

Ghosts of War:

War Trauma haunting soldiers' memories in *Another World* and *Catch-22*

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Sammendrag

Denne oppgaven utforsker hvordan krigstraumer i form av spøkelseslignende hjem søking blir forstått i de to bøkene *Catch-22* og *Another World*. De to bøkene har dette tema til felles og dessuten har de begge en viss grad av survivor's guilt. Den førstnevnte er amerikansk og satt til en amerikansk skvadron på en fiktiv øy utenfor Italia i siste halvdel av 1944, den sistnevnte er britisk og satt til Newcastle på midten av 1990-tallet. Begge fortellingene lar trauma fra fortiden bli en del av nåtiden. Gjennom *Catch-22* har Yossarian mange flashbacks av den døende Snowden som stadig blir mer detaljerte, mens i *Another World* opplever den 101 år gamle veteranen fra Den første verdenskrig trauma, i form av mareritt og re-enactments av tilværelsen i skyttergravene. Krigstraumene stikker dypere hos begge karakterene enn de vil innrømme. I 1916 drepte Geordie sin bror Harry i ingenmannsland, og det har han aldri sagt til noen, mens Yossarian har en enorm skyldfølelse for at Snowden dør i voldsomme smerter i hans armer på et bombetokt over Avignon. I nest siste kapittel får leseren vite at Yossarian har fortrenget mye og skyldfølelsen er mye dypere enn det som man tidligere har fått vite. Yossarian har vært venn med den falske Milo og har tatt del i korrupsjon av militæret som Milo står bak. Dette innebærer at krigsinnsatsen til bombefly-skvadronen på Pianosa er kraftig redusert og direkte kontraproduktiv. For å fullstendig forstå Yossarians handling på slutten og hans åndelige oppvåkning er det også viktig å studere kapittel 39, hvor Heller refererer til Dantes *Den guddommelige komedie* fra 1400-tallet, og som i den går Yossarian et helvete hvor han observerer menneskelig lidelse og erkjenner at han har en sjel. Denne innsikten er svært viktig for også å forstå hvorfor han deserterer. Ved å referere til linjer fra andre poetiske verk får også de to fortellingene og de to traumatiserte karakterene Yossarian og Geordie en inspirerende kraft mot slutten. Fra den døende og spøkelsesaktige Snowden, som hjem søker Yossarian, mottar Yossarian et budskap, deriblant en Shakespeare-referanse

fra *King Lear*; «Ripeness was all» (mens det originalt i Shakespeares *King Lear* sto «Ripeness is all»). Shakespeare-sitatet betydde opprinnelig å være klar til å dø, men når det refereres til i preteritum kan det tolkes som å ha vært klar til å dø, altså har det ikke gyldighet lengre.

Videre formidler Snowden til Yossarian at uten sjelen er mennesket kun søppel ("The spirit gone, man is garbage"). Dette tolker Yossarian som at skal han ikke ende opp som Snowden og de andre døde i skvadronen, må han handle. Snowdens "spøkelse" oppmuntrer han dermed til å handle for å redde sin sjel. På de siste sidene deserterer Yossarian og legger ut på en båtferd i Middelhavet med Sverige som mål og han redder sin sjel (fra korrupsjon), og han er ikke lengre redd for å dø. De to bøkene har også noen viktige forskjeller i måter krigstrauma oppleves. I *Another World* er transgenerasjonstrauma et viktig poeng, hvor også Geordie sin sønnesønn Nick er preget av hans krigstraumer. Mens i *Catch-22* er narrativ struktur og måten tid måles på i fortellingen også essensiell del av fortellingen.

I tredje kapittel sammenligner jeg trauma hos de to og også overlevelsesskyld, triggermekanismer og dessuten karakterenes resonering med landskap for å hankses med traumer. Til slutt lykkes begge karakteren med å gjøre sine trauma om til en narrativ fortelling; Yossarian i sitt siste flashback og Geordie i et intervju ser jeg også på hvordan dette utspiller seg, og hvilke utfall det får. I Yossarians tilfelle er det med på å bevisstgjøre han og få han til å innse hva han videre må gjøre; å desertere. Mens Geordie på sitt dødsleie sier "I am in hell", som viser at han sliter med dårlig samvittighet for mordet på sin bror selv etter at han har tilstått det. Etter at han bissettes gir Pat Barkers fortelling håp om at det finnes forsoning i graven.

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This thesis is dedicated to my father, Arne Gjerstad (1930-2009), who was in Bergen when it was bombed by the British during World War II.

Further acknowledgements is that *Catch-22* has been a novel that has both frustrated, confused and mentally exhausted me, and I do indeed understand why so few master students have chosen to write about it. But also it has made me stretch my imagination and given me new insight into literature.

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"It is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available" – Cathy Caruth

"In literature, the ghost is almost always a metaphor for the weight of the past" – Tabitha

King

Introduction

A trauma can decide a character's destiny, for the better or the worse. By examining how a painful past from war experience makes itself valid in character's present and also their destiny, I have chosen two novels to examine in this context; *Catch-22* from 1961 by Joseph Heller and *Another World* from 1998 by Pat Barker. Both are narratives about soldiers being haunted by other soldiers whose death they somehow feel guilty for. Both Joseph Heller's *Catch-22* (1961) and Pat Barker's *Another World* (1998) are dealing with traumas derived from the two world wars in the 20th century. In this thesis I will argue that a soldier's guilt haunts the soldiers' memories after the traumatic incident and manifests itself as a haunting revenant in the present. Definitions of the noun "revenant" are: "A person who returns from the dead; a reanimated corpse; a ghost" (OED). It can also be used as an adjective and then means: "That has returned from, or as if from, the dead; resembling or reminiscent of a ghost." (OED). In the novels both revenants are dead in the past and they are haunting characters in the present, and the haunting manifest itself differently; Snowden is described as pale and pasty and he keeps recurring in Yossarian's flashbacks, while Harry's haunting of Geordie is accompanied by eerie sounds and whistling winds.

Traumatic world wars

World War I was the first thoroughly industrialized warfare, where the use of terrifying new weapons took its toll on human bodies and nerves. Among these were tanks, airplanes, gas and flamethrowers. Machine guns and trenches had been applied before but not to this level and wide extent. The new weapons and their potential for fear and destruction also led to new war traumas. On the first day at the battle of the Somme, which started first of July 1916, and approx. 20.000 British soldiers were killed (Keegan 2003, 486), and it is considered the

darkest day ever in terms of losses for the British army. The epic battle is part of the narrative in Barker's novel, as both the traumatized protagonist Geordie and Robert Fanshawe fought on the first day of the Somme. While the first lived to tell, the latter was brutally killed and his "body impaled on the uncut German wire surrounded by unexploded British shells" (Barker 1998, 112). This way of dying suggests what hell the battle of the Somme truly was, and that there was a number of gruesome deaths in the trench war next to being shot by machine gun fire or hit by artillery. After the British novelist won the Booker prize for the trilogy *Regeneration*, about World War I she said in her speech for accepting the price in 1995: "The Somme is like the Holocaust. It revealed things about mankind that we cannot come to terms with and cannot forget. It never becomes the past" (Jaggi 2003). With these poignant words, Barker has defined the battle of the Somme as a great national trauma for the United Kingdom.

Furthermore, due to the extended use of trains, transport of troops during World War I was possible on a wider range than before. On the Western Front the trenches stretched from the North Sea coast in Belgium throughout France and all the way south to Alsace, near Switzerland. There was altogether 35,000 miles of trenches (History.com). The war veteran Geordie's comments on life in the trenches provides a certain sense of being there. "In the real trenches there were rats and dead bodies and horrible smells, and bombs falling and it was cold and it was wet it was noisy and you were fed up and you were frightened and you wanted to go home" (Barker 1998, 84). "No-man's land" was not a brand-new terminology, but due to the extended trench warfare it became an important ground in the conflict. In *Another World* Geordie commits fratricide in No-man's land.

In World War II new weapons were also introduced, and also technology that was used in World War I was developed in the second, such as airplanes, and not least wide-ranging bombers which had much more precision than earlier, and they could cause a lot of

human losses and material damages. Consequences due to bombers produced new types of war neurosis. In *Catch-22* Joseph Heller writes about a squadron, consisting of B-25s, which are medium bombers. The depicted trauma in Heller's novel is concerning a radio-gunner hit by German artillery. Snowden's painful death has a deep impact on protagonist Yossarian, and when he holds the dying man in arms, he gets his uniform soaked in blood (Heller 1966, 429). Due to narrow, enclosed space in a bomber this specific trauma seems that it could (almost) only have taken place inside such an aircraft, since most of them have only one or two crew members (the pilot and occasionally a separate gunner), but in a bomber there are more crew members; Yossarian is a bombardier, which is defined the following way: "A member of a bomber crew in the US air force responsible for aiming and releasing bombs" (OED) and Snowden is a gunner, the latter has this job description: "A member of an aircraft crew who operates a gun, especially (formerly) in a gun turret on a bomber" (OED). These are two very specific jobs in a bomber, and apparently, they also work close together inside the aircraft as Snowden's is hit by flak close to Yossarian's position in the plane. According to Caruth "the soldier faced with sudden and massive death around him" is an important representation of trauma in the 20th century (Caruth 1996, 11). In *Another World* Geordie has observed the carnage of the Somme, and Yossarian has experienced his squadron on Pianosa getting gradually decimated as the bombing missions are continually raised.

The past as revenant

In *Catch-22* the haunting of the traumatized takes place weeks and months after the initial trauma, while in *Another World* the war veteran is traumatized more than eighty years after it happened. It is interesting to compare these traumas, as they have the disturbing ghost-like haunting in common, but also manifest themselves in the mind of the protagonists differently, with separate results. In *Another World* "I am in hell" are the 101-year-old war veteran's last

words on his deathbed. As well as being utterly painful and full of self-accusation and self-pity, they also express something more. Interestingly enough, Geordie says the words in present tense, so it could be indicated that he is transported back to the trauma. The ghost of Harry seems to have taken his soul. Conversely, Yossarian's original trauma in *Catch-22* is ultimately somewhat helpful for him, as it illuminates an ethical path for the unwilling bombardier and also makes him see the madness of his entire situation so much better. The death of the young and innocent radio-gunner Snowden has made an incredible impact on Yossarian, and it is a constant burden in his conscience. Chuck Thegze labels the shocking death of Snowden "a haunting theme in the story" (Thegze 1970, 11). Certainly it is interesting that scholar applies the word "haunting" to describe Snowden's relation to Yossarian, and it connects with my thesis of war trauma as ghostly haunting.

In particular, I lean on theories by Cathy Caruth, who wrote important books on trauma studies during the 1990s and Anne Whitehead, who published *Trauma Fiction* in 2004 and sees a strong connection between a painful past and a haunting revenant (Whitehead 2004, 12), and also draws on examples to prove her point. Both Caruth and Whitehead also apply Freud and other psychotherapists, such as French pioneer Pierre Janet, to elucidate trauma studies. Narratives with a ghost in it are often addressing guilt, as American author Tabitha King illustrates in the quote from an interview with her, published in Pensacola Independent News in 2006: "In literature, the ghost is almost always a metaphor for the weight of the past" (Baltrusis 2006). In both *Catch-22* and *Another World* the reader encounters protagonists who are guilt-ridden and regretful and heavily traumatized by a particular fatal incident. Yossarian is possessed by the haunting memories of the pale, ghost-like character Snowden. In other words, the traumatic event will recur again and again as images in the mind of the traumatized in some time after the event. As the dramatic death scene keeps recurring throughout the novel, in which Yossarian keeps remembering more and

more details from Snowden's last minutes, Snowden appears as a ghost that is haunting Yossarian. Snowden mediates a message to Yossarian that ultimately is crucial and destiny changing for the protagonist. Finally, Snowden's haunting makes him act and set out on a perilous journey. In the penultimate chapter of the novel's the ghost is exorcised, in metaphorical sense, and at the end Yossarian is no longer passive and depressed, but rather enthusiastic and eager to act on his new quest.

Anne Whitehead argues that in contemporary fiction the psychological possession that trauma represents is similar to that of a revenant, where characters are being possessed by dead people from the past whose deaths they were responsible for. According to Whitehead "the ghost represents an appropriate embodiment of the disjunction of temporality, the surfacing of the past in the present" (Whitehead 2004, 6), and the ghosts represent the traumas of recent history and they are a form of collective or cultural haunting (Whitehead 2004, 7). In *Catch-22* there is recent history in question, as Snowden's death happened days or weeks before the flashbacks are rendered in his mind (as the temporal level is unclear in this novel as the reader are given few indicators), whether there is collective haunting is however arguably, as no others in the squadron talk about Snowden's death. In *Another World* it is definitely collective haunting, as succeeding generations after Geordie Lucas are haunted as well. Calling the past "revenant" is in fact referring to past as a ghost, so, in other words trauma has the capacity to haunt its victims for years after the horrible event actually took place, similar to what a ghost does. By "disjunction of temporality" I interpret as a break in the traumatized person's sense of time, which is the case for Yossarian throughout the novel, to such a degree that the reader also gets disoriented by how much time passes by.

Whitehead draws on Pat Barker's trilogy *Regeneration* (1991-95), which depicts British soldiers' lives and destinies in World War I, as an illustrative example. In this trilogy the British soldiers and poets Wilfred Owen and Siegfried Sassoon are among the characters

and they interact with real life characters, and in *Another World* Pat Barker refers to their poems. In this trilogy ghosts of war come back to haunt soldiers during the war. In the third installment of the trilogy, *The Ghost Road* (1995), a British soldier is haunted by the ghost of a German prisoner of war whom he killed, and the dead one serves as the embodiment of unresolved guilt. As Whitehead emphasizes the “situations in which the traumatized relives (or acts out) the past, distinctions tend to collapse, including the crucial distinction between then and now wherein one is able to remember what happened to one in the past but realises one is living in the here and now with future possibilities” (Whitehead 2004, 46). In other words, by making the trauma a clear and distinct past the person in question can put the painful incident behind him or her, and more easily sort it out of one's life.

In *Unclaimed Experience – Trauma, Narrative and History* Caruth calls the causes of trauma “a shock that appears to work very much like a bodily threat but is in fact a break in the mind’s experience of time” (Caruth 1996, 61). This “break in the experience of time” can also explain why the traumatized re-experience the trauma as a timeless scene, played repeatedly, until the trauma is resolved somehow. Snowden’s last haunting is meticulously depicted, but as there no time indicators here it is hard to say how long it takes for Snowden to die. It is however more certain that for each time Yossarian recalls the trauma, it seems to play out longer.

Throughout *Catch-22* Yossarian is guilt-ridden and possessed by the haunting memories of the ghost-like character Snowden, who died painfully in his arms. According to Caruth the human response to trauma in fiction has been both a character’s “feeling of helplessness”, as well as being emotionally or physically paralyzed (Caruth 1995, 175). Being physically paralyzed as well as experiencing a feeling of helplessness describes Yossarian when he observes Snowden’s last minutes alive, and his initial reaction is described thus: “Yossarian lay there trembling with a pounding pulse. He was bathed in icy sweat” (Heller

1966, 426). When he sees Snowden's gaping wound he is shocked, and later traumatized. "The wound Yossarian saw was in the outside of Snowden's thigh, as large and deep as a football, it seemed. It was impossible to tell where the shreds of his saturated coveralls ended and the ragged flesh began" (Heller 1966, 426). This depiction of Yossarian during Snowden's agony also resonates well with Caruth's passage in her book: "When people are exposed to trauma, that is, a frightening event outside of ordinary human experience, they experience "speechless terror" (van der Kolk, 1987) (Caruth 1996, 172). Moreover, Caruth also notes that the traumatic feeling is beyond words and it is stored in memory as an unknown event that the human brain will try to cope with later (Caruth 1995, 172). Anne Whitehead argues that in contemporary fiction the psychological possession that trauma represents is similar to that of a ghost story, where characters are being possessed by dead people from the past whose death they were responsible for. According to Whitehead "the ghost represents an appropriate embodiment of the disjunction of temporality, the surfacing of the past in the present" (Whitehead 2004, 6). Whitehead argues that the ghosts embody the traumas of recent history and represent a form of collective or cultural haunting. (Whitehead 2004, 7). Calling the past "revenant" is in fact referring to the past as a ghost, so, in other words trauma has the capacity to haunt its victims years after the horrible event actually took place, similar to what a ghost does. By "disjunction of temporality", I interpret that Whitehead is addressing the force the trauma has and that this event can be clearly present in the traumatized mind "now" as it was when it originally happened in the past. The traumatic experience seems to have such an emotional impact that it does not fade away, but remains clearly in conscience and calls for immediate attention by the traumatized person in question. As Whitehead asserts the "situations in which the traumatized relives (or acts out) the past, distinctions tend to collapse, including the crucial distinction between then and now wherein one is able to remember what happened to one in the past but realises one is living in the here

and now with future possibilities” (Whitehead 2004, 46). That distinction between now and then collapses means that time is somehow dissolved and past and present emerge into one dimension, i.e. the past crushes into the present.

