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**The Representation Of American Civil War in Stephen
Crane's *The Red Badge Of Courage***

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Requirements for the Degree of Master in Language and Culture*

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Dedication

I want to dedicate this work to
my family; especially my mother
my teachers; especially my lovely supervisor
my friends

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Abstract

This study aims at exploring how Stephen Crane presents the American Civil War in his novel *The Red Badge of Courage*. Some questions should be raised: In what way Crane had presented the American civil war in his novel? Did he differ in his presentation from his contemporary and precedent writers? The methodology used in this dissertation was the qualitative approach which was based on tools used in the analysis; the Qualitative content analysis and psychoanalytic literary theory. The practical part is done by picking up some quotes from the novel and then analyzing them; extracting the meaning from the passage and then applying the elements of qualitative content analysis such as the adjectives used if they are positive or negative, the tone expressed, the tense of the verbs and their form, some literary devices such as personification, metaphor and simile, and point of view. Also, the psychoanalytic literary theory is applied through the analysis of the psychology of the soldiers especially the protagonist Henry Fleming. The elements found in this analysis were applied to the concepts of Sigmund Freud's theory of psychology. The results show that Crane realistically presents the war using sensory details; even the dialogues are used realistically and the slangs are from the period of the 1890s rather than the 1860s. Narrative techniques are used such as naturalism and impressionism. Crane's novel is full of irony from the title to the last sentence of the novel. He uses mechanized imagery in his novel that reflects his industrial life. The novel reflects Sartre's philosophy of existentialism which focuses on "existence precedes essence". As the protagonist Henry Fleming experiences the first battle, he decides to be courageous and keeps fighting in the next battle rather than running from it. So according to the novel, Crane focuses on presenting the war through the growing up of the protagonist Henry Fleming's psychology. The notions of heroism that were presented earlier are not taken into consideration by Crane; he presents the war in an unsentimental way using an objective description.

Keywords: American Civil War, qualitative approach, Qualitative content analysis, psychoanalytic literary theory, Sigmund Freud, naturalism, impressionism, existentialism, realistically.

تهدف هذه الدراسة إلى استكشاف كيفية تقديم ستيفن كرين للحرب الأهلية الأمريكية في روايته "شارة الشجاعة الحمراء". وينبغي طرح بعض الأسئلة: بأي طريقة قدم كرين الحرب الأهلية الأمريكية في روايته؟ هل اختلف في عرضه عن كتابه المعاصرين والسابقين؟ تتمثل المنهجية المستخدمة في هذه الرسالة في المنهج النوعي الذي استند إلى الأدوات المستخدمة في التحليل التي تتمثل في تحليل المحتوى النوعي والنظرية الأدبية التحليلية النفسية. يتم الجزء التطبيقي عن طريق التقاط بعض الاقتباسات من الرواية ثم يتم تحليلها. يتم استخراج المعنى من المقطع ثم يتم تطبيق عناصر تحليل المحتوى النوعي مثل الصفات المستخدمة إذا كانت إيجابية أو سلبية والنبرة المعبر عنها و صيغة الافعال وشكلها وبعض الأجهزة الأدبية مثل التجسيد والاستعارة والتشبيه ووجهة النظر. طبقت النظرية الأدبية النفسانية أيضا من خلال التحليل النفسي للجنود خصوصا البطل هنري فليمنغ. تم تطبيق العناصر الموجودة في هذا التحليل على مفاهيم نظرية سيغموند فرويد في علم النفس. تظهر النتائج أن كرين يقدم الحرب واقعيًا من خلال استخدام التفاصيل الحسية، حتى الحوارات تستخدم بشكل واقعي وينحدر الكلام باللغة العامية من فترة التسعينيات بدلاً من ستينيات القرن التاسع عشر. تستخدم تقنيات السرد مثل الطبيعية والانطباعية كما تعتبر رواية كرين مليئة بالسخرية بداية من العنوان إلى الجملة الأخيرة من الرواية. يستخدم صورًا ميكانيكية في روايته التي تعكس حياته الصناعية. تعكس الرواية فلسفة سارتر الوجودية التي تركز على "الوجود يسبق الجوهر" حيث عند ما اختبر بطل الرواية هنري فليمنغ المعركة الأولى، قرر أن يكون شجاعا ويستمر القتال في المعركة المقبلة بدلا من الهروب منها. لذلك وفقا للرواية، كرين يركز على تقديم الحرب من خلال النشأة النفسية لبطل الرواية هنري فليمنغ. لم تؤخذ في عين الاعتبار من قبل كرين مفاهيم البطولة التي قدمت في وقت سابق حيث انه يعرض الحرب بطريقة غير عاطفية باستخدام وصف موضوعي.

الكلمات الرئيسية: الحرب الأهلية الأمريكية، النهج النوعي، تحليل المحتوى النوعي، النظرية الأدبية التحليلية النفسية،

سيغموند فرويد، الطبيعية، الانطباعية، الوجودية، واقعية.

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General Introduction

The Red Badge of Courage is a novel written by Stephen Townley Crane in New York City, about the American Civil War which was published in 1895. Crane, by that time, was most known for his implementing literary naturalism /realism in his writing. Although Crane did not witness the war and had born later, he wrote about the war as he was an active veteran fighting in or as a contemporary citizen who heard about it. This is due to his collections of historical information from many sources as he was a journalist. This masterpiece was criticized by many authors among them Robert Stallman, Charles C. Walcutt, Philip Rahv, and many others.

The story is about a young soldier named “Henry Fleming”, who belongs to the Union Army. At first sight, Henry felt fear from the war; he would flee because he was inexperienced. As doing this, he feels ashamed. Then, he would be wounded by a soldier’s weapon after asking him about what happened as he saw them running. Henry saw that his comrades from the regiment getting a “red badge of courage”; so, he blames himself for running from the battle. To get rid of his cowardice at the next battle, Henry encourages himself and fights strongly as a brave soldier and holds a flag. So, this story confirms “the coming of the age” novel which depicts the psychological and emotional traits’ growth of the protagonist.

As Crane had been surprised by the soldiers who narrated for him the how the war was, he said: “I wonder that some of those fellows don’t tell how they felt in those scraps. They spout enough of what they did, but they’re as emotionless as rocks” (qtd in Link 30). So, in *The Red Badge of Courage*, Crane brought a new way of describing the war from the perspective of the protagonist’s feelings and emotions. Then, those sensations did not help him to overcome the

reality and brutality of the war. As the main character grows up and experiences the war, he would never think that the war is about heroism and leadership but it would be about how to overcome the fool scene that the war creates and to gain the courage to continue fighting.

The novel is considered to belong to existentialism; the tenets of Sartre are manifested in the novel—although this philosophical school appeared decades after Crane’s death— which based on the idea that “existence precedes essence” that has some similitude with the maxim of Heraclitus, which said that “character is destiny.” Besides, Crane had depicted the war in an objective description, in an unsentimental way that his contemporaries failed to do so, and he used many mechanized imageries that show up his industrial living that he had witnessed in Lower East Side and the harsh conditions that he had lived there, attempting to portray what he had lived in the reality in the soldier’s life in the war.

Crane’s novel would have an impact on the next generation of writers; Ernest Hemingway, for instance, considered *The Red Badge of Courage* as the first novel of real literature about the civil war, whereas William Faulkner called it “the only good war story I know”. Through his portrayal of war in describing the reality in an unsentimental way, crane’s novel would be considered as a modern one. In his modernist way, he depicted the psyche of the protagonist Henry Fleming what would make the novel a psychological one.

In this research, the focus is on the analysis of how Stephen Crane represents the American Civil War through his novel. Those the questions that I could make:

1-In what way Crane had presented the American civil war in his novel?

2-Did he differs in his presentation from his contemporary and precedent writer?

This subject embraces both American civilization and literature. It would be such an amazing and interesting topic to be investigated and getting deeper through analyzing it from its historical perspectives, in discovering the American civil war in a new form of presentation. At the same time tackling its causes and consequences in the theoretical part. Also, getting through Stephen crane's style of writing and discovering how he implements the literary devices and build upon them symbols and getting themes that all reflect the American civil war. Meanwhile, the work helps to discover how Crane presents this war differently as compared to his contemporary writers by implementing his realistic way that focuses on the battle itself unlike the habitual romantic representation at that time that covers all the political, historical, and economic conflicts

Many factors contributed to the outbreak of the American Civil War, and this was due to the conflict that existed between the northern and the southern states of the United States which raises economic and political problems. The American Civil War's main cause was the issue of slavery for the northern states. Meanwhile, it is for the interference of the Federal government in the individual state's right for the southern states. Northern states fought to keep the Union and liberate the slaves. But Southerners wanted the "peculiar institution" as property. ("Causes" par 1)

In 1861 President Lincoln was set to be responsible for keeping the Union Army and after four years of the war, the separated states were unified under one nation. The war was holding the fate of slavery. Lincoln's emancipation proclamation promises for "new birth of freedom" was manifested in his Gettysburg Address. As the war nearly ended, the matter of slavery as a passable and continually cultural and socioeconomic system was fixed. The results of the war were choking, not just for the southern states which lost their cultural, economic, social power but also for the huge death of the union and confederates who were over 600.000 (620,000 to 850,000). So, in terms of this huge died number, the American war remains the foremost expensive war within the

nation's history. Today Arlington National Cemetery is the nation's biggest hallowed cemetery for army veterans. ("Union Victory in the American Civil War." par 29)

Crane uses impressionism in his novel by focusing on the character Henry's senses especially hearing and sight and feeling, for instance, as Henry was with Mr. Wilson who was described as a "loud soldier"; Henry was noticing the sound of the war when he scales a hill. He estimated that battle would be in another front for "the guns began to roar." and he observed that the gunfire is a "passionate song of the bullets". ("Impressionism in The Red Badge of Courage: Definition & Quotes" par 5)

The Red Badge of Courage was among the first books that tackled the American Civil War in a style far from romantic and near to realistic; it is a naturalist style. In the novel, we notice some passages that emphasize the change of the protagonist throughout the war and how the war was in reality viewed after the confrontation. For the first time, it was viewed as not romanticized.

The romantic novel has some characteristics linked to it, among them is that the hero must be unwavering. We can recognize the protagonist in the romantic norms by keeping his/her principles from the beginning of the novel until the end. For crane's novel, Fleming did not follow those conventions of romantic novels. In doing so, this novel would belong to a new type ("The Red Badge of Courage" par 2)

Henry's regeneration is brought about by the death of Jim Conklin... but there are unmistakable hints... that he is intended to represent Jesus Christ... Crane intended to suggest here the sacrificial death celebrated in communion... the wafer signifies the sacramental blood and body of Christ, and the process of his spiritual rebirth begins at this moment when the wafer-like sun appears in the sky. It is a symbol of salvation through death. (Dixler 114)

Many critics entail this novel and interpret it differently, among them the writer and editor Robert Stallman. In his book *Introduction to The Red Badge of Courage* that was published in 1951, he wrote:

If we were to seek a geometrical shape to picture the significant form of The Red Badge, it would not be the circle, the L, or the straight line of oscillation between selfishness and salvation, but the equilateral triangle. Its three points are instinct, ideals, and circumstance. Henry Fleming runs along the sides like a squirrel in a track. Ideals take him along one side until circumstance confronts him with danger. Then instinct takes over and he dashes down the third side in a panic. The panic abates somewhat as he approaches the angle of ideals, and as he turns the corner (continuing his flight) he busily rationalizes to accommodate those ideals... Then he runs on to the line of circumstance, and he moves again toward instinct. He is always controlled on one line, along which he is both drawn and impelled by the two other forces. (Dixler 114)

Charles C. Walcutt, in his book *American Literary Naturalism: A Divided Stream* that was published in 1956, describes the novel as a tour de force, which follows the literary realism in his scene and is transformed into a religious allegory. Also, he observes that the indication for this idea is drawn, not from a study of the narrative development of Crane's novel as a whole, but a sole image and the blend of the initials of the tall soldier's name with the name of Jesus Christ.... (Dixler 115)

Philip Rahv in his book "Fiction and the Criticism of Fiction", that was published in 1956, reflects how Stephen Crane's oeuvre reveals the nature and value of courage and at the same time explains how the ideals of the heroic are not sustained during the novel, by reflecting that the biological nature of human and traditional forces affect the human being. He claims that man does

have a will and can reflect but is not confirmed that he could change his fate. But they will enable him to be in charge of his personal vision's honesty (Dixler 115)

As this research is based on the depiction of elements related to the American Civil War's presentation in *The Red Badge of Courage*, the qualitative approach is more convenient. This approach is a general way of thinking about conducting qualitative research. It describes, either explicitly or implicitly, the purpose of the qualitative research, the role of the researcher(s), the stages of research, and the method of data analysis" (Trochim par 1). The qualitative content analysis was used which is supposedly suitable for extracting the meaning from some passages and build upon them a concrete conclusion. Besides the psychoanalytic literary theory that is based on the study of the psychology of the individual based on Freud's psychology theory.

Downe Wambolt highlights that content analysis is more than a counting process, as the purpose is to relate the results to their context or to the environment in which they were formed: "*Content analysis is a research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena*"(qtd in Bengtsson 9). Also, literary theory is needed to help to analyze the novel which is psychoanalytic which "explores the symbolic meanings of events and the conscious or subconscious motivations of the characters or the author. Takes into account dreams, subconscious desires, and sexual repression (for example, the Oedipus or Electra complex) ... ("The Story of an Hour" 2)

This research tackled in the first section the issue of the American Civil War: what is the American Civil war? Where is it was fought? and between whom? ...etc. Then, we will dig deeper into the causes that lead to its outbreak, for instance, the slavery issues, the political conflict between the northern states and southern states, the economic conflict...etc. In the second section,

the focus will shift to the novel of Stephen Crane itself; we will talk more about its context, the biography of the author, the characters, the way Crane presented the American Civil War in his novel, and other issues; some criticism about the novel will be included. In the second chapter which represents the practical part, the analysis of the novel will be explored using two theories: the qualitative content analysis which depicts the elements that reflect the presentation of the American Civil War from the text to reach an objective conclusion, and a psychoanalytic theory which focuses on the psychological side of the soldier and interprets them according to the concept of Freud's theory.

Chapter 01

Section One: American Civil War

Introduction:

American Civil War is a “war between brothers” as inciting Americans against Americans (Charlie 4). It is called also the War Between the States that took four years from 1861 until 1865, between the United States of America and the eleven Southern states that had separated from the Union and created the Confederate States of America. (Hassler and Weber, par 01) The Southern states which seceded from the United States in chronological order are South Carolina, then Mississippi, after Florida, next Alabama, afterward Georgia, followed by Louisiana, after that Texas, then Virginia, subsequently Arkansas later Tennessee, and North Carolina. (Hassler and Weber, par 02)

Encyclopedia of Black Studies notes that the American Civil War was among the bleeding and bitter conflicts that the American nation had witnessed. (81) Both the Union and Confederacy were enthusiastic to fight each other, but they did not assume the top rate of killing that the war would reach and its length. The Generals resorted to enlisting the youth as they saw the cruelty of the war and the immense amount of killed soldiers. The generals who command the war vary in their quality; each one has its features. Some of them trained in the USA Army and became friends before the war and faced themselves fighting one another in the battle. During the war, many generals got a well-known reputation and marked their names in the USA history, among them Ulysses S. Grant and William T. Sherman that belonged to the Union, Robert E Lee and Thomas “Stonewall” Jackson for the Confederacy (Cook, “*Decisive Battles*” 4)

The main outcome of this war is that the slaves had their liberty and slavery had been banned after a lengthy period that took from 1600 until 1860. Blacks were among the slaves and

they were around four billion. The war began in 1861, where the Confederate general attacked the Union outpost in Fort Sumter, South Carolina (*“Encyclopedia of Black Studies”* 81). By reaching 34 hours of bombing, the Union soldiers under the Maj. Robert Anderson abandons hope and handed his 85 soldiers to the confederacy under the P. G. T. Beauregard with 5,500 soldiers. Weeks passed, four states got separated from the Union, which are Virginia, Arkansas, Tennessee, and North Carolina to join the seven confederate states (Hassler and Weber, par 04). Throughout the war, President Lincoln insisted that the Confederate states were not considered as a legally independent country but as a state in revolt. So, he called for 75,000 militias to fight in the war for three months and he has imposed a naval blockade on the Confederate states. He also ordered the secretary of the treasury to finance the troops in the war with 2 million dollars, and he postponed the writ of habeas corpus first on the East Coast and eventually all over the country. The Confederate government command to call for 100,000 combatants to fight for six months, but as soon, this ordered increased to 400,000 soldiers (Hassler and Weber, par 06). The American Civil War finished in 1865 after the Confederates had surrendered. This war generated over 600.000 killed, and the country lost billions of dollars in property losses. (*“Encyclopedia of Black Studies”* 81)

1-The Road to War:

When the British submitted at Yorktown, the American Revolution was ended. By 1776, the United States announced its independence, and till October 19, 1781, the American land got its independence officially from Britain.

