

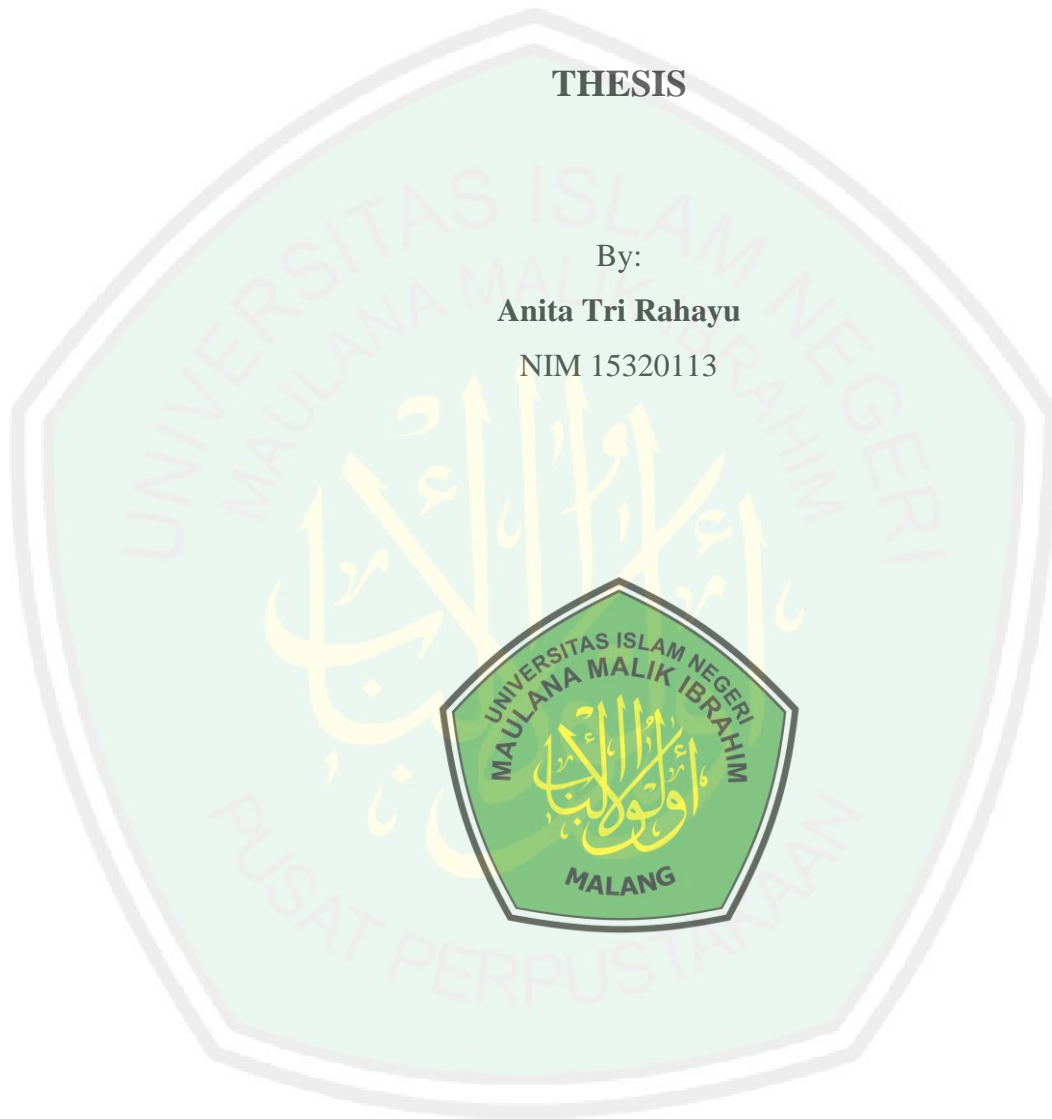
**SOCIAL-POLITICAL REPRESSION IN U.S. MILITARY CONTEXT IN
JOSEPH HELLER'S *CATCH 22***

THESIS

By:

Anita Tri Rahayu

NIM 15320113



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG 2019

**SOCIAL-POLITICAL REPRESSION IN U.S. MILITARY CONTEXT IN
JOSEPH HELLER'S *CATCH 22***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of the
Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

Anita Tri Rahayu

NIM 15320113

Advisor:

Asni Furaida, M.A.

NIDT. 19880711 20180201 2 182



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2019

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Social-Political Repression in U.S. Military Context in Joseph Heller’s *Catch 22*” is original and is the result of my work in this last semester. I do not include any material written by another person, except those that are references and written in the bibliography. Therefore, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 14 June 2019

The researcher



Anita Tri Rahayu

NIM 15320113

APPROVAL SHEET

This to certify that Anita Tri Rahayu's thesis entitled **Social-Political Repression in U.S. Military Context in Joseph Heller's *Catch 22*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

Approved by
Advisor,

Asni Furaida, M.A.

NIDT 19880711 20180201 2 182

Malang, 14 June 2019

Head of Department English Literature,

Rina Sari, M.Pd.

NIP 197506102006042002

Acknowledged by

Dean,

Dr. H. Syafiyah, M.A.

NIP 196609101991032002



LEGITIMATION SHEET

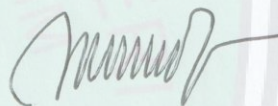
This is to certify that Anita Tri Rahayu's thesis entitled **Social-Political Repression in U.S. Military Context in Joseph Heller's *Catch 22*** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature .

Malang, 14 June 2019

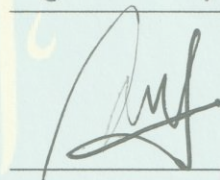
The Board of Examiners

Signature

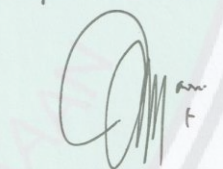
1. Dr. Mundi Rahayu, M. Hum. (Main
NIP 19680226 200604 2 001 Examiner)



2. Agung Wirananta K., M.A. (Chair
NIP 19840207 201503 1 004)



3. Asni Furaida, M.A. (Advisor
NIDT 19880711 20180201 2 182)



Approved by
Dean of Faculty of Humanities

Dr. H. Syarif, M.A.
NIP. 196009011991032002

MOTTO

*“—There are no limits to
what you can accomplish, except the
limits you place on
your own thinking.”*

-Brian Tracy-



DEDICATION

Alhamdulillahirabil'alamin, all praises and thank to Allah.

This thesis proudly dedicated to:

My beloved parent,

Slamet Riyadi (Alm) and Siti Romlah whom I love so much, their never ending support and pray are blessing for me.

Thank you very much for your love and everything so far.

My sister, I'm sincerely grateful for the pray and support after our father is gone.

My honorable advisor, Asni Furaida, M.A.

I really thank to every guidance, knowledge, and sincerity.

Also, all my lecturers, my friends, and everyone who gave their contribution in accomplishing this thesis.

ACKNOWLEDGEMENT

Alhamdulillah, all glory to Allah SWT who has given His grace and encouragement, so that the writer can conclude this study entitled “Social-Political Repression in U.S. Military Context in Joseph Heller’s *Catch 22*”. Sholawat and Salam are also given to the Prophet Muhammad SAW who brought people into the light from the night.

Happiness and pride are the researcher's thanks to the success of this work. The researcher realizes that it is not possible to complete this thesis in the mean time by writing this thesis, being helped and guided by different parties, without assistance and guidance. Therefore, in this occasion, the researcher would like to give great gratitude and appreciation to:

1. Prof. Dr. Abdul Haris, M.Ag. as the rector of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
2. Dr. Hj. Syafiyah, M.A. as the dean of Humanities Faculty of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
3. Rina Sari, M.Pd. as the head of English Literature Department of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
4. Abdul Aziz M. Ed., Ph. D as my academic advisor.
5. Asni Furaida M.A. as my thesis advisor who has patiently and conscientiously guided and helped me in conducting this thesis.
6. All lecturers who helped me pass the entire semesters in English Literature Department.

7. My partents who always support me in all condition.
8. My college friend Rini who has always helped me whenever I asked you to. I will never forget our experience together.
9. My beloved friend Berliana, thank you for accompany me for the past 10 years.
10. My comrade-in-arms Savira, Muzaki, and Jendra thanks for the help and the support, hope you guys will soon finish your thesis.
11. Also, all of my friends from English Literature Department whom the researcher cannot mention one by one.

As a human being, in writing this thesis, the researcher realizes the weakness. Critics and suggestions are welcome for the improvement of the researcher. The researcher hopes that this thesis will be answered by everyone at any level of education and provides advice for better analysis. Therefore, the researcher expects critics and suggestion in this area to help the future researchers to conduct much better studies in literature.

Malang, 14 June, 2019

Researcher,

Anita Tri Rahayu

ABSTRACT

Rahayu, Anita Tri. 2019. Social-Political Repression in U.S. Military Context in Joseph Heller's *Catch 22*. Thesis. English Literature Department. Humanities Faculty. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Asni Furaida, M.A.

Keywords : New Historicism, Social repression, Political repression, *Catch 22*

This research discusses the social and political repression described in *Catch 22* by Joseph Heller. In this analysis, two research problems are developed, which is to examine the social-political repression in the U.S. military context during the World War II in the framework of new historicism, and the second is to discover the critique of the author of the social-political aspects of repression that occurred in the 1940s. Literary criticism is the method used by the scholar to evaluate and interpret the literary work. The primary data is obtained from within the novel words, phrases, paragraphs, and dialogs that show the social-political repression aspects.

Method of literary criticism is used to carry out this research. The primary data were taken from *Catch 22* by Joseph Heller. This study uses the New Historicism Theory of Stephen Greenblat to explore more thoroughly the aspect of social and political repression in the context of the U.S. military.

As the result of analysis, the researcher found several aspects of social-political repression in the U.S. military in *Catch 22* that can be discussed. The social repression is drawn as how some individuals including Yossarian have experienced racism in the military. The term racism can be seen through the event when the soldier was ordered to gathered the African-American people and consolitade them in one special place at Atlanta, and how Yossarian is treated differently because he is the only Assyrian descentin the military. In political repression is drawn as violations of military regulations has been carried out by a Colonel who leads the squadron. Yossarian and the other soldiers' problem experiences while on duty in U.S and Pianosa, Italy during World War II. And the political repression is depicted as how the rules are violated by Colonel Carth who arbitrarily uses his power in the military for his own benefit.

ABSTRAK

Rahayu, Anita Tri. 2019. Tekanan Sosial-Politik di Militer Amerika Serikat dalam *Catch 22* karya Joseph Heller. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing: Asni Furaida, M.A.

Kata kunci : Historisime baru, Tekanan sosial, Tekanan politik, Tangkapan 22.