Similar to a ghost the dying Snowden is also described as “pale and pasty” (Heller 1966, 428). As the dramatic death scene keeps recurring throughout the novel, in which Yossarian keeps remembering more and more details from Snowden’s last minutes, Snowden appears as a ghost that is haunting Yossarian. The message that Yossarian receives from the dying Snowden consists of only few words, but is still perceived as ultimately crucial and destiny-changing for the protagonist. Finally, these words of wisdom makes him act and set out on a perilous journey. Ultimately, the ghost is exorcised, and Yossarian is no longer passive and depressed and at the very end of the narrative appears enthusiastic and eager to act. A definition of “exorcise” is the following: “Completely remove (something unpleasant) from one's mind or memory” (OED). In *Catch-22* the haunting takes place soon after the incident (the reader is not informed whether it is matter of days and weeks), and goes on until it is finally resolved some weeks or months later, whereas the war veteran in *Another World* is haunted still eighty years after the initial trauma took place in No-Man’s Land.

Authors’ personal war experiences

An important reason why I have chosen particularly these novels is not only the fact that they write about war and trauma thereof, but also because they draw on real characters, either firsthand experience or by a close source. No doubt that Joseph Heller’s debut novel, which he also spent at least seven years writing (Seed 1989, 22), is a complicated one and also rather unique in narrative terms. Partially he based the story on his own experiences during the Second World War. Similar to the protagonist he was stationed in a bombing squadron

located on an island outside Italy at the end of the war. Heller was on Corsica from May 1944 to mid-1945, and he flew 60 combat missions, and he was as Yossarian a bombardier, and he also received medals. In the military hierarchy, he rose to the rank of Lieutenant and spent the last time of his service as a PR officer in Texas (Seed 1989, 11). Also, Heller had a similar experience to that of the traumatized Yossarian in the book. “All apparently went well until his 37th mission over Avignon when Heller suddenly realised that his life was in danger. This particular mission, when a member of his crew was critically wounded, subsequently fed into those scenes of *Catch-22* which deal with the death of Snowden” (Seed 1989, 11). In *Catch-22* the trauma even takes place over Avignon, but of course the ensuing action is fictional.

By drawing on traumatic experiences from her grandfather who served in World War I Pat Barker provides a convincing story about old war wounds that leak into the present. In an interview with Eleanor Wachtel in 1997 Pat Barker, who was born in North England in 1942, tells that she always wanted to write about World War I.

I was brought up by my grandfather, who fought in the First World War. He didn't speak much about his experience but he had a bayonet wound from his time in the war. As a child I asked him about it. He told me that an Allied officer had shot the German man who had bayoneted him before the enemy soldier could do the 'twist and withdraw' part of the cycle which makes bayonet wounds so horrendous. Because of that it was a straight stab wound and he attributed his survival to that. I suppose that it was part of my family history. (...) While the trilogy of books isn't about my family history, learning more about my grandfather's experience during the First World War was the germ that got me started writing about that time (CBC Radio).

Similar to Pat Barker's grandfather the 101-year-old World War I veteran Geordie has a bayonet wound, which also troubles him decades later, but his real trauma lies deeper in his soul, as it turns out that he actually killed his own brother in No-Man's Land. The trilogy that

Barker refers to is the *Regeneration* trilogy (1991-95), which was published prior to *Another World*.

Postmodern genre

According to Whitehead's reading of Caruth's work to address trauma it requires a literary form which "departs from conventional linear sequence". The eruption of one time into another is figured by Caruth as a form of possession or haunting" (Whitehead 2004, 6). Furthermore, in the introduction Whitehead writes that trauma has changed narratives on a deeper level, and has led to both a breakdown of chronology as well as significant rise in repetition and indirection in storytelling (Whitehead 2004, 3). In both novels the trauma occurred before most other incidents in the book. Both Heller and Barker draw on repetition, especially Heller who has based his whole novel on repetitions and also has made Déjà vu into a topic, and he has a comical character named The soldier who saw everything twice. It is however the death of Snowden that is most frequently repeated, and it begins in an indirect manner which becomes gradually more explicit and detailed. Barker's traumatized war veteran is indirect, avoiding and vague when he talks about his war trauma in first part of the novel.

The postmodern genre is very demanding to define, but it does test out boundaries and experiments on temporal and narrative levels, and it aims to be playful and find new ways of telling stories. In *Another World* Pat Barker addresses transgenerational trauma and has interwoven plots, Moreover, there is the metaphorical and narrative significance of the Edwardian painting that surfaces in Lob's Hill. When the disturbing painting of the Fanshawe family is revealed, it is unleashed a sense of supernatural presence in the Newcastle house. The same way as the painting of the Fanshawe family is surfacing, so is the surreptitious

crime in the Lucas family. Either directly or more subtle Heller refers to a large number of works from the history of literature, such as a reference to Shakespeare's *King Lear*, while Barker alludes to poems by Sassoon and Owen from the Great War that is important to fully understand the narrative (...). In *Another World* Barker refers to more recent works. Whereas Heller's book is extremely experimental both when it comes to narrative techniques and different temporal levels, the novel is groundbreaking in making fun of topics such as paranoia and also the heroic American war effort against Fascism. Barker presents a more structured story, but also he experiments with past conflating with present time, such as Geordie's re-enactments of the trenches in present life and Gareth's computer war game activities conflated with the narrative (Barker 1998, 17).

Trauma theories

The traumatic neurosis needs to be played in the mind over and over again until it finds a peaceful solution; the mind tries to master it and overcome the original trauma. This also implies that the survivor is forced to re-live and confront the trauma, and I will come back to it later in the following chapter. Freud has written about human's inclination to repetition from an early stage. "In the play of children we seem to arrive at the conclusion that the child repeats even the unpleasant experiences because through his own activity he gains a far more thorough mastery of the strong impression than was possible by mere passive experience" (Freud 51) (Caruth 1996, 65). It is worth noting that Freud studied the nature of repetition in the game of children and came to an interesting conclusion. In *Beyond the Pleasure Principle* Freud observed his grandson play a game called *fort* and *da*, where the child over and over again throws a spool on a cot, while he makes the sounds "o-o-o-o" or "a-a-a-a", which according to Freud means either gone or here, and it is the child's way of replaying the mother's departure and return. On a higher level, Freud interprets the child's game as part of

human's repetition compulsion (Caruth 1996, 65-66). Both Yossarian and Geordie repeat unprocessed information in their minds. The bombardier keeps rendering images of the dying Snowden, while the world war I veteran Geordie has repeated nightmares about the horrifying experiences in the First World War, and at the age of 101 years he also re-enacts life as a soldier in No-Man's Land.

Survival is an extremely strong experience for the brain. What Freud encounters in the traumatic neurosis is not the reaction to any horrible event but, rather, the peculiar and perplexing experience of survival. If the dreams and flashbacks of the traumatized thus engage Freud's interest, it is because they bear witness to a survival that exceeds the very claims and consciousness of the one who endures it. According to Freud surviving an event that is close to death is beyond the comprehension of the mind, and it's a very unexpected, and strange experience. When Geordie was in a group of soldiers and suddenly had to rush to lavatory during an incoming shell attack, he felt very puzzled. "I got the squitters, so I'm alive. Where's the sense in that?" (Barker 1998, 149). Geordie's question points to the absurdity of survival in this situation. Belatedness is derived from Freud's writings where neurosis related to trauma comes after the original incident (Whitehead 2004, 12). "The traumatic event is not experienced or assimilated fully at the time that it occurs, but only belatedly in its insistent and intrusive return, and hence is not available in the usual way to memory and interpretation" (Whitehead 2004, 142). In his book *Moses and Monotheism* (1939) Freud writes:

It may happen that a man who has experienced some frightful accident
railway collision, for instance – leaves the scene of the event apparently
uninjured. In the course of the next few weeks, however, he develops a

number of severe physical and motor symptoms which can only be traced to his shock, the concussion of whatever else it was. He now has a 'traumatic neurosis' (Freud, 1990, XIII: 309) (Whitehead 2004, 12).

Even though a person is physically unharmed from an accident or other dangerous event, his inner wound may surface weeks or even months later. This Freud calls traumatic neurosis. Whitehead emphasizes that the mind needs time to integrate the unknown event that trauma is: "The traumatic event is not experienced or assimilated fully at the time that it occurs, but only belatedly in its insistent and intrusive return, and hence is not available in the usual way to memory and interpretation" (Whitehead 2004, 12). As certain experiences, such as trauma, can be too much to comprehend for the human brain, and therefore it later returns in the mind, in a slightly different form than "normal" memory does, as it needs to be fully understood and stored in the mind. As alien as the trauma is to the brain it does not "operate" the same way as regular memories from the past do, but will come and go at its own "request", in the subconscious mind (in e.g. distorted dreams and nightmares). Both Geordie and Yossarian have belated reactions due to the original trauma; Yossarian's flashbacks occur soon after Snowden died and they become stronger and longer. As passing of time is rarely provided in *Catch-22* the reader can assume that is a matter of days or weeks before he has his flashbacks of Snowden after the traumatic event took place. Whereas Geordie has suffered trauma in World War I and has nightmares for years, and even decades after the conflict ended, in 1918. There was some years without painful memories, but then they came back with full force after he turned 101 years.

In his book *Beyond the Pleasure Principle* (1920) Freud has done a study on veterans from World War I who are subjected to nightmares from the battlefields. Freud's conclusion is the following "The impression they give is of being pursued by a malignant fate or possessed by some daemonic power" (Freud XI: 292) (Whitehead 2004, 12-13). The soldiers'

nightmares as being told to Freud is not very different from the plot in *Catch-22* where Yossarian is being constantly haunted by Snowden; Freud's phrases "pursued by a malignant fate" and "possessed by some daemonic power" might even sound like references to something supernatural, as a phantom or a revenant. "Pursued by a malignant fate" both describes Geordie's strenuous relation to Harry, and Yossarian's connection's with Snowden. Furthermore, "A malignant fate" describes Harry and Snowden's last moment alive. In the latter case, especially since there is so much focus on his tremendous pains when he is dying in Yossarian's arms. The bombardier's shocking reaction during the trauma is described graphically in the novel.

Freud observed that the shell-shocked soldiers return in their battle nightmares to the scene of trauma, only to be awoken in a state of terror. The nightmares represent a re-entry into the experience, and is similar to trauma after being in an accident. "The reliving of the battle can be compared, he says, to the nightmare of an accident: Dreams occurring in traumatic neuroses have the characteristic of repeatedly bringing the patient back into the situation of his accident, a situation from which he wakes up in another fright." (...) (13). (Caruth 1996, 58-59). The return of trauma in dreams confuses Freud as it is against the normal human need for wish or unconscious meaning (Caruth 1996, 59). Returning traumatic events occur against both Geordie's and Yossarian's will, and they are also greatly distressed by the haunting and flashbacks. When Snowden haunts Yossarian for the final time the bombardier's body is "bathed in icy sweat" (Heller 1966, 426). "Unlike the symptoms of a normal neurosis, whose painful manifestations can be understood ultimately in terms of the attempted avoidance of unpleasurable conflict, the painful repetition of the flashback can only be understood as the absolute inability of the mind to avoid an unpleasurable event that has not been given psychic meaning in any way. In trauma, that is, the outside has gone inside without any mediation" (Caruth 1996, 59).

According to Caruth's analysis of Freud's work is that trauma not only relates to a close to death-experience, but actually having survived the incident. It is the brain's incomprehensibility of this survival that is the essence of what Freud's calls the death drive (Caruth 1996, 64-65). "Furthermore, Caruth agrees with Freud that the "breach in the mind" is caused by fear and the human mind's inability to handle so much stimulus over short duration of time. Therefore, the threat is notified one moment too late, and since it is not been experienced in time, it is an experience that is yet undefined, and Caruth contends that this omission paradoxically makes basis for repetition in nightmares" (Caruth 1996, 62). The traumatic neurosis needs to be played in the mind over and over again until it finds a solution; the mind try to master it and overcome the original trauma. This also implies that the survivor is forced to re-experience and confront the trauma again. "It is because the mind cannot confront the possibility of its death directly that survival becomes for the human being, paradoxically, an endless testimony to the impossibility of living" (Caruth 1996, 62). As I will come back to later in this thesis, it seems like there is some other inconvenient truth that is revealed to Yossarian in his final flashback; than merely witnessing Snowden die, it also dawns on him that he has taken part in corruption (Heller 1966, 426).

American psychiatrist and author Robert Jay Lifton is also included in Cathy Caruth's book *Unclaimed Experience*. He has examined survivor's guilt in details and he provides a good definition of it in his book about survivors of the Atomic bomb in Japan 1945: an "unconscious sense of an organic social balance which makes him feel that his survival was purchased at the cost of another's" (Lifton 489, 1991).

As a pioneer within psychotherapy, Pierre Janet, found out in his scientific research there are several differences between traumatic memory and narrative memory. Whereas in traumatic memory the past and the present are conflated, these two temporal layers are clearly split in narrative memory, i.e. the past is clearly distinct from the present. In addition,

traumatic memory is not addressed to anyone, it is just raw material, without social communication. The fact that there is not any defined receiver or listener makes a difference in storytelling. Furthermore, Janet argued that the goal of therapy was to make traumatic memory into narrative, not least because traumatic memory takes too long. The example of his 23-year old female patient is striking: Irene spent three and a half hour reenacting the death of her mother, but to narrate the story took half a minute (Whitehead 2004, 141). Narrative memory is therefore a social act, taking into account the listener or audience. Traumatic memory, on the contrary, has no social component; it is not addressed to anybody and it does not respond to anyone. In sum, Janet's conversion of traumatic memory into narrative memory aimed to introduce flexibility into the account (Whitehead 2004, 141). Narrative memory enables the story to be verbalized and communicated and to be integrated into one's own and others' knowledge of the past, but it simultaneously risks losing 'both the precision and the force that characterizes traumatic recall' (1993: 153). Narrative relies on order and coherence, and it consequently threatens the essential incomprehensibility of trauma, the force of its affront to understanding. For Caruth, the danger of narrative memory may lie not in what it cannot understand, but in that it understands too much (Whitehead 2004, 142).

How traumatic memories are being evoked under particular conditions is a topic that Whitehead writes about. In situations which are reminiscent of the original trauma more memories are triggered. In *Trauma Fiction* Irene's position near her mother's bed triggers reenactment of the death scene of her mother, who died of tuberculosis. "The traumatic memory was only evoked under particular conditions, occurring automatically in situations which were reminiscent of the original event. In Irene's case, the re-enactment was triggered if she was near a bed. In traumatic memory, all the elements of the experience followed automatically once one element had been evoked" (Whitehead 2004, 141). This mechanism is

named *restitutio ad integrum*. There is a particular scene in *Catch-22*, where trauma is triggered, and I will explore that in detail in chapter 1, while in *Another World* Geordie's trigger mechanism is getting close to death.

In chapter 1 I will examine *Catch-22* and the conscience of the traumatized Yossarian, who is possessed by the "ghost" of the dying Snowden. As his conscience is complicated, I will also look at other aspects of it, such as the other figure that torments him, in order to fully understand his final action, desertion, which is based on Snowden's message. In Chapter 2 I will examine the traumatized Geordie and his conscience, as he is haunted by his deceased brother, Harry. Furthermore, I will inspect transgenerational trauma in his family. In chapter 3 I will compare the traumas and haunting in the novels and pay attention to mutual themes such as survivor's guilt and trigger mechanisms, and finally I will draw a conclusion. In dealing with trauma in literature, I lean heavily on Cathy Caruth's body of work from the 1990s, which are considered important contributions to trauma research and also Anne Whitehead's *Trauma Fiction* from 2004 is crucial. In addition to theories on trauma in literature, I will also apply secondary literature that addresses the novels directly. As there is written a large amount of analysis on *Catch-22* I have chosen those which concern memory, time and structure, and I have applied books by Heller specialists Robert Merrill and David Seed; especially the former's analysis has been a great help for me in understanding certain events and characters in *Catch-22*. I have also applied articles by scholars Alberto Cacicedo and Chuck Thegze and not least Minna Doskow, whose thorough examination of chapter 39 in *Catch-22*, has provided me deeper insight into the narrative. Moreover, it is necessary to see the complicated structure of *Catch-22* in connection with the haunting, and especially Thegze and Merrill examines this complicated aspect of the book. My own contribution is that I interpret Snowden as a metaphorical ghost that is haunting Yossarian in accordance with theoretical framework by Caruth and Whitehead, and also I regard it as significant that Heller

uses a reference from *King Lear* in past tense, while in Shakespeare's play it has been written in present tense. *Another world* is not so much analyzed in academic context, but Anne Whitehead has elucidated the novel's themes and transgenerational trauma, in her book *Trauma Fiction*. *Catch-22* is a novel consisting of approx. 440 text-packed pages and it also embraces several topics, ranging from military bureaucracy to paranoia and religion. While I limit my angle to the protagonist's personal war trauma and conscience related to it, still, it is sometimes necessary to look at both structure and perception of time in the novel, and also explore some other characters, such as the cynical war profiteer Milo, the corrupted and ambitious Colonel Catchcart and the and the vengeful Nately's whore, as well as selected situations in the narrative, to fully understand Yossarian's trauma. As *Catch-22* is a complex and voluminous novel I have chosen to write more extensively about it than my treatment of *Another World*.

