Chapter II
Literature Review

2.1 Previous Study

Searching relevant study is an effort to make comparisons regarding the object that is discussed, how it is discussed, and the empty spaces that have not been filled in the discussion of the relevant study. Hence, the writer can improve or fill in the empty spaces in this research. The writer includes two relevant studies as follows.

2.1.1. *Tingkatan Kebutuhan Yossarian dalam Novel Catch-22 Karya Jospeh Heller* **by Dewi (2020)**

The Journal article entitled *Tingkatan Kebutuhan Yossarian dalam Novel Catch-22 Karya Jospeh Heller* (The Level of Yossarian's Needs in Joseph Heller's Catch-2) has a purpose to analyze the hierarchy of Yossarian Needs. The writer uses the theory of human needs that is developed by Abraham Harold Maslow. The analysis is conducted through literary research and is using qualitative method.

The result of the discussion shows that based on Abraham Maslow's level of needs theory, Yossarian is able to fulfill his physiological needs. But currently the need he really requires is the need for security. He cannot fulfill it because he is on the battlefield and the behavior of the people around him who he thinks are trying to kill him is causing him to suffer from paranoia. He also failed to fulfill the needs of the third level (the need of belongingness and love), fourth level (the need of esteem), and fifth level (the need of self-actualization).

It is found that the previous study more focused solely on analyzing the needs that Yossarian can and can't achieve without analyzing how Yossarian is being portrayed. Therefore, this study analyses Yossarian's characteristic and aiming to find the reasons why he acts, thinks, and behave the way he does.

2.1.2. Impression of Immorality in Joseph Heller's Catch-22 and Something Happened by Aparna Malik (2017)

This research article discusses the immorality within the characters of Catch-22 and Something Happened. The result of this research article shows that A lot of the characters in Catch-22 have moral crises when they have to choose between doing what is right (self-interest, or caring for their own safety and well-being) and what is good (caring for the well-being of others). Even the chaplain, who at first appears to be a devout and morally decent guy, toes the line between immorality and decency by feigning illness and requesting to stay in the hospital for a while. The reason is that because Heller's characters are compelled to lead lives that ultimately leave them feeling dejected and without hope for the meaning of life, they develop a selfish, callous, and indifferent attitude toward the pain and suffering of others, which has a negative impact on their moral convictions.

The writer also argues that even if selfishness, insensitivity, and apathy have earned a negative image, Heller's characters use those traits as coping mechanisms to protect themselves from the pain and suffering that other people go through. Heller's characters are meant to reflect and provoke thought in readers about the direction that American society is taking—that is, toward a society where individuals are experiencing psychological and emotional poverty despite their outward affluence and prosperity.

This previous study compared Heller's two novels entitled Catch-22 and Something Happened. The result of the study mentioned that the characters of both novels tend to conduct immoral actions because they use such actions and traits as their coping mechanism. However, the study doesn't explain more about the coping mechanism the characters use. Therefore, this study

tries to analyze what kind of coping mechanism the main character of catch-22 use.

2.2 Theoretical Foundation

2.2.1. Narratology

Narrative theory or narratology consists of issues that are naturally part of the basic repertoire in any kind of literary study. It deals with "the distinctions between lyric, drama and epic, but it also focuses on typological, historical and thematic issues in relation to narrative subgenres such as the Bildungsroman, the Gothic novel, the novel of consciousness, the fable, the anecdote, the short story, etc." Moreover, narratology analyzes the characteristics of (narrative) literary texts and their aesthetic (narrative) functions. At last, narratology examines the constitution of (narrative) meaning in texts (films, conversational narratives, etc.). (Fludernik, 2006: 9).

