Though American humor is partly black from the beginning, humor only from the mid-sixties has been labeled as Black Humor by outstanding scholars and critics. A description of it is done already by the critics, and a description of it has been already offered in the first chapter here. From Weber's statement that black humor is known for "its rejection of morality and other human codes ensuring earthly pattern and order, from its readiness of joke about the horror, violence, injustice and death that rouses its indignation, from its avoidance of sentimentality by means of emotional coolness and from its predilection for surprise and shock"¹ sums up black humor and facilitates grouping of all those novelists that cater to this description. The origin of this can be traced back to Poe, Washington Harris, Melville, Twain, Bierce & West. The modern writers who are altogether black humorists are John Barth, Bruce Jay Friedman, Joseph Heller, Donald Barthelence, Thomas Pynchon, Ken Kesey,
Kurt Vonnegut, Vladimir Nabokov and James Purdy. The labeling or the division is all inclusive and not a strict division as each critic prefers his own writers to be branded so or not. Black humor believes that man, a helpless animal is controlled from within (genes, glands) and from without. It laughs at his helplessness, his meanness and his beastiality. Unable to grapple with the overwhelming, baffling reality it turns to insignificant tragedies. It believes in damnation and ultimate failure of man and his succumbing to the power that controls. It is sure of the defeat of man.

It tries to fight against the forces, making insanity, a weapon. It changes disaster into a jest. In this world of black humor everything is topsyturvyed. Accepted sentiments, happiness, beliefs, and even sanity itself become forces of antagonism. Its heroes are psychics, and anti-heroes, who never find any solutions. "American comedy is voracious, deflationary, skeptical, cynical, pessimistic,
blasphemous, and black, not by turns or accident but in
an inevitable sliding scale of function,"² says Jesse
Bier in her essay "Rise and Fall of American Humor",
and if the modern humorists are more black than other
previous humorists, its only because of the changing
socio-political scenario. Their World, the recreated
world, is more ridiculous, and more distorted than the
real world. Their art is that of exaggeration as they
believed that they can confront reality only through
exaggeration. Their distorted version of this mad,
vilolent cruel world is conveyed through exaggeration,
parodies, horror, hoax, and other such devices. Black
humor helps them to fight against this menacingly
engulfing world.

Joseph Heller is one among these black humorists.
He, like others escapes from this maddening world by,
confronting angst and complexities of this world by
distancing himself. His novels Catch-22, Something
Happened, Good as Gold, God Knows, No Laughing Matter
are all 'kafkaesque' in its true sense. Stephen
W. Potts, in his easy says that the "adjective Kafkaesque, has come to be applied to any situation in which the individual is up against overwhelming complexities and absurdities, usually institutional/bureaucratic in origin." The hero of Catch-22 Yossarian fights against the tyrannical military regime, Slocum of Some Thing Happened against psychological pressures, Gold in Good as Gold against the mad family and hierarchical society, the narrator in 'God Knows' against religion and Rembrandt in Picture This against the super powers.

He is fantastically unique and inventive, and with his brilliant, wildly hilarious style he delights us as well as enrages us. He is original, devastatingly sad. He is dazzlingly satirical. His humor, they say "is a way of getting revenge for the indignites which one suffers". and hence it is a dark laughter, mad ironic laughter. "His heroes clash against the world by defying it, by being ridiculous, irresponsible. And they exaggerated the woe with Kafkaesque glee."
Exaggeration is inevitable in American Humor. But their (black humorists) exaggeration emphasizes the hero's failure, diffidence, helplessness to do anything, even to do wrong.

Heller, in an interview says 'I have certain gifts, I can be funny - for one-half-a-page at a time, sometimes even more, - I can be humorous in several ways - with irony, with dialogue, with farcical situations, and occasionally with a lucky epigram or an aphorism'.

Heller's rhetorical devices are repetition, contradiction, oxymoron, deflation of accepted
attitudes, disorder of subject and tone choiceless choices", 7 says Stephen Potts. These devices help him to write in an apparently chaotic absurd style matching the really absurd society. With all these the novel becomes a great novel of humor where facts are looked at closely and are commented. A new definition of this world is tried. A look at the novels Catch-22 God knows, Good as Gold and others will enable us to assess his humor.