Chapter 1: *Catch-22* and Yossarian's conscience

In this chapter I will study the dying Snowden's impact on the conscience of Yossarian in *Catch-22* (1961), and how the final flashback of Snowden's death encourages Yossarian to make a crucial, destiny-changing decision; desertion. Yossarian's trauma runs deep and does not only concern guilt for the agonizing death of Snowden, but also he carries guilt for taking part in corruption, and indirectly causing a lot of innocent people's suffering.

Catch-22 (1961) is a satirical novel set during World War II, and written by Joseph Heller. The story follows the 256th bomb squadron, which is based on the fictional island Pianosa. In the book Pianosa is located in the Mediterranean Sea, on the western side of Italy. The main character is B-25 bombardier Captain John Yossarian, who is deeply traumatized and tries everything he can to be grounded and stop flying any more dangerous bombing assignments. The narrative is non-linear and there are some incorporated stories from the past that crashes into the present, and the most prominent example of this are the recurring flashbacks of Snowden's death. Whether the gunner's death happened one day before, a week or two weeks prior to the first chapter is hard to say. Thus, the trauma seems to live in its own temporal dimension, and that is a dimension full of anguish and unresolved guilt, a revenant of the past. Even though the book has been immensely popular and sold more than 10 million copies (Seed 1989, 22), it still is a complicated novel in many aspects. The author himself has said that the narrative more addresses the Korean War or the Cold War than World War II (Merrill 1987, 10). Indications of this is for instance that the military in the novel uses computers and helicopters. There are many confusing and demanding aspects of *Catch-22*. According to Robert Merrill it is "literally impossible" to determine the order of events and chronology in *Catch-22*, and even academic attempts have failed (Merrill 1987, 36).

“One long, incoherent nightmare”

There are few time indicators in *Catch-22*. The narrative is set in the war, sometime between June 1944 and December 1944. June 1944 was when the Allied forces took control over Italy. In the final chapter Major Danby tells Yossarian the following “The war's not over yet. The Germans are driving toward Antwerp” (Heller 1966, 435). This is a reference to the Battle of the Bulge, and “driving toward Antwerp” indicates that it’s just about to start or has just begun. This epic battle was the last great German offensive on the Western Front and it lasted from mid of December 1944 to end of January 1945 (Beevor 2012, 707-20). In the same conversation Yossarian confirms that the war is soon over: “The Germans will be beaten in a few months. And Japan will be beaten a few months after that” (Heller 1966, 436). But these two examples are among extremely few hints to historical events in the novel. For the reader to measure and keep track of time throughout Heller’s book is beyond a challenge, it is close to impossible.

In *Catch-22* Heller indicates the passing of time in rather innovative ways. The most strikingly indicator of time is the bombardier’s stronger and stronger flashbacks of Snowden (Thegze 1970, 15). Another significant indicator of time is the number of bombing missions, which are raised throughout the novel (Thegze 1970, 11). “The book begins at fifty missions which are upped throughout the novel by units of five until they reach a final level of eighty near the end of the novel” (Thegze 1970, 11). The constant raise in missions means that none of the soldiers in the squadron can travel back home to the USA, and as most of them die before they reach the required number. David Seed is somewhat critical to the narrative effects of this unusual indication of time, as it is difficult to keep track of the timeline, evidently even for the author himself. “The linear rise in the number of required combat missions tantalizes us with the possibility of an order lying behind events but this order is so well hidden that, as one critic has shown, it even led Heller himself into some factual errors”

(Seed 1989, 45). Those factual errors that Seed refers to contribute to making *Catch-22* a confusing narrative, and it certainly adds to the sense of absurdity. Also, Merrill emphasizes that the flashbacks provide few time references that “place them within the novel as a whole” and argues that we as readers don’t have a clear idea whether which of the bombing raids took place in which order. Mess officer Milo’s increasing success in the black markets in and around Italy is another “strong rhythm” of the novel, according to Chuck Thegze (Thegze 1970, 15). On a more subtle level, Yossarian's frequent stays in the hospital, which becomes gradually more and more serious, provides the reader an idea of time passed. The first time we meet Yossarian he is in hospital for an unusual reason, as he is hospitalized “with a pain in his liver that fell just short of being jaundice. The doctors were puzzled by the fact that it wasn't quite jaundice. If it became jaundice, they could treat it. If it didn't become jaundice and went away, they could discharge him. But this just being short of jaundice all the time confused them” (Heller 1966, 5). As Heller’s debut novel is satirical, this might be an exercise in that, and maybe Heller was thinking in terms of “what’s one of the most ridiculous reason for being hospitalized?” As hospital is an important location in the narrative (e.g. the final flashback) and gradually Yossarian’s visits become more and more serious. Furthermore, the sentence can be interpreted metaphorically. “Short of being jaundice” might be interpreted as short of being anything clear, something undefined and diffuse, as Yossarian proves to be a case of “not fish nor flesh”, he is neither a combatant nor a pacifist. At the very end, he is hospitalized for a solid reason, namely for being stabbed and almost killed (Heller 1966, 420).

Consciously, Heller makes the novel confusing and frustrating to read, and he is playing with the reader’s mind. Merrill also points to errors in Heller’s narrative, such as how many missions Yossarian really has flown at the start of the novel (Merrill 1987, 37). “By creating the curiously “timeless” world of *Catch-22* where the temporal relationships are so difficult to grasp that almost all readers abandon the effort, Heller fashions a fictional world in

which he can introduce a great many repetitions without undue awkwardness” (Merrill 1987, 40). Since the world of Pianosa is such an absurd place where anything seems possible, especially since time is a dimension that Heller plays with, repetitions occur constantly and might have a confusing effect on readers. Even Snowden’s death is somewhat funnily mentioned the first time, but the final flashback of the dying gunner is pure horror, with a lot of attention to gory details and suffering. The Soldier in white is a recurring character, with a symbolic meaning. This grim and absurd figure, who is a supposedly dead and wrapped into white gauze, appears three times in the book, in chapter 1, 17 and 34, and each time the narrative takes a darker turn (Merrill 1987, 41). Why does Heller do this? Merrill thinks that Heller wants the reader to reevaluate episodes and situations. Presumably Heller wants us to reevaluate the repeated episodes and situations” (Merrill 1987, 41).

The chaotic level in *Catch-22* is challenging for any reader. Merrill claims that the novel is heavily flawed due to its many repetitions. “*Catch-22* is such a book, marred, if not destroyed, by the sheer mass of its repetitions. Yet Heller makes way for his repetitions by destroying any sense of a traditional time sequence” (Merrill 1987, 40). Heller might not aim that much for actually informing his readers, but rather he creates a feeling and atmosphere that more closely resembles the chaos of trauma. Author Norman Mailer commented the following on the structure of *Catch-22*; “like yard goods, one could cut it anywhere. One could take a hundred pages from the middle of *Catch-22* and not even the author could be certain they were gone” (Merrill 1987, 33). Sarcastically Mailer is stating that the book contains a lot of random episodes that doesn’t add anything to the wholeness of the narrative. He demonstrates a typical reader’s reaction to *Catch-22*; obviously, he is frustrated with the structure of the narrative, but probably, he got it wrong. The author himself is of a rather opposite view. “If anything, it was constructed almost meticulously, and with a meticulous concern to give the appearance of a formless novel” (Merrill 1987, 33).

David Seed argues that Heller has written *Catch-22* in a way that makes the reader feel like there is no end to the war, and it seems like a permanent state (Seed 1989, 45). This sense of being lost and dislocated might also provide the reader insight of how the protagonist feels. “Many traumatized people experience long periods of time in which they live, as it were, in two different worlds: the realm of the trauma and the realm of their current, ordinary life. Very often it is impossible to bridge these two worlds” (Caruth 1995, 176). Furthermore, Caruth suggests that this might mean that the person has to live in “a permanent duality, not exactly a split or a doubling but a parallel existence” (Caruth 1995, 176-77). In large part of the narrative the unwilling bombardier is depressed.

Catch-22 is referred to several times in the book, but the definition of the code is not repeated, instead it has a new meaning for each time it is being explained. “Like everything else in Heller's novel *Catch-22* is variously defined. This ubiquitous regulation is introduced on the second page. *Catch-22* required that each censored letter bear the censoring officer's name” (Merrill 1987, 45). As Merrill emphasizes, this first definition sounds reasonable enough, but throughout the narrative definitions of the *Catch-22* code gets gradually more and more absurd, and when the police in Rome has chased the prostitutes out on the streets without any understandable reason, the woman tells Yossarian the following. “*Catch-22* says they have a right to do anything we can't stop them from doing” (Heller 1966, 398). Actually this last definition of *Catch-22* means that military (or military police) can do whatever they want to with other people. While firstly *Catch-22* was used by American military officers on Pianosa, this last described incident is done by police in Rome towards civilian prostitutes. The reader nor Yossarian knows how far the power of *Catch-22* reaches, but surely enough, *Catch-22* calls for paranoid reactions, and approx. forty pages after he comprehends how much power the code of *Catch-22* gives the authority, he deserts.

Chuck Thegze regards the somewhat confusing structure of *Catch-22* as a tool in depicting a nightmarish world. That is a strong and striking description as lots of the novel seems to lack both logic and consistency, where death is the only certain outcome. “Following *Catch-22* and trying to get an idea of the structure is not an easy task because Heller has fused his writing with his theme of absurdity so well that the book reads like a transcribed record of a nightmare, with events and people flashing back and forth in one, long frightening experience. For Yossarian and his buddies on Pianosa, life does not flow in a regular unfolding rhythm, rather it teeters round and round in continuous stalemate” (Thegze 1970, 11). To keep track of the storyline and structure is extremely demanding and adds to a feeling of disturbed and utterly unpleasant chaos. “Stalemate” is a word borrowed from chess, and it describes the situation where a player has a move but he is surrounded by opponent and can do no legal moves. “Stalemate” here seems to describe the extremely restricted situation that *Catch-22* provides the soldiers on Pianosa; they are bound by the circular code and cannot escape. Heller’s success in describing a narrative that feels like a long nightmare also makes sense when it comes to perceiving Snowden as a metaphorical ghost. In such wild and horrendous surroundings, in a narrative that unfolds like a nightmare with “events and people flashing back and forth” and people dying constantly it might as well be plausible to encounter a supernatural creature, like a ghost.

Snowden’s haunting

Throughout *Catch-22* Snowden’s haunting becomes gradually more and more vivid. The first time in *Catch-22* that Snowden’s death is mentioned, it is in an indirect manner. “Where are the Snowdens of yesteryear? The question upset them, because Snowden had been killed over Avignon when Dobbs went crazy in mid-air and seized the controls away from Huple” (Heller 1966, 35). In addition to gather superficial information about Snowden’s death the reader

also learns that Dobbs irrational behavior in midair might have been a factor in the catastrophe that the bombing mission over Avignon developed into. Scholar Alberto Cacicedo's apply the phrase "off-hand remarks" to address Yossarian's first rather casual and lighthearted mentioning of the gunner's death ("Where are the Snowdens of yesteryear?"). This suggests that Yossarian has mentally suppressed the painful recollections of the ill-fated Avignon mission, but he cannot fully suppress it and it resurfaces in conversation. Later in the novel the reader is provided more and more information about the emotional impact the death of the gunner actually had on the protagonist.

That was the mission on which Yossarian lost his nerve. Yossarian lost his nerve on the mission to Avignon because Snowden lost his guts, and Snowden lost his guts because their pilot that day was Huple, who was only fifteen years old, and their co-pilot was Dobbs who was even worse and who wanted Yossarian to join with him in a plot to murder Colonel Cathcart (Heller 1966, 221).

In only a few sentences, the reader is provided abundance of information. The fact that Yossarian lost control over the plane due to Snowden's death indicates strongly that he was in a state of shock and also traumatized. Also, it is revealed that a very young pilot was flying the plane. The fact that Huple was only fifteen years old appear surprising and controversial in itself, and it adds to the list of controversial and critical points in the squadron on Pianosa. It contributes to a sense of an unhealthy environment where it is not desirable to be.

Freud claims that the traumatized has a deep need to repeat the trauma close to death-experience, since the mind cannot comprehend death (Caruth 1996, 63-64). The protagonist of *Catch-22* does re-experience his trauma over and over again, similar to a ghost haunting. According to Chuck Thegze "In Yossarian's mind throughout the book is his recollection of the shocking death of his gunner Snowden. His death serves as a haunting theme in the story, and references and recollections of the event occur increasing regularity beginning with

Yossarian's *ubi sunt* on page 25" (Thegze 1970, 11). Chuck Thegze emphasizes that Snowden's death scene comes back with greater force for each time, and at each recurrence the reader also gather new information from Snowden's last painful minutes. Interesting, Thegze uses the word "haunting" to describe Snowden's flashbacks. "There is a certain symbolic innocence in the character of Snowden, and the name itself is appropriate: "Snowden," meaning "new whiteness" (Thegze 1970, 12). Whiteness is the colour of pure and innocence, and furthermore Thegze calls him a "sacrificial lamb" in war (Thegze 1970, 12). According to Chuck Thegze Snowden's death is essential to the structure of the novel. "Thus Snowden's death serves as the key to the structure of *Catch-22*, and once one is aware of the reference to that event, then the rest of the novel falls readily into place. Heller has carefully planned his slow revelation of the death of Yossarian's comrade" (Thegze 1970, 12).

Furthermore, Caruth agrees with Freud that the "breach in the mind" is caused by fear and the human mind's inability to handle so much stimulus over short duration of time. "Therefore, the threat is noted one moment too late, and since it is not been experienced in time, it is an experience that is yet undefined, and Caruth contends that this omission paradoxically makes basis for repetition" (Caruth 1996, 62). In other words, the human brain has perceived so much information over a short time that it is simply too much for a person, and due to this overload of information, the trauma is mentally sorted as an unknown experience. Consequently, the episode is played out until the person in question can handle it and make sense out of it. As Heller writes that Yossarian's "petrified" (Heller 1966, 428) and his teeth were "chattering in horror" (Heller 1966, 429) the reader learns that he is afraid beyond normal. His mind in this state seems to take in too much stimulus; both the visual observations of Snowden's agonizing moment, such as vivid descriptions of the flak's impact on the gunner's body "drawing whole mottles quarts of Snowden along with it through the gigantic hole in his ribs..." (Heller 1966, 429). Sounds from the trauma are haunting

Yossarian, such as he “heard himself scream wildly” (Heller 1966, 429) and senses mediated with the phrases “limp with exhaustion, pain and despair” (Heller 1966, 429) and “shivering uncontrollably” (Heller 1966, 429). Sights, sounds and sensations reappear in the flashback. In addition the sense of temperature is re-experienced by Yossarian and like Snowden, he feels cold (Heller 1966, 429). All these strong senses and observations point to fear and overstimulating Yossarian’s mind in the short time it happened. As Caruth emphasizes a trauma is undefined and will be repeated into the mind of the traumatized, in the book Yossarian has countless flashbacks of Snowden.

In order to be mentally prepared for the horror of Snowden’s final flashback, Yossarian has to go through a lot. In his article, Cacicedo asserts “once having achieved a clear memory, the result for the traumatized person is therapeutic in the sense that it enables him to confront the horror that he has endured and to act on that knowledge” (Cacicedo 361). How does Yossarian achieve that? No doubt he has been through a lot in more than 400 pages. His journey through a gloomy, depressive Rome in chapter 39 appears as important move in the direction of clearing his memory, and it makes him aware of his soul (Doskow 1967, 187-88). When being informed that one of his last remaining friends in the squadron is dead, also helps Yossarian clearing his memory. Now he is ready to confront the horror, where also some new details of the trauma will come to him. Cacicedo argues that it is Yossarian’s inner life and his psychological needs which account for the novel’s delaying tactics. It takes Yossarian approx. 440 pages to fully recall the traumatic details and get to his conclusive action of deserting the military. Before that he experiences a lot, such as death of many comrades in his unit, wandering through hellish landscapes, being hospitalized several times, having an affair with a nurse and finally stabbed and mortally wounded by an assassin, which brings him to the hospital again. In there, right before his final flashback, he learns that Hungry Joe, his last living friend in the squadron, was just killed, in an absurd accident

(Heller 1966, 425). Most of Yossarian's friends in the squadron is dead when he falls asleep in the hospital and is visited by the ghost of Snowden, which has an ethical lesson to teach him.