Structurally, narratives contain external and internal structures. "External paratextual structuring elements include, for example, the title page of a book, or the comments about it on the back cover, or short excerpts from reviews on the first pages, or note about the author and her/his other works, or information from the publishers about titles by other writers in the same series. Also to be included are tables of contents, forewords, introductions, editorial comments, bibliographies and the like." Meanwhile, narrative internal structure includes "pitch (in dialogue), interior monologue (as opposed to words from the narrator which are not italicized, for instance), or fantasies (as opposed to real events and objects in the fictional world)" (Fludernik, 2006: 3-4). According to Ribó (2019: 17), the structures of narrative text are as follow:

a. Plot and Emplotment

The events the narrator arranges in a certain order are known as the plot. The events don't have to be presented chronologically; the narrator might arrange the storyline to highlight the relationships

between the events or in a different order. Emplotment is the process by which the narrator organizes the story's events into a narrative message that is conveyed to the narratee. Emplotment involves five basic operations including order, duration, frequency, connection, and relevance. To identify the emplotment of Catch-22, out of 5 operations, this study uses 3 of them.

1. Order: The plot's events are not guaranteed to occur in a strictly chronological order. Through emplotment, the narrator can alter the order of events in the plot, for example by beginning at some point in the middle of the story (in medias res) and then jumping back to events that happened earlier (flashback) or later (flash-forward). Similar to Ribó (2019: 21), Fludernik argues that in narratives, the stories can be provided with analepesis (flashback) or prolepsis (foreshadowing). Additionally, in her book, there is a term called anachrony. "It refers to breaks in the chronology of a story. The narrative discourse then turns back to events which happened previously (analepsis) or jumps forward to discuss what will happen (prolepsis)." She added that "what is known as achrony is typical of postmodern experimental texts. With such texts, it is difficult to ascertain whether one event follows the other in chronological order; sometimes it is even impossible to determine if events are presented in any kind of chronological order at all" (Fludernik, 2006: 35).

2. Frequency: A plot's repetition of events that may or may not correspond to how frequently those occurrences really happened in the narrative. The narrator's presentation of events can be altered by emplotment. (Ribó 2019: 21).

3. Connection: The relationships that exist between the plot's occurrences could not accurately represent the relationships that exist between the story's happenings. By drawing explicit or

tacit causal links between the events, emplotment might alter the meaning that the narrator presents. Naturally, the reader's perception will ultimately determine whether causal connections—beyond the narrative's core chronological succession of events—need to be preserved. (Ribó 2019: 21).

Additionally, Plot can be arranged based on Beginnings, Middle, Ends principle and Conflict and Resolution principle. Conflict and Resolution principle has been formalized into the five stages of Freytag's Pyramid.

1. Exposition: The settings and the characters—especially the protagonist—are presented in this first phase. Although there isn't a conflict just yet, there may be hints of the characters' competing objectives and the motivations that will propel the plot. (Ribó 2019: 27).

2. Rising action: Eventually, the conflict—whether internal or external—emerges and sets off a chain of incidents (confrontations, reversals, adventures, etc.) that advance the narrative and consistently push it toward a more intense level. (Ribó 2019: 27).

3. Climax: This is the turning moment in the conflict where the increasing action reaches its peak of intensity and the final clash takes place. Additionally, as the dispute can only now proceed in the direction of its final resolution, it marks a turning point. An external event, such a conflict between the protagonist and antagonist, is not always the climax. A more somber development, like owning up to one's own mistakes, might also decide how the disagreement is resolved. (Ribó 2019: 27).

4. Falling action: The conflict may still be the driving force behind the events that follow the climax, but they usually lose some of their intensity and gradually move toward a resolution.

Characters resolve their conflicts, give up on or solve their issues, and either defeat or yield to opponents and threats that are already present. The conflict's resolution has already been determined by the climax in one way or another, therefore the falling action must restore balance. (Ribó 2019: 28).

5. Resolution: At the end, the conflict has been solved, either because the protagonist or the antagonist has won, or because they have found some way to solve their disagreements, or simply because they have exhausted their capacity to continue fighting. In the resolution stage, we might be shown what the characters do after everything is settled or find answers for the outstanding questions. In prose fiction, this stage often tries to provide a sense of closure (Ribó 2019: 28).