His scintillating novel Catch-22 is a book on war, war not local but universal, a war not of arms but of nerves. The hero John Yossarian, apparently an Irish soldier, but can be of any nation, is made to fight along with others on Pianosa on behalf of America. Yossarian, disgusted with fighting wants to run away from it. But as per Catch-22 a rule which everyone
refers to, but which no one knows about exactly, he is allowed to go home only after reaching the target. But the target goes on increasing. Moreover he has to prove that he is mad and hence unfit for war but once he proves it he ceases to be one and he is not allowed to go home. Failing to go home he pretends to be sick and gets admitted into hospital. Pianosa is a topsyturvyed world. Soldiers get rewarded for missing the target or losing the fight, enemy cities are won by blotting them out in the map, eccentric war officers try to excel one another at the cost of soldiers. The dead are classified as alive and living are noted as dead. Self promoting, scheming individuals are given medals. Yossarian's unceasing efforts - rejecting to fight any more, complaining of others trying to kill him. Going naked for parades, climbing the tree naked, are ultimately rewarded but negatively. He is allowed to go home at last but only as a champion of the bureaucrats whom he protested against so far. His another novel Good as Gold is about a Jewish Professor trying to climb the ladder of success through the help
of his friend in the President's Office. He is sure to get to the top if he can divorce his wife and marry the crazy daughter of a V.I.P. He tries his best to divorce but he cannot succeed. Nor he could he get rid of the crazy girl. His friend Ralph goes on promising of making him a minister, a senator, an ambassador but his promises never materialize. The home front is still gloomier. His over affectionate sisters smother him with too much of love and nonsensical parties. His father always belittles him. His brother drives him crazy with all his show of intelligence. The hero at the end of the novel is as he was in the beginning - a poor unhappy lecturer trying to change his life.

The third novel is God Knows. The hero, bedridden, goes on rambling about his various achievements, experiences. He is eaten away by his impotent rage against God and he is tortured by his wife's constant demands to make her son as his successor. He is enamoured of his wife even at this age but her sole preoccupation is to ensure her son's
ascending to the throne. He is faithfully attended by a beautiful young girl servant Abhishang the Shunnumite. He wants to meet God on an equal footing as he believes that God has wronged him unnecessarily. He remains so even to the end. Picture This, No Laughing Matter are also equally humorous but they are not summed up as the discussion is confined only to the first three novels.

Any of his works is full of repetition, repetition of words, repetition of scenes or even themes which would lead to superfluity or redundancy. This repetition and redundancy result in a sense of "deja vu," Heller's own term for hallucinatory expression of reality but hilarious to the readers. The very first paragraph of Catch-22 has this sort of repetition of one word 'jaundice': 'Yossarian was in the hospital with a pain in his liver that fell just short of being jaundice. Doctors were puzzled by the fact that it was not 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. The dialogue between the Chaplain and Yossarian.

'Oh, pretty good' he answered.

'That's good', said the Chaplain.

'Yes' Yossarian said, 'yes, that's good',

'But I really haven't been well.'

'That's too bad, 'Yossarian said.

'That's too bad' said the Chaplain.

'Yes', Yossarian agreed. 'Yes that is too bad.'

'No, no. 'Yossarian said. I have every thing I need - everything but good health.'

'That's too bad.'

'Yes, Yossarian said. 'Yes that's too bad.'
Later in two pages just one word T.S. Eliot is repeated:

'T.S. Eliot' ex P.F.C. wintergreen said in his mail sorting Cubicle at Twenty Seventh Air Force Head Quarters.

'Well, what did he say?'

'T.S. Eliot' Colonel Cargill informed him.

'What't that?'

'T.S. Eliot.'

Just 'T.S.--'

'Yes, Sir. That's all he said.' Just 'T.S. Eliot'

'T.S. Eliot,' General Pechman mused.

'T.S. Eliot' Colonel Cargill echoed.

'T.S. Eliot,' General Peckman said and hung up. and later DOC Daneeka describes a couple
that visited him. He says the girl was built like a
dream, and she wore a chain with a medal of Saint
Anthony, "It must be a terrible temptation for Saint
Anthony"; I joked.'

'Saint Anthony?' her husband said, 'Who's Saint
Anthony?'

'Ask your wife' I said. 'She can tell you who
Saint Anthony is!'

'Who is Saint Anthony?' he asked her, 'Who?'

'Saint Anthony' he told her.

'Saint Anthony?' She said. 'Who is Saint
Anthony?' (p.57)

Yossarian tries to convince Doc Daneeka that he is
crazy and he can be grounded. The following
is the conversation:

'Can't you ground some one who is crazy?
'Oh sure. I have to. I have to ground any one who is crazy.'

'Then why don't you ground me? I am crazy. Ask Clevenger. Ask any others. They'll tell you how crazy I am.'