Studi ini menyelidiki represi sosial dan politik yang dijelaskan dalam Joseph Heller's *Catch 22*. Dua masalah penelitian dirumuskan dalam penelitian ini, yaitu, menganalisis peristiwa dalam konteks militer AS selama Perang Dunia II dalam istilah historisisme baru, dan yang kedua adalah menemukan penulis. kritik terhadap peristiwa represi sosial-politik terjadi pada 1940-an yang dijelaskan dalam novel. Peneliti menggunakan kritik sastra sebagai alat untuk menganalisis dan menafsirkan karya sastra. Data primer diperoleh dari kata-kata, kalimat, paragraf, dan dialog dalam novel yang menunjukkan aspek-aspek represi sosial-politik.

Metode kritik sastra diterapkan untuk melakukan penelitian ini. Data primer diperoleh dari Joseph Heller's *Catch 22*. Penelitian ini menggunakan teori New Historicism Stephen Greenblatt untuk menganalisis aspek represi sosial dan politik dalam konteks Militer AS.

Sebagai hasil analisis, peneliti menemukan beberapa aspek penindasan sosial-politik di militer AS di *Catch 22* yang dapat dibahas. Penindasan sosial digambarkan sebagai bagaimana beberapa individu termasuk Yossarian mengalami rasisme di militer. Bentuk rasisme dapat dilihat melalui peristiwa ketika prajurit itu diperintahkan untuk mengumpulkan orang-orang Afrika-Amerika di satu tempat khusus di Atlanta dan bagaimana Yossarian diperlakukan secara berbeda karena ia adalah keturunan Asiria. Dalam penindasan politik, aturan-aturan di militer yang difokuskan pada karakter utama John Yossarian. Masalah Yossarian dan prajurit lainnya dialami saat bertugas di AS dan Pianosa, Italia selama Perang Dunia II. Dan represi politik digambarkan sebagai bagaimana aturan dilanggar oleh Kolonel Carth yang secara sewenang-wenang menggunakan kekuasaannya di militer untuk kepentingannya sendiri.

مستخلص البحث

راهابو، أنيتا أري. 2019. الضغط الاجتماعي السياسي في الجندية الأمريكية الإتحادية في (Catch 22) محاولة من جوسيف هيلير (Joseph Heller). البحث العلمي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: أسنْفُرَيْدَةُ الماجستير.

الكلمات المفتاحيات: التاريخانية الجديدة، الضغط الاجتماعي، الضغط السياسي، الإحتلال 22.

تستطلع هذه الدراسة القمع الاجتماعي والياسي الذي بين فيجوسيف هيلير (Joseph Heller) (Catch 22) تفسر المسألتان البتتان في هذا البحث، هي، حلل الحدث في المقام الجندي الأمريكي الإتحادي حينما الحرب العالم 2 في إصطلاح التاريخانية الجديدة، والثانية هي إكتشاف الكاتب. النقد لحادثة القمع الاجتماعي السياسي الذي يحدث في حول العام 1940 ويتبين فيالرواية. تستخدم البائة النقد الأدب آلة للتحليل والتفسير الأدب. تنال البيانات الرئيسية من الكلمات، الجملة، الفقة، والحوار فيالرواية لتلخيص القمع الاجتماعي والسياسي.

يطبق المنهج النقد الأدب لإفعال هذا البحث. تنال البيانات الرئيسية من جوسيف هيلير (Joseph Heller) (Catch 22). يستخدم هذا البحث النظرية (New Historicism Stephen Greenblat) للتحليل ناحيات القمع الاجتماعي والسياسي في المقام الجندي الأمريكي الإتحادي.

من حاصل البحث، تكتشف الباحثة بضعة من ناحيات الإضطهاد الاجتماعية السياسية في الجندية الأمريكية الإتحادية في (Catch 22) التي تستطي ان تبت. صور الإضطهاد الاجتماعية كيف بضعة من الأفاد يتضمن يوساريان (Yossarian) ان يكابد العنصرية في الجندية. الشكل من العنصرية، يستطيع ان ينظر عبر من الحادثة عند يأمر ذلك الجندي لإجتماع الأفريقيين والأمريكيين في المكان الواحد الخاص في أطلانطا (Atlanta) وكيف يستعرض يوساريان (Yossarian) مختلفاً لتهرية من الأشوري. في الإضطهاد السياسي، النم في الجدية لي تك الشخصية لرئيسية جون يوساريان (John Yossarian). المسألة يوساريان (Yossarian) والجندية الأخر تكابد عند يعملان في الأمريكية الإتحادية وفيانوسا (Pianosa)، إيطاليا حينما الحرب العالم 2. ويصور القمع السياسي كيف النظام يجتاح الكولونيل كارتج (Carth) إعتباطيا يستخدم قدرته في الجندية وكيف ميلو الطماع بالفلوس ويصبح الجاسوس لألمانيا ويعطي القنبلة سرب طائراته.

TABLE OF CONTENTS

TITLE PAGE.....	i
APPROVAL SHEET.....	ii
LEGITIMATION SHEET.....	iii
CERTIFICATE OF THE THESIS AUTHORSHIP.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGEMENTS.....	vii
ABSTRACT.....	viii
TABLE OF CONTENTS.....	xii
CHAPTER 1: INTRODUCTION.....	1
A. Research Background.....	1
B. Research Question.....	5
C. The Objectives.....	5
D. Scope and Limitation.....	5
E. Significant of the Study.....	6
F. Definition of Key Terms.....	6
G. Previous Studies.....	7
H. Research Method.....	9
1. Research Design.....	9
2. Data Sources.....	10
3. Data Collection.....	10
4. Data Analysis.....	10

I. Framework of the study.....	11
CHAPTER II: REVIEW OF RELATED LITERATURE.....	13
A, Literary History Approach.....	13
B. New Historicism by Stephen Greenblatt.....	16
CHAPTER III: ANALYSIS.....	21
A. Social-Political Repression in U.S. Military 1943.....	21
1. The Social Repression in U.S. Military during World War II According to The Novel and The Real History.....	23
2. Political Repression in U.S. Military during World War II According to The Novel and The Real History.....	33
a) Rule Violation in the U.S. Military; Catch 22	36
b) Rule Violation in the U.S. Military; Spy and Corruption.....	47
B. Author’s Criticism of The Social-Political Repression in U.S. Military during World War II Described in the Novel.....	51
CHAPTER IV: CONCLUSION AND SUGGESTION.....	56
A. Conclusion.....	56
B. Suggestion.....	60
BIBLIOGRAPHY.....	61

CHAPTER I

INTRODUCTION

A. Research Background

Novel can be appreciated in reading out loud or reading it in silent. By reading novel, the readers can directly imagine the figures, background setting and atmosphere happens in the story at the certain time. Through novel, people can also understand or know the history event which might be happened in the real life written by its author. However, not all the historical story written in the novel is true, because some authors add a number of scenes that come from their own imagination to their writings. Therefore, the researcher uses Literary History to investigate suspicions or think more critically about the history events in a novel if that really happened.

The history documentation through newspaper, book, film, photo, magazine, etc has enable people, especially literary history critics to be more critical. Approach to literary history splits literary events into cycles, explains the text in terms of its historical background.

On its progress, Literary History Approach is conceived as a move against the critical current; it aims to inquire into the theoretical bases of practical criticism and, in doing so, to reexamine the relation between literary work and the past events. One of the latest developments in this field of the contextual approach is

New Historicism, which arise in the US in 1980s. New historicism that history is not regarded as isolated from the literary text in the sense of “historical background” but rather as a contextual phenomenon.

In his book *An Introduction to Literary Study*, Mario Klarer once stated that:

New Historicism is concerned with historical-social and cultural contexts in the period of time literary work is produced. It believes that literature should be considered as a product of time, place, and historical circumstances of the author (Klarer, M. 2006. p.83)

One of the novel that adopt history theme portrays actual event is Joseph Heller’s novel *Catch 22*. According to Bailey Blake (2012) in her journal *The Enigma of Joseph Heller* that the idea for *Catch 22* was based on Joseph Heller's personal experience in World War II. Yossarian and the other bomber pilots were his self experienced while on duty, from May to October 1944, Heller flew 60 bombing missions. Heller was able to make it out of the war, but it took him to write this novel until 1953.

The researcher takes *Catch 22* as the object of the study because according to Bailey Blake, this novel represents the history event happened in United States during World War II in an interesting way. It has been argued that the novel depends on historical and social-political experiences in the past. Bailey Blake's also states that in 1952 Heller began writing his novel with the intention of telling the world what he was experiencing in the Army.

Heller also stated that the term “Catch 22” is often result from rules, or procedures that a person must undergo, but do not have control over, because to resist it is to accept it. An example of an incident in a novel is a situation where someone can only get leave if he is crazy, but there is no crazy person in the military squadron. One connotation of this term is that "Catch 22" has created arbitrary rules to justify and hide the abuse of their own power.

Bailey Blake mention in his journal *The Enigma of Joseph Heller* during the interview that *Catch 22* is a satirical novel. According to Andrew Benner in his book *Introduction to Literature Criticism and Theory*, Satire is a tool used by authors to demonstrate and condemn the incompetence and hypocrisy of a person or culture, using humor, irony, exaggeration, or ridicule. *Catch 22* first published in New York 1953. Often referred to as one of the most realistic novels of the 20th century, Heller uses a unique non-chronological third-person narrative. Separate stories are out of sequence so that the narrative progresses along with the plot. Typically, a satire is a silly writing that exposes its faults and shortcomings to individuals or culture (Bennett, A and Royle, N. 2004, p.108)

The story follows the life of Captain John Yossarian, bomber of the US Air Force B-25. A 256 squadron placed on the island of Pianosa, west of Italy. This novel looks at Yossarian's experience and other airmen in the camp, who try to guard the country while fulfilling their service requirements so they can return home. This study examines literary works and new historicism whether this novel tends to bring literary texts as material products from certain historical conditions.

Joseph Heller coined the term in the *Catch 22* novel in 1953, which described the absurd constraints experienced by soldiers in the US during World War II. The concept was coined by Dr. Daneeka, a group of doctors who called "Catch 22" to describe why there is a psychiatric examination for hysteria, or intend to find it insane enough not to travel and conduct a risky escape mission. This also means a problem or difficult situation on which as a soldier there are no contradictory or contingent circumstances.

Therefore, as for the modern historicism or new historicism, the focus of study is literature in history itself, this is to see literature in the process of making literature as a constitutive and inseparable part of history, and so full of creative power, disturbances, and historical inconsistencies.

By conducting this study, the researcher is inspired by Hisham Thany's paper analysis, student of Middle Arab University by the title of *A New Historicist Approach in Arthur Miller's Death of a Salesman* (2016). In his study, he utilizes the new historicist as a main philosophy and a supplementary technique as a cultural approach. His research explores the contextual context of biographical, geographical, social-political and cultural contexts. Also Chalifatus Sahliyah's journal, student from Universitas Pendidikan Indonesia entitled *New Historicism Analysis on the Novel Kubah by Ahmad Tohari*, Rizky Ardian's thesis (2011), *The Genocide of Rwanda in Terry George's Hotel Rwanda*, and Ercan Kacmar's journal analysis entitled *A New Historicist Approach to Harold Pinter's One For The Road* (2011) as the learning references in writing this thesis. However, this

study takes different object and focus in analyzing the research from the previous study.