The story dynamic of Catch-22 has similar pattern as Freytag Pyramid. Consequently, this study specifically uses conflict and resolution principle as supporting element in analyzing the plot of Catch-22.

b. Setting

In storytelling, "setting" refers to the story's universe. Every narrative inevitably constructs a storyworld with distinct temporal and geographical realities. Realism is typically the foundation upon which story worlds are built. "A principle of narrative discourse, realism draws on our perceptions and assumptions about our lifeworld—often referred to as the 'real world'—to construct, with a degree of accuracy, the world of the story" (Ribó 2019: 35).

Furthermore, in most narratives, setting has close relation to environments. "An environment is everything that surrounds the characters, including landscapes, trees, animals, buildings, rooms, furniture, and any other natural or man-made objects or structures that characters may inhabit or move through." Environments tend to contribute more directly to worldbuilding. Many novels are set

in diverse settings where the characters develop and engage with one another. (Ribó 2019: 35).

Additionally, deriving from environments, setting contains topography and atmosphere. Topographies frequently function as backgrounds in which the interaction between the characters takes place and events transpire. "The backgrounds can be more or less elaborate, more or less naturalistic". Thus, topography is associated with a certain cultural interpretation of daily life that sees humans as independent beings (or embodied souls) on the vast stage known as the outside world as they experience their temporal existence. In contrast, atmosphere is the construction or portrayal of both natural and artificial elements in relation to the actions, thoughts, feelings, and experiences of characters rather than the objects themselves. (Ribó 2019: 37).

Similar to how "space" and "place" are distinguished in geography, topography and atmosphere are separate from one another. "Space" is the undefined, abstract extension of a certain place. Comparatively, "place" refers to the coordinates that are created when people interpret a location using their senses and verbal concepts. An environment's ability to evoke particular feelings in one or more of the story's characters can serve as a literary device to depict atmosphere. Aspects of narrative discourse typically include tone; however, tone may also be a component of the story, especially when it expresses a character's emotions or subjective impressions. When describing the different environments in the story, the narrator's choice of language can provide a variety of atmospheric effects. (Ribó 2019: 37).

Furthermore, there are 4 kinds of setting which includes irrelevant, functional, mental, and symbolic.
1. Irrelevant: This kind of setting contributes a minor influence to the story. The narrator provides minimal or no information

about topography or atmosphere, and the characters do not seem particularly conscious or affected by setting in any way. Rather, they seem to move through a neutral and featureless space (Ribó 2019: 39).

2. Functional: This kind of setting serves to support the character's development or the progress of events. The narrator provides only the information needed to sustain the story. Descriptions tend to emphasize topography rather than atmosphere. But atmospheric description can also be used when it serves to support plot or characterization (Ribó 2019: 39)

3. Mental: A scene created from a character's point of view that resembles an interior experience or mental landscape. Though landscape may also be included on occasion, most descriptions rely mainly on atmosphere. Characterization and setting work very closely. This type of setting is frequently employed in dramatic and psychological literature to accentuate the inner life of the main character and increase the reader's sense of connection (Ribó 2019: 40).

4. Symbolic: By creating a significant connection between other narrative or discourse elements and a specific scene, this setting is provided to draw attention to or highlight other parts. A symbolic place can be associated with a theme (e.g., symbolizing abstract concepts), characterization (e.g., reflecting or contrasting the personality of individuals), or storyline (e.g., hinting at future events) (Ribó 2019: 40).

c. Characterization

According to Ribó (2019: 47), a character is any entity in the tale that possesses agency, or the capacity to act within the storyworld's settings. Individualization is an expression used in the characterization. This expression describes the narrator's

description of the character. In order to properly describe a character, the narrator must either directly or indirectly attribute to them certain traits or qualities that make them stand out as unique persons, regardless of how important a part they play in the narrative. Three sets of distinguishing features or attributes are often involved in individuation.

1. Physical: These are the features of the body, such as whether the character is tall or short, slim or fat, blue-eyed or brown-eyed, fair or dark, male or female, etc. Many physical characteristics are external and can be observed with the naked eye (e.g. the shape of the nose or a scar on the forehead), while others might be internal and thus difficult to perceive directly (e.g. diabetes or heartburn) (Ribó 2019: 50).

