing is moving money from one place to another we can easily reduce the bizarre logic that governs Milo's syndicate to nonsense, because we understand the impossibility of Milo's money-making scheme. Yet, though it is completely illogical and unjustifiable, like many concepts in the novel, Milo's syndicate does make sense is irrelevant the end result defiles those who try to explain the process.

The syndicate also represents an almost socialist collectivity in this enterprise governed by amoral expediency "everybody has a share". In this light the syndicate becomes almost a parody of communism as well as capitalism; it is nominally a collective governed by all but is actually run by a single despot the economic rationalization of the syndicate resemble the moral rationalization of a dehumanized collective, which might agree that it is in everybody's best interest for Milo to bomb his own squadron and kill wound, and main a number of his fellow soldiers.

In the midst of captain black's great loyalty oath crusade, a strange thing happened. The location of power changed.

Without realizing how it had come about, the combat men in the squadron discovered them dominated by the administrators appointed to serve them. They were bullied, insulted, harassed a shoved about all day long by one after the other. When they voiced objection, captain black replied that people who were loyal would not mind singing all the loyalty oaths they had to. To any one who questioned the effectiveness of the loyalty oaths, he replied that people who really did owe allegiance to their country would be proud to pledge it as often as he forced them to and to anyone who questioned the morality he replied that the star spangled banner' was the greatest piece of music ever composed. The more loyalty oaths a person signed, the more loyal he war; to captain black it was as simple as that and he had corporal

colony sign hundreds with his name each day so that he could always prove he was more loyal than anyone else. *Catch -22* (123)

By searing the men into signing the oaths, black becomes the most powerful man in the squadron his revenge for not being promoted to major. The soldiers are covered by the administrators rather than by the enemy or more obvious threats to their well-being.

A more obvious threat to their well-being is Cathcart's constant raising of the number of missions, even though a lesser number is actually required by the air force. Because he is the commander and has given the orders about how many missions must be flown, he must be obeyed. The men are at his mercy and his whim-just so that he can get good publicity in a magazine and advance his personal career.

Heller uses the theme of the abuse of power to make a statement about the military and other in situations abuse of humanity. Power is sought for power's sake; it is an outgrowth of selfish greed and does not consider the cost of obtaining it. The people in power should use their authority to help those under them or to better a situation. For power entails responsibility. Unfortunately, *catch-22* expresses the fact that those in power only show responsibility to themselves – except for the lonely figure of Yossarian who finally empowers him. Self to run away to a responsibility that takes others into account.

Chapter-V

Conclusion

Among other things, *Catch-22* is a general critique of bureaucratic operation and reasoning. Resulting from its specific use in the book, the phrase *Catch-22* is common idiomatic usage meaning “a no-win situation” or “a double bind” of any type. Within the book, *Catch-22* is a military rule, the self-contradictory circular logic that, for example, prevents anyone from avoiding combat missions. In Heller’s own words.

Joseph Heller has used many themes in his masterpiece *Catch-22*, these are pity, reality, hope, sanity, friendship, confusion, greed and guilt. At the same time he used three major themes in *Catch-22*. These are absurdity, abuse of power and destructive force of capitalism.

Pity- The reader has pity for each soldier every time he is afraid to go on a mission.

Reality- Each soldier has to face the fact that there is a chance that he may never come down from a mission alive.

Hope- Orr has constant hope of crashing successfully and escaping to Sweden.

Sanity- Yossarian claims that he is the only sane one in the squadron and everyone else is crazy.

Friendship- Yossarian’s bonds with the other men are important.

Confusion- A great deal of confusion is caused by the use of the term *Catch-22*.

Greed- The Machiavellian philosophy of Catchcart and Milo demonstrates this theme.

Guilt- The death of Snowden plagues Yossarian throughout the war.

According to *Catch-22*, many critics have found and analyzed various themes in *Catch-22*, perhaps the most written about are the themes of absurdity the destructive force of capitalism or big business and abuse of power. Heller uses World War as a metaphor for contemporary society with all its faults and complications and insane institutions, a society that has lost touch with itself and its vestiges of humanity. The war becomes a vehicle for the exploration of these larger themes.

Throughout the novel, Heller gives us specific examples of absurdity from Doc Daneeka's "death" to Cathcart's overarching desire to get into the Saturday Evening Post no matter the cost in lives of his men, to the trials of Clevenger and the chaplain to the war itself.

This theme permeates all aspects of the novel and even Heller's choice of language reflects it very efficiently. The most famous example is worth recounting here

You mean there's a Catch? 'Sure there's a catch,' Doc Daneeka replied.
'*Catch-22*. Anyone who wants to get out of combat duty isn't really crazy.'

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

That's same catch, that *Catch-22*' he observed. It's the best there is, Doc Daneeka agreed. (55)

Heller's use of repetition and circularity verbally suggest his theme of absurdity. The all-purpose catch, which can be permuted to fit any situation, is absurd in its surface logic, but it is so logical that it no longer makes any sense. In fact, it is downright unreasonable in that the people in power can use it to control those who are not. As such, it is closely tied to Heller's theme of the abuse of power.