B. Research Problems

The research is undertaken to answer these following questions:

1. How does social-political repression restrains Yossarian's life as a U.S. soldier during World War II portrayed in *Catch 22*?
2. What does the author's criticism toward the social-political repression in U.S. Military during World War II in his novel *Catch 22*?

C. The Objectives of the Study

Related to the research problems, the objectives of the study are:

1. To depict the social-political repression experienced by Yossarian's as a U.S. soldier during World War II portrayed in *Catch 22*.
2. To discover what aspects are the author's condemn of the social-political repression in U.S. Military behind the World War II in his novel *Catch 22*.

D. Significance of the Study

In this research, such work is expected to give both theoretical and practical meaning to a sample. Theoretically, identifying and creating literature information about New Historicism is essential to analyze Joseph Heller's novel *Catch 22*. Then practically, this study is supposed to be a greater demand for graduates with a background in literature that supports a more efficient, life-changing teaching cycle. Thus, schools that apply to the recommended approach derived from the

result of this study will be able to train student better. For researcher, this study may help to reveal critical areas in the educational process that many scholars have not investigated on specific occasions and age regarding social-political repression.

E. Scope and Limitation

The scope of this study is about the social-political repression illustrated in Joseph Heller's novel *Catch 22* and discuss it according to New Historicism theory by Stephen Greenblatt. As the limitation, the researcher will take focus from John Yossarian point of view, because he is the main character in the novel and it will help to do the analysis according to the problem statements.

F. Definition of Key Terms

In order to avoid misunderstanding in this research, the researcher gives the definition of the following word terms:

New Historicism, emerged in America in 1980's era as a reaction towards the historical approach of the Historicism. For new historicism, John Brannigan state, the object of study is the text (literature) and its context (history), or literature in history. This is to see literature as a constitutive and inseparable part of history in making, and therefore rife with the creative forces, disruptions and contradictions, of history (Wolfreys, J. 2001, p.128).

Social repression, is the persecution of an individual or group within society for political reasons, particularly for the purpose of restricting or preventing

their ability to take part in the political life of a society thereby reducing their existence among their fellow citizens (Davenport, C., 2014, p.23).

Political repression, is sometimes used synonymously with the term political discrimination (also known as *politicism*). It is often manifested through discriminatory policies, such as human rights violations, surveillance abuse, police brutality, imprisonment, involuntary settlement, stripping of citizen's rights, and etc within the public (Davenport, C., 2014, p.23).

Catch 22, is a popular term in 1940s that described a situation from which an individual or group of soldiers cannot escape because the Colonels used to arbitrarily use their powers to change the rules or limit soldier's freedom in the military during World War II in U.S (Heller, J., 1953, p.3).

G. Previous Studies

The researcher does not start from an empty sheet when conducting this study. Several studies on the work and the topic discussed in this study have been conducted. The following are some of the studies of Joseph Heller's work *Catch 22* and New Historicism. However, the researcher takes different object from previous studies but analyses with the same approach.

Here are four studies that examined literary work by using Greenblatt's New Historicism approach. The first study is done by Hisham Thany (2016) student of Middle Arab University, entitled *A New Historicist Approach in Arthur Miller's Death of a Salesman*. In his study, he utilizes the new historicism as the primary

technique and cultural approach as a secondary methodology. The research explores specific aspects relevant to biographical, geographical, social and cultural backgrounds.

The second is Ludmila Marta's thesis, student from Sanata Darma University under the titled *Between Agency and Containment: A New Historicist reading Of' AntiioLy Burgess' I Clockvork Orange*. Her study explores the tension between agency and containment as reflected in *A Clockwork Orange* novel. Adopting the view of New Historicism that literature and history are equal as primary texts, the analysis elaborates how history has powerful effects on literature, and vice versa. This research indicates that the historical conditions influenced the writing of *A Clockwork Orange*, and the work itself also influenced the trajectory of history around the publication and adaption of the novel.

The third is from Chalifatus Sahliyah's journal, student from Universitas Pendidikan Indonesia entitled *New Historicism Analysis on the Novel Kubah by Ahmad Tohari*. She discusses about historical representation of the recruitment, the hiding, the arrest, and the exile of PKI after 1965 tragedy. New Historicist approach was used to expand the broader historical knowledge in her study.

The fourth study is from Rizky Ardian's thesis (2011), *The Genocide of Rwanda in Terry George's Hotel Rwanda*, student from Universitas Airlangga. His study attempts to analyze the portrayal of Rwanda genocide in 1994 and its contradictive points in the Terry George's novel. The study uses New Historicism to explain the real portrayal of the events mentioned in the novel.

The last is Ercan Kacmar's journal analysis entitled *A New Historicist Approach to Harold Pinter's One For The Road* (2011), Nevsehir Turkey University. The main concern of his journal is to illustrate the ins and outs of the play by the Turkish writers who has no right and freedom and discusses it according to New Historicism.

Those five previous studies are really helpful and greatly contributed to the writing of this study, although the five previous studies have different object, this research takes the same approach which is new historicism.

H. Research Methodes

1. Research Design

This study is a literary study which uses New Historicism from Stephen Greenblatt on criticizing the literary work. The researcher attempts to discuss the theories of historicism in the U.S. during the Second World War presented in this book, according to the intent of the study. Specifically, this research will focus in the social-political repression, which is experienced by the main character, John Yossarian. This study will also examine author's criticism of sodial-political repression in U.S. military context in his literary work and the real event happened in the history. By conducting this study, the researcher expects it will assist the readers to understand about the idea of new historicism in a literary work.

2. Data Source

The researcher uses Joseph Heller's novel *Catch 22* as the object of this study. This novel is published by CBS – Simon & Schuster Corporation in 1953, and cited as one of the most significant novels of the twentieth century. This research will use secondary data from history books, journals, and other supporting sources such as Bailey Blake's journal article, The Enigma of Joseph Heller, which consists live interview with Joseph Heller, DoD Law of War Program to analyze the rule of U.S. military in 1940s, Stephen Watson's book *America Goes to War* and other more sources that will help to relate the Social-Political repression in U.S. military described in the novel to the real event during World War II in U.S.

3. Data Collection

There are several steps that the researcher does. The first one is close reading the novel *Catch 22* and understands the intrinsic element deeply. The second step is selecting the content of data and gives mark to the data needed by research question, such as words, phrases, sentences, or dialogues that helps to consider the important events in World War II in U.S. The third is searching for the secondary data from books, journals, and other sources that will help to elaborate the theory and data by discussing them in the analysis section, and then the last is classifying the required data to answer the problems of study.

4. Data Analysis

The first step is analyzing the collected data. Highlighting the related sentences identified the potential, important, and promising data, which have been

collected. The second is pursuing the data in order to get the valid one and categorizing the data in accordance with the problem of the study. Then, relating the data to the topic analysis and the real history event during World War II in U.S. from books, journal, and other sources. The fourth step is interpreting the data that have been categorized to the aspect between Greenblatt's New Historicism and author's critics in his way of writing the novel. The fifth step is presenting all data including the result of analysis. In addition, the last step is making the conclusion of the analysis.

I. Framework of the Study

There are several processes that the researcher will do in writing this study. The first is to make Introduction, in chapter one contains the background of the study; which includes the background of object selection, theory of analysis, and the reason why the researcher choose the object. Then, it includes the research problems and the objectives of the study, which cover the questions to be sought, and the purpose formulation of the research process. In chapter one also, it includes significance of the study: showing the benefits of theoretical and practical research, scope and limitation; which encompasses the focus of the research in which one will be discussed and which will not. Research methodology; includes research design, research instruments, how to collect data, and how to analyze data. The last is explaining some important terms that will make easier for the readers to understand the definition of it where the research will be focused.

The second chapter discusses about theoretical framework that are relevant to the topic of research. The researcher will dissect in detail about the New Historicism theory of Stephen Greenblatt, which will be used as a tool to analyze the object research. In this chapter will include some related previous studies that have been chosen as references.

In chapter three, the researcher will explain the process of data analysis in accordance with the purpose of the research based on the theory used, i.e. New Historicism. The research object, *Catch 22* novel will be analyzed and explored more deeply by juxtaposing it with certain historical sources such as books, journals, and other sources. Exposure and data analysis will be intended directly to answer the problem statements, and the analysis result will be summed up explicitly.

The last chapter contains conclusions and suggestions. Conclusions are in the form of findings related to the problems formulation and the objective of the study. While the suggestion propose is based on the results of the analysis that are related to the scope of the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Historical Criticism

There are two basic ways to examine the vast and complex content such as literature: it can be grouped by genre (that is, by form or style) and by its historical period. The two forms were grouped together in a variety of literary works that are similar in form, substance, or both. The latter approach is called historical criticism or literary history approach. Historical criticism divides literature into different periods, organized in chronological order, and classifies literature on the basis that literary texts written over a certain period of time have characteristics, standards, interpretations of certain characteristics, whereas they are different if written in a different period (Brannigan, J. 1998. p.197).

Based on historical facts or based on the context in which a work is written, historical criticism contains information about the life of the author and the historical and social condition of the period. This is the difference from other forms of criticism, such as textual and formal critics, where the emphasis is on analyzing the text itself while ignoring the external influence of the text. In the same way that historical criticism see historical documents, literary history looks at texts: to learn what they reveal about the historical and socio-cultural conditions under which they were produced.

Furthermore, this approach enables the organization of systematic literature material and opens up useful ways of discussing this research. It is a useful consideration for historicism to identify the general characteristics of a period in literary history, to show differences between two periods, or to show how literature develops from one era to the next (Brannigan, J. 1998. p.198).

Apart from this, historical criticism is also very useful in the study of a literature, especially in analyzing literary works in terms of certain time and place. It is a common experience that when people read a text, people tend to feel more comfortable if they can put it in literary history. This fact shows that historical background provides an important context for understanding literature. The more people realize the characteristic beliefs, attitudes, assumptions of a certain period, the more they can appreciate the literary texts written in that period. In addition, in some cases, Michel Foucault stated that without the background knowledge of the period in which they were written, it is very unlikely to understand literary works. For example, Chaucer's *Troilus and Criseyde*'s works would not make sense without Elizabethan's political background knowledge of medieval love concepts and important aspects of *Faerie Queene* Spenser (poetry about King Artur in English Modern Period) would be overlooked (Brannigan, J. 1998. p.199).

However, the historical approach, despite its general use, also has problems. For example, it is questionable whether in the history of literature one can really create a homogeneous time. The truth is that the characteristic features of different historical periods are little similar and that no literary work can manifest all characteristic features related to a time. Historical periods therefore seem to be generalized abstractions, and generalizations always carry the danger of removing each literary work's uniqueness (Brannigan, J. 1998. p.200).

Another problem is that the historical period has some obscurity because it is impossible to set the boundaries clearly and because different periods are sometimes identified with very different reasons. For example, political events from the historical period of popular literature decided the Restoration, the 18th century was based on chronology, the Renaissance was a concept borrowed from art history, and the Elizabethan and Victorian periods were named after the king who ruled England at the time (Brannigan, J. 1998. p.200).