2. Mental: These are the features of personality or psychology, such as whether the character is modest or arrogant, upbeat or depressive, cruel or kind, dreamy or practical, etc. These traits compose what is commonly understood as the character of a person. They might include traits that are perceptual (e.g. powers of observation), emotive (e.g. excitability), volitional (e.g. ambition), and cognitive (e.g. shrewdness) (Ribó 2019: 51).

3. Behavioral: These are the features of behavior or habits, such as whether the character is punctual or unpunctual, shouts or whispers when speaking, laughs easily or never laughs at all, drinks or avoids alcohol, etc. Sometimes it is difficult to distinguish mental and behavioral traits, as they tend to be intimately connected. Behavioral traits may be related to any actions that characters undertake, including communicating and interacting with other characters (Ribó 2019: 51).

d. Narration

1. First-person narrator: The example of first person narrator is "**I** must hide in the hospital." Narratives with this type of voice are frequently told by a narrator who doubles as the protagonist, or at least a significant figure in the story. It's possible for the narrator to be vague (Ribó 2019: 68).

2. Second-person narrator: "**You** can't go to hospital all the time." In certain instances, the narratee may be the narrator themselves, as the second person narrator specifically refers to them (Ribó 2019: 68).

3. Third-person narrator: "**He** went to concert." Among previous narration, this is the most frequent used narration by far. There's a chance that the narrator won't really appear in the narrative. In the same vein, the narrator might be stated directly or indirectly (Ribó 2019: 69).

It is also important to make a distinction, somewhat related to the previous classification, between two kinds of narrators:

1. External narrator: they are only a figure of speech. They say things from outside the storyworld and are not one of the characters in the narrative (Ribó 2019: 69).

2. Internal Narrator: In contrast to external narrators, internal narrators reside within the storyworld as well as serving as a figure of discourse (Ribó 2019: 69).

Finally, it is important to keep in mind that narration is a communication process that a narrator does at a certain time and space. The relevance of the spatial connection between the narrator's surroundings and the storyworld's environments is generally determined by the narrator's internal presence inside the storyworld. For the events that make up the storyline or plot, there are primarily three kinds of narration:

1. Ulterior narration: The events are assumed to have already taken place. The past tense is used as the standard narrative tense in this type of storytelling. This approach is used in the narration of most novels and short stories (Ribó 2019: 70).

2. Anterior narration: The events are not intended to have occurred yet. In prose fiction, this form—which frequently employs the future tense—is somewhat uncommon. Mostly, we discover it in stories of visions or prophecies, like those found in the Bible (Ribó 2019: 70).

3. Simultaneous narration: he story is meant to be told by the narrator as events take place in a current moment (Ribó 2019: 70).

2.2.2. Antihero

M.H. Abrams defines antiheroes as chief person in a modern novel or play whose character is widely discrepant from that which we associate with the traditional protagonist or hero of a serious literary work. Instead of manifesting largeness, dignity, power, or heroism, the antihero is petty, ignominious, passive, ineffectual, or dishonest. The antihero is especially conspicuous in dramatic tragedy, in which the protagonist had usually been of high estate, dignity, and courage (Abrams, 1999: 11). According to Oxford Online Dictionary, the definition of each antihero characteristics is as follow.

a. Petty: caring too much about small and unimportant matters, especially when this is unkind to other people

b. Ignominious: that makes, or should make, you feel ashamed

c. Passive: accepting what happens or what people do without trying to change anything or oppose them.

d. Ineffectual: without the ability to achieve much; weak; not achieving what you want to

e. Dishonest: not honest; intending to trick people

Similar to M.H Abrams, Victor Brombert also argues that anti-heroes are often "weak, ineffectual, pale, humiliated, self-doubting, inept, occasionally abject characters often afflicted with self-conscious and paralyzing irony, yet at times capable of unexpected resilience and fortitude". (Neimeh, 2013: 78). In addition, as protagonists, antiheroes display qualities of both heroes and villains; acting in morally ambiguous, and at times unjustifiable ways, if even to reach noble goals. These characteristics can be embodied in a variety of ways across narratives. Sometimes antiheroes are revenge-seeking loners who thumb their noses at authority. Some antiheroes are well-intending but flawed; others are criminal but redeemable. Regardless of these differences, D.C Buck argues that antiheroes serve as protagonists who generally act in questionable ways; modeling (some) bad behavior even if for justifiable reasons (Shafer and Raney, 2012: 1029-1030).