In 1794, Eli Whitney developed a new engine that advanced the industry of cotton, for cleaning up the cotton quickly. Besides, slavery’s labor had helped in making cost-effective

commerce of cotton. By 1820, the government passed the Missouri compromise for admitting Missouri as a slave state and delimiting the slavery's distribution, which must be in the states under the 36 parallel. (Fitzgerald 6). On July 4, 1828, the construction of the first and approved railroad in the North specifically in Baltimore Md., and the increase in railroads contribute to fuel manufacturing.

On March 20, 1852, Harriet Elisabeth Beecher had published the anti-slavery novel Uncle Tom's Cabin that led people to buy 300,000 copies in one year. So, it pushed the abolitionist movement that intended to put an end to slavery and sped up the beginning of the civil war. (Fitzgerald 7). The book entailed the inhuman behaviors toward the slaves; she described an event she had witnessed in Ohio concerning slaves who had run from their masters although she knew the fugitive slave act which obligated to get back the runaway slaves to their masters. When Lincoln met Stowe in 1862, he said "so you are the little woman who wrote the book that made this great war" (Kingseed 7)

2-The Causes of the American Civil War:

According to the *Encyclopedia of Black Studies*, Slavery existed and spread in the Northern and Western territories gained after the Mexican American war from 1846 to 1848. The eleven Confederate states in the South claimed African slavery because they needed it to cultivate the cotton for export and to develop their economy. Northerner states, their production was based on manufacturing, did not need slavery. They suffered from the South because they competed with them on the import of foreign goods with lower tariffs. They used the tariffs earn to improve the roads and to expand both the railroads and northwest territories of Ohio, Michigan, Indiana, Illinois, Wisconsin, and Minnesota.

When American lands expanded after the Mexican War and Louisiana Purchase, an event of controversy raised about including slavery into those new lands. Congress passed the Missouri Compromise in 1818, where Missouri belonged to the Union as a slave state, on condition that slavery was not in the new lands and higher up the line 36°30'N latitude. Thus, this led to calm down the clash between the North and the South until 1850. Simultaneously, Congress considered California as a free state and set up the Compromise of 1850, which gave freedom to the people who owned the newly gained territories to choose whether to have the slaves in their lands. Congress passed the Act of Kansas-Nebraska, which stipulated to extend slavery to the new territories. Violence existed in the state for four years, and it became renowned as bloody Kansas. Even though the antislavery supporters succeeded in their struggle for keeping away slavery, severe competition and disagreement emerged between the North and the South. (81)

3-The Dred Scott Case and John Brown Raid on Harper's Ferry:

Encyclopedia of Black Studies identified that in 1857 Dred Scott was a black slave; his master took him to a free territory. So, Scott claimed his freedom from the court as he thought he was no longer considered a slave as he reached a free zone. The Supreme Court refused his sued for freedom, saying that the slave had no right to pose sued, whether in the state or the federal court because the slave considered property. In that case, the Supreme Court did not consider slaves as a USA citizen. The court ruling also acknowledged the Missouri Compromise and other legislative limits to slavery unconstitutional.

In 1859, John Brown and his supporters, among them African, attacked the Federal Arsenal to free the African slaves using force, but the confederate murdered those assailant men. Northerners saw the executed men act nobly and considered them as martyrs. Meantime, they

complemented and respected them. When the Southerners saw the reaction of the Northerners towards those murdered men, they eventually became more doubtful about the Northerners if they were abolitionists. Thus, the South feared the threat to their self-way of life. (81)

4-The Southern Secession and the Beginning of the War:

In 1860, there was fairness in the number of the free and enslaved state; both had the same representation in the congress. As the United States gained new territories in the west, Northerners did not want slavery to expand to those new states, fearing from getting the balance of power in congress distressed. For the same reason, Southerners did not want the government to ban slavery. (Fitzgerald 5)

When Abraham Lincoln won the election to the presidency of the USA in 1860, Southerners felt danger toward getting rid of slavery, as this new president did not support the slaves' system. In December 1860, the legislatures of South Carolina did a sequence of confidential meetings and did unanimous voting to get separated from the Union. In 1861, other Southern states followed the South Carolina decision. In April of the same year, they made a new front named the Confederate States of America (Encyclopedia of Black Studies, 82) which included seven states: South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas (Hassler and Weber, par 03). Confederate Congress assigned Jefferson Davis as a president for the Confederacy, and his mission ended up when the Union Army defeated the South in 1865. Meantime, Lincoln demanded from the Southern states to re-join the Union to protect it. On April 6, he took a responsibility to get back the federal properties, which southern had taken them. So, he sent support by a vessel to the Union Army in Fort Sumter, South Carolina. After five days, the Confederate

Army attacked Fort Sumter and seized it, hence the outbreak of the Civil War (Encyclopedia of Black Studies, 82)

5-The War and Union victory:

Despite the first victories gained by the Confederates in 1861 around the western region of Missouri and Bull Run, the Union, with its military and economic competence, would ultimately overcome the Confederacy in 1865. The Southern states disappointed as President Lincoln's signed the Emancipation Proclamation because it prevented foreign interventions for the Confederate states about slavery issues. Countries such as Great Britain and France no longer used the slavery system as they banned it years before. So, they did not want to get engaged in this slavery's clash.

Confederate assassinated President Lincoln after the war ended within a brief period. The war's loss was enormous; The US government lost over six billion dollars and for the Southerners two-third of their wealth. They had eventually faced the weariest economy during slavery. For slavery, the end of the Civil War denoted them to get their freedom. Both houses of Congress passed the Thirteen Amendments which canceled slavery and three-fourths of the states ratified them. In December 1865, the government legitimately accepted the Amendments. (Encyclopedia of Black Studies, 82)

6-The Military Background of the War:

6-1-Comparison of North and South:

Twenty-one million people were living in the North while in the south nine million among them 4 million blacks as the number of Northern states that was 23 which remained in the Union are more than the Southern one which was 11. Besides, the Federal had a substantial proportion of

the railroad which was expected with 70% and 100.000 factories while the south had only 18.000. The Union had a mastery of commerce and financial resources besides an active government and small but operative army and navy. The Federals had at their command a 30-to-1 dominance in arms manufacture, a 2-to-1 edge in accessible manpower. (Hassler and Weber, par 07).

The southern states were not supposed to win the battle, but their army had a well-known position in American history before 1860 and their long coast was probably defeating the blockade. Jefferson Davis was waiting for foreign intervention and help. The soldiers struggled with all their strength to gain their independent land to make up the “southern institution” which was the head of the institution of slavery. The goal of the south was not to lose the war as many wars won, regardless of the difficulties they faced like the American Revolution against Britain. (Hassler and Weber, par 08).

6-2-North and South Scramble for Military Leadership:

K. Hillstrom and L.C. Hillstrom in “*American Civil War Almanac*” had noticed that Both the Union and Confederacy hurried to find a commander to lead their inexperienced troops as they formed their armies. For the South, Davis Jefferson who was a veteran of the Mexican war in 1840 and a confederate war department. he had employed many commend positions a rounded by many leaders who had military training; Some of these officers were Southern graduates of West Point, Others were cadets and graduates from Southern military schools.

Both troops of the Union and Confederacy voted for their leaders. The North chose their military leaders depending on the political matters; some were voted just because they were community leader belonged to the regiment’ town who voted. However, the South chose them according to prior war experience. (105)

President Lincoln had pointed some friends of Northern rulers and some political individuals, who convinced him to do so, as generals for the Federal army, despite their deficiency in the war experience. For the reason that he feared as to not doing this, it would weaken the political support of his decision to proceed with the war, among them: Benjamin F. Butler, Daniel E. Sickles, John McClelland, and Carl Schurz. (106)

Herman Hattaway wrote in *Shades of Blue and Gray*: “Early in the Civil War, the South did a better job than the North in identifying its more able officers and getting them sooner into high levels of command. More to the point is that the South — from the outset—was much more welcoming to its military professionals and capitalized upon their talents.” (106)

7-The South Strikes:

On July 21, 1861, in the first battle which was the Bull Run in Manassas Junction, Va, the Union withdrew from the battle after witnessing great chaos. The total death for the Union was estimated at 2,896 while for the Confederacy 1,982. In the same year on July 27, General George McClellan took the command from the general Irvin McDowell in the main Union Army, the Army of Potomac. (Fitzgerald 12)

On August 6, 1861, Congress passed the First Confiscation Act as the Union Army noticed in the battle that the slave labor in the Confederacy had a benefit. So, this act stipulated that the Union had the right to take whatever property they found even the slaves brought with their masters in the Confederacy. On August 10, 1861, the South had won in the battle of Wilson’s Creek. The Confederacy took control of the south-western part of Missouri, a Union state that holds slaves. The dead for the confederacy was 1,095 and for the Union 1, 235. (Fitzgerald 13)

8-The Emancipation Proclamation:

Abraham Lincoln signed the Emancipation Proclamation on January 1, 1863, after insisting by the abolitionists, among them Frederick Douglass and supported by the Union Army after their victory at Antietam. This signature opted for freeing all the slaves that existed in all the Confederacy states separated from the Union. When Lincoln announced this decree, it was not for free the African slaves immediately, but by making the Civil War's purpose not protecting the Union solely but ending the slaves too. For the Court of International Public Opinion, to show sympathy with the Confederacy meant to accept slavery. For that reason, foreign countries did not intervene in the part of the South in the American Civil War. (Encyclopedia of Black Studies, 82)

9-African Soldiers in the Union Army:

Encyclopedia of Black Studies noted that The Emancipation Proclamation gave the black males, whether free or escapee, the chance to join the Union Army. Frederick Douglass passed a speech for blacks to motivate them for joining the Union. With 186,000 blacks, separated under 163 units and white commander officers conducted them, took part in the Union Army throughout the Civil War. So, the blacks fought with bravery and helped to win significant battles, let the white dazzled, and changed their inferiority thought about blacks. (82)

First Kansas colored volunteers group was among the black units that did well through the American Civil War. This black unit in the Union Army at the Battle of Island Mound, Missouri, counteracted the attack of the Confederate Army. In July 1863, the most well-known battle that the blacks had fought was the attack of the 54th Massachusetts on Fort Wagner. Blacks had taken part in all the major fights except the Sherman's March through Georgia. Though the blacks provided all that they could do in the battle, they had faced unfairness in pay and other matters. At

the end of the month, blacks earned Seven dollars and three and a half dollars for the clothing allowance while the white thirteen; some forces declined to hand money to soldiers until congress deliver legislation that would establish equality between the blacks and whites.

When the war became nearly to end, the confederates assembled the black soldiers when they lost many battles, and per contra, they promised the blacks freedom. The confederacy assembles a small group; unfortunately, before black confederates were engaged to fight in the battle, the American Civil War ended. (82)

Although the blacks gained their freedom after the Civil War and the period of reconstruction, they would not be equal with the whites. They had second-class citizenship while the whites had the first one, despite the Fourteen and Fifteen Amendment, guaranteed their right and the election of the black public official to political office. In 1877 the reality appeared, as the Federal troops ordered to move from the Southern states and concealed the protection of the blacks in the South; the founding of the color line following the establishment of Jim Crow laws. (83)

10-Weapons Used in the Civil War:

Weapons used in the Civil War were reformed rapidly and enhanced. It led to the development of the way battles were fought and the commander of the Union and Confederacy changed the tactics used in the war (Cooke, *Weapons and Tactics* 42). Cannons are enormous guns that shot explosive shells; their bombing sound submersed all the surroundings within the war with soldiers falling. (Doeden, 8) The soldiers in the Civil War used the riffles— those long guns using the shoulder when fired—but they must reload it after every shot. The Northerner soldiers used the 1861 Springfield which was good for the range— the distance that a bullet could reach—however slow to reload. (Doeden 8). In addition to the Union Weapons: Rifles and muskets, Carbines and

revolvers, and for the edged weapons: Cavalry swords, Artillery swords, Infantry sword, knot sword, Bayonets, and knives. Whereas, the Confederate weapons: Firearm, Carbines, Colt .44in, Pistols and revolver, Shotguns for their edged weapons: Swords, Side knives, Bayonets, Lances. (Spencer)

11-The Strategy of the War:

The strategy of the war was based simply on the invading of the South and subjugating it. For this, the Union closed the confederacy's coast for preventing any foreign aid, destroyed their armies whenever aroused, and killed their desire for a rebel. However, the North had to confront the north and his planning. So, the defense was the only way to succeed for them and using the railroads and weapons such as rifled muskets, and long-range artillery. Before the war was ended, the mimicking of the strategies used by Napoleon was a glorious failure in Gaines Mill, Gettysburg, and Cold Harbor; this was noticed after the killing of thousands of soldiers' lives (Selcer 234)

12-The Famous Battles of the American Civil War:

12-1-Antietam:

In September 1862, as the confederate general Robert E. Lee, got the Union state Maryland. The Union general George McClellan saw his plan by founding a copy of Lee's movement order. It was dividing his army into two weaker groups. So, McClellan got encouraged and enthusiastic to defeat them. However, McClellan marched bit by bit to encircle the enemy. After the general lee retreated to Virginia, he gathered his regiments to join the battle at Sharpsburg on September 17. (Kindersley 165)

In Antietam Creek, The Union troops were around 80,000 men whereas the Confederates were fewer than 30,000; however, a thousand soldiers were marching to support the Confederate. On the left of the Confederate army, the Union had inflicted heavy losses on his opponent; resulting in many murdered and stalemate. Yet, as the Union troops had got amid the center of the Confederate army, they failed to get the party on their side. However, several soldiers were killed on the left area of the union, under General Ambrose Burnside as they crossed the bridge with the confederate fire under. In the afternoon, Union troops traversed the creek through a ford to the south. Although Lee's matter was almost lost, many new soldiers come to support him; forced the Union troops of Burnside to give up. The bleeding day finished and McClellan chooses to not resume fighting, though the presence of 20,000 what led Lee to flee beyond the Potomac. (Kindersley 165) When the struggle was finished, Lee had lost around one-quarter of his army of causality and wound (McNeese 59)

In context:

The Union launched a successive attack on the left side of the confederate around the whitewashed Dunker Church, which resulted in 23,000 casualties for both. It was the bloodiest day in American history (Kindersley, 165)

After the war had ended and the confederate failed to conquer the northern territory; The Union got a prominent feeling of happiness, Lincoln visited the general McClellan in his tent and he issued the emancipation proclamation which ends slavery. The war of Antietam become a turning point in the war. (McNeese 65)

12-2-Chancellorsville:

According to The Editors of “Encyclopaedia Britannica” the battle of Chancellorsville took from April 30–May 5, 1863, A battle in which the Union army attacked bloodily the Confederate army in Virginia in which he failed to enclose and defeat the Confederate Army of Northern Virginia. (Par1)

After the terror of the battle of Fredericksburg(December 13, 1862); around the Rappahannock River in Virginia, both the Union army under the general Robert E. Lee and the confederate army under the general Joseph Hooker wintered struggling with each other. On April 27, Hooker sent his troops at the back of Lee’s army to cut its withdrawal. Two days later he sent a beguilement force composed of two main bodies; consisted of around 300000 men ruled by the general John Sedgwick. Through the Rappahannock lower Fredericksburg and traversed upstream with the main corps of his army. (Par 2)

On May 1, the Hooker’s superior forces massed in the wilderness — a crossroads in a densely wooded plain — near Chancellorsville. As he was unopposed from his knights; Hooker

did not notice the movement of Lee's cavalry. On May 2, Lee ordered his general Stonewall Jackson's regiment to attack the right side of the Union. Hooker's surprised attacked regiment was redirected. Lee had not followed the military doctrine of the war by dividing his forces into groups that made him famous around his friends and enemies. The Union had withdrawn and moved north over the river because of Lee's pressure for three days.