Therefore, by analyzing the historical and social context in which the texts were developed, historical criticism seeks a greater understanding of literary texts. Traditionally, the objective of historical criticism is to try to understand the meaning of the text in its original context and to answer questions about the text, such as; "Who wrote the story?", "When was the story written?", "What else happened at the period time of the story was

written?", "How did we get to the shape we have today?" and so on. Historical criticism often often seeks answers to questions about the so-called "purpose of authorship": What do writers want to do for a significant time or place? This analysis will therefore focus on one of the theories of all that historicism critics hold, i.e. New Historicism.

B. New Historicism by Stephen Greenblatt

New Historicism, which arose in United States 1980s, is concerned with historical-social and cultural contexts in the period of time literary work is produced. French theorist Michel Foucault and American cultural anthropologist Clifford Geertz were primarily motivating modern historicists or more likely known as New Historicism. New Historicism argues that the author should regard literature as a result of the author's time, place, and historical circumstances. Stephen Greenblatt once stated that the differences between old and new historicism is that new historicism investigates and practices a mode of study. Literary text and the non-literary text are given "equal weighting", whereas old historicism takes history as a "background" of facts to the " foreground "of literature (Klarer, M. 2006, p.48).

New historicism deals with literacy, whatever the possibility in the analysis is a complete historical context. So, for instance, R.S. Crane stated in an essay published in 1935, he claims that literary history is simply part of the general cultural history, while a critical-based literary study program

will concentrate on imaginative works regarded as timeless qualities. (Crane, S. 1990, p. 21).

Greenblatt (1982, in Crane, S. 1990:21) outlines the following four tenets of New Historicism; First of all, literature is historically based, meaning that all literary works are the creations of many social and cultural conditions and forces. Second, literature is another historical sight. Third, literature can not transcend history, and social and political forces are continually influencing it. Which also means, literary texts are the products of the ideology of the age in which they are written. Fourth, as history influences all literature, literature should be viewed in terms of its historicity (Crane, S. 1990, p. 21).

Greenblatt adds that Old Historicism is defined because literary works can help us understand the context in which they are set-realistic texts, in particular offering imaginative representations of certain historical moments, incidents or periods; nevertheless, fictional texts are lower than any historical records. While, New Historicism is defined as literary texts are bound by discourse and other rhetorical structures; they are part of history that is still written (Muller, H.M. 2013, p. 29).

Helen M Muller also stated that the important differences between the old and the new historicism are summarized in the word 'archive' in the phrase 'archival continuum'. The word ' archive ' in the term ' archival continuum ' illustrates important differences because this word suggests that

current historicism is indeed a cultural phenomenon, not a conventional one. That is, in history-as-text, interested in recording and recording in written documents. And thus, according to Greenblatt, such historical events will be irreversibly lost. This emphasis can be restored or reconstructed, so that literary texts that have written or published are completely replaced by individuals who actually live now (Muller, H.M. 2013, p. 29).

For Greenblatt, New historicism explores the historical context in which it was made, but it also recognizes that the act of reading text is a result of the historical context in which it is written. Therefore, it sees both creative activities and processes that never stop, and from the viewpoint of a new social / historical context every generation of experience encounters texts from the past. An important realization of new historicism is that literature and history are inseparable. History is not a set of coherent objective knowledge that can be applied in general to literary texts and literature of any kind. Literature, however, is a vehicle for historical representation, and indeed it contains insights into the formation of historical moments (Dogan, O. 2007, p.77).

The words of the past, therefore, replace the world of the past. Because past events and attitudes now exist only as writing for new historicism, making sense if the subject is covered by literary texts. This is tools of respect, strategy and critical analysis— consideration of speech numbers and figures, critical awareness of language rhetorical elements, etc,

as well as critical historical studies as well as literary studies. (Dogan, O. 2007, p.77)

Likewise, criticism, challenging the limits of text and culture, seeks to gain insights into the half-hidden power of New Historicism. Greenblatt and other new historical commentators who condemn any effort to create 'absolute' or final readings that are disjunctive or fragmented. According to Andrew Bennet, he states that:

Questioning the boundaries of text and world, of art and society, such critics work 'at the margins of the text' in order to gain 'insight into the half-hidden cultural transactions through which great works of art are empowered' (Bennett, A. and Royle, N. 2004, p.179).

Greenblatt also states, in analyzing using the theory of New Historicism, for example, critics can review legal documents or claims about royal affairs, or children's education handbooks, or exotic travel and adventure stories, and buy in several literary works. But the text must not be limited, and the key to understanding literary texts is important. Instead, they must be written down like analyzing drama, poetry, and novels (Bennett, A. and Royle, N. 2004, p.181).

New Historism also questions the patriarchal differences between "literary contexts" and "political backgrounds" as well as between artistic outputs and other formal technical styles and historicalism, such as in the field of theoretical premises, fields of power, sites of confrontation and changing desires, incentives to jostle . In addition, New Historicalism

recognizes that when we talk about history, we also think of a network of complex structures at a particular point in time, as well as traditions, values, social and political circumstances (Bennett, A. and Royle, N. 2004, p.182).

Greenblatt outlined his statement about New Historism in the next influential essay, *Towards Cultural Poetry* (1987). He states that instead of old historical beliefs on the transparency of signs and interpretive procedures, new historicalism is characterized by methodological self-awareness. The results of a series of manipulations and community institutions and practices will become a new historicalism. The general movement here is far from a philosophy of mimetic art to an interpretive paradigm that will explain the flow of disturbing content and debate at the root of modern aesthetic activities in which more adequately (Bennett, A. and Royle, N. 2004, p.182).

CHAPTER III

ANALYSIS

In this section, the researcher discusses about the social-political repression in U.S military context, which will answer the research questions formulated in the first chapter. The discussion is divided into two parts. The first part will identify the aspect of social-political repression in U.S. military during World War II described in the novel and relate it to the real history. The second part of the analysis is going to consider the author's criticism of the social-political repression in U.S. military context described in his novel.

A. Social-Political Repression in U.S. Military 1943

As it has been mentioned in the second chapter, the analysis of this study will use Greenblat's new historicism. Therefore the researcher will divide the analysis into two parts, the first is analyzing the social repression in U.S. military context as it represented in the novel, then relates it according to history in real life that has been collected from historical books, journal, articles and other sources, and the second is analyzing the political rule-foul in the U.S military and relate it according to the U.S military law during World War II.

It is explained earlier in the background of study that both of these analysis are needed to know whether the author is likely to add some scenes that come from their own imagination without looking back the actual

history to their writings. Therefore, the researcher uses Greenblatt's new historicism to investigate or to think more critically about the history of events in the novel.

In the novel, it is explained how Yossarian and his squadron members are assigned to detain Nazi in Rome, therefore, the main setting place in the war is in Pianosa, Italy. As stated by Kurzman, D. in his book *The Race for Rome* (1975) that in 1943, the U.S. bombed Rome's railway yards in an attempt to break the Italian people's will — as Hitler lectured their dictator, Benito Mussolini, on how to further fight the war. Italy's role during the Second World War is complex. What tends to be remembered is that Rome was halfway through changing sides from the axis to the allies. (Kurzman, D. 1975, p.113)

In this section the researcher will discuss how the condition of United States military at the time, especially in the social and political repression from both explained in the novel and the real event written from books, journal and other sources.

At this moment, America's army forces consisted largely of civilian-driven "citizen soldiers," men and women. They came from every nation state and from every strata of the economy and society. Many were volunteers, but through the draft, the rest, about 10 million, joined the army. Most of the draftees have been allocated to the military. At first, the other programs received enough volunteers, but gradually also included draftees

in their ranks. For the recruitment, according to National WW II Museum's article entitled *America Goes to War* that throughout 1941, America's primary task was to develop and prepare a capable military force. Concern about the threat of war had prompted President Roosevelt and Congress to approve throughout September 1940 the nation's first peacetime military draft. By December 1941 America's military had grown to nearly 2.2 million soldiers, sailors, airmen, and marines. (Watson, S. 2014, p.45)

1. Social Repression in U.S. Military during World War II According to The Novel and The Real History.

The United States entered World War II in December 1941, right after a Japanese air strike at Pearl Harbor, a U.S. naval base on the coast south of Oahu in Hawaii, near Honolulu. Most stories in *Catch 22* were the actions of Joseph Hellers as a young and bombarded officer stationed in Corsica, and off the west coast of Italy, with the Army Air Force in 1944. (Kurzman, D. 1975, p.113)

The setting of this novel is located in United States 1943 in which U.S. Army assigned to Rome, Italy and carried out a mission related to the Nazi movement which at that time was making chaos in parts of Europe. *Catch 22* shows a confusing chronology, with initially more than half of the events described, and it continues in a series of repetitive flashbacks.

The main character, Yossarian, is promoted to be a captain after the mission in Ferrara, Italy, where after losing the bridge, he flew back a second time even though the squadron members are killed. Yossarian is also described as a Assyrian man (ethnic minority in northern Iraq and north east Syria), who frequently got a lot of pressure from his boss and his own squadron.

Firstly, in this novel the social repression is racism, which is told from the scene when the soldiers were not only assigned to fight against the enemy, but also to arrest black African-American people. The background of which stated in the novel is the revocation of African-American suffrage systematically in Southern countries from 1890 to 1908 and only ended until the passage of the national civil rights law in the mid-1960s.

Some of the soldiers indeed was given the task to go to war, but some also assigned to be in the U.S. and do their duties as a soldier, one of their tasks was to arrest black people to take them to a special place.

“You killed him because he was a nigger,” Dunbar said.

“You fellas are crazy,” the Texan cried. “They don't allow niggers in here. They got a special place for niggers.” (Heller, J. 1953, p.7).

Yossarian and his friends themselves feel somewhat guilty for doing such job. Even though, in their army life there were no black

people and they did not have close friends of African-American descent, they still felt sorry for that kind of policy.

According to Nicky L. M. Brown in his book *African-American Civilrights History*, in the early of 1940s, African-American population is 9,7% in U.S and that is the least procentage in history. To prevent any violence and racism, they have a special place for the black people at the side city of Atlanta, not big, but enough for them to live. As stated by Michael C. Adam too in his journal *The American Experience during World War II* that in early 1900s, groups like Jews and Arabs continued to face discrimination in the U.S., and as a result, people who belong to these groups are not identified as white people. East, South and Southeast Asian people also face racism in America, however, their existence is less to be compared to the existence of black people. Therefore, what appears in this novel is the depiction of former slave black people, or other discrimination such as being placed in a location on their own.