Running throughout *Catch-22*, parallel in many ways to Yossarian's story, is that of Milo Minderbinder. He epitomizes the callous business world though Heller tries to have him maintain his thoughtless (as opposed to careless) innocence. Although the men in his squadron are treated to the best food in the war, they are also stripped of their parachutes, morphine, and humanity by his syndicate. He tries to palliate their outrage by repeating again and again that what's good for Milo Minderbinder Enterprises is good for the country and by giving them meaningless shares in the syndicate, but his slogan shares only serve to emphasize that he is completely unaware of the soldiers as human beings. He is not concerned with their well-being, unless he can profit from it.

Perhaps Heller's sharpest statement of the theme of the destructive force of capitalism and his most pointed indictment of it is the scene in which Milo bombs his own Squadron.

M&N Enterprises verged on collapse. Milo cursed himself hourly for monumental greed and stupidity in purchasing the entire Egyptian cotton crop, but a contract was contract and had to be honored, and one night after a sumptuous evening meal, all Milo's fighters and bombers took off, joined in formation directly overhead and began dropping bombs on the group. He had landed another contract with the Germans, this time to bomb his own outfit. (267)

For the businessman Milo, honoring the contract is far more important than honoring the safety of his own men. The attack “punched jagged holes” in the men (268), but a business deal is a business deal. However, Milo certainly had gone too far:

Decent people everywhere were affronted, and Milo was all washed up until he opened his books to the public and disclosed the tremendous profit he had made. He could reimburse the government for all the people and property he had destroyed and still have enough money left over to continue buying Egyptian cotton. Everybody, of course, owned a share. And the sweetest part of the whole deal was that there really was no need to reimburse the government at all.

In a democracy, the government is the people, Milo explained. ‘We’re people, aren’t we? So we might just as well keep the money and eliminate the middleman. Frankly, I’d like to see the government get out of war altogether and leave the whole field to private business...()

In the midst of Captain Black’s Great Loyalty Oath Crusade, a strange thing happened. The location of power changed.

Without realizing how it had come about, the combat men in the squadron discovered themselves dominated by the administrators appointed to serve them. They were bullied, insulted, harassed and shoved about all day long by one after the other. When they voiced objection, Captain Black replied that people who were loyal would not mind signing all the loyalty oaths they had to. To anyone who questioned the effectiveness of the loyalty oaths, he replied that people who really did owe allegiance to their country would be proud to pledge it as often as he forced them to. And to anyone who questioned

morality, he replied that 'The Star-Spangled Banner' was the greatest piece of music ever composed. The more loyalty Oaths a person signed, the more loyal he was; to captain Black it was as simple as that, and he had corporal Kolodny sign hundreds with his name each day so that he could always prove he was more loyal than anyone else.

By scaring the men into signing the oaths, Black becomes the most powerful man in the Squadron-his revenge for not being promoted to Major. The soldiers are cowered by the administration rather than by the enemy or more obvious threats to their well-being.

A more obvious threat to the well-being is Cathcart's constant raising of the number is actually required commander and has given the orders about how many missions must be flown, he must be obeyed. The men are at his mercy and his whim-just so that he can get good publicity in a magazine and advance his personal career.

Heller uses the theme of the abuse of power to make a statement about the military and other institutions' abuse of humanity. Power is sought for power's sake; it is an outgrowth of selfish greed and does not consider the cost of obtaining it. The people in power should use their authority to help those under them or to better a situation, for power entails responsibility to themselves-except for the lonely figure of yossarian who finally empowers himself to run away to a responsibility that takes others into account.

Here, there are some novels that deal with abuse of power. Some well known example of abuse of power novel for this are, Jonathan Swift's *Gulliver's Travels*, Shakespeare's *The Tempest*, *Julius Caesar*, Dickens's *A Tale of Two Cities*

Golding's *Lord of the Flies*, Steven Green hut's *Abuse of Power*.

In Swift's *Gulliver's Travels* that he implicitly questions there reasons why certain people hold power over others. The Laputan King assumes that he has a right to hold power over the Banibarbians on the mainland simply because he is more devoted to abstract and theoretical knowledge than they are. To the reader, on the other hand, he appears ridiculously impractical and not fit to hold power. Similarly, the Laputans view Lord Munodi a hopelessly backward because he does not embrace the reforms of the professors of Lagado. Academy, it seems likely that his estate and house will be seized by the government. The reader however can clearly see that common sense lies on the side of Munodi, and that if he holds power, the kingdom would prosper.

A more ambiguous example of power is that wielded by the houyhnhms are, the yahoos. Difficult moral questions can be asked about whether the Houyhnhms have the right to dominate and exploit the yahoos because they are more rational, intelligent, moral, and virtuous.

In literature Joseph Heller uses the term 'abuse of power' in *Catch-22*. Following Heller many writers have used the same term in their works. Previously, Shakespeare used theme of abuse of power in his plays *The Tempest*, and *Julius Caesar*; William Golding in his noble prize winning novel *Lord of the Flies* and Dickens in his famous work *A Tale of Two Cities*. However the term got its root only by Joseph Heller through Milo Minderbinder.

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