The most known death for the South is Jackson, who was shot accidentally by his men as returning from Union lines' reconnaissance. On May 10, the death was estimated at around 17,000 from 130,000 for the Union and 12,000 casualties from 60,000 Confederates. **(Par 03)**

12-3-Gettysburg:

In June 1863, General Robert E. Lee invaded Pennsylvania after his many victories that were gained against the Union. On June 28, Abraham Lincoln chosen a new general named George Meade to command the Union Army of Potomac to defeat the confederacy. However, the battle of Gettysburg began haphazardly as the Confederate division went to Gettysburg in searching of shoes and found a confederate cavalry. So, an attack with violence had been, and the battle started on July 1. By the end of the day, the Confederate forces drove the union to the ridge in the town's south. Many soldiers were marching to join their side; around 90,000 union and 60,000 confederate warriors.

On the second day, the confederates launched their major attack on the left side of the Union's defenses with a sub-attack on the right at Culp's Hill. Union soldiers have taken over their land, particularly at a chief point in which the 20 Main regiments protected Little Round Top. On the third day, Lee ordered a last attack on the Union Center; three sections under the command of General James Longstreet, Major General George Beckett led one of them. This frontal attack

ended in disaster, as the Union firepower cut down the advanced infantry. Pleased with what he had accomplished, Meade allowed Lee's army to withdraw without being harassed. (Kindersley, 166). Because of confederate errors, the battle was loosed. Because E. Lee had not on his side the commander Thomas “stonewall” Jackson; he was killed in the battle of Chancellorsville. On the first day of the battle, the confederate had driven the Union troop to the Cemetery hill and failed to do an immediate attack, letting the Union troops take their defensive position. When the subordinate general James Longstreet urged the union as reaching the high ground to attack immediately and E. Lee did so. The confederate had frightened and gave up. However, E. Lee believed in his superior troops to fight again, but the general Longstreet with his reluctance to send his troops with a heavy heart, and on the third day he called for a frontal attack known as Pickett’s Charge, convinced that it would fail and it did. This war ended the advancement of the confederacy into the north. (Kindersley, 168) The battle of Gettysburg was a deception battle that let the union confident that they would win the civil war and letting the confederate in disguise. (Keegan 228)

Table 1: The Major Battles in the American Civil War

Battle (theater)	Date	Causalities ^a	Confederate commander	Union Commander	Victor	Significance
Fort Sumter (Eastern)	Apr. 12– 14, 1861	3 Federals 0 Confederates	General P. G.T Beauregard	Major Robert Anderson	Confederates	Opening shots of the Civil War are fired.
First Bull Run (Eastern)	Jul. 21, 1861	2,645 Federals 1,981 Confederates	Generals, J. E. Johnson	General Irvin McDowell	Confederates	Both sides prepare for long war

			and P. G.T. Beauregard			
Forts Henry and Donelson (Western)	Feb. 6, 16, 1862	2,879 Federals 16,702 Confederates ^b	Generals, S. B. Buckner, J. Floyd, G. Pillow	General U. S. Grant	Federals	North gains control of Tennessee and Cumberland Rivers; begins a campaign to open Mississippi River.
Shiloh/Pittsburgh Landing (Western)	Apr. 6– 7, 1862	10,162 Federals 9,735 Confederates	General A. S. Johnston	General U. S. Grant	Federals	First important battle in the West occurs.
New Orleans (Western)	Apr. 29, 1862	171 Federals 50 Confederates	General Mansfield Lovell	Captain David Farragut, U.S. Navy General Ben Butler, U.S. Army	Federals	North gains control of mouth, of Mississippi River.
Fair Oaks/Seven Pines (Eastern)	May 31, 1862	5,031 Federals 6,134 Confederates	General J. E. Johnston	General George B. McClellan	Federals	North tries unsuccessfully to capture Richmond
Seven Days’ Battles (Eastern) ^c	Jun. 25– Jul. 1, 1862	15,849 Federals 20,141 Confederates	General R. E. Lee	General George B. McClellan	Confederates	North cannot capture the capital of the Confederacy; Lee takes command of the Confederate army.
Second Bull Run (Eastern)	Aug. 29–30, 1862	16,000 Federals 9,108 Confederates	General R. E. Lee	General John Pope	Confederates	North again cannot capture Richmond

Antietam/Sharpsburg (Eastern)	Sep. 16–17, 1862	11,657 Federals 11,724 Confederates	General R. E. Lee	General George B. McClellan	Federals	South fails in first invasion of the North
Perryville, Ky. (Western)	Oct. 8, 1862	4,211 Federals 3,396 Confederates	General Braxton Bragg	General Don Carlos Buell	Confederates	South cannot wrest Ky. from the Union.
Fredericksburg (Eastern)	Dec. 13, 1862	12,700 Federals 5,300 Confederates	General R. E. Lee	General Ambrose E. Burnside	Confederates	North again cannot capture Richmond.
Murfreesboro/Stones River, Tenn. (Western)	Dec. 31, 1862	12,906 Federals 9,239 Confederates	General Braxton Bragg	General William S. Rosecrans	Federals	North gains control of middle Tenn.
Chancellorsville (Eastern)	May 5, 1863	11,116 Federals 10,746 Confederates	General R. E. Lee	General Joseph Hooker	Confederates	North fails the fifth time to capture Richmond.
Gettysburg (Eastern)	Jul. 1–3, 1863	17,684 Federals 22,638 Confederates	General R. E. Lee	General George G. Meade	Federals	South fails in the second invasion of the North
Vicksburg Miss. ^d (Western)	May 18–Jul. 4, 1863	4,536 Federals 31,277 Confederates ^e	General John C. Pemberton	General U. S. Grant	Federals	North gains control of the Mississippi River.

Chickamauga, Ga. (Western)	Sep. 20– 22, 1863	11,413 Federals 16,986 Confederates	General Braxton Bragg	General William S. Rosecrans	Confederates	South gains last great victory
Chattanooga, Tenn. (Western) ^f	Nov. 23–25, 1863	5,616 Federals	General Braxton Bragg	General U. S. Grant and General William T. Sherman	Federals	North opens the way for the invasion of Ga.
Wilderness (Eastern)	May 5– 7, 1864	14,283 Federals 10,887 Confederates ^g	General R. E. Lee	General U. S. Grant	Indecisive	North starts last drive toward Richmond.
Spotsylvania Court House (Eastern)	May 10– 19, 1864	12,632 Federals 11,999 Confederates ^g	General R. E. Lee	General U. S. Grant	Confederates	North continues drive toward Richmond.
Cold Harbor (Eastern)	Jun. 1–3, 1864	7,000 Federals 5,227 Confederates ^g	General R. E. Lee	General U. S. Grant	Confederates	North continues drive toward Richmond.
Petersburg (Eastern) ^h	Jun. 15– 19, 1864	11,386 Federals Unknown Confederates	General R. E. Lee	General U. S. Grant	Indecisive	North closes in on Richmond.
Atlanta (Western)	Sep. 2, 1864	10,528 Federals 9,187 Confederates	General John B. Hood General J. E. Johnston	General William T. Sherman	Federals	Sherman begins the famous March to the Sea.

Ft. Fisher, N.C. (Eastern)	Jan. 13– 15, 1865	1,641 Federals ⁱ 2,483 Confederates	Colonel W. Lamb	General Alfred H. Terry	Federals	Confederacy's last blockade-running port (Wilmington) closed.
Saylor's Creek, Va. (Eastern)	Apr. 6, 1865	1,180 Federals 7,000 Confederates ^j	General R. E. Lee	General U. S. Grant	Federals	Last significant battle between Grant and Lee before the surrender. At Appomattox (Apr. 9, 1865)
Palmito Ranch, Tex. (Trans- Mississippi)	May 12– 13, 1865	30 Federals 5 Confederates	Colonel John S. "Rip" Ford	Colonel Theodore H. Barrett	Confederates	Last battle of the war occurs.

Note:

^a Includes killed, wounded, and missing, but not captured.

^b Includes many who escaped and disappeared into the surrounding country.

^c Includes the following battles: Oak Grove (Jun. 25), Mechanicsville (Jun. 26), Gaines' Mill (Jun. 27–28), Savage's Station and Allen's Farm (Jun. 29), White Oak Swamp/Fraser's Farm (Jun. 30), and Malvern Hill (Jul. 1).

^d Properly speaking, a siege, not a battle.

^e Includes a large number of surrendered troops, subsequently paroled.

^f Includes Battles of Orchard Knob, Lookout Mountain, and Missionary Ridge.

^g The latest research in the records revises Confederate casualties sharply upward from the traditional numbers. See Alfred C. Young, "Numbers and Losses in the Army of Northern Virginia [May–Jun. 1864]," *North & South Magazine*, no. 3 (March 2000), 26–27.

^h Includes only the initial battle, not the subsequent siege and related actions.

ⁱ Includes 955 army and 686 navy casualties.

^j The overwhelming majority were captured, but surviving records do not distinguish between casualties and captives

13-Women at War:

In 1864, President Lincoln told a large audience, “If all that has been said by orators and poets since the creation of the world in praise of women applied to the women of America, it would not do them justice for their conduct during this war.” (Selcer 242) Many women from both sides had taken part in the Civil War breaking away from their traditional role; around 400 women had fought in the ranks; others accompanied their husbands doing domestic tasks. That is why getting the title “daughter of the regiment.” (Selcer 242) Among them were Sarah Emma Edmonds, Jennie Hodgers, and Sarah Rosetta Wakeman (*Themes of the American Civil War* 272). Also, they encouraged men to go fight and directing the farms and the businesses, even they as spies and couriers.

Many women were engaged in the north political matters for collecting one million signatures to support amendment thirteen that abolishes slavery. Northern women raised 50 million dollars and gave the soldiers many supplies that are now offered by the Red Cross; the women took many jobs in elementary and secondary education such as teachers and clerical jobs in the government (Abrahamson; 72-73). But few of them had lived in the field or take height positions in the government. Nurse and Spy were the principal work by the women during the war (Selcer, 242).

Around 20000 women had taken part in the Union as nurses and general support staff, and 3000 were regularly in the Union army as nurses’ workers (*Themes of the American Civil War*,

272); The role of Clara Barton in the domain of nursing for the Union troop had given her a great reputation; although she did not have any training in the nursing, she was engaged in treating the sick and wounded soldiers and gave a supply of food and medicine and other issues. (Hillstrom and L.C Hillstrom, *American Civil War biographies* 1). The African American southern women kept hope for freedom, through the heavy work, losing family, the body violence they had. They realized that the northern women were racist as their precedent owners were. (*Themes of the American Civil War* 269). An example of the confederate spy was Rosie O'Neal Greenbow, who was caught just after the battle of the First Manassas (McPherson 40). After the war ended, many women had written their memoirs about the battle but neither their writing nor their contribution to the war had changed their traditional gender roles in the late 19th century (Selcer, 242)

14-The greatest leaders during the war

14-1-Abraham Lincoln: (1809–1865)

A citizen of Kentucky, he was known for his opposition to slavery and the Mexican war, inaugurated as president on March 4, 1861, where the Confederate state of America had been established and bombarded in the Fort Sumpter; the war began. So, Lincoln ordered for 75000 and had blocked the confederate ports. Lincoln also suspends the writ of habeas corpus in the area menacing by the secessionist. But many states seceded and joined the confederacy. Although Lincoln's aim was not to liberate the slaves but to keep the Union, he noticed that the Emancipation Proclamation which destroys the system of slavery and permits the slaves to join the Union was the only weapon to defeat the confederacy. In 1864, Lincoln run for reelection and because of the vote of soldiers and northerners as the successful Atlanta campaign and the capture of Mobile Bay,

Alabama, Lincoln had won the electoral college. On April 14, 1865, John Wilkes Booth shot him when attending a play at Ford's Theater in Washington, D.C. (Jones 826)

14-2-Davis Jefferson (1808–1889):

Davis Jefferson was President of the Confederate States of America. He was born in Christian County; Kentucky and he had taken part in the war of Mexico and the Battle of Monterrey. In 1852, He was chosen as a secretary of war, engaged in getting the newest rifled weapons for the infantry, substituted wooden cannon carriages with metal ones, and introduced camels into the arid southwest experimentally. On February 9, 1861, the secessionist congress selected him as president of a new Southern entity. As a chief executive, he had a habit to interfere with his general and military matters. Also, he could not notice the ineptitude of his friends Braxton Bragg and Leonidas Polk, although they repeated many mistakes that show their incompetence and he refused to remove them. Besides, Davis conflicted many times with strong yet stubborn leaders as Beauregard and Joseph E. Johnston and periodically forgave them at the unsuitable times. On May 10, 1865, General James H. Wilson's cavalry had captured Davis and his followers at Irwin Ville, Georgia. the Confederate States of America had reached its critical ending. Davis was put in jail for two years and although he was accused of treason, he did not get the trial and he died at Beauvoir, Mississippi, on December 6, 1889. (Fredriksen 643)

14-3-Robert E. Lee (1807-1870):

A Confederate general as commander of the Army of Northern Virginia, the most known Confederacy's military leader of the Civil War was born at Westmoreland County, Virginia. When Lee took part in the Mexican war and followed the general Scott, he knew many things about the techniques of the war. Also, he fought with bravery that surprised Scott. In October 1859, Lee got

a mission to arrest the abolitionist John Brown as he tried to do a rebel for the slaves at Harpers Ferry in Virginia.

In 1861, he submitted his resignation from the U.S. Army to join the Confederate military “With all my devotion to the Union and the feeling of loyalty and duty of an American citizen, I have not been able to make my mind to raise my hand against my relatives, my children, my home,” he explained. “I have therefore resigned my commission in the army and, save in defense of my home state, with the sincere hope that my poor services may never be needed, I hope I may never be called upon to draw my sword.” June 1862, President Davis ordered Lee to take command of Johnston’s army as he was wounded, which Lee renamed the Army of Northern Virginia. In seven days’ battle, he succeeded to defeat the attack of the union for Richmond and won in the second battle of Bull Run. After losing many soldiers in the Antietam battle, the army of Potomac attacked lee’s army, and Lee had defeated them in the battle of Fredericksburg.

The most known triumph for Lee was the battle of Chancellorsville, where he applied strong defensive strategies and smart army’s movement-based and deadly attacks. When he decided to attack the north, he got defeated in the battle of Gettysburg. So, he decided to resign but Davis did not let him do so. In 1864, Grant began a siege around Petersburg to let lee’s army under starvation. But the siege prevented Virginia from participating in the war and did not lead them to starve for submission. Lee surrendered his army on April 9, 1865. After the war, Lee became president of Washington College. He died October 13, 1870, in Lexington, Virginia (Hillstrom, K and L.C Hillstrom *American Civil War Biographies* 251-260)

14-4-Ulysses S. Grant: (1822-1885):

According to new research (History.com Editors), Grant was an Ohio native, Commander of the Union army during the civil war, and served as the 18th president of the USA. He fought in the Mexican War and wrote his memoirs that were published the year he died, proved a financial success (par,01). In April 1861, Grant became a colonel of the 21st Illinois Volunteers. In the summer, President Abraham Lincoln surrogate Grant as a brigadier general. Grant's first major victories happened in February. In the Battle of Fort Donelson, Grant famously replied, "No terms except an unconditional and immediate surrender can be accepted." for the asking of the confederate general about terms of surrender as the grant's troop captured Fort Donelson in Tennessee. (par, 07)

On March 10, 1864, Lincoln had appointed Grant as lieutenant general and had given him command of all U.S armies. On April 19,1865, at Appomattox Court House in Virginia, Confederate General Robert Lee submitted to Grant, successfully ending the Civil War.