Antiheroes exhibit traits of both heroes and villains, engaging in ways that are morally dubious and occasionally indefensible, if only to accomplish noble goals. These qualities can take on many different forms in different stories. Antiheroes are occasionally loners with a grudge against authority who are out for vengeance. While some antiheroes are criminal but can be redeemed, others have good intentions but are imperfect. Notwithstanding these distinctions, antiheroes function as protagonists who typically exhibit dubious behavior, even when their actions are justified (Greenwood, Ribieras et al. 2020: 2).

Antiheros were used in modernist literature to express a sense of cultural apocalypse and fragmentation. The cultural apocalypse and fragmentation here refers to the "crisis and the absence of moral values just before the Great War." According to Malcolm Bradbury "the moral certainty, the monumental attitude, the progressive view of history, the sense of cultural stability, that still remained in the experimental works of the Edwardian and early Georgian era had now largely gone and

were replaced with war, battlefield slaughter, the loss of a whole part of a generation, political uncertainty, historical doubt, sexual freedom, psychic tension." When conditions of crisis outside were confirmed, modernist writers took their anti-heroes to the domestic realm or to the privacy of the mind. Consequently, the mass murder that turned men into puppets on the battlefield during the Great War led to the strong rise of antiheroes in modern fiction. Just like what Theodore Ziolkowoski implies that war, conflicting values, cultural crisis and different aspects of modernity produces its own heroic model such as sick, anti-social, and introspective antihero whose salvation is individualistic in the midst of social and cultural disarray. Additionally, "urbanization, commercialization, industrialization, and mass culture were contributing to the cultural atmosphere of pessimism that produced anti-heroes" (Neimeh, 2013: 78).

Due to those unavoidable changes in the society and cultural climate "literary genres such as classical epics, tragedies, and romances were no longer there for the display of extraordinary heroism" (Neimeh, 2013: 79). Nowadays, people like the idea of spotting one's mistake and knowing they are not alone. One of the portrayals of anti-hero is putting themselves first over others. That's seemed unacceptable but somehow we relate to it because we have experienced such a thing whether we like it or not. "People no longer believed in traditional heroism as a declining society was inadequate for it and as man had a sense of "powerlessness in the face of a blind technology" (Neimeh, 2013: 76).

Hence, the anti-hero became the expected presence in many modern novels such as in Ernest Hemingway's The Sun Also Rises. The anti-heroism within this novel is symbolically generalized within a moral wasteland of war damage, empty relations, drunkenness, and promiscuity. This anti-heroic generation lost its faith in such traditional values as love, religion, womanhood, and manhood. In the absence of conventional morality and religious sentiments, characters seek

salvation, especially after the war affected a loss of faith in divine benevolence and human innocence (Neimeh, 2013: 82-83).

2.2.3. Coping Mechanism

Before stepping into the maladaptive coping mechanism, it is considerable to know more about how coping mechanism works. Coping mechanism tends to be triggered by an individual's emotion whether it's positive or negative emotions. According to Folkman and Moskowitz (2004: 765), "The co-occurrence of positive and negative emotions has important implications for coping. If positive and negative emotions are simply bipolar opposites, then coping that reduce distress should simultaneously increase positive emotion, and vice versa." When such feelings fail to arise at the same time, they nevertheless lead to various forms of coping that are connected to the positive and negative aspects of emotion regulation.

Emotion regulation is the process of digesting an individual's feeling. A variety of considerations including which, when, and how they experience and express their emotions are included in the process. Eisenberg and colleagues distinguish between two types of emotion regulation: one that involves regulating the internal feeling states and associated physiological processes (what they label emotion regulation) and the second that involves regulating the behavioral concomitants of emotion (labeled emotion-related behavior regulation). The process of emotion regulation can be "automatic or controlled, conscious or unconscious, and may have their effects at one or more points in the emotion generative process. However, emotion regulation also includes non-conscious processes that, according to our definition, do not fall under the purview of coping."(Folkman and Moskowitz, 2004: 762-763).