'They are crazy.'

'Then why don't you ground them?'

'Why don't they ask me to ground them?'

'Because they are crazy.'

'Of course they are crazy.' And you can't let crazy people to decide whether you are crazy or not.'

'Is Orr crazy?'

'He sure is.'

'Why doesn't he ask you to?'

'Because he is crazy.' (p.62)
Such examples can be found in plenty such as an exchange between Lieutenant and Clevenger (pp.99-106) the soldiers are made to pledge allegiance to flag (p.153) Yossarian goes on flight mission (p.182), the word 'I still can’t hear you is repeated, which is found even when Arfy flies the bomber plane (page 192-195),’ Yossarian imitating another soldier who sees every thing twice (p.232),Heller’s mastery over this repetition is seen in the scene where soldiers gathered in a hall to be addressed by Major Danby. Yossarian is bewitched by the beauty of the nurse who followed General Dreedle wherever he goes. He moans in great anguish at the thought of parting away from her. This ooooooooh’ is like a wild fire and soon every one who is present there begins to moan. And that sound is repeated with the calculated precision by Heller to achieve the desired effect - laughter (page.280). Another such baffling repetition can be seen in ‘Good as Gold’. The press secretary answers every question asked by the journalists with a categorical denial ‘I don’t know.’
'But isn't the implication of what you did say?'

'I don't know'.

'What was that?'

'I don't know.'

'Could you say that again?'

'I don't know.'

'You don't know?'

'I really don't know.'

'Holy cow! Ron, Ron, would you mind repeating that one for the mike.'

'Certainly. I don't know'.

'Are you willing to let yourself be quoted on that?'

'I don't know.'
'You mean you don't know whether you're willing to let yourself be quoted saying you don't know.'

'That is correct.'

'Can we quote you on that one?'

'I don't know.'

'Ron, is there anyone else in a position of authority in government, or anywhere else, who ever said, 'I don't know?'

'I don't know.'14 (pp.212-213)

Such repetitions are to be found in all his novels. Heller repeated not only the words but the scenes too. In his first greatest novel 'Catch-22' all most all scenes and characters are repeated. Soldier in white, (where other soldiers are not sure whether there is really any patient in all that bandage) (p.16, 215), The fact that there is one Catch-22 that over rules any logic, and which is beyond comprehension (p.122, 381) Milo Minder Binder's schemes of profit and
syndicate (p.130, 174) Yossarian going nude (p.358, 484P) are such repetitions. In Good as Gold there are only two scenes throughout the novel i.e., the endless tedious dinners of Gold with his nerve racking family members and Gold's confusing confrontation with Ralph who goes on praising, assuring a post and a promotion but still keeping Gold in uncertainty. When it comes to God Knows, its 'only one scene where the narrator prattles complaining of his disability and the girl Abishang's readiness to serve him. His favourite wife Bathsheba's insistence on making her son as king, and the narrator's confrontation with God are repeated recallings which are inter-woven into his narration. This repetition results in redundancy, as has been noted earlier which is yet another technique of Heller.

All his works are replete with this redundancy. His description of the Colonel in the ward can be the first example. 'There was a urologist for his urine, a lymphologist for his lymph, an endocrinologist for his endocrines, a psychologist for his psyche, a
dermatologist for his derma, pathologist for his pathos, a cystologist for his cysts and a bald and pedantic cetologist from zoology department at Harvard who had been shanghaied ruthlessly into the Medical corps by a faulty anode in an I.B.M. machine and spent his sessions with the dying colonel trying to discuss *Moby Dick* with him\(^1\) (p.23). Another such example is to be found where the writer tries to explain why Yossarian believes Orr. 'Yossarian was willing to give Orr the benefit of the doubt because Orr, unlike Yossarian's mother, father, sister, brother, aunt, uncle, in-law, teacher, spiritual leader, legislator, neighbor, and newspapers, had never lied to him about any thing crucial before'\(^2\) (p.63). Clevenger, who stumbled while marching, was charged "with breaking ranks while in formation, felonious assault, indiscriminate behaviour, mopery, high treason, provoking, being a smart guy, listening to classical music and so on (p.100). The very name Major Major Major Major is another such extravagance. And the plight of Mrs Doc Daneeka when she is declared a
widow by the army (though Doc Daneeka is very much alive) who goes on receiving money from all unimaginable sources as a compensation is another superfluous situation (p.434). Milo the Minder Binder's schemes can be the best examples for this device.