Michael C. Adam also states that when white European settlers first introduced Africans to the continent to work when slaves, African-American history begins with slavery. The fate of slaves in the United States during the Civil War would divide the nation in 1800s until World War II in 1940s. And the colonial legacy of slavery will continue after the war, spurring resistance movements, including

the Underground Railroad, the Montgomery Bus Boycott and the Selma to Montgomery March (was a civil-rights protest during which African-Americans refused to ride city buses in Montgomery, Alabama, to protest segregated seating). Through it all, racism would be a history that shapes the character and identity of a nation. (Adam, M.C. 2016. p.77)

As a member of squadron, Yossarian also receives less favorable treatment while in the military because he is an Assyrians (Old Syria/Iraq descent). When Yossarian knows that his lunch is poisoned several times, the surrounding makes him always in being alert even scared. As Yossarian is described as his appearance made him very different from the others in his squadron and is the way he was seen as an outsider.

Although Yossarian has born in U.S. and become one of the States army, Yossarian indeed gets some bad treatments from the fellow soldiers in the military. Even in some occasions he discover his lunch meal is poisoned. However, in the other side, the military needs Yossarian in the squadron because he is one of the best captain Aircraft they have:

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

There were people who cared for him and people who didn't, and those who didn't hated him and were out to get him. They hated him because he was Assyrian, but they couldn't touch him. (Heller, J. 1953, p.18)

One of the factors why the other soldiers want to get rid of him is that there's a connection with the racism tragedy in U.S. at that time. It has explained before that social gap didn't only happen between the white and black people, but also to the Latino, Asian and more. However, Yossarian is still required for the team because he is well-grounded and has flown more combat mission than the others.

In the novel, it is not explained if there are other soldiers who are considered "outsiders" like Yossarian, but even so, all the soldiers face the misery of the military policy. But one thing for sure is, the Colonels do not like Yossarian because of his foreign face and his behavior such as likes to break the rules in the military.

Throughout the novel, Yossarian's main concern is that people try to kill him, either directly (by attacking his plane) or indirectly (by forcing him to fly a mission). His suspicion developed into paranoia after his efforts to find the answer was unworthy. He cannot fly the number of missions needed to be grounded or dismissed because the guard increases the number of missions needed. In addition, he pretended to be crazy because his boss saw his desire to get out of

perfect sanity. Therefore, the Yossarian boycott is possible, either through malingering or an important reason for returning to the base.

Although not much explained in the novel, this kind of political policy and situation does affect the oppressed atmosphere which is fully portrayed by Heller in *Catch 22*. How he depicts the unwillingly soldiers to do such jobs is clearly to criticize the incident at that time.

The event of racism is strengthened from the secondary data that the researcher has found from history books and journals. In the history book by MacGregor Morris J's book *Integration of the Armed Forces, 1940–1965* stated that the number of U.S soldiers between white Americans and other ethnic groups is very significant.

According to MacGregor, The military's blacks served under various rules that hindered their entrance into war. They had to wait four years before they could start training in combat while white American would start training within months of qualifying. Although it required additional personnel (survey and recommendations), the Air Corps intentionally withheld the education of African Americans (MacGregor, M.J. 2001, p.74)

In an Army survey at that time, 250 white officers and sergeants who had a colored peloton assigned to their unit, the following findings were found: 77% of both officers and sergeants said they had become more friendly to black soldiers after a black peloton had been

assigned to their company, 84% of officers and 81% of sergeants thought that black soldiers did very well in combat, just 5% of officers and 4% of sergeants thought that black infantry soldiers were not as successful as white infantry soldiers, and 73% of officers and 60% of sergeants thought that black soldiers and white soldiers served together very well. There are no reasonable grounds for racial segregation in the armed forces according to this particular survey. However, in fact, there are many who deny the survey and say that the survey is merely military imagery. Quoted from the New York Times at that time, a splashy headline stated that two blacks and one Asian descent escaped from the training camp because of discrimination such as not being allowed to use the bathroom, and other unpleasant treatment, even they cannot find any seniors who are willing to help them (MacGregor, M.J., 2001, p.75)

MacGregor adds that racism not just experienced by the black people only, below are the numbers of U.S native soldiers and foreign descendants who participated in World War II. Of the more than 17 million Americans who fought, 2 million served in Europe, although the war against the Nazis has an exceptional place in the imagination for America. This is a large number of enlistees since the US population in 1945 was 140 million, so roughly 11% of all Americans fought in World War II.

African-American	Asian-American	Mid-east/Jews	American
9.000-10.000s	5000s	10.000-12,000s	16.000.000 - 17.000.000s

U.S Army in 1944. (MacGregor, M.J. 2001, p.76)

MacGregor states that despite a high enlistment rate in the U.S. Army, African Americans were not treated equally. The races were kept separate at parades, church services, housing and canteens. Among African-American women, a quota of only 48 nurses was set, and for much of the war the women were separated from white nurses and white soldiers. Further black nurses were subsequently recruited and had to take care of black soldiers. Black nurses were integrated into everyday life with their white colleagues (MacGregor, M.J. 2001, p.75)

When the U.S. entered World War II, Jim Crow segregation (state and local policies that have imposed Southern United States racial segregation. After the time of reconstruction, all white far-right Democratic-dominated state legislatures passed them in the late 19th and early 20th centuries) had permeated every aspect of American society. Once black men volunteered for service or were drafted, they were assigned to different units and often given positions in support of war, such as cook, quartermaster, and duty to dig. According to British staff in the BEF, meals were served in the U.S. Army, serving

in one line the white servants and in another the black servants and officers. But then, due to black demonstrations against the treatment of its black soldiers by the army, military leadership began to try to address the issue in 1943, but segregation in the armed forces remained official until 1948 (MacGregor, M.J. 2001, p.76).

And for the Asian ethnics, prior to World War II, the U.S. Navy had recruited Chinese Americans but they had been restricted to serve only as stewards. These lasted until May 1942, when limitations were discontinued and other ratings allowed them to serve. The Korean-American Susan Ahn Cuddy was the first Asian-American woman to join the Navy in 1942 and the first woman to use flexible-mounted or tower-mounted machine guns on a Navy aircraft (MacGregor M.J. 2001, p.76).

Nevertheless, men of Japanese birth and descent in the army were listed as enemy aliens after the Japanese attack on Pearl Harbor and disqualified from the draft of the United States. Furthermore, on the U.S. mainland, the federal government forced most ethnic Japanese Americans to migrate from Pacific coastal areas to internment camps inside the Pacific and guarded by armed guards until the Navy refused to accept Japanese-American recruits throughout the World War II (MacGregor, M.J. 2001, p.77).

Mid-eastern born is not too much presence in U.S. at that time, it was also influenced by the mass hunting of Jews by the Nazis. According to the data table on MacGregor's book, in the United States, Jewish Americans led armed forces dating back to the pre-colonial era, when Jews served in the Thirteen Colonial militias. Jewish military personnel have served in every army division and in every major armed conflict involving the United States. The Jewish Chaplains Council estimated that there are currently 10,000 known Jewish servicemen and servicewomen on active duty (MacGregor, M.J. 2001, p.78).

However, some of them also experienced some struggles. Quoted from the history book by MacGregor, that at least one hundred U.S. soldiers in Pianosa only American soldiers whose bodies were taken home and buried. The black and mid-eastern soldiers who died were only buried makeshiftly and some were even discarded into the sea.

The researcher underlines the topics discussed from *Catch 22*, at the beginning of the 20th century, it was a period often referred to as the "nadir of racial relations in America", or "post-construction period", as previously explained that *Catch 22* novel, as satirical novel, seemed to criticize the incident in which black people and other ethnics such as Asian-American and Mid-eastern were discriminated.

The characteristics of the post-construction period include; (1) Racial segregation. Legally, public facilities and government services such as education are divided into places for "white skin" and "colored skin". Facilities for colored skin are easily differentiated due to lack of funds and low quality. (2) Revocation of voting rights. When the white Democrats returned to power, they directly launch laws that made blacks voter registration more difficult to participate. Even Black voters are removed from the voter list. (3) Violence. Mass racial violence against black people (and Latino people in the Southwest and Asia in California) carried out by organizations, police and individuals (Nikki, L.M. and Barry, M.S. 2008, p. 249).

When Abraham Lincoln was elected to be the President of the United States in 1860, the South American Region finally freed itself, left the United States and founded the Confederation. This sparked the outbreak of the U.S. civil war and disrupted an economy based on slavery, whereas many slaves (black people) rescued by the North Army.

According to Eric Olin in his journal Contemporary American Society that the moral core is the understanding of which racial expression affects people in the racially oppressed category. Native Americans (black people), Latinos, Asian-Americans, Mid-eastern and other racially defined "minorities". Racism has a profound shaped

in American society and politics in ways that deeply affect the lives of minorities. And as the explained above, it can be concluded that the incidence of racism against black people and other ethnics in *Catch 22* novel is true.

2. Political Repression in U.S. Military during World War II According to The Novel and The Real History.

Catch 22's protagonist is Captain John Yossarian, 28, a bombardier in the Twenty-seventh Air Force's 256th Squadron, stationed on Pianosa during World War II. As a soldier, he will soon become a civilian. Yossarian considered concepts such as "courage" and "heroism" as the most stupid and deadly thing in the end. Initially, the only cause was that the survival of the dedicated did not guarantee his happiness; therefore he needs to develop and think of others.

Yossarian is able to become a soldier despite his Assyrian descent. It can happen because long before World War I, Jews were migrated from most central and eastern Europe and Yossarian's great grandfather also joined the group to U.S. to get a better life. It was explained in the novel that Yossarian's nationality was American, but ethnically he was still Assyrian and that made him still considered different.

Back at the base, Yossarian is considered a hero by another pilot because he refused to fly the mission again. However, they feel that something must be done to him; or Yossarian is likely to lead the entire squad in a

rebellion. Yossarian does grow and change as a character, but he is always an antihero. As one of the United States war soldiers at the time made Yossarian experienced some social and environmental pressure, especially from his superior commander at work. Some of them made Yossarian think of leaving his job as a soldier and taking retirement, but in fact he couldn't just get those plan anyway because some of the commanders treated the soldiers arbitrarily.

This is also influenced by the military law violations, it can be seen as how Colonel Chart and Milo Melbinder's characters are portrayed as troublemakers who will make the soldiers feel depressed. Colonel Chart depicted as a leader who arbitrarily used his position to catch his soldiers and Milo as a person who was greedy for material and wanted to use all means for personal gain, including being Germany's spy in his own army.

As previously written, this analysis uses new historicism, so to strengthen the analysis, secondary data is needed. Here the researcher has received a DoD Law in U.S. Military in 1944 to state that in the aspect of political repression, there were several regulations that were violated and written in *Catch 22* novels. Several main rules in U.S Army during World War II which can be bound in political repression in *Catch 22* as the following:

1. Article 1 concerning Rebellion

Spies, Saboteurs, and Other Persons Engaging in Similaracts Behind Enemy Lines

Spying, sabotage, and similar acts of enemy lines have a dual character under the law of war; States are permitted to employ who engage in these activities, but these activities are punishable by the enemy State.