Theoretically, there are three different categories of coping which are problem-focused coping, emotion-focused coping, and meaning-focused coping but also often include a social factor. According to

Folkman & Lazarus emotion-focused coping aims to lessen the distressing problem's negative emotions by "engaging in distracting activities, using alcohol or drugs, or seeking emotional support." Problem-focused coping is oriented to solving the problems by "making a plan of action or concentrating on the next step."(Folkman and Moskowitz: 2004: 751).

In line with Folkman and Lazarus, Billings & Moos are also conceptualized three types of coping consisting of Active Cognitive, Active behavioral, and Avoidance. Active Cognitive tends to align with optimism, in which an individual would consider several alternatives and try to see the positive side to face their problems. Active Behavioral is similar with Folkman and Lazarus' emotion-focused coping theory. This type of coping suggests talking through the problem with other people and dig deeper the situation until the culprit is found. Avoidance is aligned with emotion-focused coping. An individual who uses this type of coping inclined to try "reduce tension by eating more, got busy with other things to avoid thinking about the problem" (Folkman and Moskowitz 2004: 752).

2.2.4. Maladaptive Coping Mechanism

Maladaptive coping mechanism can arise from a disruption to the typical coping development sequence in response to wide range of overwhelming stress such as conflict within the family, financial hardship, death of a loved one, growing up in a violent environment or not being given love and parental support. Additionally, maladaptive coping mechanism can be triggered by emotional invalidation, in which a person is being told their emotions are not reasonable, rational, or valid (Wadsworth, 2015: 3).

Based on the previous coping categories we can figure out which coping mechanism are adaptive or maladaptive. Classification of coping mechanism as adaptive and maladaptive behavior is commonly used in research of coping strategies and illness-related stress. Maladaptive

behaviors encompass activities like avoidance and drug use (Holton, Barry et al. 2016: 300). Just like what is mentioned before, Lazarus and Folkman originally defined two general types of coping efforts. They are problem-focused coping and emotion-focused coping. Emotion-focused coping can be considered as maladaptive coping mechanism because it includes behavior such as escape, avoidance, and drinking. However, sometimes there can be two behaviors within the same categories of coping that may be considered as adaptive and maladaptive. For example, distancing and escape avoidance. Those two behaviors are under the same category which is emotion-focused coping. "Distancing, however, is often adaptive when nothing can be done, such as when waiting for the outcome of a test, whereas escape avoidance is usually a maladaptive way of coping with the same kind of situation." (Folkman and Moskowitz, 2004: 752)

Additionally, according to Positive Psychology Website, maladaptive coping mechanism include the following

a. Substance abuse: Consuming alcohol extensively and using both legal and illicit narcotics.

b. Rumination: Intense and continuous attention on "symptoms of depression and their implications."

c. Emotional numbing: Blocking off emotions to reduce tension and anxiety.

d. Escape: Modifying actions to get out of the uncomfortable circumstance and emotions.

e. Intrusive thoughts: ideas and thoughts that is unwanted or uncontrollable, sometimes distressing and challenging to control.

f. Daydreaming: Maladaptive daydreaming, which can linger for hours at a time, is a type of addiction to daydreaming. While occasional daydreaming may cause a lack of attention and delay the completion of tasks, it is not always helpful.

g. Procrastination: Similar to rumination, procrastination can result in the deliberate or inadvertent avoidance of challenging problems or necessary tasks.

h. Self-harm and binge eating: Both are common coping mechanisms for uncomfortable emotions that often call for professional assistance.

i. Blaming and self-blaming

j. Behavioral disengagement: Under challenging situations, individuals may disengage or reduce the effort in a task or social situation.

k. Risk-taking behavior: Another form of behavioral disengagement used to alleviate the adverse effects of a situation.

l. Anxious avoidance: Steer clear of potentially upsetting circumstances or incidents. However, this keeps the individual from ever facing their anxieties or unlearning their false ideas. The conduct could get worse if such unpleasant situations are eliminated or avoided.