Deflation of accepted attitudes, another device, is plenty in his novels. The opening sentence of Catch-22, "It was love at first sight. The first time Yossarian saw the Chaplain, he fell madly in love with him" gives us a clue to how the novel proceeds. Sergeant Knight, who in measured pauses says 'Men, you are American officers. The officers of no other army in the world can make that statement" (p.40) is another example. 'Men went mad and were rewarded with medals" (p.25) is one more. 'More than Catch-22 his other novel God Knows abounds in these deflations. The narrator says that he made a 'spicy life and can be verified in the chronicles. But he hates the chronicles which depicted him as a "pious bore" as dull
as a dish water, as preachy and insipid as that self-righteous Joan of Arc. He boasts that he is unparallel. 'I have got the best story in the Bible. Where is the competition? Job? Forget him. Genesis? The cosmology is for kids, an old wives' tale, a fey fantasy spun by a nodding grandmother, already dozing off into satisfied boredom.'

He says, 'Killing Goliath was just about the biggest goddamm mistake I ever made.' David's exclamation when his son died 'Trust in Lord for a twist like that.' 'I suffered none of that volcanic bullying with which the life of Moses was blighted from the day God entered it.'

'Remember it was I who stopped talking to God. What would happen if I tried speaking directly to God once more. He might listen if I promised to forgive Him.'

And God's flat denials like 'Whoever said I was supposed to be nice? Where is it written that I have to be kind?' 'Whoever said I was going to make a sense' I never promised sense', I'll give
milk, I’ll give honey. Not sense. If you want to have sense, you can’t have a religion."28 (p.33) 'And He spake. And He spake and He spake and He spake a lot to Moses. And then He spake and spake to Moses some more there was so much spaking, it’s wonder Moses had time to walk."29 (p.56). 'God does have this self-serving habit of putting all blame for His own, no stakes upon other people."30 (p.59). And many such reversals of accepted truths can be found in his novels.

His most powerful device is contradiction. Every sentence is with such contradictions and citing them here is impossible. Still a few examples are cited below.

'efficient mouths and inefficient eyes."31 (p.13)

'games were so interesting they were foolish."32 (p.16)

'no patriotism and no matriotism."33 (p.16)

'one of the finest, least dedicated men."34 (p.22)
'Orr rolled up the side flaps to allow a breeze that never blew' (p.27)

'Dock Daneeka was Yossarian's friend and would do just about nothing in his power to help him' (p.41)

'Racial prejudice is a terrible thing. It's a terrible thing to treat a decent loyal Indian like a nigger' (p.60)

'Lots of intelligence and no brains' (p.91)

'Like Olympic medals, tennis trophies, all they signified was that the owner had done something of no benefit to any one more capably than every one else' (p.95).

'with only seven days left in the week to get ready' (p.96)

'No sir'

'Don't Sir me!'
'Yes sir'

'And say "Sir" when you don't.' 41 (p.106)

'The government paid him well for every bushel of alfa he didn't grow'42 (p.110)

'He must never say there was nothing he could do.

I am sorry, he said. But there's nothing I can do.43 (p.135)

The beautiful argument between Yossarian and lieutenant's wife is all in contradiction'.

'Be thankful you're healthy.'

'Be bitter you're not going to stay that way.'

'Be glad you are even alive'

'Be furious you're going to die.'

'Things could be much worse'

'They could be one hell of a lot better'44 (p.229)
The above are just a few examples from Catch-22 and its no need to say that *Good as Gold, Something Happened, God Knows, Picture This* do not lag in these innovations.

Choiceless choice is yet another device that Heller uses skillfully not only to create humor but even to suggest the unhappy predicament of his heroes and human beings in general.

*Catch-22* makes every one in the novel helpless and forces them to choose out of compulsion. The rule says that crazy soldiers can be sent home upon asking but the moment they ask for it, they are rejected as it believes that crazy men can't decide that they are crazy. Hence the soldiers have only one choice i.e. either to be in the hospital feigning to be sick and get treated or stamped as dead though very much living, or to go into the air to fight and get killed. Doc Daneeka has to remain as dead though very much alive with only one choice left, i.e. to live in the woods un
noticed. Yossarian will be sent home only if he agrees to be one with the officials. Major Major Major Major Major has the choice of getting rejected by all whom he meets or simply to disappear.