2. Contract of 50 missions

Rules on Conducting Assaults, Bombardments, and Other Attacks

Persons who plan, authorize, or make other decisions in conducting attacks must make the judgments required by the law of war in good faith and on the basis of information available to them at the time. And the right to be charged leave after running 50 missions. (Department of Defense Directive 3211.01E, DoD Law of War Program, 1944)

The following are the explanation of political rule-foul in the military that restrain Yossarian and other soldiers depicted in Heller's *Catch 22*.

a) Rule Violation in the U.S. Military; Catch 22

Strictly speaking, a "Catch 22" is a popular words during World War II in U.S. Military which means a situation from which an individual or group of soldiers cannot escape because the Colonels used to arbitrarily use their power to change rules or limit soldier's freedom in the military. Losing something, for example, is usually a conventional problem; people are searching for lost items until they find them. But in *Catch 22*, if you try to find it, then you will experience difficulties from the bosses. The term "Catch 22" is also used more broadly to mean a tricky problem or a no-win-situation.

In the first Military Law, in *Catch 22* is written that the General or bosses hold the highest power. But in this novel it is explained as

Colonel Carcht arbitrarily increased the number of missions of the soldiers who were at the Pianosa base camp, and even threatened Yossarian that he would allow Yossarian to rest if Yossarian was willing to do the opposite of what happened. Colonel Carcht said that if Yossarian was willing to give good news about the squadron in Pianosa, Yossarian would be able to discharge. But the actual events in the squadron are very far from it, and it makes Yossarian somewhat guilty.

So what's the catch in "Catch 22," a phrase now deeply embedded in modern-day vernacular? As Heller stated in the novel, that the basic idea behind the concept of "Catch-22" is that one rule tells you, you have to do one thing, another rule tells you, you have to do something else, they contradict each other, you can't do both and so you are paralyzed (Heller, J. 1953, p. 32).

The problem starts when Yossarian refused to fly the mission anymore. He felt that people were trying to kill him, and he walked cautiously around the squadron because he always made sure that no one followed him behind. When Colonel Korn realized that Yossarian would not participate in the bombing, he sent a Receiving Officer to Rome for several days to get him out of the base.

In the novel, Yossarian tries to avoid flying missions but finds himself in military bureaucratic limbo. Yossarian felt tired of his work

and all the pressure that was there. Therefore he wants to take time off or at least a few weeks off, but since the conditions and rules make it impossible, he couldn't do that. And Yossarian performed 48 missions in August 1944. He also meets the chaplain for the first time at this point, which allows us to date the scene.

In the contract, it explains that each army must have a list of their missions, at least 50 missions that has been carried out can be use as a dealing form if a soldier wanted to go home or seek treatment to stay at the hospital. But when Yossarian had a list of 48 missions, the rule was immediately changed to a minimum of 55 missions carried out. In this case it can be seen that the Colonel does not want to allow the soldiers to rest, and this is a violation of article rights in DoD number 2 that has mentioned earlier.

In Chapter 5, Dr. Daneeka explains the concept to Yossarian as Yossarian asks if his friend, Orr, might be discharged. Anyone who is insane may be discharged, Daneeka says Orr can be discharged, of course, but he must first submit an application. The code where the 256nd pilot Squadron is explained in the theme "Catch 22". As a general rule which covers most attitudes, it is determined that combatants must do what they authorize; and no one can oppose it despite they have been carrying out 50 missions.

Another example is the friend of Yossarian named Orr who does not seek to be discharged because he is not insane, he must be crazy not to continue flying missions. But if he can ask someone to be discharged, that means he's safe. It's just plain that anyone who tries to get out of the military duty isn't really mad, so nobody can get out of the project.

There is only one catch, which is related to a person's real safety and rational thought processes that is "Catch 22". This novel shows other aspects of "Catch 22", but this is a prime example as described earlier: Orr, Yossarian's friends can be discharged if he is crazy; but if he wants to be discharged, he must be sane. No matter where Yossarian became his friends, the military had them in his clutches - and it all made sense that the military would not let soldiers rest. As can be seen from this scene:

"That's all he has to do to be grounded?"

"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 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. . . ."

"Hungry Joe did have 50 mission but they were no help. He had his bag packed and was waiting again to go home, while Yossarian still had 44 missions." (Heller, 1953, p.59)

Orr's behavior remains a mystery. Yossarian believed that his little friend was just a bad pilot, or at least very unlucky, because he always

crashed his plane on almost every track. Yossarian's request to fly with him, but Yossarian would not risk it. While Yossarian was in the hospital, Orr landed at sea again.

Not only Yossarian, the divergence from the character of Hungry Joe, which was the beginning of the Yossarian universe to follow the standard. When Joe has a mission to fly, he is fine. The problem began when he had completed the number of missions needed to do recharge and go home.

Instead, seemingly distressed to learn that before he can depart, the number of missions will rise, Joe encounters a "splitting nightmare" that leaves the squad frenzied. Relief only came when Colonel Cather again increased the number of missions and returned Joe to combat:

“They were in a race and knew it, because they knew from bitter experience that Colonel Cathcart might raise the number of missions again at any time. They had nothing better to do than wait. Only Hungry Joe had something better to do each time he finished his missions. He had screaming nightmares and won fist fights with Huple's cat.” (Heller, J. 1953, p. 26)

Thus, Yossarian performed for himself fake medical examinations, the only way to avoid training when he started a long and loving relationship with hospital life. A British doctor who helped proposed that instead of appendicitis, Yossarian would fake the liver, which is more difficult to diagnose and treat.

The hospital is like Yossarian's second home, and he finds it even though hospitals are much more civilized than the battlefield from home as well. People are dying in hospitals, but with more respect. Many people scream less, and make death is a silent shock.

In the book, fiction was expanded to include the role of the Yossarian Air Force Squadron 256 in World War II. As the setting is explained earlier, when Heller was assigned to the squadron for roles in Italy and Eastern France, he voiced Yossarian to name the squadron "two of the strengths of the eight wars."

Yossarian is a squadron bomber. Often he tried to escape from hospitalization, from madness and death, which became a sign of security, though incomplete. Despite the fact that a hospital is paradise, it is a military reflection with an emphasis on bureaucratic procedures and sometimes formality that does not make sense.

Often applicable to other soldiers was the "Catch 22" theme, seventy of his missions had been completed, but he could keep on flying more so that he could stay close to his mates. He must realize that Colonel Cathcart's number of missions will immediately increase to eighty. One of his friends, Nately, begged Yossarian not to fly any more flight, but in vain were his efforts.

Once pneumonia died once Chief White Halfoat agreed to do so, and Yossarian hoped he could take the place of chief intelligence. But Colonel Korn denied the appeal; Nately has yet to fly further flights.

The next mission is Nately's 51. It was a successful raid on La Spezia which ended tragically. Meanwhile, Milo, for his own reason and interest has a wave of patriotism and says he wants to fly a combat mission. There is nothing surprising, Milo finally requested the mission directly to Colonel Cathcart.

The squadron's mission is to sink the cruisers because they are pulled to the entrance. The bomb attack was a success; every flight hit a cruiser. However, the criticism was extraordinary. Taking evasive action, but there was one mistake that wrongly hit Nately's plane. Both their men and crew, six on each plane, were killed.

One of the reasons of why Yossarian insists to take a break from his duty is because seeing his friends die everyday is a torture. He feels that his superior Colonels could only order without thinking of the fate, safety of the soldiers whether they will die or not, and while many of wealthy people out there never think of the army at all.

The theme of personal integrity goes along the "Catch 22" in Yossarian's life. This novel presents a struggle between individuals and institutions. Yossarian faced military authority; but others joined

him, like the awesome Chaplain Tappman who changed from a shy soul to a true warrior under the influence of Yossarian. In a base hospital, all soldiers represent a loss of identity in the system.

Nobody knows if the soldier was a hero in all the coverings of gauze and plaster. Everyone must try their own personal integrity in order to regain their identity. Ultimately, Yossarian, who seemed most enthusiastic about looking for truth, took his stand. When he refused Colonel Korn's offer, rejecting the "agreement" which actually benefited Yossarian too, ultimately bringing peace. While for him and the authorities it may seem best, Yossarian can not consider Korn's offer as it would be a rejection of the rest of the squadron. He himself would be losing to the system. Because to find himself, he has to declare a separate peace and escape.

Yossarian's life in the military was full of satirical-irony situations where it was explained that all soldiers including the captain of the aircraft and all of his ranks must comply to Commander Cathcart. Yossarian's struggle with Colonel Korn's personal integrity is the result of a discharge under certain conditions. When for a second run Yossarian directed his six-plane flight over at the Ferrara. For the seventh straight day, the group was missed by the Ferrara bridge, and Yossarian just wanted to stop the missions.

Once too often, Yossarian refuses to participate in any more combat flights after Cathart has raised the required number of missions. And he goes to Rome, captured, and returns to Colonel Cathart's office, where Korn portrays him as a deserter, assisting his commanding officers. Yossarian was promoted to Captain and awarded a mission medal, but as mentioned, the death of Kraft haunts him:

“Be our pal,” says Korn.

“Say nice things about us here and back in the States.” Add Cathart.

Yossarian selfishly accepts the deal even though he knows that he is betraying the other airmen.

“If they don't want to fly more missions, let them stand up and do something about it the way I did. Right?” Colonel Korn, of course, concurs. But Yossarian is forced to reconsider. (Heller, J. 1953, p. 412)

The irony takes place when Yossarian was asked to deliver good news about his Colonel leaders at Pianosa. It was a political tickle so that they might be given awards or even promotions when they returned back to U.S. without knowing what the soldiers had experienced at the battleground.

As Yossarian arrives back at the base to Colonel Cathart and Colonel Korn, he is shocked that if he follows the order they would send him home. The catch is that when Yossarian comes back to the U.S., Yossarian must continue to work with his commanding officers

and deliver their good news to other squadron leaders as well as the press and others.

Colonel Korn, who took over the authority of Cathart in this scene, offered the agreement politically. They must upgrade the possession of Yossarian, send him another award, and return him as a hero home. All Yossarian has to do, Korn said, is to advance their best interests and show affection for their commanders:

“Like us. Join us. Be our pal. Say nice things about us. Become one of the boys.” (Heller, J. 1953, p. 412)

Yossarian was faced with an offer that was very difficult to reject. Colonel Korn, who was heavier, sharper, and more dangerous than Cathcart, acknowledged Yossarian had developed a serious problem for the boss. Furthermore, if it seems like a favor because it doesn't perform further flights, they can't just send him home-it will ruin the Colonel's reputation. On the other side, if Yossarian remained with the squadron, refused to fly, and asked others to follow his track record, Korn and Cathcart were worried about their own careers.

Yossarian seems to have a "Catch 22" scheme. Commander officers once again begged Yossarian to give up his obstinacy and join the war effort, but he declined. Cathcart, who was still behind Korn, finally realized he was never supposed to have promoted Yossarian to the Captain or sent him to Ferrara on an honorable raid mission;

instead, he was going to seek the trial. Yossarian refuses to obey orders now, but it's hard to deal with because his squadron mates should be a hero.