Such coping mechanisms, among many others, are detrimental to adopt for an extended period of time. In children as well as adults, these tactics are linked to elevated levels of psychological discomfort, encompassing anxiety and depression.

2.2.5. Coping Theory by Lazarus and Folkman (1984)

As per Folkman and Lazarus's (1980) journal article titled *"An Analysis of Coping in a Middle-Aged Community Sample,"* the coping theory employed in this study is consistent with Lazarus and his colleagues' cognitive-phenomenological theory of psychological stress. "The overall theoretical framework is transactional in that the person and the environment are seen in an ongoing relationship of reciprocal action, each affecting and in turn being affected by the other" (Lazarus and Folkman, 1980: 223).

Lazarus has defined two processes that mediate this relationship: appraisal and coping. Appraisal is the cognitive process of evaluating

what is at stakes of an event (primary appraisal) based on the coping resources and options that are available (secondary appraisal). "There are three major types of stressful appraisals: harm-loss, which refers to damage that has already occurred; threat, which refers to harm or loss that has not yet occurred but is anticipated; and challenge, which refers to an anticipated opportunity for mastery or gain. The degree, to which a person experiences psychological stress, that is, feels harmed, threatened, or challenged, is determined by the relationship between the person and the environment in that specific encounter as it is defined both by the evaluation of what is at stake and the evaluation of coping resources and options." This statement is aligned with the situation Yossarian and other characters of Cactch-22 are facing. The environment forces them to live in so much pressure and harm-loss.

Lazarus and his colleagues state that appraisal donate a great amount of contribution in determining the coping process. "According to appraisal theory, in a threatening or harmful situation that is appraised as holding few possibilities for beneficial change, the person will employ emotion-focused modes of coping. On the other hand, when a situation is appraised as having the potential for amelioration by action, the person will use problem-focused coping to alter the troubled relationship that produced the emotional distress." Many more specialized coping mechanisms fall under the emotion-focused group, including fatalism, projection, fantasy, avoidance, detachment, and assigning blame to oneself or others. Within the problem-focused category are specific strategies such as collecting information, asking for assistance, delaying action, and acting quickly.

Therefore, coping efforts serve two main functions: the management or alteration of the person-environment relationship that is the source of stress (problem-focused coping) and the regulation of stressful emotions (emotion-focused coping). Coping efforts are made in response to stress appraisals. However, appraisal and coping continuously influence each

other throughout an encounter. For example, an appraisal of harm/loss, threat, or challenge stimulates coping efforts that change the person-environment relationship by altering the relationship itself (problem-focused coping) and/or by regulating emotional distress (emotion-focused coping). Events where constructive action could be taken and where further information was required led to higher levels of problem-focused coping compared to circumstances that had to be accepted. On the other hand, emotion-focused coping was more prevalent in situations that had to be accepted and in which the individual had to refrain from taking action than in those where positive action could be taken (Folkman and Lazarus, 1980: 231-232). Additionally, Lazarus stated that the process of emotion-focused coping include "avoidance, minimization, distancing, selective attention, positive comparisons, and wresting positive value from negative events" (Lazarus and Folkman, 1984: 150)

The application of emotion-focused coping cannot be generalized. Certain individuals need to feel worse before they can feel better; they need to feel their anguish intensely before they can feel better and in order to do this, they engage in self-punishment or self-blame. In some situations, individuals consciously heighten their emotional discomfort to prepare themselves for action. However, the main point of applying emotion-focused coping is to "maintain hope and optimism, to deny both fact and implication, to refuse to acknowledge the worst, to act as if what happened did not matter, and so on." (Lazarus and Folkman, 1984: 151)

Some cognitive approaches to emotion-focused coping modify how an encounter is perceived without altering the actual event. Reappraisal is the same as these strategies. Lazarus gave example about cognitive maneuvers that are commonly used to reduce threat: "I decided there are more important things to worry about"; "I considered how much worse things could be"; "I decided I didn't need him nearly as much as I

thought." In each case, threat is diminished by changing the meaning of the situation (Lazarus and Folkman, 1984: 105).