Deceased soldier reappear

Snowden might not be the only ghost that is alluded to in the novel, discreetly Heller's also provides hints to another ghost. When being hospitalized due to pain in liver, Yossarian is temporarily assigned to censor letters from patients, and the name he then applies is Washington Irving (Heller 1966, 8). Washington Irving is the name of an American author who lived from 1783 to 1859 and famous for the Gothic horror story *The Legend of Sleepy Hollow* (1820), which has had enduring popularity. In this short-story the apparition known as the Headless Horseman is a vengeful ghost of a deceased mercenary during The American Revolution. In *Catch-22* it is an ongoing mystery who hides behind the pseudonym Washington Irving, as the military do find Yossarian's act somewhat subversive. Both Snowden in *Catch-22* and the Headless Horseman in *Legend of Sleepy Hollow* are deceased soldiers, and seem to represent anonymous soldiers who die during battle. Washington Irving describes the Headless Horseman thus:

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in.-chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball in some nameless battle during the Revolutionary War, and who is ever and anon seen by the country folk, hurrying along in the gloom of the night, as if on the wings of the wind (Irving 251, 1848).

In this excerpt from Irving's short story the author is describing a classic ghost, and the haunting apparition is literal cannon fodder as its head had been blown off by artillery during the Revolutionary War. The author conjures up the image of a classic spooky ghost. The elements of a classic ghost story as well as the eerie Gothic atmosphere is presented well in Irving's story. "The dominant spirit", "apparition of a figure", "gloom of the night" and "wings of thee winds" are all phrases that hint of the supernatural. As the Headless Horseman has been decapitated by artillery he is literally "cannon fodder", and similar to Snowden he's an anonymous soldier who becomes casualty of war.

Snowden's message

The haunting of the dying Snowden pervades the entire novel. Not only is Snowden visually depicted as ghost-like and "pale and pasty" (Heller 1966, 428), but also, he is mysterious and mediates a cryptic but crucial message to the living. In recurring flashbacks Snowden keeps coming back to Yossarian, the flashbacks are increasing in strength and length, until they develop into a detailed narrative on his own at the end of the novel. Snowden's secret, which Yossarian deduces from the gunner's intestines, is an ethical encouragement to the bombardier. "...He gazed down despondently at the grim secret Snowden had spilled all over the messy floor. It was easy to read the message in his entrails" (Heller 1966, 429). The first part of Snowden's message is a reflection on mortality of man. "Drop him out a window and he'll fall. Set fire to him and he'll burn. Bury him and he'll rot, like other kinds of garbage. The spirit gone, man is garbage. That was Snowden's secret" (Heller 1966, 430). I interpret the phrase "The spirit gone, man is garbage" as "without the spirit, man is nothing but waste." In other words, Snowden strongly hints to the existence of a human spirit, and if there is not a spirit, everything in life is evanescent and rather meaningless in the end. The Shakespearean reference during the death scene is the essential part of Snowden's message. The last sentence

in Snowden's message is "Ripeness was all" (Heller 1966, 430), and the quote refers to Shakespeare's play *King Lear*, and that it is a reminder that many men has died. According to David Seed, who has written the book *The fiction of Joseph Heller: Against the grain*, the Shakespearean reference is somewhat misleading. Edgar, the character in *King Lear* who originally says "Ripeness is all" indicates with the phrase that he accepts impending death (Seed 1989, 41), but Seed argues that Heller goes in another direction with the quote. I agree with Seed on this point, but unfortunately, it seems like Seed has missed an important detail in the Shakespearean quote; in dying Snowden entrails Yossarian reads "Ripeness was all". The difference is present tense and past tense, but still considerable since "Ripeness is all" means to be ready to die "now", while "Ripeness was all" refers to have been ready to die in the past. For Snowden and all the other killed soldiers in the squadron "ripeness was all", but that does not apply anymore, and the ghost of Snowden ceases to haunt Yossarian after this. "Ripeness was all" might as well also be the "riddle" that makes the haunting stop, as Snowden has been proved to be dead and put underground: "Bury him and he'll rot" (Heller 1966, 430). Thus, the ghost of Snowden is exorcised. But still, Snowden's message is an ethical encouragement to Yossarian: "The spirit gone, man is garbage". In chapter 39 he learned that he has a spirit and now he must save it, in order to avoid the same destiny as other soldiers in the squadron who held a share in Milo's syndicate. The only moral right thing for Yossarian to do is to escape.

In the final flashback it dawns on Yossarian if human has a spirit, then life is more than mere "garbage". "One important metaphysical theme in *Catch-22* is the physical vulnerability of man," according to Seed. "Death in this novel is presented as conversion process whereby human beings become mere matter and are assimilated into the non-human: Kraft becomes a "bleeding cinder", Kid Sampson is sliced in half and quite literally becomes a "poor, bare, forked animal" (Seed 1989, 41). The two casualties that Seed refers to are the

pilots Kraft and Kid Sampson, who among so many of the soldiers in the squadron lose their lives in horrible incidents. The former burned to death inside the plane on a bombing assignment after being hit by flak (“Set fire to him and he’ll burn”), and the latter was cut in half by a low-flying aircraft (“Drop him out of a window and he’ll fall”) in a terrible accident on the beach. In Snowden’s entrails Yossarian also learns a third way of being reduced to “garbage”. “Bury him and he’ll rot” resonates with the way Snowden himself ended; he was buried in a military ceremony. So, according to Heller man in the narrative appear as vulnerable, weak and easy to destroy. But adding a spiritual dimension to man (“The spirit gone, man is garbage”) opens up for a brand new hope, or at least Yossarian seems to think so, when he deserts and is running *to* his responsibilities (Heller 1966, 440). By being more than mere flesh and blood Yossarian does not have to end up like Kraft and Kid Sampson and Snowden. I agree with Merrill, when he argues that “Yossarian's ultimate goal is not “purely physical” (Merrill 1987, 45), as he aims for something spiritual on the last pages. As Merrill argues further, if Yossarian’s “ultimate goal” was “purely physical”, the corrupted deal that Cathcart offers him would then have been his chance to get back to USA and pose as a war hero. As risky as desertion is, he will illustrate a “moral example” for the other soldiers, Merrill concludes (Merrill 1987, 50). In this sense Yossarian is the moral compass of the novel.

The “ripe tomatoes” that is coming out of the dying man’s stomach might be a symbol, and more than merely the undigested food, as Seed suggests. “Snowden similarly spills his guts which happen to be full of ripe tomatoes, and so Heller implies that man may become no more than the fruit, vegetables and meat he consumes (Seed 1989, 41). This makes some sense, as Snowden was a case of “man is matter”. In addition, I think it also has a more symbolic meaning. After all, Snowden’s message is ultimately that man should be more than physical “garbage”. The colour of ripe tomatoes is similar to that of blood. In addition I

interpret “ripe tomatoes” as a reference to M & M Enterprises, which is specializing in fruit and food (Heller 1966, 249). In a discussion about black market products with the corrupted Colonel Cathcart plum tomatoes are actually explicitly mentioned (Heller 1966, 364). “Ripe tomatoes” might be a symbol of Milo’s businesses, and a reminder that M & M Enterprises has caused a lot of unjust misery and suffering, including Snowden’s painful death.

Corruption and conscience

In Yossarian’s last recollection of Snowden’s death, there is also a horrible detail that is revealed to him and that also speaks directly to his conscience. “There was no morphine in the first-aid kit, no protection for Snowden against pain but the numbing shock of the gaping wound itself. The twelve syrettes of morphine had been removed from their case and replaced by a cleanly lettered note that said: “What’s good for M & M Enterprises is good for the country. Milo Minderbinder“ (Heller 1966, 426). It is just now that Yossarian truly comprehend how horribly subversive Milo's business deals have in fact been. Milo’s message comes across as a dark humorous joke; a written business note can only physically replace medicine, there will still be pain. It resonates well with Heller's own comments on the novel: “I tried consciously for a comic effect juxtaposed with the catastrophic. I wanted people to laugh and then look back with horror at what they were laughing at” (Merrill 1987, 47). Heller’s use of humor is more than merely laughs, it has an emotional impact on the reader, when one realises what his jokes really imply. In the first chapters many events and characters, such as Snowden’s death, are comically mentioned, but turns to grotesque horror at the end. Milo's note is beyond dark humorous, it is cruel, and it can easily be interpreted as “money is more worth than human health”. The written message points to corruption, and Yossarian realises just now what subversive business he has taken part in. His initial reactions to the note suggest that Yossarian feels that he is partially guilty for Snowden’s painful death;

“He swore at Milo” (Heller 1966, 426). That he used offensive language at Milo shows that he finally directs anger at Milo, and also that he partially blames him for Snowden’s suffering. Moreover, he is furious at the mess officer, whom he has considered his close friend. The friendship with Milo has been proven false, as so many other things on Pianosa.

The narcotic drug that relieves pain has been removed by Milo due to pure commercial reasons for the benefit of M & M Enterprises. The phrase “No protection for Snowden against pain but the numbing shock of the gaping wound itself” is a clever way of Heller to address how Snowden might feel in this situation (“numbing shock of the gaping wound itself”). “Heller’s prose suggests how big Snowden’s wound from the flak actually is; the adjective “gaping” means wide-open, and gives associations of a mouth that is screaming, and in this scene the wound “screams” at Yossarian. Robert Merrill interprets this as “effectively labeling Milo’s theft as the shocking, inhuman act that it is” (Merrill 1987, 44). The stealing of the morphine is inhumane as it placed there for a solid reason, and without it, there will be no pain relief for the airmen whenever they are hit by enemy fire. It indicates that Milo lacks ability to care about other soldiers in the squadron.

Obviously, Milo Minderbinder represents capitalism in *Catch-22*. He is the mess officer on Pianosa and has enjoyed huge success as a war profiteer. On a grander scale he has managed to corrupt the entire squadron and his syndicate is running a black economy all around war theaters in Europe and North Africa, and he even cooperates with the Germans for business purposes. Even high-ranking officers are on his pay list, and he has promised everyone a share if they help him in his business (Heller 1966, 246). In this chapter he also learns about how powerful Milo has become and how far his tentacles reach. “Milo was not only the Vice-Shah of Oran, and as it turned out, but also the Caliph of Baghdad, the Imam of Damascus, and the Sheik of Araby” (Heller 1966, 233). Not only has Milo control over black markets in the Middle East, but also he is a man of power in this part of the world, and

actually much more powerful than any commanding officer in the squadron. Certainly Minderbinder's business prove to be both subversive and even counterproductive for the military effort. Another time Minderbinder has removed carbon dioxide tanks from a plane in order to make and sell ice cream sodas, with the consequence that none of life jackets on plane work and the plane crash-landed in the ocean, and the pilot Orr was almost killed (Heller 1966, 303). In fact Milo is chasing profits without any morality, as when he also let the enemy be shareholders in his enterprise, and Milo's following quote says a lot about his extreme level of opportunism. "Sure, we're at war with them. But the Germans are also members in good standing of the syndicate, and it's my job to protect their rights as shareholders" (Heller 1966, 251). This signals that he cares more for shareholders and business than for actually winning the war against the Fascists. The fact he sees it as his job "to protect their rights as shareholders" indicates that business is his driving force, and also where his "ethical values" belong. On another level this statement proves that Milo's commercial enterprises are subversive for the American war effort, as the enemy is also part of his syndicate. Even worse than that, due to a business contract he also let the Germans bomb his own squadron's and cause destruction and fear on Pianosa (Heller 1966, 252). This last instance strongly suggests that Milo doesn't even care about the war effort, personal profit is his only concern.

Some scholars also think Milo Minderbinder is the embodiment of evil. Chuck Thegze is among them, and analyzes Milo in a profoundly unsympathetic manner. "But slowly the Minderbinding monster appears, and Heller plans Milo's ascent carefully. At first a plane joins Milo's syndicate, then a pilot, until Milo controls a whole squadron of bombers and virtually runs the economy of Europe" (Thegze 1970, 15) and in conclusion he describes the all-encompassing capitalism that Milo represents as gloomy and threatening. "Thus Milo's innocent efficiency has turned into an unbelievable horror" (Thegze 1970, 15). His "innocent

efficiency” is a reference to the small-scale black market deals he did as a mess officer on Pianosa. Rather quickly his business enterprises has started out on small scale and developed into a cartel that is more concerned about profits than health concerns for the airmen in the squadron. In fact Milo does not care about human suffering, he only cares about profit.

The very name of the syndicate is M & M, and stands for Milo & Minderbinder, and gives the false impression that it includes at least two people, while in fact only one person is running it (Heller 1966, 248). This simple trick says something about Milo’s manipulative skills. Also Yossarian has been helping Minderbinder in operating his business, and the discovery that there is no medical kit in the airplane troubles his conscience. In chapter 22: Milo the Mayor Yossarian and Orr is accompanying Milo in Sicily and helps him loading bananas into the plane owned by syndicate (Heller 1966, 234).

“You and Orr have to load the bananas into the plane right now,” he explained. “The man said to watch out for spiders while you're handling the bunches.”

“Milo, can't we wait until morning?” Yossarian pleaded.

“I've got to get some sleep.”

“They're ripening very quickly,” answered Milo, “and we don't have a minute to lose. Just think how happy the men back at the squadron will be when they get these bananas” (Heller 1966, 234).

The dialogue excerpt reveals Milo’s character: not only does it prove that Yossarian assists Milo in running his corrupted business, by loading products (bananas) from the black market, into Milo’s plane. Moreover, it exhibits what an efficient and persuasive businessman Milo is, and he knows exactly what arguments that will appeal to Yossarian and Orr (“think of how happy the men back at the squadron will be...”). When Milo argues that the bananas “ripens very quickly” and it must be done “right now” he displays his ruthless efficiency. He

warns his friends to watch out for spiders, which could suggest that he is a meticulous business who doesn't want his commodities to be deteriorated and that he is more concerned about loading the bananas into the plane immediately and exposing his friends to hazardous creatures (spiders), instead of waiting until the morning, which Yossarian requests. In fact Yossarian has been among few of Milo's friends. "Everybody but Yossarian thought Milo was a jerk, first for volunteering for the job of mess officer and next for taking it so seriously. Yossarian also thought that Milo was a jerk; but he also knew that Milo was a genius" (Heller 1966, 248). That other soldiers think Milo takes the job so seriously indicate that they don't know what Milo is really doing, namely running a syndicate on the side and making a profit for himself. The others in the squadron seems to believe that he does business here and there in order to offer better and fresher food at the officer mess. As Milo lies and manipulates, this might be what he tells others (taking his job as a mess officer so serious). But Yossarian should have known better, since he considers Milo a friend. That Milo is a genius might be true, and in that case a genius of black-market profiteering, but it's more interesting that Yossarian seems to be the only one who thinks that Milo is a genius, and obviously admires him. At the final replay of flashback that might be another guilt-issue for Yossarian; the man he admired as a genius turned out to be a villain. For a man with a conscience like Yossarian this must have been a huge disappointment.

Nately's whore

Snowden is a benign ghost that is ultimately helpful for Yossarian, I will also argue that Nately's whore is also assisting Yossarian in seeking his ethical path. According to Heller "Nately's whore becomes a symbol of Yossarian's guilt, and responsibility for never intervening in the injustices he knows exist everywhere" (Merrill 1987, 51). The injustices that Heller refers to are those that Milo's corruption and high-ranking corrupted officers, such

as Colonel Cathcart and Colonel Korn, has caused, while Yossarian has been an accomplice in corruption and also accepted a bribe. Gradually M & M Enterprises has corrupted the squadron, which as a consequence is counterproductive in its war effort. Besides, the corruption has caused suffering of innocents, such as the intense level of pain that Snowden goes through when dying, and partially the death of combatants in the squadron. The brave and thoroughly good Nately is killed in a particular dangerous mission that is a huge tragedy to the other men in the squadron. Originally Milo should have flown that mission, but he persuades Colonel Cathcart to let Nately fly it instead of him (Heller 1966, 366-67). Scenes like this reveals Milo's false and opportunistic character. Still Nately's whore blames Yossarian for her boyfriend's premature death. When he tells her the sad news, she flies into a rage, calls him "Bruto!" and tries to kill him with a potato-peeler (Heller 1966, 384-5). Her violent and somewhat irrational reaction shows how utterly upset she is, and maybe her boyfriend's death has even made her mentally unstable. Trying to stab someone with a potato-peeler is an act of a desperate person, and applying a kitchen tool for murderous purposes might also emphasize the fact that she is a civilian woman, without any experience in violent measures.