He failed in his personal life and every career, but concerning the war, he had developed a strategy that broke the confederate army and won the North's battle (Kingseed 2). According to *The Memory of the Civil War in American Culture*, as a Grant was in financial crisis, he wrote about the battle of Shiloh for the Center magazine to get money for his family. But as doing this he would get amazed, so he keeps writing other articles until he would get signed for a book contract. So, when he continued his book, a deadly cancer of the throat had happened to him, but he insisted to continue his manuscript before dying (5)

15-The End of the War:

On 28 March 1865, The Union generals Grant and Sherman had met with President Lincoln to discuss the closing campaign and the president had instructed them about the terms of the surrender they could present. (Gallagher, 308)

Lee had surrendered himself to Grant on the 9th of April. Due to the 100,000 troops of Sherman and as Grant had pulled the confederate army from the defensive of Petersburg, and also for the march against Johnson that begun on the 10 April, which prevented Lee to unite with him. (Gallagher, 308)

Before the surrender, Lee had said to the leader of March Gordon “Then there is nothing left for me to do but to go and see General Grant, and I would rather die a thousand deaths.” Lee had met with Ulysses S. Grant and talked for a while; then Grant wrote the terms of surrender for Northern Virginia Army, Lee read them, calm and dignified “This will have a very happy effect on our people,” but before he signed the surrender, he demanded with embarrassment some food for his starving soldiers. (Pratt 380) Lee had surrounded at Appomattox Court House on 9 April 1865. (Krick 88) Hence, the confederate general Johnson had to meet with Davis in North Carolina. After knowing that Lee had surrendered himself, Davis told Johnson to continue fighting, but he refused and he declared his opposition. (Gallagher 308). However, other soldiers went south into Northern Virginia to join General Joseph E. Johnston, but unfortunately, the hope disappeared as Johnson had surrounded the confederate general William T. Sherman near Durham Station on 26 April. (Krick 88)

When the two generals Sherman and Johnson had concluded about the surrounding treaty, after two weeks the Union cavalymen caught the confederate president Davis in Georgia. On 26

May, the general Edward Kirby Smith had surrendered his army in the trans-Mississippi west and the civil war was ended. (Gallagher 308)

On 23 and 24 May, Thousands of Union soldiers wear the blue uniform and marched in ranks series near the capital nation to celebrate the end of the war. Distant Confederate detachments continued to fight sadly and finally to give up the struggle. (Krick 88)

The confederate agents had kidnapped the president Lincoln to Richmond during the war as a bargaining counter, to negotiate for peace. As this was failed, Booth and his follower killed the president (McPherson 214) on April 14, 1865, in Ford's theatre when he was sitting with his wife all together in a box, shooting directly with a pistol to the back of his head. Then one of his followers tried to kill the secretary of the state Seward and vice president Andrew Johnson but failed to do so. (Keegan 389)

Jefferson Davis had released from prison and had stayed in Mississippi, so he wrote his memoirs defending his position in the war and he was right and still claimed that the Confederate had the right to get its freedom. (Stokesbury 328)

Conclusion:

The war that endured for four years which had ruined the American landscape, instead of conserving the old American and enforced it, would intensely transform the entire political, economic, and social features of the nation. By the time it was over, the Native American Republic had disappeared. A post-war republic will be formed from a world created by war. (Gallagher et al 15)

Section 02: An Overview of the Novel *The Red Badge of Courage*

Introduction:

In the novel, *The Red Badge of Courage*, Crane used something new which is the objectivity in describing the war rather than the deep sentiments that had overwhelmed the precedent novels. Many critics entailed the novel in their interpretation but for almost them, they agreed that crane brought a different way of presenting the war. Richard M. Weatherford who wrote "*Stephen Crane the critical heritage*" is among the ones who commented on the realistic approach used by crane:

At times the description is so vivid as to be almost suffocating. The reader is right down in the midst of it where patriotism is dissolved into its elements and where only a dozen men can be seen, firing blindly and grotesquely into the smoke. This is war from a new point of view, and it seems more real than when seen with an eye only for large movements and general effects. (Weatherford, 86)

This novel as confirmed by some scholar is considered the suitable one for studying the psychology of fear based on the psychoanalytic character of Henry Fleming. Also, Crane shows a similarity with the Sartre version of existentialism belonging to the philosophical school that appeared after him decades after his death. It is based on the idea that one is obliged to show certain reflections upon his action that through those reflections, he would make a sense for himself.

The Red Badge could be seen as a blend of Crane's experience in New York's favelas from 1891 to 1894. As an example, he acted as a poor person or as a neglected who fetched for food or room in the night. Those events are manifested in the story of "*Men in the Storm*", in which the men frizzed were wondering why the managers of a lousy hotel made them waiting while the snows are falling. In *The Red Badge*, Crane had made those psychological traits about these derelicts and applied them to Union privates, who are not understanding the intentions of their Generals. Also, Crane had depicted the war and the bloody scene from the conflicts of the Wager that he had witnessed. The East Side of New York presented for Crane all the best and worst behaviors. (Crane and Fusco 31)

Many scholars had praised Crane's work as he succeeded in making the scenes very semblable with the real war as was from the little thing as the life of soldiers in the camp to the horror of the battles themselves and many others considered the author as a veteran who witnessed the event of the war.

1-Biography of Stephen Crane:

He was born on November 1, 1871, the last of fourteen children of Reverend Jonathan Townley Crane

2-Facts about the novel:

Crane began writing the novel in late March or the beginning of April 1893. He read in Century Magazine's series "Battles and Leaders of the Civil War" in his friend Corwin Knapp Linson's studio in New York. At that moment, Crane wrote a letter to Mrs. Armstrong saying: "I have spent ten nights writing a story on my own responsibility but I am not sure that my facts are

real and the book won't tell me what I want to know so I must do it all over again, I guess". Crane had spent some time in a brother's house named William that he had some interest in the tactics in the battle of Chancellorsville and Gettysburg. (Crane et al.36)

In October 1893, Crane shared a building with an artist in New York. In the winter, the work on *The Red Badge of Courage* started again and Crane moved through many studios and lofts. In January 1896, Crane presented his holograph manuscript of 176 leaves to his friend Willis Brooks Hawkins who collected them in a volume and put it in the library of the University of Virginia in a collection named *Clifton Waller Barrett*.

The first title of the novel was "Private Fleming/His Various Battle", but after the revision of the novel, Crane had changed it to "The Red Badge of Courage". The manuscript of the novel gave many hints about the stage of composition; for example, in the second draft, Crane put the names of the soldiers at the beginning, but after he made them impersonal and instead he substituted them with "tall soldier", "the youth", "loud soldier", apart from when they talk to each other directly. Also, a reduction in the dialect of the soldiers was done, though they were not entirely consistent nor systematic. Those modifications are suggested by Hamlin Garland who is involved directly in the novel's modification. (ibid 37)

Crane's reputation was established after the success of the press newspaper and a volume was made for the novel; the book was published on 1 October 1895 priced 1 dollar, with 50000 words. The important cuts had been done on the novel —as it has been revised by many hands —, which Crane agreed upon them; those cuts were in the ending of the chapter 7,10,15,16, 25, and the entire chapter 12; the majority of the content is about the overthinking of the adolescent Henry Fleming and his exaggerated self-imagining. (ibid 38)

Crane's novel would take another direction that differs from prescribing the battles and the leaders but focusing on the struggle of the soldier with his emotion and environment (Link, 30). As Crane worked in the day as a reporter for the New York Tribune, he wrote the book in the night and rapidly in a few weeks and this reveals how much he masters his subject (ibid 31). As in his precedent novel *Maggie*; Crane did not reveal the moralization in his novel *The Red Badge of Courage*; he emphasized the objectivity and the unsentimentally. He also found difficulties in publishing the book; so, he serialized it in the newspaper syndicate that he was working on and as doing this he kept the attention of the readers as the reporter of the newspaper who wrote it. After a year and a half, the book was published as a novel (ibid 32)

When Crane began to work on *The Red Badge of Courage*, three core components come together. The first is his lifetime concern on the war's stories and the military. He concentrated on the civil war's contemporary literature and knew where the weaknesses of the genre are set. The second component is that Crane had developed a clean, unsentimental, hard-lined style that keeps him far from the purple prose and the over-exaggeration in the sentimentality of this genre. Lastly, as Crane had not gone to the war, he had experienced the poverty of the slums in the Lower East Side. (ibid 31) The novel has been considered as a symbolic, modernist, impressionistic, psychological realism, and literary naturalism work. The style of the novel is impressionistic with the use of a limited omniscient point of view that was in the late nineteenth century preferred by the psychological realists. (ibid 6)

The fictional 304th New York Regiment in *The Red Badge* is very similar to the 124th's experiences; so, Crane might base his novel on the tales of the soldiers concerning the Battle of Chancellorsville. Although Crane did not mention the battle in his novel, some hints concerning geographical indicators revealed the Chancellorsville battle such as specificities of the plot, the

first campaign of the regiment in the spring, a battle of two days, traversing the river by pontoon bridges to assault the back of the adversary, and an allusion to the Rappahannock River (ibid 10)

3-Characters:

- ✓ Henry Fleming: is the protagonist of the novel, a Union enlistee. He comes to the war holding romantic feelings and then after he lived the reality of the war, he got a feeling of fear and doubt. But as he overcomes this situation in the next battle, he fought bravely as he got encouraged. (Salerno 10)
- ✓ The Loud Soldier (Wilson): is the friend of Henry who at the beginning of the war was an arrogant and pragmatic veteran; he said do-your-job soldier, and after he becomes a compassionate individual who cares about the others. He was the one who had treated Wilson after he got injured in his head. Wilson gave letters to Henry in the case when he died; in return, Henry would give the letters to his family. These letters were considered as a sign of weakness. Ironically, Crane kept the letters which helped him to be encouraged in the battle. (ibid 10)
- ✓ The Tall Soldier/The Spectral Soldier (Jim Conklin): is a positive and confident Union soldier; he was the one who raised the spirits and morals of the other soldiers. But he was seriously injured in the first battle and died in the front of Henry's eyes. His death has a depressive effect on Henry. (ibid 10)
- ✓ The Lieutenant (Lt. Hasbrouck): leads Henry's company with power and courage; he always told Henry that he is a "wild cat," which leads Henry to get a feeling of being proud. He was a confident Union leader. (ibid 10)

- ✓ The Tattered Soldier: is the one who asked twice Henry about his wound and this is what leads Henry to be nervous. Henry left him in the field where Jim died. Henry used the episode with a tattered soldier to remind him to be always humble. (ibid 10)
- ✓ Henry's Mother: After Henry got enlisted, against his mother's wishes, his mother advised him to do the right thing and act like a man without talking about the heroic notion and wonderful battle. (ibid 11)
- ✓ The Corporal (Simpson): is a corporal regiment, as Henry returned to his regiment, Simpson asked him "Where were yeh?"; what leads Henry to be nervous because he could not answer fairly as he runs from the battle. (ibid 11)
- ✓ The Cheery Soldier: is the one who got Henry back to his regiment, after being hit in his head by a withdrawing soldier; he was a befriend with Henry. (ibid 11)
- ✓ The Colonel (Colonel MacChesnay): is the commander of Henry's regiment. When the general had criticized the action of the regiment, the colonel did not defend the action of his regiment but he said "Oh, well, general, we went as far as we could." (ibid 11)
- ✓ The General (the Officer in Charge of Henry's Brigade): This officer had selected the regiment of Henry to aid his troop and Whilterside as the regiment turned failed from the offensive. So, the general calls them "a lot of mud diggers." This encourages Henry to show that the general is wrong.
- ✓ The Red-Bearded Officer: is the officer who stirred the troop, in support of Whilterside, to take the places of the enemy. But he was disappointed and felt anger as he knew that the charge stopped. On the other hand, he showed disrespect toward the regiment which commented on Henry's regiment that they did not do their job in the charge for the enemy. (ibid 10)
- ✓ Whilterside (a Union Officer): as Whilterside needs support in the battlefield for the charge, the general had ordered Henry's regiment to start a charge against the enemy. (ibid 10)

- ✓ The captain: is the dedicated officer in the regiment of Henry; he was killed in the first battle.
(ibid 10)

4-The Tools Used in The Analysis of *The Red Badge of Courage*:

The novel is analyzed by depicting some quotes from the novel and then analyze them using a literary theory, which is psychoanalytic, and at the same time using the qualitative content analysis.

4-1-Literary Theory:

It is a group of ideas and methods that we should follow in the practical reading of a literary text. As we refer to literary theory, we mean the theory that shows the meaning of literature. It is a description of basic principles or the tools through which we try to understand literature. Each literary interpretation is based on theory but can work as a justification for multiple sorts of critical activity. The literary theory establishes a relationship between the author and the text; it puts a significance of the race, class, and gender which are revealed from the angle of the writer's biography and an analysis of their thematic presence within a text. Literary theory provided many approaches that help in comprehending the role of the historical context in the interpretation and the significance of the linguistic and unconscious elements of the text. Literary theorists searched for the evolution and the history of many genres; narrative, dramatic, lyric... additionally to the more current emergence of the novel and the short story, and examining the importance of formal elements of literary structure. In the end, in recent years the researchers tried to explain the literary theory as the product which results in more from culture rather than the author and in turn how those texts shape the culture. **(Brewton par1)**

4-2-Psychoanalytic Criticism Theory

Psychoanalytic literary criticism is a method of analyzing and interpreting the literary text which relied on the psychoanalytic theory. This last theory was explored by Sigmund Freud who explains how the human mind works. The major concepts in the literary theory are an unconscious

and conscious mind, the dissections of the id, ego, and superego, and the Oedipus complex; all are applied to literature to understand the text's work. (**Moll par1**)

- ✓ The idea of the conscious and unconscious mind is the most important part of the psychoanalytic literary criticism where Freud had illustrated that in the conscious mind the actions take place and the individual is aware of his thoughts. However, in the unconscious mind, the desires and drives are here without knowing them and which affect them and could drive to psychological problems. (**Moll par2**). Freud declared that people's behavior is influenced by their unconscious: "...the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware..." (**Psychoanalytic Criticism par 2**)
- ✓ The **Id** represented the unconscious part of the mind. In other words, it is acting immediately without giving much concentration on what is right and what is wrong. (**Psychoanalytic Theory par2**). It is the source of psychic energy; that power that stood behind all the mental forces. (**Ibid par3**)
- ✓ **The superego** is getting the individual engaged in knowing what is right and what is wrong in society that means developing a constraint for the social and moral values as he grows up (**ibid par 4**) On another hand, the **Ego** is considered the conscious part of the mind which is responsible for regulating the id and the superego logically with the real principles. (**ibid par 6**)

4-2-1-Some Typical Questions of Psychoanalytic Literary Theory:

- ✓ How can characters' behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (for example, fear or fascination with death, sexuality - which includes love and romance as well as sexual behavior - as a primary indicator of psychological identity or the operations of ego-id-superego)?
- ✓ What does the work suggest about the psychological being of its author?
- ✓ What might a given interpretation of a literary work suggest about the psychological motives of the reader?
- ✓ Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words"? (**ibid par11**)

4-2-2-Some Typical Questions for Carl Jung who is a student of Freud:

- ✓ Does the “hero” embark on a journey in either a physical or spiritual sense?
- ✓ What trials or ordeals does the protagonist face? What is the reward for overcoming them?
- ✓ Is there a journey to an underworld or land of the dead? (**ibid 16**)