Yossarian, the central character, is often called "antihero" because his ideals seem to conflict with the values of traditional heroic figures. But he's courageous and creative in the spirit of the novel, as Heller points out from the beginning. Yossarian has the courage to face the absurdity of war and fight against the walls of institutional order. He avoids isolation at the hospital by creatively censoring men's mail lists.

Yossarian is contrary to the paradox point. One aspect of Heller's style in this novel is discontinuous logic that is familiar with popular routines during World War II. Military is the subject of the definition of further satire by Heller.

Men were killed, maybe not necessary; but that didn't matter to the colonels. They just don't want to make them look bad with the official report. Yossarian proposed calling him a brave gesture and awarding him a medal. The debate continues like bomb attacks until the colonels propose medals-and promotions as well. As Colonel Korn said, in the military, it never hurts to act arrogant about something that should make us embarrassed, he can't help but to do the "catch" itself.

b) Rule Violation in the Military; Spy and Corruption

According to U.S Military Law article 1, Heller uses Milo to insinuate corruption in working capitalism. Milo found opportunity to use his hidden talent as he became a new mess cop. He's a virtuous person, he feels he's the best for him as long as he's the best for himself, including being a traitor and corrupting squadron for his own nation's army. One of his concepts of morality is that "there is never a sin to be charged as much as traffic will be borne."

Catch 22 again likes to manipulate logic and language. Once Milo heard that Yossarian had a letter from Dr. And those stating that Yossarian would have all the fruit and juice he needed, Milo was overcome by the prospect of procurement. Milo tried to convince Yossarian, in vain, to allow himself to bring supplies on the black market:

"Now I do see," said Milo. "Fruit is bad for your liver?"

"No, fruit is good for my liver. That's why I never eat any."

"Where do you get that?"

"Given from Dr. Daneeka... why? Do you want to sell it to the Nazi black market?" (Heller, J. 1953, p. 30)

Yossarian has to eat a lot of fruit because he has a liver disease, but if he eats fruit, his liver health may be improved. He refused to eat the fruit for this purpose. This makes Milo struggle with Yossarian's idea of getting rid of it. Yossarian then gives fruits to other men in the squadron and prevents Milo from doing such bad things.

The other example is when Milo steals Yossrian's envelopes and sell those stamped envelopes with U.S Army's mark to launch another evil action. Milo is a spy and betrayal representation in this war.

Milo Minderbinder is the clearest example of the theme of greed in the novel, but he is not alone; excessive ambition is also a kind of greed, personified by Colonel Cathcart and General Peckem. Milo is a brilliant but cynical businessman who is manipulating his role toward a private union as a mess officer. Milo helps M & M Enterprises to controls the black market and betray his own squadron. When Milo's greed was out of control, his cash flow was tied up due to the purchase of all Egypt's corps.

Often the word "catch 22" is the product of laws, regulations, or procedures that a person is subject to, but has no power over them, because it is appropriate to battle the law. Another example is a scenario where somebody wants something that can only be obtained if they don't need it. One connotation of the "Catch 22" scenario is that the authors have created arbitrary rules to justify and hide their own power abuse. Meanwhile, Milo Minderbinder is a representation of the social satire in U.S Military living in the US Army Air Corps base and he became obsessed with expanding mess operations and trading goods for the profits and the syndicate. Milo is a modern businessman's parody and a living illustration of capitalism, as he has

no loyalty to any country, individual or ideology unless it rewards him and produces income.

Milo, as a spy, also begins contracting mission to the Germans, fighting in the war at Orvieto on both sides and bombing his own squad. But for the sake of his own personal values, he is capable of extreme self-justification:

“At once inside one of the slit trenches that had appeared like magic beside every tent the morning after Milo Minderbinder had bombed the squadron. It was just before dawn during the Great Big Siege of Bologna, when tongueless dead men peopled the night hours like living ghosts.” (Heller, J. 1953, p. 30)

Milo bends the rules to his own benefit unlike Yossarian; his quest for money seems logical in comparison to how Colonel Cathcart sends his men to death just so that he can get a promotion. Both people seem to like Milo and are willing to fly him to places like Malta and Egypt where they can buy and sell their stuff.

Yet, as part of a deal he made with the Germans, when Milo's cartel destroys his own unit, he takes on a mysterious feel. Several people are wounded or killed in this accident, and Milo's syndicate suddenly appears as an evil force that has evolved beyond anyone's ability to control it. Milo's squadron bombing intentions are no more personal than Colonel Cathcart's enthusiastic volunteering to send his men to Bologna. In fact, one could claim that Milo's actions are more

rational than Cathcart's, because a profit is promised to Milo, whereas Cathcart has no real chance of becoming a general.

Milo's character shows how capitalism in many ways transcends political ideology. He has never had any idea of what the war is going on for, and the people have no sense of defending the ideals of their country. Milo's ability to make money from friends and rivals, and his willingness to support whatever is more lucrative, exploit the complete lack of novel ideology of "Catch 22". Moreover, his willingness to bomb his own camp shows his total disregard for the sides of the war, and the acceptance by the men of the bombing payment shows that Milo is not alone in putting a high value on making money.

So as the political repression, it can be concluded that the term "catch" and spies are the aspects of political rule foul that build up the conflict in novel *Catch 22* and give cotribue or even pressure on Yossarian military life. Things that unexpectedly will happen in a squadron army, but if you look further, these things will make the war even more tense, with the betrayal of betrayal within the team itself and other pressures on the army.

However, some scenes in the story seem a bit cliché even though the term "Catch" was once used and became popular at that time. There are a number of novels that have "Catch" theme and written in

the same era as *Catch 22* makes the researcher think whether these kind of things of repression is trully happen.

The *Catcher in the Rye* novel by Jerome David (1951) that explains the live of young boy during World War II in U.S. also has a similar theme to Heller's novel. "Catch 22," which means a situation from which a person can not escape due to conflicting rules or constraints, seems to be true if you think about the war in a red line. For "Catch 22", there's nowhere to go for the lower ones in the food chain. Thus, the same incident can be true primarily because the army uses the same top-down reporting system.

B. Author's Criticism of the Social-Political Repression in U.S. Military during World War II Described in The Novel

Heller criticizes the social-political repression during World War II as he put some ironical situation such as racism, catches, and betrayal in the novel. *Catch 22* is usually called a satirical novel that popular in the middle of 20s centuries. Traditionally, satirical literature requires a topical work that explores human error, poverty, abuse, violation or action that is irrational. The author may therefore use exaggeration, distortion, or irony to create vulnerabilities in order to criticize other issues or events. Sometimes the result is funny; sometimes it's touching or even horrifying.

First, racism is drawn as Heller put Yossarian in a situation in which he can't trust anyone in the squadron. He criticized that event which lasted for more than a century occurred in the U.S. As he depicts that everyone hates Yossarian because he is an Assyrian descent. His appearance makes him markedly different from the rest of soldier in his squadron and is one of the ways that he is seen as an outsider or foreigner. In addition to his appearance, his name also makes him stand out, as it is completely different from everyone else.

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

There were people who cared for him and people who didn't, and those who didn't hated him and were out to get him. They hated him because he was Assyrian. (Heller, J. 1953, p. 18).

To create humour and to satirise various aspects of war-plagued society, Heller creates archetypal characters that conform to the stereotypes surrounding them. Such as the character Texan, he is a U.S. soldier that is Texas descent, therefore he is called as “educated Texan from Texas.” The reiteration of his southern origin in his phrase, comedic in its superfluity, establishes the stereotype of a Texan even before his prejudice is explicitly mentioned.

Heller also criticizes the U.S. policy during the arrest of African-American people that happened in 1940s. At that time African-Americans sought a better life by migrating to the northern and western United States.

Nearly 7 millions black people left the southern states in a large-scale movement known as Great Migration, even they have the policies to keep the black people to live in a particular specific area (MacGregor, M.J. 2014, p,99).

In this novel, the character developed by Heller in his novel is entirely independent, solid and unique based on his own abilities. From the previous discussion, *Catch 22* proved that every resemblance to a person who lives or dies, actually, is actual. Each part of this novel combines facts, luxury and history with original illustrations that Heller experienced when he became a soldier.

The second critic is can be seen that as a theme, the “catch” is that anyone under military or political authority has to submit to the will of authority. Heller's alter ego in the book is Yossarian, a bombardier who shares his feelings of being trapped. “Catch 22” is drawn as how the Commanders told the men they would stop flying missions after reaching a certain number — before upping that limit.

It is shown here that Heller's satirical theme originated from patriotic, brave, highly decorated airmen who performed heroic wartime feats everyday against daunting obstacles. Colonel Cathcart's log in *Catch 22*, who flew a record 102 missions described as a leader who is hungry for power and is doing his utmost to achieve the highest position:

“They were in a race and knew it, because they knew from bitter experience that Colonel Cathcart might raise the number of missions again at any time. They had nothing better to do than wait.” (Heller, J. 1953, p. 26).

It has explained before that Yossarian’s boss likes to order this and that, raising the number of mission for the shake of Cathcart’s personal profit and greediness. Cathcart and Peckem are greedy for power that comes with position and rank. Consequently, they continue to increase the number of missions that an airman requires to complete his list assignments as a colonel.

Although the setting of the novel is World War II, this novel was written in the 1950s, a decade when political oppression and Cold War paranoia concerning Communism. *Catch 22* is a satirical comic novel based on World War II as Heller had said in Bailey Blake’s interview, he wants to show that this is not a morality play, it would be a mistake to conclude that Yossarian turned into a cliché hero. The war is going to end, and after that more wars, and more good young men are going to die. The novel has a feeling that corruption in this particular corner of the war may be a little harder for Scheisskopf, Peckem, Kornes, Cathcarts, and Milo Minders.

The satire and irony are also used in the novel *Catch 22* to emphasize the time wasted in medical indecision when someone could actually be treated in the hospital. The doctor is willingly wait until the soldiers extremely sick to be treated, because if the soldiers is sober enough

to be in the war, they won't be discharged for whatever the reasons. The researcher sees these ridiculous scenarios as one of the soldiers throughout the book, which wastes time, energy, equipment, safety, and ultimately wasting human life. Notwithstanding the abstract figures, the deaths are real. The enthusiastic indignation of Heller exposes tragedy, satire and, at times, terror and corruption.

The third aspect to discuss is betrayal. As it has explained before, Milo Minderbinder is the greed's most visible voice. He's a brilliant but corrupt businessman who is manipulating things, joining the black market, and even contracting with Germans to bomb the base of his own squadron. Heller describes the bombing and the thoughts of Milo at the time:

As Milo says, "What's so terrible about that? Contract is a contract." He thinks whatever is good for M&M Enterprises is good for the country (Heller, J. 1953, p. 142).