In Heller's narrative there is a connection between accepting corruption and the burden of conscience. Right after Yossarian has accepted the "odious" deal from Cathcart and Korn, where they intend to send him back home to the USA as an official hero, and where he is instructed to talk positive about the squadron on Pianosa, he walks out on the airfield. "Yossarian waved goodbye fondly to his new pals and sauntered out onto the balcony corridor, almost bursting into song the instant he was alone" (Heller 1966, 419). That Yossarian almost starts singing might indicate that he feels happy, but he never gets as far as actually singing, as he is violently attacked before he comes to this point, so he never has the chance to display happiness for the deal he just made. "When Yossarian returned the salute

the private turned into Nately's whore and lunged at him murderously with a bone-handled kitchen knife that caught him in the side below his upraised arm” (Heller 1966, 419).

Assaulting him when he is doing a military salute indicates that this is an anti-militaristic strike. Furthermore, the fact that Nately’s whore turns up right after Yossarian has made friends with his old enemy Cathcart and accepted his bribe, is linked, and resonates with Heller’s idea that Nately’s whore is a symbol of Yossarian’s guilt. Funnily enough, Nately’s whore still applies a kitchen tool for violent attacks, although she has upgraded from potato-peeler to kitchen knife, which emphasizes that she has become more driven as an assassin. The way this life-threatening situation is resolved includes help from the very same officers who offered him the bribe. “He was already unconscious when Colonel Korn and Colonel Cathcart dashed out of the office and saved his life by frightening her away” (Heller 1966, 419). Normally when Heller describes action he tends to go into details, whereas in this situation he is very brief, the action sequences are only superficially referred to; “they frightened her”. A reader might ask how and with what? Again, this brief description of action might be another hint that she is in fact “only a product his mind”. Whereas Snowden appears as a benign ghost (with a helpful message to Yossarian), Nately's whore seems more like an aggressive or threatening creature (“a stabbing knife”). Is she a ghost? One criteria for being a ghost is that the character must have suffered an unjust death, and whether the original Nately’s whore is alive or dead at the end is impossible to say. In chapter 39 Yossarian learned that all the prostitutes are “gone” and they don’t appear in the book again, so in Yossarian’s subconscious Nately’s whore might be thought of as dead. Later Yossarian is told that it was a Nazi assassin that tried to kill him on the airfield. This indicates that there was never a woman who tried to kill him in the first place. Still, she can physically interact with Snowden, so I choose to see Nately’s whore as a character in flesh and blood. She attacks him right after he made the “odious” deal, and this emphasizes that she is a symbol of

Yossarian's guilt. After she stabs him Yossarian's is sent to hospital for the last time, and there the ghost of Snowden visits him and mediates his message. If this would not have happened, Yossarian would have followed obligations in the "odious" deal and been sent back to the USA, where he would have to lie and pose as an official war hero. The last words in the novel are also references to Nately's whore: "Yossarian jumped. Nately's whore was hiding just outside the door. The knife came down, missing him by inches, and he took off" (Heller 1966, 443). Consequently, Nately's whore is, similar to Snowden, a crucial helper for Yossarian in his ultimate quest of saving his soul. However they do have different methods of making Yossarian aware of his conscience; Snowden by haunting him and Nately's whore by violently attacking him.

Yossarian's desertion

Robert Merrill claims that Yossarian's controversial ultimate choice is largely misunderstood. "It has been praised as the act of someone who understands that "one's own substance is infinitely more precious than any cause" (Merrill 1987, 50). This view suggests that Yossarian is selfish, cynical, and concerned with physical matters ("substance is infinitely more precious than any cause"). But as Merrill posits, Yossarian changes toward the end of *Catch-22*, as he has seen the world of corruption and lies and acknowledges he has contributed it. Instead Merrill suggests the following cause for desertion. "Indeed, Yossarian deserts because he finally realises there are greater horrors than physical pain and death" (Merrill 1987, 50). The realization that Merrill refers to are both linked to Snowden's traumatic death scene, in which Snowden's pains are described in detail. This is physical pain, but in the end the ghost of Snowden encourages him to save his soul, which connects to a reflection in his mind, when walking through a hellish Rome, where he acknowledged the state of his soul with the reflection "His spirit was sick" (Heller 1966, 407). He learned that the human soul is more

precious than the flesh. In light of this insight, Yossarian deserts, and abandoning the squadron is a morally correct deed. According to Merrill “Yossarian sometimes appears to protest the system's injustices, as when he stands naked to get his medal; but his protest are symbolic gestures and do not alter his basic acceptance of the system's constraints. (...) When he deserts, Yossarian finally does something that will affect the system: he ceases to serve it” (Merrill 1987, 51). As consequences of fraudulent conduct by the military leaders on Pianosa innocent lives has been sacrificed for corrupted, commercial purposes. “Yossarian laughed with buoyant scorn and shook his head. I’m not running *away* from my responsibilities. I’m running *to* them” (Heller 1966, 440). His laughter shows that he is happy with his controversial choice, while shaking his head might indicate that he shakes a burden off his shoulders. Desertion he regards as a more justified and responsible act as a human being than being part of the squadron. His desertion is a strong signal to the officers in the squadron that he will not take part in the madness and corruption anymore, and even though he risks his life in reaching neutral Sweden in a small boat, but morally and spiritually he is invincible. Accepting Colonel Cathcart and Colonel Korn’s “deal” would be to kill his soul (Merrill 1987, 52)

Narrative reaches gloom

The tone of *Catch-22* gets darker and darker (Merrill 1987, 48-49), until it reaches gloom in chapter 39 (Heller 1966, 396). That is when the weight of Yossarian’s conscience is beginning to take a toll. By helping the prostitute and her sister he can also pay tribute to his recently deceased friend, and Yossarian exhibits one of his more sympathetic sides when he learns about the young girl. “But she’s only a kid!” Yossarian objected passionately. “She doesn’t know anybody else in the whole city. What’s going to happen to her?” (Heller 1966, 395). This emotional outburst shows that Yossarian has a great deal of empathy for others,

even though he barely knows the girl. Similar to Snowden Nately's whose kid sister is the victim of the ravaging war.

Yossarian goes through a dark and gloomy Rome, filled with destruction and Heller alludes to Inferno in Dante's *Divine Comedy* (Doskow 1967, 187-88). In the epic poem from 14th century the poet descends into the underworld and is guided through nine circles of hell. Through the dark journey Yossarian observes men and women suffer and he learns a lot, also Milo reveals his true character, and proves to more interested in seeking profit than helping a friend in finding a missing person (Heller 1966, 402). As the discussion of whether there is profit in illegal tobacco progresses, Yossarian becomes desperate for his friend's help, but to no avail. "But Milo was deaf and kept pushing forward, nonviolently but irresistibly, sweating, his eyes, as though he were in the grip of a blind fixation, burning feverishly and his twitching mouth slaving" (Heller 1966, 402). In this instance the reader learns that capitalism almost drives Milo wild, and he pushes forward, totally ignoring his desperate friend, In his "burning feverish" state of mind he even appear intoxicated with greed for profit. As Milo keeps repeating "illegal tobacco, illegal tobacco" it sounds as it is some kind of drug that he is addicted to, and his behavior does not appear logical. "Yossarian stepped out of the way with resignation finally when he saw it was hopeless to try to reason with him" (Heller 1966, 402). This might be the moment when Yossarian stops being naïve and trust in the "false friend" Milo and he realises that the two of them have totally different set of values. For Yossarian the lives of innocence is meaningful to protect, while this means nothing for Milo. It's not only Milo who disappoints Yossarian, but also a policeman standing nearby, who gives Milo tips on how to profit in the illegal tobacco. After Milo has rejected Yossarian and is "gone like a shot" to pursue business matters, the policeman addresses him with total lack of respect. "What do you want here?" he asked coldly. "Do you want me to arrest you?" (Heller 1966, 402). Corruption is revealed, as the commissioner of police tries to

detain him without any reason, other than that he is not backing up Milo's business plan. As the policeman is an allied in Milo's enterprises (after all Milo is Mayor of Rome) he is also corrupt, and might be one of the disappointing "honest men" Yossarian refers to in his reflection "how many honest men were liars?" (Heller 1966, 403).

His emotions are thorough negatively depicted. "Yossarian bleated faintly with a sinking heart, sensing at once that all was lost" (Heller 1966, 401). In this description of Yossarian's state of mind the reader is informed that this is beyond a mere rejection from a single person. maybe he addresses the entire mankind, as he is sensing that "all was lost". "The night was filled with horrors, and he thought he knew how Christ must have felt as he walked through the world, like a psychiatrist through a world full of nuts, like a victim through a prison full of thieves" (Heller 1966, 405). To associate himself with Christ might sound like delusions of grandeur, but at least it does suggest the amount of misery and pain he sees around him. After a series of depressing observations of human suffering, Yossarian's spirit is described as in a horrible state. "His spirit was sick; he longed to lie down with some girl he could love who would soothe and excite him and put him to sleep" (Heller 1966, 407). In this depressive journey Yossarian finally gets a helpful insight; his spirit is sick. Interestingly, this is one of the first times in the novel the protagonist refers to his spirit. In the sentence "(...) how many sainted men were corrupt? (...) How many had never had souls?" (Heller 1966, 403) Yossarian makes a connection between corruption and soul. Those who "never had souls" sounds like evil creatures, and the corrupted people as Milo and the policeman who accepted a bribe are likely to be among them. The awareness of human spirit connects with Yossarian's ultimate decision at the end (Heller 1966, 439); desertion from a corrupted society.

As Yossarian walks down the "tomblike streets" of Rome his soul is tormented and his mind is preoccupied with negative experiences he recently had with a number of people on

Pianosa. “How many honest men were liars, brave men cowards, loyal men traitors, how many sainted men were corrupt, how many people in positions of trust had sold their souls to blackguards for petty cash, how many had never had souls?” (Heller 1966, 403). In this dark train of thought the reader can observe Yossarian’s mind is digging into gradually darker matter. The phrase “People in position of trust had sold their souls to blackguards” I interpret as a reference to Colonel Cathcart and other corrupt high-ranking officers who have a “share” in Milo’s syndicate. Yossarian’s reflections move on to corruption and the concept of selling one’s soul and ultimately not having a soul, and it does resonate with the ghost of Snowden’s message to Yossarian, “The spirit gone, man is garbage” (Heller 1966, 430), the words which encourages Yossarian to desert in the end. In this train of thought Yossarian connect corruption and soul for the first time. Further in the chapter he also acknowledges “his spirit was sick” (Heller 1966, 407). It is with this spiritual insight that Yossarian changes his focus from a physical quest (to save his life) to a spiritual quest (to save his soul) at the end of the novel.

Conclusion

My aim in this chapter have been to analyze the conscience and trauma of Yossarian. At the outset, I examined the structure of *Catch-22* and how time is related to Yossarian’s trauma, with the help of scholars Merrill, Seed, Cacicedo and Thegze. Throughout the novel the flashbacks of the ghostly Snowden increases in strength. I argued that Snowden’s final flashback also reveals Milo’s corruption, which Snowden has taken part in, and it is illuminates that Yossarian’s trauma is deeper than it appears before the penultimate chapter. The bombardier’s contribution to corruption has been repressed in his mind, but plays an increased role as the narrative comes to conclusion. It is connected to Yossarian’s original trauma (Snowden’s death). His “false” friendship with Milo is also illuminated and how this

adds to Yossarian's trauma. Also the corrupted Colonel Cathcart, who constantly raises the number of bombing missions, is necessary to inspect. Since Nately's whore is a symbol of Yossarian's conscience I also study her effect on the narrative and argue that both she and the ghostly Snowden helps Yossarian in his quest to desert and ultimately save his soul. Snowden's message is inspected thoroughly, as it is essential to Yossarian's trauma which is a driving force in the narrative, and I illuminate the message by applying analysis of *Catch-22* by Merrill and Seed. With help from Minna Doskow I examine chapter 39 and I connect Yossarian's conscience with the awareness of his soul. Finally, I study Yossarian's desertion, where his aim is save to his soul (from a corrupted society).

Chapter 2: *Another World* and Geordie's conscience

In this chapter I will examine the traumatized war veteran Geordie and his memory and conscience in the novel *Another World*, and I will argue that the death (murder) of his brother Harry in 1916 still has a strong impact on him and his succeeding generations (transgenerational trauma), especially his grandson Nick. The present narrative is set in the mid or late 1990s, and a principal time indicator in the story is that 101-year-old Geordie was 21 years when he came back from the war (Barker 1998, 151). The veteran is strongly aware that his time of dying is coming soon, and he spends a lot of time thinking about unsettling events during World War I, which took place more than eighty years ago after. As Geordie gets closer to death, he confesses that he killed his brother in France in 1916. On the sleeve, *Another World* is being described as a powerful novel of memory, and of the ways of which the violent past returns to haunt and distort the present. By drawing upon elements from the classic ghost story the effect of Harry's haunting is even stronger. When Geordie is dying, the weather is described thus: "The wind howls down the chimney, hurls rain against the window, chases drops diagonally across the pane" (Barker 1998, 243). These descriptions could be taken from a classic haunted house tale, but it might as well imply that the painful ghost-like memories of his brother whose death he caused might recur in the centenarian's mind, and his brother is there metaphorically at least.

Interwoven plot lines

As Pat Barker is addressing transgenerational trauma there are at least four plots in the novel. First, there is the depiction of Geordie's last days and his re-experiencing of the war trauma in 1916, which he finally reveals. Secondly, there is his grandson's Nick and his ongoing curiosity about Geordie's war trauma and also coming to terms with his grandfather's

war memories and trauma. The real narrative focus in *Another World* is Nick (Whitehead 2004, 20), and it is through this man, who is third generation after World War I combatants, that the reader is supposed to understand the deep effects of that conflict (Whitehead 2004, 20). Nick is a middle class man, with family, wife and kids and he has a steady job as a psychologist, which is helpful for him in comprehending Geordie's war traumas, Also he is sympathetic and social, and connects well with people around him. One of his abilities is the gift of empathy, as he exhibits great ability in living himself into other lives, such as Geordie's war experiences. Thirdly, there is Nick's stepson Gareth and his relation to violence and computer war games, and how he becomes gradually more aggressive towards his two-year-old brother, Jasper. Gareth is about to repeat the fratricide. On another level there are traces of a haunting which has an eerie presence in Nick's house on Lob's Hill, after the Edwardian painting is revealed.

Gradually, the wallpaper is peeled off in the house on Lob's Hill and the Edwardian painting in Nick's family is revealed. The family painting has been done right before the murder of the youngest boy in the Fanshawe family on 5th of November 1904. "A red-haired woman emerges from under Fran's scraper, with the sour expression of someone who's driven a hard bargain and is not content with the result" (Barker 1998, 39). The colour red makes her stand out, also red is a colour that signals danger. That she looks like she is "sour" and has "driven a hard bargain" might indicate that she is not satisfied or had a tough life, or it could also imply that the Fanshawe family is going through times of trouble. "Behind her stands a girl with a thin ringlet round a frail-looking neck. Huge eyes - her father's eyes - the underlids so prominent it's like one of those trick drawings where the face still looks normal upside-down. This effect isn't, as it would be on most young faces, pathetic - but faintly sinister" (Barker 1998, 39). Informing the reader that it stands a girl behind her suggests to the reader that the red-haired woman is the mother. In describing the girl Barker again leans on elements

known from gothic horror stories, not least by applying words such as “pale” and “sinister”. Her “frail-looking neck” indicates that she is weak or a delicate person, perhaps someone who is easy to persuade (maybe even into committing atrocities). Her “huge eyes” indicates some innocence. There is also a young boy on the painting. “Dark eyes, a strained expression that Nick recognizes, yet can’t identify” (Barker 1998, 39) gives him a somewhat frightening presence. He shows signs of nervous tension and is not at ease, perhaps troubled with heavy thoughts, maybe he is already planning fratricide? Soon, afterwards he kidnaps and kills the toddler, together with his sister. In the center of the family painting is the two-year-old James Fanshawe, who becomes the victim of his siblings’ later violent actions. With outstretched arms it might be indicated he is in a crucified position and by that Barker emphasizes his innocence. Interestingly the toddler leans on each of his parents’ knees, while his older brother only support himself by his father’s shoulder. The fact that the two young males touch upon their biological parents illustrates that the two are half-brothers, and it might explain the jealousy towards the young boy. As Nick assesses the painting might have been drawn within weeks or months of the fratricide, it is logical to assume that the painted people looked similar when that was done. The entire old painting has something ill-fated and gloomy about it.