In *Good as Gold*, the hero Gold is buffeted between the eccentric father and the brother. When he tries to shift to Washington D.C. his predicament becomes still more miserable. His friend Ralph behaves as if Gold has every choice to select the post in the President's Cabinet but always to be approved by the higher ups. Ralph assures him that he can do, write, speak as he likes but as approved by the government. Gold can marry the rich, beautiful, much coveted girl only when he gets the desired post. And he gets the post only when he marries the girl who got the influential father. Initially it looks very easy to divorce the wife and marry another girl. But later neither he could get rid of the cranky girl, nor could he divorce the wife. In *God Knows* the hero is sick, tied to the bed, and left with the choice of fighting with God as
his craving to be with god is not appeased. In such enforced choice laughter emerges. Of course a laughter that is bleak, a laughter that is a cry of anger.

Misjoinder of the subject and the tone enhances the laughter. Yossarian, the typical American soldier unwilling to fight is made to fight in the name of country, honour, and justice. The hero questions the very idea of patriotism and honour and argues that no nation has a right to make the individual fight. The individual has every right to live in his own way. This takes the novel on to the borders of existentialism. But such serious questions are asked in the guise of hilarious laughter. The readers are made to laugh though they cannot laugh away the seriousness of the predicament. In 'Good as Gold' it is the racial segregation that is pointed out. The novel begins with the hero's confusion over Jewish experience. He wonders what it is and innocently says he never had such a one. But later on the problem glares and he unsuspectingly becomes the victim of it.
This racial partiality is presented in honeyed laughter. So is the case with the hero Solemn in *Something Happened*. Here it's social insecurity not in the name of race but in the name of position and place. The hero is so nervous with the fear of losing his position in the office and thus in society, his position as a father, as a husband. His statement that every one in his office is afraid of everyone speaks for all of us in the society. In *God Knows* it is religion, the very idea of God is questioned. But all these questions are looked into with laughter. The playful tone of the narrator is a perfect match to the seriousness of the subject though apparently they look like misfits. Underneath this hilarity there is the hurting, scalding criticism.

Another device of humor in Heller is his language. High sounding vocabulary with little sense is used. This enables Heller to originate the needed laughter. The dialogues tend to be circular, the conversation, just a rambling leading us no where. Clevinger's Court
martialling by the Action Board is one such circular dialogue.

Yes, Sir, I-

'Did you think we brought you here to ask questions and for me to answer them?

'No, Sir.'

What did we bring you here for?

'To answer questions.'

"You are goddam right", roared the colonel. "Now suppose you start answering some before I break you goddam head. Just what the hell did you mean, you bastard, when you said we couldn't punish you?

'I don't think I ever made that statement, Sir.'

'Will you speak, please? I couldn't hear you.'

'Yes, Sir, I-'

'Will you speak up, please? He couldn't hear you.
'Yes, sir. I-'

'Will you speak up, please? He couldn’t hear you.'

'Yes, sir. I-'

'Metcalf'

'Sir?'

'I didn’t tell you to keep your stupid mouth shut?'

'Yes sir.'

'Then keep your stupid mouth shut, when I tell you to keep your stupid mouth shut. Do you understand? Will you speak up, please? I couldn’t hear you.'

'Yes, sir, I-'

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

'No, sir. It must be Lieutenant Scheisskopf’s foot.'

'It isn’t my foot, said Lieutenant Scheissköpf
Then may be it is my foot after all, 'said Major Metcalf.'

'Move it.'

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

'Are you telling me to move my foot?

'No, sir, Oh, no, sir.

'Then move your foot and keep your stupid mouth shut. Will you speak up, please? I still couldn't hear you.

'Yes, sir, I said that I didn't say that you couldn't punish me.'

'Just what the hell are you talking about?'

'I am answering your question, sir.'

'What question?' (Catch-22, p.100-101)
The dialogue goes on and on without arriving at any point. Major Major Major Major's Instruction, (Page No.129 to 130) chaplain and Whit Comb's dialogue (Page 262 to 265, 349, 350) and Colonel Cathcart's accusation of the chaplain of stealing plum tomato (page No.358) can be examples from the novel. From Good as Gold it is Ralph with his promises that take Gold (and readers too) no where. (Page No.51 to 56, 154 to 156) and the passage where the White House Press briefing takes place, (page 211 to 215, it is already mentioned) and the endless talk of Gold with his father, brother (Page No.32 to 39) are some such examples. His talk with the step mother can be said to be as the best example.

'What are you making?' He'd asked her one time out of curiosity that could no longer be borne in silence.

"You'll see", she replied mysteriously.

He consulted his father. "Pa, what's she making?
"Mind your own business."

'I was only asking.'