Furthermore, looking back at the journal, it stated that the current methods of measuring coping are grounded in three main ideas, namely, coping conceptualized in terms of ego processes, coping conceptualized as traits, and coping conceptualized in terms of the special demands of specific kinds of situations, such as illness, natural disasters, and bereavement. It might be challenging to comprehend how coping mechanisms and adaptational outcomes are related when coping is conceptualized in terms of defensive or ego processes. Ego processes are ranked based on how closely they correspond to an objective reality, which might indicate ego-failure, defense, or coping. The data of how well the individual's functioning frequently becomes the determination for placing ego process on an evaluative dimension. This gives rise to the initial significant challenge, which is, a confounding between the process and the adaptational outcome. Finally, coping as a defense system has a purpose to ease tension and re-establish equilibrium. By treating coping as a defense system will trigger the attention inequality between emotion-balanced and problem-solving. The attention will mainly focus on maintaining emotional equilibrium rather than problem-solving (Lazarus and Folkman, 1980: 220).

Another way to conceptualize coping is as a personality trait, "Coping is also a shifting process in which a person must, at certain times, rely more heavily on one form of coping, say, defensive strategies, and at other times on problem-solving strategies, as the status of the situation changes. It is difficult to see how the unfolding nature of most stressful encounters, and the concomitant changes in coping, could be adequately described by a presumably static measure of a general trait or personality disposition." (Folkman and Lazarus 1980: 221-222).

2.2.6. The Relation Between Maladaptive Coping Mechanism and Antihero

One of the characteristics of antihero is conducting questionable actions for good causes. DC Buck states that antiheroes serve as protagonists who generally act in questionable ways; modeling (some) bad behavior even if for justifiable reasons. Similar to the previous statement, Shafer and Raney (2012: 1029) wrote that antiheros often act in morally ambiguous and at times unjustifiable ways, if even to reach noble goals.

The previous characteristic covers what maladaptive coping mechanism is about. The core point of coping mechanism itself is to achieve relief from the problems or distress by doing what is necessary to overcome them which can be in the form of positive and negative actions or morally ambiguous. Negative actions or negative behaviors often refer as maladaptive in coping mechanism. Thus, maladaptive coping mechanism tends to handle distress and gain relief by enacting mostly unjustifiable strategies and actions such as drinking and substance abuse.

In term of moral in coping, Lazarus and Folkman (1984: 199) argue that "it is therefore important to include it within our discussion of the effects of stress and coping on morale, since depression, which is traditionally viewed as a consequence of helplessness, is a relatively long-term state of dissatisfaction or low morale." They imply that moral has overlapping meaning in which mostly relate to emotion. "Although definitions of morale, or whatever one calls it, are highly variable, divergent approaches appear to have overlapping meanings, most of which relate closely to affect or emotion" (Lazarus and Folkman, 1984: 195). Both happy and negative feelings that are felt under stressful circumstances are reflections of the individual's brief assessment of their well-being. The impact felt during the contact is similar to the affect felt while discussing long-term morale, to the degree that these judgments are based on dimensions such satisfaction/dissatisfaction, happiness/unhappiness, or hope/fear. Coping becomes crucial as the event progresses since it is the means by which a favorable sense of wellbeing

may be maintained in the face of unfavorable circumstances (Lazarus and Folkman, 1984: 195).

Based on what is described, they both share a common ground in attempting to achieve meaningful and impactful goals by doing unjustifiable actions. In this case, within Catch-22, for instance, Yossarian got naked and didn't want to put on the uniform in front of his commanding officer as a form of protest for him and his fellow squadron to be discharged from more missions because many people had fallen. Furthermore, in modernist literature; antiheros were used to express the crisis and the absence of morality in the World War I. "Antiheros were used in modernist literature to express a sense of cultural apocalypse and fragmentation. The cultural apocalypse and fragmentation here refers to the "crisis and the absence of moral values just before the Great War." (Neimeh, 2013: 88).