The Edwardian family painting serves as a metaphor for the Lucas family, as they also have an unresolved murder in their family history, which in both cases have jealousy as driving forces. It's in a book about local murder histories that Nick discovers the dark secret in the Fanshawe family. In *Mary Ann Cotton's Teapot and Other Notable Northern Murders* author Veronica Laidlaw depicts the circumstances around the killing of the two-year-old James Fanshawe on 5th of November 1904 by his 11-year-old brother Robert and 13 year-old Muriel, who were both children from their father William Fanshawe’s first marriage, and none of them were fond of their new stepmom, who was the mother of James. As James Fanshawe fears the dark and is mostly “frightened of the shadows cast by his night-light” his

first word is 'sadda'. Shadows as an eerie motif in the narrative will follow the narrative onward, as when the shadow of the Lucas family overlaps those in the painting (Barker 1998, 108). In wake of the murder, bad luck constantly follows the Fanshawe family, and father William Fanshawe forbids people mentioning his young son's death anywhere near him. In the battle of the Somme his older son, Robert Fanshawe, who was accused of the murder, becomes a casualty. In his last letter to his sister, Muriel, who was an accomplice in the murder, he writes that he fears "extremely heavy losses" in the ensuing battle but losing his own life does not seem to bother him. The last sentence in the letter is a guilt-ridden reference to their fratricide over a decade prior to the battle of the Somme: "Remember how young we were" (Barker 1998, 113). Referring to their young age without even naming the event helps the reader comprehend that the fratricide of the toddler has been a looming incident in both his and her life. The letter is testimonial in its approach to his sister, and he admits the fatal wrongdoing and also cherishes his dead brother's memory and it is implied that he might feel that he deserves to be slaughtered in the mayhem of the Somme. As he ends up as a casualty in the carnage the ensuing day, the letter has been written on the eve of his death. Readers might wonder whether the two Somme veterans, Robert Fanshawe and Geordie Lucas, ever met in France, especially since the "curse" (the inclination to commit fratricide) seems to be preceded by casting shadows (Barker 1998, 108). The receptor of the letter from the trenches, Muriel, on the other hand, claims innocence for the rest of her life, but her fate is not a happy one either. In the area of Lob's Hill Muriel was "used as a bogey-woman to frighten naughty children into obedience" (Barker 1998, 113). That Muriel is regarded as a bogey-woman implies that she is lonely and that most people keep distance to her. Whereas James might see his coming death as a battle casualty as justified fate, whereas the way that Muriel deals with guilt is complete denial, but also staying close to the victim's home ground. They are

punished in different ways, either by their own conscience or by people's suspicion ("bogey woman").

Furthermore, Barker makes a connection between present-day characters in the narrative and the Edwardian family depicted in the painting. With the line "Their shadows half obscure the figures on the wall" (Barker 1998, 40) the author draws a parallel between the Fanshaws and the Lucas', as if an old curse looms over the Lucas family. After depicting the old family portrait there are sinister descriptions in the narrative suggesting something supernatural. Right after Nick's wife, Miranda, registers that the painting has "too powerful a presence" and that "the room's cold", moonlight outside the house shines on the family painting and most significant; the toddler Jasper utters feeble sounds as a shadow "passes over his face" (Barker 1998, 45). Again, Barker applies shadow to indicate something supernatural. Merely a couple of pages in advance "shadows" of the Lucas family partially covered figures on the painting. An imaginative reader might sense that the curse of murderous inclinations is transmitted to the young, vicious boy from the old family portrait. It does make sense in the succeeding narrative, as Gareth gets exceedingly more violent towards Jasper.

There are a few striking similarities between the destiny of the Fanshawe children in the painting and the Lucas children in "real life". Barker's narration draws on Abraham and Torok's descriptions of the crypt as a metaphor (Whitehead 2004, 14). In *Another World* the haunted house motif is used, but not in a way that dominates the narrative, Barker does it in a more subtle manner. Nick's family in Lob's Hill is haunted and represent that crypt.

Whitehead interprets Lob's Hill is "a container which holds the unthinkable and unrepresentable residue of the past" (Whitehead 2004, 28) and also "a crypt within Nick's psyche". The metaphor of the burial ground in Nick's mind she explains thus: "the old disturbing painting in the house that is uncovered when they renovate the room bears resemblance to Geordie's dark secret of fratricide in the trenches that rises to awareness in Nick's mind" (Whitehead 2004,

28). I partially agree, as comparing the Edwardian painting and Geordie's murder in *No-Man's Land* is somewhat farfetched, not only because it's difficult to compare a painting and an incident. There are similarities; such as fratricide and jealousy as a mutual driving force for murder, but in the painting there are two perpetrators (James and Muriel), whereas it was Geordie who solely committed murder in 1916. While the toddler James connects with both parents on the painting, Geordie's mother was mostly fond of Harry and said to Geordie after Harry's funeral that "the wrong one died". Most notably child jealousy can be detected in both families. In interview with Helen admits that he was very jealous at Harry as a child, and even says he was "jealous to death of him" (Barker 1998, 149), there are only indications of jealousy in the Fanshawe family. On the painting the toddler supports himself by both parents' knees, while his halfbrother only has one supporting hand on his father's body.

According to Abraham and Torok trauma can be silently passed down from a generation to the next ones without words spoken as the topic is too painful for the relatives to pass onto the next generation, it is transmitted silently. As the trauma is shameful and not ever spoken about it is blocked out of conscience and it is passed on to the conscience of the succeeding generation. Transgenerational trauma is a crypt within the mind of the next generation that inhabits the residue of the past that is otherwise impossible to represent in the human mind. (Whitehead 2004, 14). According to Whitehead "Abraham and Torok's architectural image of the 'crypt' resonates with the motif of the haunted house in Barker's novel. *Lob's Hill* acts as a container which holds the unthinkable and unrepresentable residue of the past. According to Whitehead "The haunted house is a common literary device in novels that explore the theme of transgenerational haunting" (Whitehead 2004, 28). In *Another World* *Lob's Hill* is haunted, mostly by the presence of eerie shadows. According to Abraham and Torok the crypt is the psyche of the preceding generation, following the traumatized (Whitehead 2004, 14). When the painting is surfacing beneath the paintwork is similar to

Geordie's fratricide rising to the surface of Nick's consciousness, so the crypt is within his psyche (Whitehead 2004, 28). Whitehead argues that the disclosure of the painting is an analogue to Geordie's coming-to-terms with the killing of his brother. Both are grim, dark secrets and gradually revealed.

Postmortem destiny

The epigraph of the novel is taken from the poet Joseph Brodsky: "Remember - the past won't fit into memory without something left over; it must have a future" (Whitehead 2004, 16).

Mysterious as these words might sound, they do point to something in the narrative, and that Geordie's painful past is not resolved before later, maybe even postmortem. "I am in hell" (Barker 1998, 246) are the centenarian's last words on his deathbed. As well as being utterly painful and full of self-accusation and self-pity, they also express something more.

Interestingly enough, Geordie says the words in present tense, so it could be indicated that he is transported back in time, to the gruesome site of his original trauma in No-Man's Land 1916. Moreover, it could be that Geordie means "hell" in a religious sense, and that he will have to meet again the brother he killed and stand up for his sins. Throughout his life, he has lived on a lie about the war, as he told his family that the old bayonet wound has bothered him ever since it happened. The bayonet wound was real enough, but evidently a milder infliction and that wound might also be a symbol for his inner wound; the trauma of killing his brother, a dark secret that he will only confess right before he dies. Somehow, he has coped well with the lie and led a normal life, it is just recently that the murder of Harry has bothered him so immensely. Some relatives, such as Nick, did find his war memories "carved in granite" a bit puzzling, and also other details in his comments about the war, but nothing worse than that. After Geordie finally dies, Nick reflects a lot on his final words ("I am in hell"). Considering the hideous act Geordie did in 1916, it might be suggested by the author that he should have

kept this secret hidden. Some truths might thrive better in the obscure corners of the mind than in broad daylight.

Geordie's last words recall two famous English poems about the Great War. "I am in hell" evoke a line from a poem written by Siegfried Sassoon (1886-1967), according to Whitehead. The poem "Memorial tablet - I died in hell/They called it Passchendaele" is obviously addressing another infamous battle during the Great War, Passchendaele was fought during Autumn 1917 and was similar to the Somme a mass slaughter of soldiers on both sides. Sassoon was decorated for bravery in the Great War, and also became one of Britain's most celebrated poets in depicting the horrors of trench warfare, and in Barker's trilogy *Regeneration* Sassoon is one of the characters in the story. Another line in the poem is appropriate to Geordie's trauma; "I suffered anguish that he's never guessed" (Sassoon 1947, 104). This line from Sassoon could also describe Geordie's relation to Nick, as Nick has been curious about what really happened during the war that still bothers him so deeply. In addition, Geordie's last words strike a chord with the poem "Strange Meeting" (Lewis 1963, 35-36) (Whitehead 2004, 19). It is written by Wilfred Owen (1893-1918), who was considered to be one of the absolutely finest British poets who wrote about the Great War, and Siegfried Sassoon is also a highly respected World War I poet (Lewis 1963,11-12). They served as infantrymen in the war, and they were honored for their bravery. Also the two of them were personal friends and artistically they inspired each other. In the book *The English Poets of the World War* Sassoon's poems are noted for their ability to shock and reveal the grim reality of the war in France, whereas Owen's poems are described as displaying imaginative power and also a "haunting resonance" (Lehmann 1981,56). The fact that the word "haunting" is applied to describe the poem is interesting and relates to my thesis statement about memories haunting traumatized soldiers. In the poem "Strange Meeting" the soldier arrives in hell and has to stand face to face with enemy soldiers he killed, but instead

of blaming him for their deaths they forgive and suggest that they rest together peacefully for eternity. In Owen's poem "Strange meeting" the dead soldiers cheer the newly arrived in hell with words of comfort.

I am the enemy you killed, my friend.

I knew you in this dark: for so you frowned

Yesterday through me as you jabbed and killed.

I parried; but my hands were loath and cold.

Let us sleep now. . . (Owen 1963, 36).

The welcoming words to the new soldiers in hell are rather surprising. The words "I am the enemy you killed, my friend" indicate that it could have been the other way round. It is if they completely understand their killers, and it makes sense considering that World War I was a mayhem where minimal margins and coincidences sometimes decided soldiers' fates. The line "I parried; but my hands were loath and cold" suggests that the welcoming soldiers tried to attack with a countermove, but "hands were loath and too cold" implies that they were either suffering from low temperature and maybe also weary of combat. The reference to the Owen poem adds something to the novel as it also resonates well with the final sentence in *Another World*, where Pat Barker with the two words "lie together" (Barker 1998, 278) imply that there is peace and reconciliation in the graves, in the afterlife.

Memories

Geordie's way of addressing trauma memories suggests that it is an extremely unpleasant process for him. "It's not like that. You see, when I'm remembering all this, it's like falling through a trapdoor into another room, and it's still going on. I feel it, it's cold, gritty" (Barker

1998, 265). The metaphor that Geordie applies for going into the world of traumatic memories is “falling through a trapdoor”. It sounds as if he has gone in a trap, and as the trauma is triggered, he cannot avoid from falling into the “trauma world”. That the memories are “still going on” once again proves that the past becomes the present in Geordie’s mind when relating to traumatic memories. One particular unpleasant memory for Geordie is that of Harry’s death in 1916. When the centenarian try to address the incident he also uses an interesting metaphor. “In addition, I see everything like that, until I get to Harry’s wounds. And then what I see in my mind’s eye is something like fatty meat coming out of a mincing machine” (Barker 1998, 265). The phrase “Fatty meat coming out of a mincing machine” is very graphic and has a violent aroma to it. It is plausible that there is a mental block, and his brain denies him further access into this painful memory. “Mincing machine” is a machine for cutting up food and it is plausible that it’s a reference to the Great War as it was a thoroughly industrialized warfare,. “Fatty meat” might be as symbol of soldiers who ended up in France as cannon fodder, Harry was in the infantry and as such among the cannon fodder.

For many years, Geordie’s grandson has been fascinated by the old soldier's war experiences, but also, he has been frustrated and puzzled. At one point, Nick wonders: “Geordie’s memories aren’t malleable: they don’t change to fit other people’s perceptions of the war. On the contrary, Geordie’s tragedy is that his memories are carved in granite.” (Barker 1998, 86). Throughout the years it seems like Geordie has decided that “this is what happened in 1916” and dialogue with others cannot shed new light over what happened in France, as memories normally do in interaction with other people. This could be due to actively repressing the painful trauma of fratricide and both for himself and others try to deny the fratricide.

Sometimes when Geordie re-enacts the war in present day and goes on patrol, Nick observes that he “experiences the upside-down time of the trenches, funk holes by day,

working parties and patrols by midnight. Geordie's living to the tick of a different clock" (Barker 1998, 148). "Upside-down time" and "tick of a different clock" indicates that it was not a 9-to-5 job to be soldier in the Great War, sometimes they had to work and patrol after darkness descended. So when Geordie sleepwalks at night he does it at same hours as he did patrols in the Great War. He re-experiences the war as if it were happening in the present: 'it's not like he's remembering it, it's like he's actually seeing it (Barker 1998, 69). Like Freud's soldiers, Geordie awakens from his nightmares in a state of terror: He wakes up and it's still happening (Barker 1998, 69). He cannot escape from the past, but seems doomed to an endless and interminable replay of events. Barkers' portrait of Geordie does not simply draw on Freud, however, it also extends his discussion of shell-shock. Freud's soldiers suffered their symptoms during or in the immediate aftermath of the war; Geordie suffers his nightmares over eighty years later. If Freud gestures towards a past that haunts the present and resists assimilation, Barker emphasizes the lasting and seemingly irresolvable nature of this possession. (Whitehead 2004, 17).

The constructed memory sites of the Great War in France are not very helpful to either Geordie or Nick. They visit the commemorations in France once before Geordie is too old for such a long journey. "He remembers the trip to France with Geordie, the rows upon rows of white headstones, ageless graves for those who were never permitted to grow old. He'd walked round them with Geordie, marveling at the carefully tended grass, the devotion that kept the graves young" (Barker 1998, 278). The irony in this memory is that the graves that Nick observes in France is nothing but "rows upon rows of white headstones, and it is the trimmed grass around the graves that impresses him mostly. The "carefully tended grass" shows what prestige the government put in commemorating the dead. In addition, grass is part of the earth that the soldiers are buried and it suggests that there is reconciliation in the afterlife, something which resonates with the ending.

Among the commemorations of the Great War in France, Geordie and Nick finds Harry's name at the monument in Thiepval. For ten minutes Geordie stands below it in awe. Nick learns something profound from that trip. "Geordie's belief in the power of old wounds to leak into the present was not so easily dismissed" (Barker 1998, 75). Old wounds leaking into present resonates well with Whitehead's theory on "the surfacing of the past in the present", i.e. the haunting of the revenant. Just recently Geordie has contracted cancer, and an old bayonet wound is aching again, and it is difficult to say whether the disease or the painful memories that finally kills him off. "His belief that he is dying of this ancient wound might be strange, but it isn't meaningless. The bleeding bayonet wound is the physical equivalent of the eruption of memory that makes his night dreadful" (Barker 1998, 227). In this sentence Barker makes Geordie's bayonet into a figure of speech for Geordie's war trauma: an old bayonet wound, which is still aching eighty years after it was inflicted upon him. The metaphor is striking illustrative, as the sting of a bayonet takes place as suddenly and violently as when a trauma is inflicted upon a person. To die of such an old wound "might be strange, but it might feel more meaningful to the traumatized Geordie than to die from cancer.

Distorted visions

Geordie's distorted war memories are best illustrated by the usage of his shaving kit, which is the only object that Geordie has possessed since the war. Barker uses as an interesting metaphor of trauma's ability to distort memories. According to Whitehead the shaving mirror "forms part of Nick's inheritance from his grandfather" (Whitehead 2004, 20). Strikingly, this is the only item in his possession that is derived from both his grandfather and the Great War, in fact is the only object from the trenches that Geordie took care of. The shaving mirror made of steel from the war is paid attention to a number of times. As it is partially broken, it does

distort images, and Geordie's facial features is distorted in the same way as his "renovated" memories from the war is. The truth is much grimmer than what Geordie says about his relation to Harry, much in the same way as the mirror reflects a slightly distorted view of his face. Whitehead puts attention to that also, Nick looked into Geordie's mirror as a child and saw himself mirrored as "blurry, swollen, distorted by the irregularities in the metal" (Whitehead 2004, 57). In other words, Geordie's shaving mirror makes the onlooker's face appear "blurry" and "swollen". The latter is a word that describes something that is "larger than usual" due to pain or damage/injury, and in medical terms it has to be "swollen" in order to heal properly. Todorov has written in his book *The Fantastic* about mirrors, as they represent reality distorted, can "reveal a world beyond the ordinary" (Whitehead 2004, 20). Since Barker has entitled her novel *Another World* the reader can see that she wants to illuminate otherworldly dimensions, the reality in the trenches is of course one of them, and the old mirror might also represent a peek into reality of the trenches. According to Whitehead the shaving kit mirror shows Geordie a side of himself that he does not recognize (Whitehead 2004, 20). "The face that stares back at him is nothing like his own" (Barker 1998, 257). Whitehead sees two ways of interpreting this and most interestingly that the transgenerational trauma of fratricide still haunts the family, and throughout the narrative the reader can learn that Gareth is more and more violent towards Jasper. As the truth of the murder is still not fully known, it is a distorted vision he sees in the mirror. And Whitehead points to a detail that has a profound effect on the narrative: the shaving kit and the steel mirror has been removed from Geordie's room to Nick's, and by this Barker implies that the trauma has been passed on to the next generation (Whitehead 2004, 20). This shows that Nick has to carry the burden of transgenerational trauma.