4-2-3-Defense Mechanisms:

Freud claimed that the ego, the superego, and the id are in constant conflict and when the individual is not able to hold this conflict Freud had suggested the defensive mechanisms, which are:

- ✓ *Repression*: The ego drives distressing or frightening ideas out of the individual’s consciousness;
- ✓ *Denial*: The ego stops disturbing or overwhelming experiences from consciousness, leading the individual to deny, admit, or accept what is happening;
- ✓ *Projection*: The ego tries to resolve embarrassment by linking the individual’s offensive ideas, feelings, and urges to someone else;
- ✓ *Displacement*: The individual gratifies an instinct by behaving in an undesirable manner on a substitute object or person (e.g., put your angry that resulted from your boss on your wife);
- ✓ *Regression*: As a defense mechanism, to deal with stress; one is Moving towards the back in development (e.g., an adult is behaving like a child);
- ✓ *Sublimation*: like displacement, it needs to gratify an impulse by working on a substitute in a socially acceptable way (e.g., Directing energy to work or a constructive hobby) (**Ackerman par 21**)

4-3-Qualitative Content analysis:

Qualitative analysis of texts is necessary to understand their deeper meanings and likely interpretations by audiences (**Macnamara 5**) Other key text elements commonly studied in the qualitative content analysis are:

- Adjectives used in descriptions (positive and negative) which give strong indications of a speaker's and writer's attitude (e.g. it was 'disgusting');
- Metaphors and similes used (e.g. labeling a car a 'lemon' or a person a 'rat');
- Whether verbs are active or passive voice;
- Viewpoint of the narrator (i.e. first person, second person, third person);
- Tonal qualities such as aggressiveness, sarcasm, flippancy, emotional language;
- Binaries established in texts and how these are positioned and used;
- Visual imagery in the text; and
- Context factors such as the position and credibility of spokespersons or sources quoted which affects meaning taken from the text (e.g. if one message is presented by a high-profile expert it will generally outweigh a non-expert opinion). (Macnamara 17)

5-The Representation of the War by Crane in his Novel:

Crane wrote *The Red Badge of Courage* in despair after he got lost all his money in printing the novel *Maggie*; so, he got engaged to write rapidly a "potboiler" which is a book on a merchantable topic at a rapid speed and without artistic ambitions. He thought about the American civil war— a subject that was a decade later in the mind of the Americans treated by many magazines and newspapers concerning the conflict in the form of articles and memories. Most of the writers except some, such as John W. De Forest and Ambrose Bierce, dealt with the civil war following the Scottish novelist Sir Walter Scott who depicted the war under chivalrous struggle and series of the romantic adventure with the patriotic hero. In 1893, Crane wrote a novel about the American Civil War that would be named *The Red Badge of Courage* and he described his writing as "an effort born of pain—despair, almost." (Link 9)

Crane had noticed that his precedent writings imitated what he called “the clever school of literature” which is based on contrived, artificial, and derivative style. So, he developed “a little creed of art” that is based on how the writer presents reality including his impression and feeling of what he observed rather than describing it with objective reality. (ibid 8) Crane was the most innovative writer of the 1890s and he employed techniques such as irony and impressionism. So, he modernized the literary writing from the traditional way, i.e. the description of the objective reality, into putting the impression or the feeling of the writer toward what he observes. Also, he explored the lives of the writers with the limited perspective what he called “their little cylinder of vision “through which to interpret reality (ibid 7).

When one of Crane’s friends, another young writer, tried to represent the real thing but found himself restricted with different concepts of how he should tell, Crane advised him to “[f]orget what you think about it and tell how you feel about it. Make the other fellow realize you are just as human as he is. That’s the big secret of story-telling. Away with literary cads and canons. Be yourself!” (qtd in Link8). Concerning the subject of the novel, many may misunderstand that it is only the war; rather Crane explains that “war is the background against which the real drama of the narrative is set: the drama of the human psyche as it is forced to confront self-doubt, fear, and dread. (qtd in Link 5)

To write about the war, Crane had read the articles “Battles and Leaders of the Civil War,” and he was disappointed as the content reflected only about the factual information about the war neglecting the emotional and psychological sides. As Crane told a friend, “I wonder that some of those fellows don’t tell how they felt in those scraps. They spout enough of what they did, but they’re as emotionless as rocks.” (qtd in Link 30) So, he decided to interview veterans of the 24th New York State Volunteer Regiment to gain a better experience of the war.

the new title making clear that his novel was not a conventional narrative about the exploits of an individual soldier but a complex, psychological analysis of fear and courage. Despite the book's humble beginnings, Crane would later say, "I got interested in the thing in spite of myself, and I couldn't, I couldn't. I had to do it my own way." (qtd in link 11)

Henry's feeling trembles between the Heroic attitudes and the self-doubt during the two days of battle. This is obvious in chapter 11 where Henry had lived almost all feelings of his mind, that vary from romantic and sober reflections to self-glorification and self-denunciation and hopefulness and hopelessness on the battle. (ibid 14) The symbol of courage in *The Red Badge* is an irony used by Crane because Henry was not severely wounded as his companion that he led thought, nor did have this wound in reality from the battle.

Crane in his novel is interested in the reshaping of one's identity and will through the brutal living condition; he applied what he had witnessed from the poor and harsh living conditions in the urban life in his novel in the form of battlefield and camp. So, he had imagined the life of the soldiers based on his precedent environment. One of the remarkable images used in the novel is industrial (ibid 33)

Far from the industrial images and mechanized environment, Crane had implemented the images of nature, which let Henry noticing how much his world is different from the natural one. In a famous passage from the novel, Henry had remarked the natural world is unaffected by the trauma of the war that he lived in:

As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment. **(Crane 48)**

Both images of industrial war and unresponsive nature are inside the philosophical outlook of Crane. The men, who were part of the natural world, had chosen to live in an unnatural world that he has made, whether in the war and camp or the industrial factories and tenement life of Maggie's novel. The modern women and men had left nature for industrial life and the mechanized battlefield. The writer of the nineteenth century argued that both men and women must return to nature to reshape their identity and find their human nature. But Crane had denied this opinion arguing that the men and women living unnaturally had shaped their identity and they could not be readjusted to the natural way of life. (ibid 34) So, naturalism considered the human being is shaped by two forces: their human nature which is established in the industrial life, and the unnatural setting

Crane had depicted the civil war using images and a narrative voice which did match with the period of the Civil War. The mechanized imagery and the slangs and dialogues used between the soldiers to communicate are from the period of the 1890s rather than the real period of the war, which is the 1860s. Alfred Habegger in his book "*Fighting Words: The Talk of Men at War in The Red Badge of Courage.*" records the paradox of Crane's language:

Anyone who immerses himself or herself in letters or journals from the early 1860s will at once realize (though the point is evident anyway) that Crane was no more concerned to reproduce the exact talk of Civil War combatants than he was to establish battle coordinates. Yet the reviews of the novel tell us that its first readers regarded it as fascinatingly historical. The narrative took them back to the Civil War in a way no other account succeeded in doing. (qtd in Link35)

Crane by his implementing a Link between the war and the industrialized city made a great irony. He had created a persuading portrait of the soldiers' life according to what he had witnessed

during his life in the Lower East Side. As the period of the second half of the nineteenth century was full of industrialization's violent forces; Crane had lived in the disturbances of the 1880s and 1890s; so, he had accurate wide knowledge about the war. During this period, Robert Shulman who wrote: "*The Red Badge of Courage and Social Violence*" had noticed many characteristics of the industrial violence claiming that as the nation was not in the war between 1865 and 1898. It had been raged by internal conflicts

Crane . . . has created an enduring myth that draws on, universalizes, and puts in perspective the immediate violence of militia and Federal troops, of Pinkerton strike breakers and corporate warfare, of lynchings and the armed counter-attacks of black men, of the subjugation of the Indians, entire industries shut down, cities under martial law, workers and police killed, dynamite exploding, and men either baffled and unemployed or deeply uncertain about their position in a rapidly changing urban, industrial war. (qtd in Link 36)

The period of the 1880s and 1890s is considered a time of sporadic violence that is similar to the war, but the disturbances were manifested in the street, factories, and outside the disputed mines. Through the 1890s, the nation was becoming progressively a militant temper. As Crane was writing his novel, the American Congress had released a decision that permitted Cuba to use force to prevent Spain's domination. After three years, the county declared war on Spain, and a quarter of a century of formal peace will end. Amy Kaplan in her book "*The Spectacle of War in Crane's Revision of History*" noticed that *The Red Badge of Courage* reflects this mood

The heightened militarism in America and Europe at the end of the nineteenth century shapes his novel as does the historical memory of the Civil War. The novel looks back at the Civil War to map a new arena into

which modern forms of warfare can be imaginatively projected. (qtd in Link 37)

Donald Pizer wrote a fine essay on how Crane employs a historical fact about the war “*Henry Behind the Lines and the Concept of Manhood in The Red Badge of Courage.*” and when he did not he deduces that Crane “was not interested in rendering the battle and its participants in a manner consistent with full historical accuracy . . . rather he shaped a narrative closer to the pattern in his [Crane’s] head” (qtd in Link 48). So, we could understand that Crane did not follow exactly all the details of the real battle, but he adds some narrative that he has in his mind, which he sees that is suitable for his novel.

Crane’s analysis in *The Red Badge of Courage* of “the Chaos of [Henry Fleming’s] brain” resembles other writings and Crane among many writers who were doing their primary and independent exploration of what we call today as “the evolutionary psychology.” The mental chaos of those characters relies on the unconscious motivation and emotional disorder in love and war and Crane was aware that Darwin had treated those elements in the works of the sexual selection and the expression of the emotions.

A central theme is that Henry prides himself in his knowledge of how his mind works yet demonstrating, again and again, his absolute failure at any kind of penetrating self-analysis; *The Red Badge of Courage* begins with Henry’s effort to solve mathematically the serious problem of whether he would run from a battle; and in this first effort and self-analysis, he realizes that he cannot simply allow “the problem to kick it heels at the outer portal” of “his mind”, for “as far as war was concerned he knew nothing of himself” (Bender 55) Weiss and McDermott stated that studies on the psychological realism of Crane tend to emphasize his hero toils in the Oedipal family

involvement or the way his feeling of guilt indicates his literary inheritance from Hawthorne's Arthur Dimmesdale in *The Scarlet Letter* (ibid 53)

The readers whose are familiar with *The Red Badge of Courage* begun to notice that the character Henry Fleming is based on the theory of mind; Crane had based his writing on James and Darwin especially when he said about his novel to be a psychological portrayal of fear (ibid 57)

The lexicon of Crane in *The Red Badge* and many other instances indicates that Crane was in harmony with the evolutionary of controversy and skilled in the language of evolutionary thoughts. Many images of tangled humanity were used by Crane, which reflects his interest in Darwin. When Henry had fled from his first battle and rejoined the recessive soldiers that they fought their enemy before "the torn bodies expressed the awful machinery in which the men had been entangled" (Crane and Sorrentino 52)

To get rid of the coward of Henry, Crane used evolutionary psychology when Henry felt hesitated as he imagined that his friends are "all heroes" and higher than him in their "development of the higher qualities" (Crane 16). Also, when Crane expressed that Henry is based on thinking with emotion rather than the intellect. Crane had used many images that illustrated how Henry's mind and the other soldiers think; "his emotion made him strange in the presence of such Swaggering heroes (ibid 16) and Henry "strenuously tried to think" (ibid 27), "his mind flue in all direction" (ibid 62)

Crane in *The Red Badge of Courage* expressed many emotions and feelings: fear, anger, impotence, rage, astonishment, terror, horror, nervous laughter, pride, awe, desire, thrills of pleasure and joy, ecstasy, guilt, shame expressing through blushing, and so on. Crane's interest in evolutionary psychology was from William James in his book *The Expression of the Emotion*.

Many themes Crane used in his novel among them: the expression of shame, the concealment of emotions, and the relationship between the sexual impulses and the passion for battle (war-ardor as Crane labeled it) as in when Henry quit the tattered soldier “he blushed, and the light of his soul flickered with shame” here Henry is ashamed of Hiding his feeling from his comrades (Bender 59) In the novel, Henry had struggled with his emotions of fear and he read the emotions of his fellow soldiers throughout their faces to get know their emotions “studied the faces of his companions ever on the watch to detect a kindred emotion” (**Crane 17**)

Crane represented the American civil war using a narrative voice and images belonging to a period other than that being portrayed. The dialogues of the soldiers were in the slangs of the 1890s and also the use of mechanized imagery. Alfred Habegger notes the paradox of Crane's language:

Anyone who immerses himself or herself in letters or journals from the early 1860s will at once realize (though the point is evident anyway) that Crane was no more concerned to reproduce the exact talk of Civil War combatants than he was to establish battle coordinates. Yet the reviews of the novel tell us that its first readers regarded it as fascinatingly historical. The narrative took them back to the Civil War in a way no other account succeeded in doing. (qtd in Link 35)

Crane had represented the civil war through an irony that represented the relationship between the industrialized city and the war. He lived a harsh condition of the industrialization forces on the Lower East Side, it was a violent action due to the upheaval 1860s and 1880s and through those circumstances, he represented how the men behave in the war. Robert Shulman had reported the industrial violent action during the upheaval conflicts after the war:

Crane . . . has created an enduring myth that draws on, universalizes, and puts in perspective the immediate violence of militia and Federal troops, of Pinkerton strike breakers and corporate warfare, of lynchings and the armed counter-attacks of black men, of the subjugation of the Indians, entire industries shut down, cities under martial law, workers and police killed, dynamite exploding, and men either baffled and unemployed or deeply uncertain about their position in a rapidly changing urban, industrial war. (qtd in link 36)

Donald B. Gibson in his monograph “*The Red Badge of Courage*”: *Redefining the Hero* (1988) noted how Crane uses the irony to criticize the protagonist’s maturity and the schizophrenic heroic/antiheroic character of Henry Fleming that raises and moves back, saying that:

Throughout the text, Henry appears more or less sympathetic, more or less deserving of blame or censure. This modulation of the reader’s response is carefully and intentionally managed, largely through irony—and, as well, through editing of irony when the negative or positive response elicited toward Henry seems too great or too little. (qtd in Link 46)

5-1-Fleming’s Growth or Regression:

William Wasserstrom in his book *Hydraulics and Heroics: William James and Stephen Crane* describe how Henry had a long way from his house to the war for reaching manhood saying that:

his growth to adulthood is not due to battlefield heroics and public deeds. Rather, his quiet manhood is the fruit of three separate moral realizations: his confrontation with a serious ethical choice, his acknowledgment that he had failed to respond morally [when

he abandoned the tattered man], and his most difficult and humbling experience, the decision to forgive and to accept himself. (qtd in Link 53)

Scholars argue that the study of psychoanalytic character that the protagonist hold reveals a better understanding of the psychology of fear and Henry Fleming through the novel is acting like his fellow soldiers. So, when he saw his comrades running from the battle, he ran too and when he saw them advancing, he did so. Thus, his actions are group governed. They are all in a moved boxed that their actions are described in chapter 3. (ibid 58)

The soldier's description in the novel was without any emotions like a machine. Remembering what Crane wrote in chapter 8:

“The battle was like the grinding of an immense and terrible machine to him,” (**Cane 64**) and how in his first battle, as soon as Henry “fired a first wild shot, directly he was working his weapon like an automatic affair.” (**ibid 43**)

Rudolph F. Dietz who wrote “*Crane’s The Red Badge of Courage.*” argues that many authors interpreted some passage in chapter 6— “He ran like a rabbit”— that Henry runs from the battle but it is a soldier who did that and after; when Henry saw many soldiers began to run, he acted “like a proverbial chicken [who] . . . had lost the direction of safety.” (**ibid 52**)

Conclusion:

Crane’s depiction of the war was different than the earlier ones; he got through his novel a new culture and a new way that is based on irony, objectivity, and dispassionate narration. Through it, he makes a new way to modernism. The talk of the soldiers in the novel was realistic and unsentimental and their slang was from the period of the 1890s rather than the 1860s.