'Don't ask personal questions.'

'Rose, what's she knitting?' he asked his sister.

'Wool', Belle answered.

'Belle, I know that. But what's she doing with it?'

'Knitting,' said Esther.

Gold's stepmother was knitting, and she was knitting it endlessly. Now she asked, 'Do you like my wool?'

'Pardon?'

'Do you like my wool?'

'Of course, he replied.

'You never say so,' she pouted.
'I like your wool,' said Gold, retreating in confusion to a leather armchair near the doorway.

'He told me he likes my wool,' he heard her relating to his brothers-in-law Irv and Max. 'But I think he's trying to pull it over my eyes.' 46 (p.26).

'How was your trip?' his sister Esther asked dotingly.

'Fine.'

'Where were you?' said Rose.

where? asked Ida with a serving Tray "Washington"?
said Rose wilmington?

'Wilmington.'

Washington.'

'Washington?'

'Wilmington,' he corrected them all. 'In Delaware.'

'Oh,' said Rose, and looked crestfallen.
'How was your trip?' asked Ida, passing back.

Gold was going mad.

'He said it was fine, answered Esther before Rose could', 47 (p.25-26).

In God knows Gods dialogue with Moses (Page No.30 to 33, 54 to 55), Bathsheba's request about her son (page No.9, 18, 19, 114 to 115) serve as examples. His confrontation with his royal wife Mitchal is the best among all.

'Is anything wrong?' I made myself ask.

'What could be wrong?' She answered with a shrug, eyeing me coldly.

'You don't seem to be saying much to me.'

'What's there to say? A martyred look accompanied this reply, belying her air of passionless indifference.'
'You seem to be angry about something.'

'Angry? 'She spoke with sarcasm, dilating her eyes in mock surprise. 'Why should I be angry? What's there to be angry about? Do I have anything to be angry about?'

I felt that ground growing shakier beneath me. 'Isn't there anything you want to talk to me about?'

'What's there to talk about?'

'Michal, 'I cajoled.'

I'm a princess", 'she reminded.'

'Must I always call you princess?'

'If there's anything I've done wrong,' I begged her almost apologetically, 'I'd like you to tell me about it".

'What's there to tell?'
I tried reasoning with her. 'Michal, your brothers were the ones who were telling me to dance and sing and drink. They were doing the same thing.'

'My brothers, 'she let me know, 'are the sons of a king who can do whatever they want and never be gross. You are gross for suggesting they're gross. I guess I'm only getting what I deserve. 'Her voice dipped an octave and she seemed to be blinking back tears. 'I never should have married a commoner.'

I continued trying to reason with her in a manner most conciliatory. "Michal, my dear-"

'Anybody you married had to be commoner. Saul is our first king and we have no aristocracy. You aren't being entirely fair.'
'Where does it say I have to be fair?' She retorted. 'Show me where it's written that I have to be fair. And how dare you, from Judah, accuse me, a princess, of being unfair? You didn't find me in the gutter, you know, I found you.'

'Michael,' I corrected her firmly, 'I was at the head of a parade when you saw me in the gutter. I was a hero and everyone was cheering me. That was right after I slew Goliath.'

Heller uses a variety of styles to provoke this laughter and it's difficult to put him...
under any one label. His novels verge on to the borders of existentialism, surrealism, revolutionary, metaphysical and many other such territories. His style is unique. He does not care much for plot and time is like a stream. His novels are like tapestries. Undoubtedly he is a great black humorist that America produced out of World War II.
NOTES


4. Ibid (p.62)

5. Sarah Blacher Cohen - 'Comic Relief,' (p.10)


7. Stephen W. Potts - *Anti heroic - Anti Novel*. (p.34)

8. Ibid p.35
9. Joseph Heller *Catch - 22*. (Hazell Watson & Viney Limited, Member of BPCC Limited, Anlesbury, Bucks, England. 1962) (p.13) subsequent citation are from the same adition. Hence only page number are given


12. Ibid p.57.


23. Ibid - p.27.

24. Ibid - p.27.


27. Ibid - p.33.

28. Ibid

29. Ibid - p.56.
31. 
32. Ibid - p.16.
33. Ibid - p.16.
34. Ibid - p.22.
35. Ibid - p.27.
36. Ibid - p.36.
37. Ibid - p.60.
38. Ibid - p.91.
39. Ibid - p.95.
40. Ibid - p.96.
41. Ibid - p.106.
42. Ibid - p.110.
43. Ibid - p.135.

44. Ibid - p.229.