The phantom in the novel is figment of the characters' imagination. Abraham writes in chapter 9 "Notes on the Phantom: A Complement to Freud's Metapsychology" of the

book *The Shell and the Kernel* “It is a fact that the “phantom”, whatever its form, is nothing but an invention of the living. Yes, an invention in the sense that the phantom I meant to objectify, even if under the guise of individual or collective hallucinations, the gap produced in us by the concealment of some part of a love object’s life. The phantom is therefore also a metaphysiological fact: what haunts are not the dead, but the gaps left within us by the secrets of others” (Abraham and Torok 1994, 171). “The secrets of others” seems to address dark family secret, which is an important part of *Another World*; a dark family secret that has haunted following generations in different ways. “The phantom is a formation of the unconscious that has never been conscious – for good reason. It passes – in a way yet to be determined – from the parent’s unconscious into the child’s. Clearly, the phantom has a function different from dynamic repression” (Abraham and Torok 1994, 173). That it never has been conscious is understandable. It has been systematically repressed. In Barker’s book the reader gets hints that there is a dark secret from the war that has never been spoken of, and Nick is curious about it. “But the silence went deeper than that” (Barker 58) is a loaded phrase that strikes a chord with “the secrets of others”, as Geordie’s silence on the matter is on a profound level.

Conclusion

My aim in this chapter have been to analyze the war trauma of Geordie, which not only haunts him, but also his succeeding generations (transgenerational trauma), especially his grandson Nick. His two children, the stepson Gareth and his real son Jasper, are replaying the fratricide. With help from Whitehead I have identified Harry as a revenant that haunts his brother, the traumatized Geordie. Furthermore, I have analyzed the Edwardian painting, which has parallels to the Lucas family, and also is a metaphor for the transgenerational trauma. By help of Whitehead and Abraham and Torok I have

elucidated transgenerational trauma. Moreover, I have looked at presentations of war memories and commemorations of the war in the novel as they are entry points for Nick's relation to his grandfather's memories and trauma. I have inspected Geordie's postmortem destiny, since his last words are "I am in hell", a phrase that strikes a chord with two poems, according to Whitehead. Consequently I have looked more closely at Sassoon's and Owen's war poems. Furthermore, I have examined Geordie's distorted visions in the shaving kit from the war, and evaluated how these represents the transgenerational trauma in the family, which have been examined by Abraham and Torok. With help from Whitehead, I have finally studied Geordie's shaving mirror and distorted memories from the war as a metaphor for transgenerational trauma.

Chapter 3: Comparing the novels' haunting traumas and conclusion

There are both similarities and differences in addressing guilt, conscience and haunting in the two novels. *Catch-22* was released in 1961 and *Another World* in 1998, which means they are interlocked by 37 years. The former is American and written by a male and the latter is British and written by a woman. Because these are among very few novels that deal with ghostly haunting as a consequence of war trauma, it makes them interesting to compare. This particular kind of trauma (ghostly haunting) is fascinating, and as a reader one can also observe the different effect the haunting has on the two possessed characters; Yossarian deserts the military in order to save his soul and is satisfied with his choice, while after confessing the murder of his brother Geordie says on his deathbed that he is in hell. At narratives' end there is however hope and reconciliation for both characters.

The past and the present

At the end of the books it is revealed that the traumas of the protagonists are much deeper than they appear initially and throughout most of the narratives. In *Catch-22* Yossarian has suppressed crucial details, which do not surface before the final flashback. Apparently he has contributed to corruption, with lethal and painful consequences for the soldiers in the squadron. Geordie is traumatized from the entire experience of being in the trenches and fighting in the Somme and other exhausting battles, but what has traumatized most deeply is of course the fratricide he committed in 1916. The immense force of his war traumas is demonstrated that he at the age of 101 has vivid nightmares, reenacts the life in the trenches and starts walking in his sleep and thinks that his daughter Frieda is the German army (Barker 1998, 80). The effect of Harry's haunting is both deeper and wider than that of Snowden, not only because the presence of the dead is in his mind eighty years after, but also it has been transmitted to third generation (Nick). On the other hand, Snowden's haunting appears at

times more intense, such as in the final flashback, where abundance of details of Snowden's agony and Yossarian's suffering and also visual observations inside the aircraft are provided. The strength of the traumas might be related to the fact that there are immense differences in the way the soldiers who are the origins of the traumas died. Snowden is a regular casualty in a war and killed by enemy flak penetrating the aircraft, while Harry is killed and stabbed to death by his biological brother in No-Man's Land, which is a highly unusual death. In *Catch-22* Yossarian is not responsible for Snowden's death, but he feels guilt, as he has taken part in the corruption that has led to lack of morphine in the aircraft.

What do the "possessed" ones learn from the ghosts that haunt them? Yossarian learns an important lesson from Snowden, namely that he will follow his ethical encouragement and save his soul, and become a moral compass for the other soldiers in the squadron. While the centenarian might be too old to learn something that he can apply in his own life, his grandson gets wiser from Geordie's confession. Primarily Nick has got some insight into the complex nature of man, and despite the fact he has had a great relationship with his grandfather, the old man has carried with him a secret so dark that he would not talk about it for eighty years. In addition Nick has learnt what war can do to a man's psyche, and how intensely memories can haunt and torment a man several decades later. In his own daily life, Nick might recognize the violent pattern in the family that led to fratricide in 1916 (which Nick gathers from the recorded interview with Geordie) being repeated in the interaction of his two sons, Gareth and Jasper. In Geordie and Harry's case they were in the same regiment in France (Barker 1998, 149). The transgenerational trauma, i.e. Gareth trying to kill his brother Jasper, is resolved right before Geordie's death, and after Geordie admits the fratricide to Nick during one of his vivid reenactments of being in the trenches. The solution for Nick's boys is to send Gareth away from Newcastle, to his aunt in York, and to separate the two brothers. The fact that

Geordie and Nick stayed together in France had catastrophic consequences (fratricide). By having distance between Gareth and Jasper the fratricide will not be repeated.

When it comes to describing the two traumas, Heller is addressing grotesque and graphical details of both Yossarian and Snowden's suffering over Avignon, whereas Barker provides few graphical details of the scene when Harry was killed. This again might have to do with the fact that the fratricide was committed so long ago, while Snowden died shortly before the beginning of *Catch-22*. In other words, Yossarian does most probably remember the sights and sounds more clearly.

Both Geordie and Yossarian experience belated trauma reactions. In *Beyond the pleasure principle* Freud described victims from accidents who experienced belated reactions in their mind. A trauma can be too much for the mind and it needs time to be processed. Geordie's trauma connected to the murder of Harry has been successfully repressed most of his life. Right after the war ended he suffered in his sleep. "The nightmares of Harry's death that had Geordie screaming back in 1919 are the same ones that wake him, sweating and terrified, in the sluice room now" (Barker 1998, 86-87). The year 1919 is three years after the fratricide in No-Man's Land took place, and it is the first time that there are any references of Geordie's war trauma. The veteran's reactions are similar in the present tense of the narrative, and nightmares are coming back with full force, while for decades Geordie didn't think much about the war, or more correctly: he succeeded in repressing painful memories. Also, Yossarian experiences belated reaction to Snowden's death, and while the reference to the gunner's death is rather lighthearted in the start they become gradually more and more unpleasant. In the penultimate chapter the rendering of Snowden's agonizing death is grotesque, horrible scene.

Even though a person is physically unharmed from an accident or other dangerous event, his inner wound may surface weeks or even months later. This Freud calls traumatic

neurosis. Whitehead emphasizes that the mind needs time to integrate the unknown event that trauma is: “The traumatic event is not experienced or assimilated fully at the time that it occurs, but only belatedly in its insistent and intrusive return, and hence is not available in the usual way to memory and interpretation” (Whitehead 2004, 12). As certain experiences, such as trauma, can be too much to comprehend for the human brain, and therefore it later returns in the mind, in a slightly different form than “normal” memory does, as it needs to be fully understood and stored in the mind. As alien as the trauma is to the brain it does not “operate” the same way as regular memories from the past do, but will come and go at its own “request”, in the subconscious mind (in e.g. distorted dreams and nightmares). Both Geordie and Yossarian have belated reactions due to the original trauma; Yossarian’s flashbacks occur soon after Snowden died and they become stronger and longer. As passing of time is rarely provided in *Catch-22* the reader can assume that is a matter of days or weeks before he has his flashbacks of Snowden after the traumatic event took place.

Trauma made into narration

At the end of the novels both Geordie and Yossarian transform their traumas into narratives. This is in accordance with Pierre Janet’s theory about the importance of making trauma into narrative (Whitehead 114, 2004). The French pioneer within psychoanalysis discovered significant differences between traumatic memory and narrative memory, and the most striking dissimilarity is that narrative memory clearly separates the past and the present and traumatic memory is just raw material, without a defined receiver or listener. Whereas the final flashback of Snowden goes over five pages, including many new details, Geordie’s confession goes over four pages, but still much less wordy than in *Catch-22*, since letters are much larger in Barker’s novel. In the last recorded interview with Helen the World War I veteran confesses that he murdered Harry in No-Man’s Land in 1916. The old man’s

confession is assisted by Helen's social interaction, and his narrative is supported by curious and confronting questions from her, and this grip helps Geordie to confess fratricide.

Verbalizing traumatic events is necessary according to Janet. Furthermore, Janet's follow-up questions makes Geordie's narrative more flexible, which is advised by Janet (Whitehead 2004, 114). Since this is a recorded interview that will be played posthumously the audience is in addition to Helen, Geordie's family and most importantly, Nick.

Yossarian's final recollection of Snowden's death is both reminiscent of traumatic memory and narrative memory. The narrative goes over five pages, but there are no indicators of time, and the reader is not informed how long time the death scene actually takes. Throughout *Catch-22* Yossarian's flashbacks are played out longer and longer, and it has developed into a linear short-story of its own, but still the narrative contains a lot of raw material. When Yossarian recalls Snowden's death he has no sense of how long time it actually took, and as trauma is described as timeless this is more like traumatic memory. Janet asserts that traumatic memory takes too long to mediate. The meticulous attention to details appears as raw material. Still the final flashback of Snowden is a structured and linear narrative that is played out in Yossarian's mind: it has a beginning and an end, and it builds up with increasing suspense. The final recollection of Snowden's death is a flashback the bombardier is in hospital, and seemingly this suggests that Yossarian is the only social component in the narrative, but as I have argued in chapter 2, Snowden's ghost mediates a message to Yossarian, so there are two social components: the gunner and the bombardier. In the earlier rendering of flashbacks Snowden has not mediated any message. When regarding Snowden as the sender and Yossarian as the receiver in this final repetition of the trauma, it is correct to assert that it is successfully made into a narrative. This is helpful to Yossarian as he acts in accordance with Snowden's message.

Survivor's guilt

American psychiatrist Robert Jay Lifton defined Survivor's guilt as the following: "Survival purchased at the cost of another's" (Lifton 1991, 489), and it is a phrase that indicates that a person's survival means that another person had to die in order to save one's life. This has relevance in both novels. In *Another World* Geordie's possible survivor's guilt is even a topic for discussion, and it is partially true, but as Geordie's memories turn out to be distorted and he is concealing murder, is somewhat complicated. Geordie pretends that he suffers from survivor's guilt over Harry's death, but he might have some degree of survivor's guilt from the Great War as I will explore later in this chapter.

"Is the trauma the encounter with death, or the ongoing experience of having survived it?" (Caruth 1996, 7). In Yossarian's case the answer might be both, as he is physically close to dying gunner during combat and it could easily have been him who was hit by flak. When Snowden dies in his arms, it is logical to assume that the empathetic Yossarian feels survivor's guilt, and the reflection that it could or even should have been him instead of the young gunner, who has been hit by flak from the ground which has penetrated the aircraft. The inner torment that Yossarian goes through when witnessing the gunner's agonizing death suggests that he has extreme empathy for Snowden, and since Yossarian is a veteran, with several accomplished missions, while Snowden is fresh, it had perhaps been more fair that he was hit. In depicting Snowden's agony Heller uses a lot of strong words to describe Yossarian's suffering while witnessing the death of the gunner; not only he is "limp with exhaustion, pain and despair" (Heller 1966, 429), and "shivering uncontrollably" (Heller 1966, 429) and his teeth are "chattering in horror" (Heller 1966, 429). Furthermore, his "stomach turned over when his eyes first beheld the macabre scene" (Heller 1966, 426) and he was "absolutely revolted" (Heller 1966, 426). It is logical to assume that he senses survivor's guilt in this situation. Yossarian is an experienced soldier and has flown a dozens

of bombing missions before this fatal incident, and should have been accustomed to comprehend that death is a part of being in war. Snowden was not even his friend, but as physical close the two of them are in the aircraft, the anti-aircraft fire might as well have hit him.

Until Geordie admits the murder of Harry he claims to suffer from survivor's guilt over Harry's death. In the last recorded interview with Helen he also tells something that implies that he is either lying or have fabricated some false memories that throughout the years might have become some truth that he clings on to.

I patted Harry on the back, and I says, Good luck, Harry. And they all bust out laughing, it was the wrong man. Well, no harm done, give 'em a laugh, but you know ever since – and I can't get this out of me head – ever since there's part of me mind that thinks, If only I'd recognized him, only I'd said, Good Luck to the right man, he wouldn't have died (Barker 1998, 262).

Geordie's anecdote is hard to believe. As most of the English soldiers in the trenches wore similar uniforms, it cannot have been unusual to mistake a soldier for another one, especially when approaching him from behind. Geordie makes it sounds as since Harry did not get his "good luck"-padding, he died. While it might have been a plausible thought right afterwards but sticking to this superstitious story decades later is not trustworthy, it does however fit into Geordie's own narrative of suffering from survivor's guilt ("it should have been him and not Harry"). As his grandson questions in his mind: "Is that all? Nick thinks. One tiny incident magnified by a lifetime's guilt at having survived" (Barker 1998, 262), it might be a lie or a fabricated memory. This story suggests that Geordie is again distorting memories.

There are other points in Geordie's stories about his war experiences where survivor's guilt seems plausible. In one of the interviews with oral historian Helen he tells her that he was the only in a group that survived a shell assault.

One time there was six of us by the side of the road I'd ate something that didn't agree with me. I just had to do a runner fast as I could. I was squatting down with me trousers round me ankles when a shell come over and they'd be gone. You see you can't make sense of that, can you? I got the squitters, so I'm alive. Where's the sense in that? (Barker 1998, 149).

In this anecdote Geordie is trustworthy and when Helen asks for the killed soldiers' names, Geordie lists them immediately. His little story illustrates the small margins between life and death during war: by leaving the group and rush to the lavatory the distance between him and the incoming shell is sufficient not to get hit by fragments. Rhetorically Geordie asks about the sense in his little survival story and by that points to the absurdity of war; he survived because he got diarrhea, not because he was heroic. This anecdote proves that Geordie suffers from some survivor's guilt, but that is not his main trauma.

Snowden is a benign ghost with a message that will help Yossarian see both himself and the entire war campaign so much better and also what is best for him to do in this desperate situation. Harry does not mediate a verbal message, but the vicious tendency to be violent towards one's brother has been implanted in the Lucas family, and eighty years after Gareth is aggressive towards his brother, so the "evil" pattern is repeated, and it is – at least for the reader – a reminder that a tendency to violence runs in this family. But at least Nick, who is the victim in both situations, has learnt his grandfather's big secret, and with this knowledge he can also stop Gareth from doing more violence toward his two-year-old brother, before it's too late. Nick knows what terrible things members of his family are able to do.

Trigger mechanisms

Traumatic memories are triggered differently in the two novels. While it is the cold temperature in the final flashback that brings Yossarian back to Snowden's death scene, it's old age, or more precisely; getting close to death, that triggers Geordie's painful memories (Barker 1998, 80). Before he starts having nightmares, flashbacks and re-enactments of being a soldier in the trenches he has had years without any significant memories from the war. In the final flashback it is the cold temperature ("a throbbing chill") that triggers Yossarian's memory for the last time, and transports him to the death scene in the plane where the temperature was also very low. In the penultimate chapter "a throbbing chill" is the trigger mechanism that carries him back to the original trauma. "He was cold, and he thought of Snowden (...) who was badly wounded and freezing to death (...)" (Heller 1966, 426). In the narrative it is the sensation of feeling cold that brings Yossarian back to Snowden's death scene. The bombardier is hospitalized due to blood loss from the stabbing wounds caused by Nately's whore and he has time to reflect upon events and people. Psychoanalyst Pierre Janet wrote about Irene and whenever she was near her mother's bed reenactment of the death scene was triggered, and he argued that in situations reminiscent of the original trauma more memories are triggered.