The greatness of *The Red Badge of Courage* is not relying only on presenting the facts and information about the war, but to present the essence of human will as confronting any kind of crisis. Crane had created an atmosphere in the text as the audience read the novel easily and connect with it while this is not present in a normal text which had been written by a simple veteran; only the soldiers who had witnessed the war and had an experience who could only find pleasure in reading this kind of text because they had a subconscious misgiving toward the war.

Chapter 02: The Practical Part

Introduction:

Crane had depicted the war in a new way that made the glorify and the heroism of the battle only in the abstracts. He emphasized the reality and the brutality of the war in an unsentimental presentation and realistic way and depicted it as a hellish experience full of a horrific scene. The protagonist Henry Fleming is described through a compelling storyline from his cowardice and failure to getting encouraged and fighting bravely. Crane did not rely only on the realism in his description but on his impression and emotion in describing the scenes. Even his life is reflected in the novel by using mechanized imagery and implementing his harsh condition of life to the soldier's life in the novel.

Psychoanalytic literary criticism is a literary theory that is based on the study of the psychological side of the individual based on the concepts of Sigmund Freud's theory of psychology; the id, the ego, and the superego besides for the defensive mechanism. Whereas the qualitative content analysis is based on extracting the meaning from the text to reach a concrete conclusion based on an element such as the tense of the verbs, the adjectives, the literary device, the tone, the point of view, and the imageries.

1-Realism:

It is the focus on adopting a picture of reality in the literature. The writers revolutionized against the earlier form of literature by implementing the usual details of life. The sensory details are used in the description like words and phrases that describe how things look, sound, smell, taste, or feel. (Crane and Skiba 70)

In his novel, Crane had described the different sounds that the wounded men produced as predominating the earth. He wrote:

The wounded men were cursing, groaning, and wiling. In the air, always, was a mighty swell of sound that it seemed could sway the earth. With the courageous words of the artillery and spiteful sentences of the musketry mingled red cheers. And from this region of noises came the steady current of the maimed. (Crane 64)

The noises of the soldiers who hold the artillery and the musketry were mixed with the voices of the red cheers. Then he included the maimed ones besides those voices. Crane used sensory details that reflected some voices like cursing, groaning, and wailing and a personification was used in “the courageous words of the artillery” in which there is an attribution of human characteristic “words” to a nonhuman “artillery”. The major of the sentences are in an active form which reflects the direct actions that were used for the description of the soldier’s state. The major adjectives used are positive like “swell, courageous, spiteful, steady, red” but the words are negatives as “cursing, groaning, wiling, maimed” which reflect the tone of violence. An image was reflected in this passage which is a visual one that illustrated how the soldiers looked like in a battle. The viewpoint of the narrator is third-person objective as using the pronoun “they” and only report what had been observed. All the sounds that were produced during this scene are from a psychological concept of the unconscious part of the mind; the id. The tone is nervous.

Then, upon this stillness, there suddenly broke a tremendous clangor of sounds. A crimson roar came from the distance.

The youth stopped. He was transfixed by this terrific medley of all noises.

It was as if worlds were being rended. There was the ripping sound of musketry and the breaking crash of the artillery (Crane 62)

After some period of silence, a huge amount of sounds came from a distance which makes the youth surprised. Those sounds came from musketry’s ripping and the artillery’s crash. An active voice was used as Crane had described the scene. The adjective used is negative as “terrific

tremendous, ripping” which makes the tone surprise and violence. The viewpoint of the narrator is the third person objective as describing what is observed in the scene. Through reading the passage, we notice imagery that reflects the sounds heard. Salerno, in” Summary and Analysis Chapter 8”, had noticed that Crane has used figurative language; synesthesia in describing the battle as “crimson roar” which connects two different senses; here is the color and sound. By this, he made a more vivid picture of nature and war’s image (par3)

As he hastened, there passed through his mind pictures of stupendous conflicts. His accumulated thought upon such subjects was used to form scenes. The noise was as the voice of an eloquent being, describing.
(Crane 63)

In this passage, the protagonist had imagined the scenes of the battle in his mind where the voice was like that of an eloquent being. The adjectives used are positive as “stupendous, eloquent” and the tone is imaginative. One passive voice was used in “His accumulated thought upon such subjects was used to form scenes”, which put the focus more on the “accumulated thought”. The point of view is the third person. Here, Crane had used a simile in the line “The noise was as the voice of an eloquent being”; in which he compared the noise as similar to the voice of one who is eloquent. He put more emphasis on the imagination of the battle. The protagonist's memories of the battle were explained by Freud in the preconscious part or subconscious of the mind which is later recalled it the ego.

Crane had illustrated the soldier’s psychology in a way that differs from the other romantic's war stories who portrayed the soldiers who are bravely going to the battle.

He felt that in this crisis his laws of life were useless. Whatever he had learned of himself was here of no avail. He was an unknown quantity. He

saw that he would again be obliged to experiment as he had in early youth. He must accumulate information of himself, and meanwhile he resolved to remain close upon his guard lest those qualities of which he knew nothing should everlastingly disgrace him. (Crane 11)

The soldier, according to Crane, was not sure of himself if he would give what he had to do. It is just like what Mike Tyson said when he was young: “Everybody has a plan until I punch him in the face.” After meeting the first shot, Henry had known that he is not sure how he would react. (*“Realism in Red Badge of Courage” par 2*). Crane had used the active verbs in all the passages to describe the feeling of Henry Fleming like the verb “felt” which indicated a sensory detail. The adjectives used, like “useless”, “unknown”, are negative which reflect on the tone expressed here; it seems a skeptical one as the protagonist Henry Fleming had noticed that all his background information about the war is suspicious and he is not sure about himself if he would give all that he has in the battle.

A metaphor had been used in “He was an unknown quantity” in which a comparison of two unlike sides “he” and “unknown quantity” reflect on how the protagonist is not sure about himself. A third-person point of view is used for describing the inner feeling of the protagonist. The protagonist is felt disturbed and his conscious mind which is the “ego” of himself did not succeed in regulating his new information and the ones stocked before concerning the battle.

In another scene, Crane used images to describe the death of a soldier and detailed how it looked from the viewpoint of the other soldiers. He wrote:

The captain of the youth’s company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a

shot that made the blood stream widely down his face. He clapped both hands to his head. “Oh!” he said, and ran. Another grunted suddenly as if a club had struck him in the stomach. (Crane 45-46)

The use of such scenes leads to emphasize the realistic notion of the novel. A Simile had been used in “Another suddenly as if a club had struck him in the stomach” in which a soldier’s snoring had been described as if that soldier was hit in his stomach by a club. We notice the use of passive voice in “had been killed”; he put emphasis more on what had happened to the captain rather than on the doer of the killing. The same with “The babbling man was grazed by a shot” but the doer of the action is mentioned: “shot” as for its significance for madding the bloodstream widely. However, the other verbs are in the active form which described the direct actions.

The adjectives used are negatives “tired”, “sorrowful”, “astonished”, “ill”; to show and describe the reality of the war which is the war’s brutality and death. “His body stretched out in the position of a tired man resting” is a metaphor in which Crane compares the dead soldiers lying with the men’s resting. An image is extracted from the passage which is a visual one that described how the soldier looked like as lied out and describing his looks, and how the wounded one is getting the injury, and describing the one who is grunted.

The use of imagery was also used by Crane to describe the romantic view toward nature through the eyes of the protagonist Henry Fleming

As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment. (Crane 48)

Fleming was astonished by the infection of nature to the trauma, horror, and brutality of the battles. A metaphor had been used in the “in the midst of so much devilment” in which the cruelty and the terrors of the battle had been described and be similar to the devilment. Also, the majority of adjectives used “blue” “pure” “golden” are positive, concerning words like “astonishment, devilment” are negatives, indicated a surprised tone. All the verbs are in the active form which fitted for describing the scene. The point of view of the narrator is the third-person as using the pronoun “he “and “it”. Visual imagery had been noticed as describing the beauty of nature as well as the confidence of soldiers.

In another quote Henry had described the confidence of the soldiers, he wrote:

They gazed about them with looks of uplifted pride, feeling new trust in the grim, always confident weapons in their hands. And they were men.
(Crane 147)

The soldiers looked confident as they were men and as they hold a powerful weapon. Crane had demonstrated the soldiers in a brave looking and confident about themselves. Realism is manifested here by illustrating the hero unlike the romantic portraying of a chivalric hero in battle. Crane uses the sensory details “as they gazed” and “feel confident “which reflected the presence of realism. The adjectives and the words used are positive like “uplifted, confident”. So, the tone reflected through the text is confidence and the point of view is the third-person as using the pronoun “they”. The feeling of confidence that the soldiers hold is located in the unconscious part of the mind and we could notice that this feeling is presented for the real men in a real battle. A personification is used in “confident weapons in their hands” that attributes a human characteristic “confidence” to nonhuman “weapons” to show how the soldiers confidently hold their weapons.

He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds. (Crane 5)

In this passage, Crane had demonstrated how Henry Fleming is anxious concerning the battle and how he had assembled a picture of the battle in his head; imagining the battle with glorious notion after reading about marches, sieges, conflicts. This Homeric portraying of the battle in Henry Fleming's head was in contradiction of what Crane had depicted the battle with realistic notions. The active form was used especially the past perfect which described the past action at that moment and the past simple. Most of the adjectives used are positive like "several, great, large, extravagant" and the tone is enthusiastic; as Henry is excited to get enlisted and go to the battle. The point of view is the third-person as using the pronoun "he" and "they".

The memories of the battle that Henry had in his brain are included in the preconscious mind as Freud had explained that part that we could recall the memories. The personification was used plentifully in this passage; as in "Tales of great movements shook the land" and "His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds" that help in making the meaning powerful as much as possible.

There was another silence while he waited. Suddenly, his form stiffened and straightened. Then it was shaken by a prolonged ague. He stared into space. To the two watchers there was a curious and profound dignity in the firm lines of his awful face. He was invaded by a creeping strangeness that slowly enveloped him. For a moment the tremor of his legs caused him to dance a sort of hideous hornpipe. His arms beat wildly about his head in expression of implike enthusiasm. His tall figure stretched itself to its full

height. There was a slight rending sound. Then it began to swing forward, slow and straight, in the manner of a falling tree. A swift muscular contortion made the left shoulder strike the ground first. The body seemed to bounce a little way from the earth. "God!" said the tattered soldier. The youth had watched, spellbound, this ceremony at the place of meeting. His face had been twisted into an expression of every agony he had imagined for his friend. He now sprang to his feet and, going closer, gazed upon the pastelike face. The mouth was open and the teeth showed in a laugh. As the flap of the blue jacket fell away from the body, he could see that the side looked as if it had been chewed by wolves. (Crane 74-75)

This is a description of Jim cookline's death; at first, his body has become more rigid and he is traumatized by an ague for a period. Then, the death began to take him as he starred to space and the two watchers. After, his leg began to tremble what lead him to look like as he had made a sort of dance and his hands moved around his head. His body is overextended to his full height and his sound is reducing bit by bit. Then, the body of Jim Cookline falls on the left side; Henry and the tattered man had witnessed that event that leads to Henry to say "god" and Henry's face is changing according to what he had seen. Henry approaches Jim and had observed his teeth as the mouth was open when he smiles, as Jim's jacket is getting away; Henry had seen the part that looked like as if wolves chewed it.

Most of the verbs are in the active form and the simple past tense except for some use of the past perfect. The passive voice in these lines: "it was shaken by a prolonged ague", "He was invaded by a creeping strangeness that slowly enveloped him", "it had been chewed by wolves" in which the emphasis has been put on the object of the sentences. Most of the adjectives are positive like "prolonged, curious, profound, firm, awful, creeping, hideous, implike, tall, full, slight, swift, left, tattered, pastelike". The tone reflected through the passage is sad and descriptive of the details

concerning the death of Jim Cookline. The point of view is the third-person as using the pronoun “he” and “it”. Visual imagery had been noticed around all the passage as Crane described all the steps of Jim Cookline’s death using the sensory details like “his form stiffened and straightened” which described his appearance and in “he stared into space” illustrated the sight and in “His tall figure stretched itself to its full height. There was a slight rending sound” that described the body of Jim Cookline and the “sound” ...all those images are extracted from the battle which denotes realistic description.

Crane is famous as being a naturalist and a realist writer. Passages that illustrates reality would exist all over the novel either through a direct description or through the words of the characters

The youth, awakened by the tattered soldier’s tone, looked quickly up. He saw that he was swinging uncertainly on his legs and that his face had turned to a shade of blue. “Good Lord!” he cried, “you ain’t goin’ t’—not you, too.” The tattered man waved his hand. “Nary die,” he said. “All I want is some pea soup an’ a good bed. Some pea soup,” he repeated dreamfully. The youth arose from the ground. “I wonder where he came from. I left him over there.” He pointed. “And now I find ’im here. And he was coming from over there, too.” He indicated a new direction. They both turned toward the body as if to ask of it a question. (Crane 76-77)

This passage illustrated a dialogue that goes between the youth which is the protagonist Henry Fleming and the tattered soldier; this dialogue is taken from the battle and it reflects an image of realistic description. As the youth is awakened; he noticed that the tattered man is not in his good form, his legs are wavering and his face is colored a bit like a blue. Then, he expressed that he does not want to die “Nary die” and he just dreamed to get a soup, and bed to sleep is enough for him. After, the youth is wondering how he met again the tattered men as he left him in

a far place. Here the sensory details are present like in “He saw that...” which indicates the sight, “The youth, awakened...” which denotes the hearing of the sound; all those details denote the realistic depiction of the war.

Most of the verbs are in the past tenses that fitted the description of the past actions and the dialogues are in the present form which denotes the moment of speaking. Most of the adjectives are positive like “tattered, uncertainly, blue, good”. So, the tone reflected is “nervousness and descriptive”, the point of view is the third person as using the pronoun “he and they”. The visual imagery was noticed as using the description of the tattered men and the dialogues that were between them as we are watching them in the real life.

2-Symbol:

A symbol is something that symbolizes or represents itself and something else. (Crane and Skiba 70). A living symbol, the tattered man signified the conscience of the protagonist Henry Fleming that is expected of someone else. He represented the feelings of Henry Fleming of the shame and guilt that he had after running from the battle; he symbolized the immature deeds that resulted from Henry Fleming’s conflicted events; as Henry abandoned his friend the tattered man when he needed help; it is just like he wants to get rid of his guilt. (Fyfe par1)

2-1-A tattered man:

Because of the tattered soldier's question he now felt that his shame could be viewed. He was continually casting sidelong glances to see if the men were contemplating the letters of guilt he felt burned into his brow. (Crane 69)

As Henry Fleming is questioned about his wound by the tattered man, he felt ashamed and feared concerning the other men if they would know about his feeling. So, the tattered man is responsible for his questioning to open the feeling that is hidden by Henry Fleming of guilt, shame, and fear of his entourage to know his secret. Most of the verbs are in the active form indicate direct actions and in the past tense. Most of the adjectives are positive as “Tattered, sidelong, burned”, the tone reflected from the passage is shame and fear. As the writer used the pronoun “he and they”; the point of view is third-person. A personification for guilt was compared to man is used in “to see if the men were contemplating the letters of guilt he felt burned into his brow”; who possesses the power of speech and uttering letters. The feeling of fear that Henry Fleming had is described in the theory of Freud in the unconscious mind. And we found in all the wars that it is natural for a soldier to escape from fear to save his soul especially at the first try; it is an instinctual feature of the human to save his life.