However, it's mainly only good for Milo. Although he claims that everyone in his squadron has shared the syndicate, he does take the biggest profit among all. In *Catch 22*, capitalism functions to maximize profits, and everyone works to improve it. In the novel, Heller pointed out that he was motivated to harmonize their morals and betray their country and friends. Milo shows everyone how he responds to money, regardless of nationality or gender

And as can be seen above, Heller added some irony and satire situation to criticize the social and political repression experienced by the soldiers during World War II at U.S. In the biography book Barley Blake's The Enigma of Joseph Heller said that in 1952 Heller began writing his novel with the intention of telling the world what he was experiencing. Therefore, it can be concluded that Heller's critics in his work is a medium to tell his readers that behind World War II, there was an incident of social racism and political rule foul in the military that people have to know.



CHAPTER IV

CONCLUSION AND SUGGESTION

The researcher comes to this part after analyzing the data using Stephen Greenblatt's new historicism, which describes the conclusion and suggestion. The conclusion deals with the outcome of the review as the last chapter of this research study, and for the advice is offered to anyone interested in this study and in particular to the next researchers. In accordance with the analysis in the previous chapter, the researcher's conclusion is about the aspect of social-political repression and the struggle's experienced by Yossarian during World War II in U.S. described in Joseph Heller's *Catch 22*.

A. Conclusion

As the result of analysis, this section is to answer the research question that formulated in the research problem which is analyze the events in U.S. during World War II in the term of new historicism. The first is analyzing the social-political repression experienced by U.S armies in 1941 according to the event described in the novel and according to the real history, the second is social-political repression that focused on the main character John Yossarian and the last analyze the author's opinion about those event described in the novel. Based on the analysis result, the researcher found several aspects of social-political repression both in the daily life and the military in *Catch 22*.

Firstly, the social repression in U.S that described in the novel and mainly concern about the racism, catch, and the rule-foul in the millitary. As how the novel tells, the existence of the soldier is embodied in the theme “Catch 22”. The term racism can be seen through the event when the soldier was ordered to gathered the African-American people and consolitade them in one special place at Atlanta and how Yossarian is treated differently because he is an Assyrian descent.

This occurrence is happen in U.S. as how the history recorded it. The city dropped the articles in 1970 entitled *Race and 1940s America* that nearly 7 millions black people left the southern states in a large-scale movement known as Great Migration. And as the explained above, it can be concluded that the incidence of racism against non-white in *Catch 22* novel is true.

Catch 22 explains about the social-rule-foul in the military as well. The researcher has divided it into two parts of analysis, the first is the term “Catch” itself and the second political rule-foul in the millitary establishment. As has been explained before, “Catch 22” means a situation from which an individual cannot escape because of rules or limitations in the military. Yossarian, a bombardier who shares his feelings of being trapped is drawn as how his Commanders told the men that they might stop flying missions after reaching a certain number—before upping the missions limit number.

One of the reasons of why Yossarian insists to take a break from his duty is because seeing his friends die everyday is a torture. He feels that his superior

Colonels could only order without thinking of the fate, safety of the soldiers whether they will die or not. As how Dr. Daneeka explains about the concept of “Catch 22” to Yossarian in Chapter 5 when Yossarian asks if his tent mate, Orr, can be grounded. Anyone who is crazy can be grounded. It's important to ground anyone who's nuts. However, wherever Yossarian or his friends turn, they're in the hands of the military — and it makes perfect sense that the military won't let the soldier rest.

Then Yossarian repression experiences in the military, it is told from the scene when all soldiers including the captain of the aircraft and all of his ranks must comply to Comander Cathcart. It has explained before that Yossarian's boss likes to order this and that, raising the number of mission for the shake of Cathcart's personal profit and greediness.

The struggle of Yossarian with personal integrity is the product of the abrupt offer of discharge by Colonel Korn under certain circumstances. As Yossarian returns back at the base to Colonel Cathcart and Colonel Korn, they have a surprise for him that if he follows the order to deliver only the good news as he arrives in the U.S.

And the second research question is to discover the critics of the author about the social-political repression mentioned in the novel as the last point to be discussed. During World War II, Heller criticizes the social-political repression as he puts in the novel some ironic situation like racism, betrayal, and catch. *Catch 22* is commonly referred to as a satirical novel popular in the mid-20s. Literary,

satirical novel is typically included a controversial topic in a work that discusses human stupidity, faults, vices, abuses, or irrational behavior. The writer may therefore use exaggeration, distortion, or irony to maintain vulnerabilities to attack such specific things or events. The outcome is fun at times; it's emotional at sometimes or even terrifying.

In this novel, Heller's fully developed characters stand on their own terms alone, firmly and distinctly, from previous "Catch 22" discussions reveals that any similarity to living or dead persons. Heller also criticizes the U.S. condition during the arresting of African-American people that happened in 1940s. Racism is also experienced by the main character Yossarian, knowing that his lunch is poisoned several times makes him always in being alert even scared. Throughout the book, the researcher sees these ridiculous scenarios that waste time, energy, resources, safety, and essentially waste human life as one of the soldiers. The figures are hypothetical, but the actual deaths. The intense indignation of Heller shows terror and injustice, and tragedy as well as humor at times.

Heller added some irony and satire to criticize the events of social political repression experienced by the soldiers during World War II at U.S. In Barley Blake's biography book *The Enigma of Joseph Heller* stated that in 1952 Heller began writing his novel with the intention of telling the world what he was experiencing. Therefore, it can be concluded that Heller's critics in his work is a media to tell each reader that behind World War II, there was an incident of social racism and political rule foul in the military, i.e the topic of "catch" and spies.

B. Suggestion

Strictly speaking, analyzing literary works use new historicism is interesting. The researcher able to know how to react to some taboo events that did happen in the past, which is immortalized in a writing. It will help to get many life values because this kind of literary works represent reality where the events described in the novel are full of irony and satire.

In this section, the researcher would suggest that the next researcher interested within studying *Catch 22* as the analysis of the object, analyze this novel with any other approach, particularly literary history, since this novel contains many of those aspects, especially in the depiction of real history. The next researcher can analyze deeper by take focus only on an aspect that they're interested in. The next researcher can also try to analyze this novel using the other theory, for example the theory of capitalism because this novel also mentioning of those kind of aspect. The character Colonel Catchart and Milo are perfect to be the object as how their characteristics are drawn to be. Hopefully, the next researcher will get better research.

BIBLIOGRAPHY

- Adam, M.C. (2016). *The American Experience During World War II: Foreign Relations and Foreign Policy*. London: Michael C Adams Ltd.
- Ardian, R. (2011), The Genocide of Rwanda in Terry George's Hotel Rwanda. Journal PR English Literature 2011. ADLN - Perpustakaan Universitas Airlangga from <http://repository.unair.ac.id/27680/2/gdlhub-gdl-s1-2011-ardianrizk-16173-fsbe08-g.pdf>
- Bennett, A, and Royle, N. (2004). *An Introduction to Literature, Criticism and Theory*. London: Pearson Longman.
- Blake, B. (2012). *The Enigma of Joseph Heller*. *New York Times*. New York: Retrieved. from New York Times Journal 2012 https://www.nytimes.com/2011/08/28/books/review/the-enigma-of-joseph-heller.html?pagewanted=1&_r=1&ref=bookreviews
- Brannigan, J. (1998). *New Historicism and Cultural Materealism*. London: Palgrave
- Crane, S. (1990), *Literature of All Time; Theory and Critics*. Germany: Badenweller Publisher.
- Davenport, C. (2014). *How Social Movements Die: Repression and Demobilization*. London: Cambridge University.
- Department of Defense Directive 3211.01E, DoD Law of War Program, 1944. § 140B. from <https://dod.defense.gov/Portals/1/Documents/pubs/DoD%20Law%20of%20War%20Manual%20-%20June%202015%20Updated%20Dec%202016.pdf?ver=2016-12-13-172036-190>
- Dogan, O. (2007). *Anthologies, Literary Theory, History & Criticism*. United States: Columbia University.
- Gavin, P. (2004). *The History of Place*. Boston University: Lucent Books. from <http://www.historyplace.com/worldwar2/hitleryouth/index.html>
- Heller, J. (1953). *Catch 22*. New York: CBS – Simon & Schuster Corporation

- Higgs, R. (1992). *Wartime Prosperity? A Reassessment of the U.S. Economy in the 1940s*. San Jose: San Jose State University.
- Kaçmaz, E. (2011). A New Historicist Approach to Harold Pinter's *One for The Road*. *Journal of Social Sciences* 1 (2011) 51-66, Nevsehir University. from <https://dergipark.org.tr/download/article-file/184865>
- Klarer, M. (1999). *An Introduction to Literary Studies*. New York: Routledge Publisher.
- Kurzman, D. (1976). *The Race for Rome*. Garden City, New York: Doubleday & Company.
- Mullen, H M. (2013). *The World Court Literary*. United States: Literary Licensing, Llc,
- MacGregor, M.J. (1985). "Introduction". *I: Integration of the Armed Forces, 1940–1965*. Defense Studies. Washington, DC: US Army, Center of Military History.
- Nikki, L.M. and Barry, M.S. (2008). *African Americans Civilrights History*. London: Westport, Connecticut.
- Olin, E. (2000). *Contemporary American Society*. 8112D Social Science, tel. 2620-2921, from <https://www.ssc.wisc.edu/~wright/ContemporaryAmericanSociety/Racial-inequality/>
- Sahliyah, C. (2017). New Historicism Analysis on the Novel *Kubah* by Ahmad Tohari. *Universitas Pendidikan Indonesia*. Vol 17, No 1 (2017) from http://ejournal.upi.edu/index.php/BS_JPBSP/article/view/6962
- Santa, L M. (2017). *Between Agency and Containment: A New Htstoricist reading Ot' Anttioly Burgess' I Clockvork Orange*. *Journal PR English Literature*, Retrived May 2017 Yogyakarta: Repository Universitas Santa Darma from <https://repository.usd.ac.id/>
- Second World War Aftermath. (2019, June 4). The official website for BBC History Magazine and BBC World Histories Magazine. from <https://www.historyextra.com/period/second-world-war/aftermath-nato-united-nations-america-britain/>
- Trueman, C N. (2015). *America and World War II*. The History Learning Site, Vol 1, 6 Mar 2015. from historylearningsite.co.uk.

Thany, H. (2016). A New Historicist Approach in Arthur Miller's Death of a Salesman. Middle Arab University, Amman, Jordan. from https://meu.edu.jo/libraryTheses/5870d45136265_1.pdf

Watson, S. (2014) *America Goes to War*. 945 Magazine Street, New Orleans, LA 70130 info@nationalww2museum.org 504-528-1944

Western, B. (2006), *Punishment and Inequality in America*. New York: Russell Sage Foundation.

Wolfreys, J. (2001). *Introducing Literary Theories; A Guide and Glossary*. Edinburg: Edinburg University Press Ltd.



CURRICULUM VITAE



Anita Tri Rahayu was born in Lamongan on September 29, 1996. She graduated from SMK Negeri 1 Lamongan in 2014. During her study at the Senior High School, she took Vacation Major and actively participated in a Pastry class and also joined dance club. She likes feminine things and likes to move actively. She started her education in 2015 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2019. During her study at the University, she never gotten D or never did not pass a course. In her semester break, she likes to read a lot novels to add more insight into literature, as well as learning English from the writing.