Both Geordie and Yossarian go through times where they dwell in "the realm of the trauma". Caruth emphasizes that "Many traumatized people experience long periods of time in which they live, as it were, in two different worlds: the realm of the trauma and the realm of their current, ordinary life" (Caruth 1995, 176), and as Caruth suggest this might mean that the person has to live in "a permanent duality" (Caruth 1995, 176-77). For Yossarian this is to a large extent true. Sometimes he can operate as a "normal" soldier as if nothing painful happened to him in his past, but most of the time he is lost, confused, malfunctioning and

depressed. All the time he spends in hospital illustrates his state of mind where he is on the passive side of things, also Major Sanderson thinks he has a morbid aversion of dying. When Geordie is reenacting life in the trenches in Newcastle it is a striking example of being in the trauma world.

Landscapes and emotional state

By resonating with landscapes in the novels both Yossarian in *Catch-22* and Geordie and Nick in *Another World* try to cope with painful memories. According to author Simon Schama landscape should be interpreted as a “cultural construction” and “a product of imagination projected onto wood and water and rock” (Whitehead 2004. 50). Nature and human’s perception of it is according to Schama almost impossible to separate (Whitehead 2004, 60). This means that descriptions of landscapes can and should be read as how the protagonist is feeling and how his state of mind is at present. Michelle Balaev asserts that “Place is not only a location of experience, but is also an entity that organizes memories, feelings and meaning for the individual and for groups” (Balaev 2012, xv). I interpret it as if place is more than simply physical space it also is a site of associations connected to human feelings, different emotional associations are triggered by being in certain landscapes. Moreover, Balaev does not only point to the metaphorical meaning of nature as perceived by a protagonist, but also elucidates that the main character can apply it as a way of organizing memories, and what he or she just has been going through. When Nick accompanies his grandfather to France to visit commemorations of battles that Geordie fought in, Nick feels small in confrontation with the massive building that celebrates the dead soldiers.

Just as nothing had prepared him for the cemeteries, so the cemeteries, with their neatly tended plots and individual inscriptions, failed to prepare him for the

annihilating abstractions of Thiepval. Geordie walked in a straight line towards the monument, dwarfed by its immensity, his figure shadowy in the faint mist that lingered on the grass. Nick retreated to a curved stone bench, ignoring the damp seeping the seat of his jeans, and stared at the inscription: To the missing of the Somme (Barker 1998, 73).

As Nick is “dwarfed by its immensity”, the reader gets a sense of huge and pompous this building appear in front of him. He walks in a straight line towards the monument which also implies that it is enormous in size. “The annihilating abstractions of Thiepval” is a phrase that refers to the carnage of this particular part of the Somme battle. Many soldiers were slaughtered during The battle of Thiepval Ridge that took place at the end of September 1916, and this was a large British offensive during the epic battle of the Somme (wikipedia). On the graves at the war cemeteries that Nick and Geordie have visited earlier there are “individual inscriptions”, while the Thiepval monument does not have any of that. Instead it is just a plaque where it’s written: “To the missing of the Somme” which refers to the immensity of British losses during this battle. With the phrase “annihilating abstractions” Pat Barker suggests that the number of casualties is on an abstract level, and while the individual loss can be perceived at the cemeteries the Thiepval commemoration site is on a completely different level, and perhaps even beyond human imagination. Connecting with the pompous monument does however give Nick something as he “retreated to a curved stone bench”, and it is implied that he feels exhausted from the experience. Furthermore, “retreated” has a military aroma to it that is appropriate in facing such a military catastrophe as the Somme was. In describing Nick’s appearance in the landscape Barker is poetic, and the line “his figure shadowy in the faint mist” indicates something more than merely visual descriptions, i.e. he appears blurry and barely perceptible in these surrounding, and compared to the carnage at the Somme one single person

When Nick goes back to the monument Pat Barker draws on religious themes in order to describe the overwhelming feeling of observing and connecting with the structure.

Following in Geordie's footsteps, he walked across the grass and up the steps to the stone of sacrifice, feeling the weight of that experience heavy on the back of his neck. Above him, on the vast flat surfaces the complex structure was designed to provide, were columns of names, stretching up precisely as far as the eye could see. Through the arch was yet another cemetery. 'Inconnu' on the French crosses, 'Known unto God' on the British stones (Barker 1998, 73).

The fact that Nick follows in his grandfather's footsteps implies that as Geordie is traumatized from the horrors of the Great War, likewise is his grandson and it is a discreet reference to Nick's transgenerational trauma. The physical heavy burden that the experience is for the back of Nick's neck is another reference to his transgenerational trauma. Michelle Balaev addresses the complex nature of memories in her book. "In particular novels show a complex and often contradictory view of trauma and memory, rather than only demonstrating that the remembrance of a trauma is a single, fixed memory that revisits the protagonist in a reduplicative form in flashbacks or nightmares" (Balaev 2012, 27), and in the excerpt above Pat Barker shows to the reader what transgenerational trauma implies ("a heavy burden") The phrases "Vast flat surfaces" and "columns of names... as far as they eye could see" indicate to the reader that this is an enormous, grandeur building, and also it is indicated that the number of casualties was almost incomprehensible. The phrase "Stone of sacrifice" provides religious associations, which might be adequate, as many innocent young men were slaughtered and sacrificed in this battle. Walking through an arch indicates that the vastness of the monument is similar to a church or cathedral, and it also connects with the narrative as on the other side there is a burial ground for French and British soldiers. Nick's conclusive reflections on the commemoration site is negative. "It seemed to Nick that this place represented not triumph

over death, but the triumph of death” (Barker 1998, 74). His conclusion might suggest that visiting this enormous and pompous memorial site didn’t manage to heal his traumatic wounds, even though Nick exhibited earlier that at least he had a slight sense of the number of casualties in this battle, so on that scale it might have succeeded. Earlier he also described it as “a warrior’s helmet with no head inside” (Barker 1998, 73), which is a striking metaphor of something that impressive on the outside but empty behind the façade. The monument is superficial.

The comparison between the British and the French epitaph say something about the two allied countries culture and effort in this war. As the French crosses read simply “inconnu”, which means “unknown” might indicate that the French might have a more down-to-earth relation to death than their neighbors across the channel did. With the words “Known unto God” the British also take religion and afterlife into the question. It might have to do with the fact that England is a monarchy (and fought for God, King and country), while France is a republic. It was the famous author Rudyard Kipling who suggested the epitaph “Known unto God”. During World War I he was hired by Imperial War Graves Commission to find a suitable epitaph for the unidentified soldiers’ grave stones (Carrington 513-14). The fact that the British government takes the task of putting so much prestige into having a soothing phrase on the grave stones compared to the French, says a lot. Not only is the Great War a very prestigious enterprise for the British Empire, but also they have expected exceeding number of casualties. So, the British sign is more pompous and heroic, and the dead ones are seemingly bound for heaven (in which they will meet God). This also strikes a chord with the narrative, as Geordie’s last words are “I am in hell”. Evidently, Geordie is not bound for heaven.

In juxtaposition to the pompous commemoration sites, the poppy which Nick finds in fields near Thiepval, appear as a more meaningful symbol of the Great War. "Up to that

moment he always disliked that easy sentiment of poppy symbolism, but then he became grateful for it, for into that abstract space, with its columns of names and its ungraspable figures, the poppies brought the colour of blood" (Barker 1998, 74). The poppy is a striking contrast to the monument at Thiepval. The poppy is small and organic and modest in appearance. The flower has become the symbol of the millions of young, soldiers killed in World War I. On Armistice Day, every 11th of November, people in Commonwealth countries wear a poppy to pay respect for those who died in the Great War (Wikipedia). Due to its deep red colour the poppy symbolizes blood and life, which is a contrast to the pompous building that commemorates the killed in the war, and reminds Nick of a place of emptiness and death. The poppy does provide Nick some comfort.

Whitehead argues that Nick's points of access to the Great War in the novel has been cemeteries and burial grounds. While the burial grounds in France has not given Nick more than sensations of death and emptiness, Geordie's final resting in England provides Nick piece of mind. After Geordie is buried at the local church, there are reflections in Nick's mind that indicate harmony in afterlife. "He sees Geordie's face lifted up as the clods of earth land a few inches from his nose. Don't say it, Nick pleads. Silence. Perhaps he's appeased at last, or merely waiting some more opportune time. Then it's over. They can go home" (Barker 1998, 272). When Geordie is finally buried in the cemetery there is suggested a peaceful reconciliation with his long dead brother. "To let the innocent and the guilty, the murderers and the victims, lie together beneath their half-erased names, side by side, under the obliterating grass" (Barker 1998, 278). Whereas the phrase "The innocent and the guilty" is a direct reference to Harry and Geordie Obviously the phrase "the murderers and the victims" also addresses them, but it also more universal, as all the soldiers who fought in the trenches can be regarded as both murderers (killing enemies and in Geordie's example his own brother) and victims (victims of the brutal military system). In the soil they are equalized and

“the obliterating grass” above makes them all into dust again, and what their soul and their memories might have been matters little or nothing in the passage of time. According to Whitehead there is also another interpretation of the phrase: “His desire to “erase” or “obliterate” the past protects him from confronting the ways in which Geordie’s wartime legacy troubling and painfully plays itself out in the present” (Whitehead 2004, 22).

In chapter 39 of *Catch-22* Yossarian walks through “tomblake streets” in Rome and observes human sufferings and morbid visions. Chapter 39 is entitled The eternal city and it appears ironic, as the sight of historical buildings in ruins indicates the very opposite; namely that iconic symbols of the ancient Roman Empire are heavily damaged, due to the bombing. Observations of the Italian capital are devastating. “Rome was in ruins, he saw, when the plane was down. The Colosseum was a dilapidated shell, and “the Arch of Constantine had fallen” (Heller 1966, 397). According to Minna Doskow “Not only is Yossarian cast into a world without light, but the city itself appears strangely distorted and out of perspective” (Doskow 1967, 188). This means that it is a dark and twisted version of Rome that is presented in this chapter. Yossarian has a number of strange observations; from tilted streets, curled lampposts and surrealistic sights. His distorted views suggest that he is in a mentally unstable position. Heller suggests that he lands in an underworld (“the plane was down”) and sees destruction. As a reader one feels that hope is sinking and might be at a low-point. The chapter is reminiscent of Dante’s *in Divine Comedy* and the poet’s walk through nine circles of hell, and in Yossarian’s walk through Rome the Italian capital is presented as a metaphorical hell on earth. According to Minna Doskow “the pervasive gloom through which Yossarian travels resembles Dante’s City of Dis or Homer’s City of Perpetual Mist in its absence of penetrating light” (Doskow 1967, 187). The lack of light and focus on darkness provides further impression of a journey through hell.

Doskow asserts that “the striking atmosphere of misery and pain leads to the inevitable comparison with hell which becomes more relevant and forceful as Yossarian travels further along the streets encountering sickness, hunger, poverty, sadistic cruelty and coercion and viewing an entire gallery of mutilated bodies and warped souls (Doskow 1967, 187).

Observations of massive human suffering resonates with the state of Yossarian’s soul which also appears to be shattered at this time. Later in the chapter Yossarian reflects “His spirit was sick” (Heller 1966, 407). Soon after, Yossarian discovers that the residence of Nately’s whore is destroyed. The apartment in Rome is also described in strong, explicit words. “Nately’s whore’s apartment was a shambles” (Heller 1966, 397) and “Everything breakable had been broken. The destruction was total. Every window was smashed, and darkness poured like inky clouds into each room through the shattered panes” (Heller 1966, 399). The way Heller describes darkness entering the apartments is reminiscent of how sunshine normally penetrates into apartments. Of course, darkness cannot pour in a window, it is simply lack of light, and it adds to the feeling of negativity and also of being in hell. The images also might describe Yossarian’s own feelings: he feels devastated as those people he holds dear just has been made homeless. Further, in the chapter Yossarian has a walk on the wild side of Rome, and he sees all kinds of misery. “Yossarian walked out of the office and down the stairs into the dark, tomblike street” (Heller 1966, 402). Describing the streets as “tomblike” hints to a sense of death on a grand scale, and it reminds the reader that the war ravages, and also at this stage most of Yossarian’s friends in the squadron have been killed.

Balaev posits that the protagonist might apply the relation to landscape as a way of healing himself. “The inner life of the lead characters in fiction resonate with outer landscapes and environment, and also it is part of the process of rebuilding the self and of remembering. It is a healing process which characters must enact in order to rebuild the self” (Balaev 2012,

65). The self is the consciousness of the character, and due to the traumatic experience of Yossarian and all the misery and evil he has observed, the self has been broken, but this is the start of healing process for the protagonist, and it has been necessary for him to observe human suffering and acknowledge the existence of his soul. It is an important move in his direction towards his ultimate quest, which is to save his soul.

My goal with this thesis has been to explore war trauma as ghostly haunting. The argument that both protagonists are tormented by war traumas that take the form of ghost-like haunting as a consequence due to feeling guilt and bad conscience for killed individuals whose death they witnessed during war, has been demonstrated and proved. By help from Whitehead's book *Trauma Fiction* I have identified both the "pale and pasty" Snowden as a revenant that haunts Yossarian, and also I have identified Harry as a revenant that haunts Geordie, and also the effects of transgenerational trauma in the mind of his grandson Nick, which is in accordance with Abraham and Torok's theories on the topic. The nightmares that still torment Geordie as well as his re-enactment of being back in the trenches, where he wanders through the streets at night and thinks that he is on patrol in No-Man's Land (Barker 1998, 162-64) are not as vividly described as Yossarian's final flashback, but both characters deeply experiences that past becomes present. This has been confirmed by Freud in his studies of traumatized victims from battlefields and accidents (Whitehead 2004, 12) where they belatedly comprehend what happened during the shocking trauma. Both Yossarian and Geordie has belated trauma reactions. In his final flashback, Yossarian can both see, hear and sense the presence of the dead Snowden in the aircraft. The haunting of Harry is not that powerful in the centenarian's mind, it is merely suggested a supernatural presence, by wind, creaking sounds and raindrops. Trigger mechanisms, as Janet first did research on, are valid in both cases, and also investigated and compared in this chapter; whereas old age is Geordie's trigger mechanism, temperature triggers Yossarian's last recollection of Snowden's death

Survivor's guilt is also investigated in the novel, as both war veterans seem to have some degree of it. As I have asserted the ghosts are exorcised in both novels, but in totally different ways. In emotional resonance with landscapes both characters also learn to cope with their trauma. In a devastated Rome Yossarian gets aware of his soul, and it is soul he ultimately wants to save, right after Geordie has been buried Nick finds peace of mind, as he reflects in his mind that the victims and the murderers lie side by side under the "obliterating grass". In *Catch-22* the ghost is exorcised by making the last final flashback into a detailed narrative. In rendering Snowden's painful moments, Yossarian does, and reads Snowden's message in his entrails ("the spirit gone, man is garbage"), meaning "without a soul man is waste", so if Yossarian don't want to end up like Snowden he must have a spirit, or everything has been meaningless. By abandoning the cycle of death and repetition, Yossarian is finally free. In Snowden's entrails the bombardier can read "Bury him and he'll rot, like other kinds of garbage" (Heller 1966, 425), and as Yossarian attended Snowden's funeral it means that he has proved him dead, and he is "exorcised" as a ghost, i.e. the haunting ceases. Whereas in *Another World* it the haunting comes to an end when Geordie dies on his deathbed, and immediately after the good relation between Nick and Helen develops into sexual intercourse, and by this it seems that life force of sex eliminates the presence of the dead, as there are no hints of creaking sounds or howling winds after that. In Geordie's afterlife it is suggested that the power of poems brings harmony to Geordie, who was "in hell" when he died. The final sentence in *Another World* indicates that the painful trauma that the Great War was for many has now come to rest, there is peace and reconciliation in afterlife, time heals all wounds. Conclusion in the book seems to be that time heals all wound, and that there is peace and reconciliation in the afterlife. What lies ahead for Yossarian is a perilous boat journey in Mediterranean Sea on the way to neutral Sweden, but he is happy and free, and he has

managed to save his soul, from corruption, impending death and the all-encompassing code of Catch-22.

Catch-22 and *Another World* are published in respectively 1961 and 1998. In between the publications of these novels the academic studies on trauma have done a major leap, and in 1980 the American Psychiatrist Association (APA) coined Post-Traumatic Stress Disorder (PTSD), which both describes victims' symptoms from natural and human catastrophes (Caruth 1995, 3). Actually, PTSD is discussed in *Another World*, and it is suggested that the protagonist suffers from it. Why is important that we look at war trauma and haunting now? One reason is that there are many armed conflicts around the globe, such as the recent civil war in Syria which has caused a lot of anguish and traumatized victims, and some of them might also seek refuge in our part of the world. Novels like *Catch-22* and *Another World* might provide some insight into these peoples' traumas.

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