The questioning of the tattered man to Henry Fleming is like a Knife stab for him. Crane had explained that this is in society’s nature to search and search about the secret until they discover it

The simple questions of the tattered man had been knife thrusts to him. They asserted a society that probes pitilessly at secrets until all is apparent. His late companion's chance persistency made him feel that he could not keep his crime concealed in his bosom. It was sure to be brought plain by one of those arrows which cloud the air and are constantly pricking, discovering, proclaiming those things which are willed to be forever hidden. He admitted that he could not defend himself against this agency. It was not within the power of vigilance. (Crane 80)

Due to the insistence of his friend, Henry is not sure about himself if he could hide more the truth about his wound. Ironically, Crane described the discovery of that secret as an arrow in the air searching about the hidden. Lastly, Henry confessed that he could not defend himself for this secret as he did not at that time running from the battle by his complete consciousness.

The majority of the verbs are in the active form and in the past tense that indicated the time. Most of the adjectives used are positive like “Simple, tattered, apparent, late” and the tone reflected is “skeptical and hurtful”, skeptical as Henry is not sure about himself that he could hide his secret anymore; hurtful as he was hurt by the questioning the tattered man about his wound. The writer uses the pronoun “they, he, it” which reflects the third-person point of view. The feeling that Henry faced as he could not defend himself concerning his wound is related to his instinctual nature as he runs from the battle and this is explained by Freud in his theory that the “id” which function on the unconscious level and emphasizes only on instinctual drives and desires. Henry left his friend alone

In reply the youth climbed a fence and started away. He could hear the tattered man bleating plaintively. Once he faced about angrily. “What?” “Look—a—here, now, Tom Jamison—now—it ain’t—” The youth went on. Turning at a distance he saw the tattered man wandering about helplessly in the field. He now thought that he wished he was dead. He believed that he envied those men whose bodies lay strewn over the grass of the fields and on the fallen leaves of the forest. (Crane 80)

At the end of chapter 10, the youth decided to abandon the tattered man letting him moaning alone; after passing a distance, he turned and saw the tattered man alone wondering. Then the youth wished to be dead instead of envying the dead soldiers in the field as they are fighting in the battle with courage and honor, not like him who fled from the fighting. Most of the verbs are

in an active form and past actions. The words used are negatives like “bleating, helplessly, dead, envied”, which reflected a tone that is “sad and carelessness” as he left the tattered man without mercy. The pronoun used is “he”; so, the point of view is third-person. The act of letting the tattered man by his own reflected how much Henry is disturbed by his questioning and how much he would not admit confessing the truth; this is explained by Freud in his theory that the defensive mechanism among them is denial *in which* the ego blocks the disturbing or overwhelming experiences from awareness, what lead the individual to deny to recognize or believe what is happening.

2-2-The Corpse:

To get an answer about courage, glory, and self-sacrifice; Henry is attracted by the searching of the corpses. He thought that if he died, he would be famed. As he discovered the dead soldiers how they are put on the ground in an awkward way the death becomes for him meaningless and his friend dead in the "chapel" he knew the corpse is just like a Pile of rotten meat.

At length he reached a place where the high, arching boughs made a chapel. He softly pushed the green doors aside and entered. Pine needles were a gentle brown carpet. There was a religious half light. Near the threshold he stopped, horror stricken at the sight of a thing. He was being looked at by a head man who was seated with his beak against a columnlike tree. The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. The eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling yellow. Over the gray skin of the face ran little ants. One was trundling some sort of bundle along the upper lip (Crane 60)

Henry found the dead soldiers in a description that is full of horrors; like the head of the soldier who is stuck in the tree; he described the color of the corpse that had been changed from blue to green. Even the look of the eyes of the corpse had changed. Also, the colors of the mouth had changed from a red color to yellow. Even the aunts are running on the face. This vivid description is seen and felt through the use of many sensory details.

Most of the verbs are in the past tense and active form. Most of the adjectives are positive like “arching, green, Pine, brown, horror...”. The tone reflected is horrific. The writer uses the third person point of view.

3-Naturalism:

According to “Use of Naturalism and Impressionism in Crane’s Red Badge of Courage”, Naturalism is the idea that nature and fate are uncontrollable forces in which the individual is acting according to his instincts in the environment’s conditions (par 8)

But he instantly saw that it would be impossible for him to escape from the regiment. It inclosed him. And there were iron laws of tradition and law on four sides. He was in a moving box. (Crane 54)

Here, Henry is not in control of himself; he is not free to escape from the regiment. As the war is one of the forces of nature that let the regiment act like a robot.

He vaguely desired to walk around and around the body and stare; the impulse of the living to try to read in dead eyes the answer to the Question. (Crane 29)

Henry as he saw the dead soldier want to stare at his body and at the same time, he asked the question of what would happen for someone who died and the answer is in the following quote:

Regarding death thus out of the corner of his eye, he conceived it to be nothing but rest, and he was filled with a momentary astonishment that he should have made an extraordinary commotion over the mere matter of getting killed. (Crane 33)

One of the primary purposes of religion is to answer the question. It is no wonder that Henry contemplates his death as he enters into the most dangerous event of his existence, especially as evidence of death is laid before his path. The words 'impulse' and 'nothing but rest' are evidence of the author's leaning towards naturalism; 'impulse' is another word for instinct, and death being 'nothing but rest' removes religion and belief in the supernatural from Henry's subconscious beliefs. (Kerry par 4)

4-Impressionism:

According to “Use of Naturalism and Impressionism in Crane’s Red Badge of Courage”, impressionism is a narrative technique that is based on the writer’s impression and use of imagery that describes the character, the battlefield, and the mood as they appear to the writer rather than in the reality. (par 2). Crane described the character as a loud soldier, a tall soldier, a tattered soldier, or a cheerful soldier by implementing an impression on them we know so much about the protagonist Henry Fleming but we do not know much about his physical appearance. (Par 3) Crane had used images that revealed the impression of his mind in which he described the soldiers as insect (par 6):

1-It was now like one of those moving monsters wending with many feet.

2-There was an occasional flash and glimmer of steel from the backs of all these huge crawling reptiles. (Crane 18)

3-They were like two serpents crawling from the cavern of the night. (ibid 19)

4-But the long serpents crawled slowly from hill to hill without bluster of smoke. (ibid 19)

4-1-Color Symbolism in The Impressionistic Text:

Crane uses color imagery to symbolize many things in the novel beginning from the title; the red represents Henry's vision of the battle, the green presented the youth, and the gray presents death and defeat. The colors represent indirectly the emotion, character, and one's perception of events. (Tinokapino par 1)

As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors (Crane 2)

Crane slightly gives hints of the relationship between color and characteristics. He shows in this quote that like children, the young soldiers circulate rumor within the regiment. Crane continues in the very same chapter to writes (Tinokapino par 2)

He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. It looked to be a wrong place for a battle field. (Crane 28)

Crane described how the battalions' youth used the color brown and green and gave an image that described the battlefield with the red color. (Tinokapino par4)

5-Irony:

It is the difference between appearance and reality; the author writes the idea and means the contrary. *The Red Badge of Courage* is full of irony from the beginning to the last line. Throughout the book, Henry is facing the truth about the war and the things that he had imagined from the war appeared not like he wished it would be. So, Crane had described those events in an ironic tone.

As he perceived this fact it occurred to him that he had never wished to come to the war. He had not enlisted of his free will. He had been dragged by the merciless government. And now they were taking him out to be slaughtered. (Crane 27)

Henry knew that he could not escape from his regiment for the presence of laws; so, he regretted to come to the war, and ironically, he blamed the government for being responsible for letting Henry enlisted at the regiment and to be dead in the war. Crane had used a verbal irony in which Henry Fleming put himself out the responsibility for getting enlisted, while he had enlisted by his own will at the beginning of the novel.

The majority of the verbs are in an active form and the past tense, a passive form was used in “He had been dragged by the merciless government” in which the emphasis is put on the object of the sentence “Henry Fleming” for being dragged by the government. The writer used the pronouns “he, they, it” which indicates the use of the third-person point of view. Most of the adjectives used are positive like “free, merciless, out”; however, the words expressed are negative like “merciless, dragged, never, slaughtered”. Thus, the tone expressed here is “regret” and “ironic”; regret as Henry regrets to be enlisted and ironic as Crane used verbal irony. The act of blaming the other “the government” for being enlisted is explained in the theory of Freud as a

defense mechanism called projection, in which the ego tries to release the discomfort of the individual by blaming another person.

Crane tried to show the difference between reality and appearance, between the romantic views Henry had concerning war and being wounded and the truth of blood and death

At times he regarded the wounded soldiers in an envious way. He conceived persons with torn bodies to be peculiarly happy. He wished that he, too, had a wound, a red badge of courage. (Crane 69)

As Henry saw the wounded soldier; he envied them and at the same time he considered them as happy and ironically; he considered them having the red badge of courage that Crane had used it as a title for his novel. This red badge of courage is reflecting the wound that shows the bravery and courage of the soldiers while Henry did not have that; so, here, Crane had used a verbal irony in the title which reflects the true and courageous men in the battle

Most of the verbs are in an active form and the past tense; the adjectives used are negative “wounded, envious, torn, red” which reflected an “ironic” and “envious” tone. The point of view is the third-person as the writer uses the pronoun “he”. A metaphor was used in “the red badge of courage” in which Crane had compared implicitly the wound with the red badge of courage which makes the language more descriptive and enjoyable.

He remembered how some of the men had run from the battle. As he recalled their terror-struck faces, he felt a scorn for them. They had surely been more fleet and more wild than was absolutely necessary. They were weak mortals. As for himself, he had fled with discretion and dignity. (Crane 112)

As Henry Fleming saw how the other soldiers flee from the battle in a wild way; Crane ironically described that Henry was fleeing with dignity and calmly; by doing this Crane had made a sense of humor and had created a relationship with the reader.

Most of the verbs are in active form, past perfect, and simple past tense which described the actions at that moment. The majority of the adjectives are negative as “terror, fleet, wild, weak” which reflect an “ironic” tone. The writer used the pronouns he and they which denote a third*-person point of view.

The youth turned, with sudden, livid rage, toward the battlefield. He shook his fist. He seemed about to deliver a philippic. “Hell—” The red sun was pasted in the sky like a wafer (Crane 75)

Jim cookline had been compared to a sort of Jesus-figure which by his sore death would redeem Henry (Red Badge of Courage Chapter 6-10 par 8). After the death of the tall soldier, Henry returned to the battlefield with the feeling of anger and sadness, and ironically, he is ready to deliver an important speech. A metaphor was used in the red sun was pasted in the sky like a wafer; in which Jim cookline is compared to a red sun and after his death, he would be passed in the sky like a wafer. Most of the verbs are in the past tense and the active form. The majority of the adjectives are negative as “sudden, livid, red”. The tone is “irony”. The writer uses the pronoun “he” which indicates a third-person point of view.

A sarcastic man who was tramping at the youth’s side, then spoke lazily. “Mebbe yeh think yeh fit th’ hull battle yestirday, Fleming,” he remarked...The significance of the sarcastic man's words took from him all loud moods that would make him appear prominent. He became suddenly a modest person. (Crane 118)

The words of the sarcastic man changed the mood of the youth; to be modest. Ironically, the words of the sarcastic men had changed the way the protagonist think and turned out to be a modest individual. Most of the verbs are in the active form and the past tense. The adjectives are positive such as “sarcastic, loud, prominent, modest”. So, the tone reflected is irony. The point of view is the third-person as the writer used the pronoun “he”.

He saw that he was good. (Crane 169)

This sentence is identical to "And God saw that it was good." in the old testament of Genesis; it is the same rhythm and syntactical structure. As Crane’s father is a Methodist minister; Crane did not use this sentence haphazardly. The meaning of this sentence is a comment on Henry Fleming that through it he resembles himself to god as he had been so proud of himself. (The Red Badge of Courage Par19)

He felt a quiet manhood, nonassertive but of sturdy and strong blood. He knew that he would no more quail before his guides wherever they should point. He had been to touch the great death, and found that, after all, it was but the great death [and was for others]. He was a man (Crane 171)

The phrase, "and was for others," is a mighty phrase, because it shows that Henry Fleming had a wrong vision; which is not seeing himself that he would die. "He was a man" is expressing an irony which revealed a deluded man. Henry as his psychological orientation directed him for the way he sees things. His sense of actuality has directed the idealism; he could not be objective with the experience of the war, even at the basic level as the sense of actuality prevents him. (The Red Badge of Courage par28). Most of the verbs are in the past tense and active form. The majority of the adjectives are positive like “quiet, sturdy, strong, great” which denote an ironic tone.

As the youth is guided by his psychological orientation, he did not reveal the exact truth about reality;

Yet the youth smiled, for he saw that the world was a world for him,
though many discovered it to be made of oaths and walking sticks.
(Crane 171)

Over the river a golden ray of sun came through the hosts of leaden rain
clouds. (Crane 172)

Henry felt powerful and the world is by his side, though the world was seen by the others as full of the oath and walking sticks. Most of the verbs are in the past tense and the active form. The majority of the adjectives are positive as “youth, walking” which indicated a tone of irony. The writer uses the pronoun “he” which indicated a third-person point of view. The final line of the novel “Over the river a golden ray of sun came through the hosts of leaden rain clouds” is ironic in which Crane did not mean the exact sentence but sarcastically he imagined a ray of hope would be present after this whole horrible scene of the battle. Most of the adjectives are positive as “golden, leaden, rain”; so, the tone reflected is “irony” and the third person point of view is used. the whole line is a metaphor in which a golden ray sun is compared to hope and in the hosts of leaden rain clouds which are compared to the horrors and troubles of the war.

6-Description:

The description gives a picture in words of a character, object, or scene. (Crane and Skiba 128)

Henry is described as “crouched behind a little tree, with his eyes burning hatefully and his teeth set in a curlike snarl. The awkward bandage was still upon his head, and upon it, over his wound, there was a spot of dry blood. His hair was wondrously tousled, and some straggling, moving locks hung over the cloth of the bandage down toward his forehead. His jacket and shirt were open at the throat, and exposed his young bronzed neck. There could be seen spasmodic gulpings at his throat.” (Crane 123)

Henry is described physically through his eyes that reflected a feeling of hate, a snarling of his mouth, his wound that is covered by bizarre bondage, his hair, throat, the locks, and his jacket and shirt. Through this description, we could understand that the state of his mind is angry and rage. It reveals the reality of the battle. Most of the verbs are in the active form and the past tense. The adjectives are positive as “little, awkward, tousled, straggling, moving, bronzed, spasmodic”. The point of view is third-person.

Crane also described the feeling of shame that Henry Fleming felt, he wrote:

“for a moment he blushed, and the light of his soul flickered with shame
“(ibid 169)

As Henry escaped from the battle, he felt shame. Most of the words are negative and the tone expressed here is “shame” and a metaphor was used in “the light of his soul flickered with shame” that compares the feeling of the individual to the light of his soul. which give a more adornment to the text

7-Metaphor:

It is a figure of a speech that one thing is written as it was another. It is based on the comparison between two things. (Crane and Skiba 151) Crane wrote:

The shells . . . looked to be strange war flowers bursting into fierce bloom (Crane 50)

The exploding bombs launched by artillery are described as if they were blooming flowers. (Crane and Skiba 54) Crane highlights nature's beauty in the heart of the death and the ruin of the battle through descriptive vocabulary words and figures of speech (Salerno par 16).

It appeared that the swift wings of their desires would have shattered against the iron gates of the impossible. (Crane 162)

This line shows a metaphor in which swift wings are compared to the courage, force, and power that would break up the iron gates. The youth had noticed that the soldiers must fight ahead and not staying in the same place because it would be a disaster. He predicted a fear in the men but he saw them filled with courage and bravery. A new and unexpected force was in the regiment's movement (Aslan par1)

8-Machine:

War, the army, and the individual man are all compared to parts of a machine. Fleming imagines that the enemy soldiers "must be machines of steel" (Crane 51). The Union army, of which he is a part, is a "mighty blue machine" (ibid 87). Later, he sees his own men, who stand their ground rather than run, as "machine-like fools!" (ibid 54). The battle is "like the grinding of an immense and terrible machine," (ibid 64) and Fleming "must go close and see it produce

corpses” (ibid 64). Likewise, “The torn bodies expressed the awful machinery in which the men had been entangled” (ibid 66).

Fleming comments on “the furnace roar of the battle” (ibid 81) and after combat finds himself “grimy and dripping like a laborer in a foundry” (ibid 46). During a fight, Fleming, like the men around him, loses his individuality and becomes part of a single mechanism: “Directly he was working at his engine like an automatic affair. . . He became not a man but a member” (ibid 43). Again, and again, Crane re-creates the dehumanizing effects of war through the vocabulary and imagery of the modern, industrialized city and factory. (Link 33)

He was at a task. He was like a carpenter who has made many boxes, making still another box, only there was furious haste in his movements. He, in his thoughts, was careering off in other places, even as the carpenter who as he works whistles and thinks of his friend or his enemy, his home or a saloon. (Crane 43)

Henry as shooting with his gun has been compared to a carpenter; the carpenter works the boxes. His movement is with an angry feeling like Henry. As the carpenter works, he is like Henry in his thoughts; he thought of other things like his friends, enemies... The verbs are in the past and present tense and in active form for describing the moment suitable for the events. The words used are positive. The third point of view is used as the writer used the pronoun “he”.

This may be considered as a postwar image of labor for the carpenter in a small town or a rural setting; he is like a jack-of-all-trades; he could make a box, then frame out a house. Next in another time, he would finish cabinets. The industrialized labor forces the carpenter to make a box after a box; again, and again. The analogy of carpenter with Crane must not be in a small town but in the industrialized market. He is automation more than a craftsman. The thoughts concerning the

saloon in which Riis had been against the institution; had indicated that the laborers are in a modern, urban setting. (Link 34)

Perhaps the “fascinatingly historical” quality of *The Red Badge of Courage* is located in the immediacy and the verisimilitude of Crane’s dialogue and description. Despite being grounded in the discourse of the 1890s, his narration and his soldiers’ talk are realistic and unsentimental in a way that earlier depictions of the war were not. Crane’s contemporaries were struck by how real his depiction was and associated that sense of verisimilitude with historical accuracy. In *The Red Badge of Courage*, Crane used his modern sensibility and modern techniques to animate a historical period, making his soldiers convincingly alive. (ibid 35)

9-Images imitating the Darwinian principle:

As the war is expressed through the growing up of the protagonist Henry Fleming. So, Crane used many images expressing the mind of Henry through emotion imitating the Darwinian principles of evolutionary psychology.

His disordered mind interpreted the hall of the forest as a charnel place
(Crane 104)

As Henry saw the dead soldiers; his eyes are filled with tears and his mind who was distorted had resembled the tall in a forest to a charnel house. Most of the verbs are in an active form and the past tense. The adjectives are negative like “disordered”. The point of view is the third person.

his brain in tumult of agony and despair (ibid 58)

After Henry thought about his deeds and flying; he felt despair and agony. The words are negative; the tone reflected is sad. The feeling that he had is just like to blame himself and this is as explained by Freud in his theory in the part of the superego as Henry notices what is wrong among his friends as he fled. He felt depressed from himself as he faced a problem and as he tried to think and calculate but nothing he found.

ceaseless calculations, but they were all wondrously unsatisfactory. (ibid 15)

The adjectives are negative as “ceaseless, unsatisfactory”; the tone reflected is angry and sad. The point of the view is the third person point of view as using the pronoun “they”. The verbs used are in the past tense and active form.

A specter of reproach came to him. There loomed the dogging memory of the tattered soldier—he who, gored by bullets and faint for blood, had fretted concerning an imagined wound in another; he who had loaned his last of strength and intellect for the tall soldier; he who, blind with weariness and pain, had been deserted in the field. (ibid 169)

As Henry thinks about the tattered soldier he felt with reproach and at the same he wondered from him; as the tattered soldier was shot by a bullet and was bleeding. The tattered soldier did not care about his wound but for the one in the head of Henry although it is not real (he got it accidentally). Also, for the help of the tattered soldier to the tall soldier. In the end, the tattered soldier though his care for his comrades found himself deserted in the field. Most of the verbs are in the past tense and active form, only one sentence is in the passive form “he who, blind with weariness and pain, had been deserted in the field” in which the emphasis is put on the tattered soldier. The words used are negative as “reproach, gored, blood, bullets, wound, pain, weariness,

deserted” the tone reflected from this passage is “reproach, wonder, and sadness”. The third-person point of view is noticed as using the pronoun “he”.

10-Existentialism:

The core crisis that the protagonist Henry Fleming is living is an existential crisis, and through Sartre’s writing, he provided some hints on the crisis’s nature and the solution keys to resolving it. (Link 75). As the protagonist runs from the battle, he is ashamed of the cowardice feeling and he got a spiritual crisis. To get rid of this cowardice and be a hero the solution is to get encouraged and return to the battle. So, Henry had followed a compelling line story that he failed at the beginning then he tried to get a solution for succeeding, and finally he got it.

The men dropped here and there like bundles. The captain of the youth’s company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a shot that made the blood stream widely down his face. He clapped both hands to his head. “Oh!” he said, and ran. Another grunted suddenly as if he had been struck by a club in the stomach. He sat down and gazed ruefully. In his eyes there was mute, indefinite reproach. Farther up the line a man, standing behind a tree, had had his knee joint splintered by a ball. Immediately he had dropped his rifle and gripped the tree with both arms. And there he remained, clinging desperately and crying for assistance that he might withdraw his hold upon the tree. (ibid 46)

This quote reflected the very real scene of the battle, through the killing of the soldiers under rifles and balls of the enemy. Henry’s way of thinking about heroism is changed as he would be facing depression and a realistic view of the war.

joy of a man who at last finds leisure in which to look about him (ibid 47)

As usual, the war is portrayed in real situations and unsentimentally and Henry Fleming had lost the feeling of joy that he had in the line and had faced the horror scene (Link77). A personification had been used in the “joy of a man who at last finds leisure” in which joy is compared to an individual that would reach leisure. This personification helps for imaginatively getting the meaning. The present tense and active form were used, the tone reflected is “sadness”. The writer had described the dead soldiers that were turned in an unbelievable manner and their bodies as if they were falling from the sky on the ground

Under foot there were a few ghastly forms motionless. They lay twisted in fantastic contortions. Arms were bent and heads were turned in incredible ways. It seemed that the dead men must have fallen from some great height to get into such positions. They looked to be dumped out upon the ground from the sky. (Crane 47)

This description of the dead soldiers revealed how the war is so shocking and brutal. Most of the verbs are in past tense and active form. The adjectives used are positive like “fantastic, incredible, dead” and the tone reflected is a wonder. The third point of view is used as using the pronoun “they, it, he” as it is used in this passage

A man near him who up to this time had been working feverishly at his rifle suddenly stopped and ran with howls. A lad whose face had borne an expression of exalted courage, the majesty of he who dares give his life, was, at an instant, smitten abject. He blanched like one who has come to the edge of a cliff at midnight and is suddenly made aware. There was a revelation. He, too, threw down his gun and fled. There was no shame in his face. He ran like a rabbit. Others began to scamper away through the

smoke. The youth turned his head, shaken from his trance by this movement as if the regiment was leaving him behind. He saw the few fleeting forms. He yelled then with fright and swung about. (ibid 52)

When Henry had run from the battle, Crane had demonstrated that Fleming's friends are fearing and running; which lead Henry to follow them and run by predisposition. The construction of the ego which is an individual view related to one's character is coming after living a fact, as Sartre pointed out that "the existence comes before the essence". The example is the lad named Smitten abject who Henry Fleming noticed; at the beginning, his "face had borne an expression of exalted courage, the majesty of he who dares give his life," but after seeing the battle "He, too, threw down his gun and fled. There was no shame in his face. He ran like a rabbit." all his stocked images and thoughts about courage had vanished. The shame did not exist because the ego is not constructed yet and there is not a consciousness concerning the relationship of the lad with his entourage as the rabbit when he runs. (Link 78-79).

Most of the verbs are in the simple past tense, past perfect, and active form. The adjectives used are positive like "exalted, instant, smitten, few"; the tone reflected is fear. A third-person point of view was used. Here the fear of the protagonist that is placed in the ID, the unconscious part of the mind is engaged. As Henry saw his friend running, he feared resting alone so he imitated them.

He had long despaired of witnessing a Greeklike struggle. Such would be no more, he had said. Men were better, or more timid. . . . He had burned several times to enlist. Tales of great movements shook the land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of marches, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds. (Crane 5)

Henry Fleming had acted in the existential way of Sartre that is similar to Heraclitus's notion of character and destiny that said: "character is destiny." By getting encouraged, Henry had led his destiny. The ancient Greek and particularly Homer considered the ones which had been based on the romanticized notion of the war (Link 80).

He was forced to admit that as far as war was concerned he knew nothing of himself... He was an unknown quantity... He must accumulate information of himself, and meanwhile he resolved to remain close upon his guard lest those qualities of which he knew nothing should everlastingly disgrace him. (Crane 10)

The character Henry Fleming's vision of battle is inspired by The Iliad of Homer; the heroes are struggling in one single combat, and their winnings and defeats are noted by an omniscient narrator and each character has his destiny. (Link 81)

He shambled along with bowed head, his brain in a tumult of agony and despair. When he looked loweringly up, quivering at each sound, his eyes had the expression of those of a great criminal who thinks his guilt and his punishment great, and knows that he can find no words. (Crane 58)

As Henry Fleming had run from the battle, he felt with shame as he had been a coward soldier and he felt like a great criminal. His comrades stood in the battle and fighting. So, Fleming had passed Sartre's pre-reflective stage and passed to the ego-formation stage. (link 83) The verbs are in the past tense, present, and active form. The adjectives used are positive like "bowed, great" but the words are negative as "shambled, agony, despair guilt, criminal and punishment" The tone reflected is "shame". This feeling depended on how the other soldiers would see him

But he was amid wounds. The mob of men was bleeding. Because of the tattered soldier's question he now felt that his shame could be viewed. He

was continually casting sidelong glances to see if the men were contemplating the letters of guilt he felt burned into his brow. (Crane 69)

After Henry had this feeling, he thought about how to meet with other soldiers. So, the philosophy of Sartre which said that shame is an ex post facto construction is manifested here (link 84). The past simple is used and active form. The words used are negative as “wounds, shame, guilt” so the tone noticed is a shame. This quote is analyzed earlier.

Conclusion:

Crane had depicted the war in a new way that is far from the romanticization of the ideal hero. He based his writing on the protagonist Henry Fleming; the crisis of Henry Fleming is considered to be an existential one; as he tried to solve the problem which is fear and overcome it; to be encouraged and fight bravely instead of running from the battle. Due to his accident wound by a follower; he got out of this crisis and had been welcomed by his group, and considered a hero what makes him keeping this image in mind and fighting with bravery in the battle. Crane had depicted the story of the war based on the growing up of Henry Fleming’s psychology. Throughout the story, Crane had implied many ironic expressions from the title of the novel itself to the Protagonist by getting encouraged and becoming a true man. Crane had used the two narrative techniques which are naturalism and impressionism, and color symbolism. Realism and description have principally characterized the novel by using sensory details in describing the characters, the scene, and even nature.

General Conclusion

This study tried to show that Crane in his novel *The Red Badge of Courage* had presented the war in a different way from his previous writers who focused on the heroic notion of the protagonist and the romanticization of the war. The novel is written in only a few days and many parts were deleted from it when it was edited; the complete draft was confusing and plain of irony to the point that if you read it you would not notice if Henry Fleming would be a hero. Even the name of the battle in the novel was not mentioned; the setting and the events of the troops are revealed by historians and experts to be concerned the three days of Chancellorsville's battle that took place in 1863.

The novel's fictional presentation is known for its realism though Crane was born six years after the war; his writing is based on the articles written from the century magazine and he even interviewed the 124th New York Volunteer Infantry Regiment. The book was published in October 1895. The story is about a young boy who imagined himself as a strong fighter like in the myths, and even if he would die, he would be remembered for his deeds in the war by his friends and family and would be glorified. But as soon as he faced the reality of the war and the horrors and death of the soldiers, he would be horrified. As he saw some of his comrades run, he imitated them and run also. After, he would blame himself for being a coward and letting down his comrades fighting alone. As he saw the soldier's wounds, he hoped to get a red badge of courage; so, a fellow soldier hit him accidentally with his arm as Henry wanted to ask him. Henry got a wound in his front what let him getting a red badge of courage that save his dignity and he returned to his

regiment with a welcoming eye. The novel focused on the growing up of the psychology of the protagonist Henry Fleming.

Crane in his writing had used many narrative techniques among them are naturalism and impressionism, and realism; he implemented ideas that denoted the weakness of the human being in front of the forces of nature and fate; he expressed how nature is indifferent to human beings by showing how Henry had noticed that nature is not caring for what happens around it. Henry had witnessed many deaths of his comrades like Jim Conklin. Impressionism, however, is revealed in the novel as Crane implemented many images that reflected the impression of his mind rather than the reality; also, he used color symbols in his impressionistic text that presented in an indirect way the emotion, character, and one's perception of events. Realism was the core focus of Crane's novel and Crane's writing style includes vivid descriptions full of sensory details. He implemented dialogues, soldiers' descriptions, and reflected the real scenes of the battles and the events.

The novel revealed many symbols, among them the tattered soldier whom Henry Fleming let him down for his repeated question about how he got his wound; the tattered soldier would be an indirect symbol of Henry's conscience concerning his cowardice and feeling of shame from his fleeing in the battle. Sartre's philosophy of existentialism is revealed in Crane's novel "Man is responsible for what he is. Thus, the first effect of existentialism is that it puts every man in possession of himself as he is, and places the entire responsibility for his existence squarely upon his own shoulders" (Calarco and Atterton 87) that means one is responsible for himself and his deeds. Also, "Sartre developed his philosophy of existentialism, which revolves around the idea that even in everyday life one battles to maintain a consciousness of one's freedom over situation and existence" (qtd in "Morality and existentialism" par 2)

Limitations and Suggestions

In this dissertation, I found some limitations such as the lack of experience in analyzing perfectly the quotes as it happened to me for the first time; especially the ones that are done on my own and applying a literary theory in the right way as I used it for the first time. However, some other investigations may be done concerning this novel such as a deep study of the critics that entails this novel or a study of the style in the dialogues used in this novel, or a depiction of the battle of Chancellorsville in the novel.

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Appendices

1-Literary Movements of the Late Nineteenth Century:

Crane had struggled against romanticism, which is a literary movement that predominated the nineteenth century. Writers focused on academic and often moralistic works, their writings were emotional, nostalgic, idealistic, and intended to stimulate noble feelings. While Crane focused to render his writing as realistic as possible; in this direction, he followed a new literature movement that appeared in the late nineteenth century which is realism. As Crane wrote his first novel *Maggie: A Girl of the Streets*; he gave an example of a literary movement that become famous toward the twentieth century; labeled naturalism. Naturalists believed that the source of the actions and events are from biological, natural, and environmental forces. They presented the actions of the characters—who do not have the choices or do but with a little amount—by the influence of their biological composition or their environment and entourage or both. The *Red Badge of Courage* revealed some hints about this movement. Crane also used some techniques that are related to the literary movement of modernism (Crane and Skiba 13)

2-The Style:

The language used in *the Red Badge of Courage* is so important. Crane had described the thing; how Fleming sees the entourage around him; we found the language that describes how Henry Fleming had grown and reached the manhood. There are not many actions that happened in the book, but Crane had focused on the actions that resulted from the change of Henry's perceptions.

Crane had used two styles in his novel one is the straightforward realism in the dialogues in which the character spoke as the country people and their speech is accurately reproduced dropping final g's and d's words like yer for your. The dialect was accurate but some things are let out. Crane did not let us hear the swearing of the soldiers but he tells us that they did.

The other style of the book is realistic but another kind of realism. Crane did not tell in his novel what a thing "really" is but through the character Henry Fleming who observed what a thing looked like. Crane did not give us details about the characters but he gave us some impression about them like "the loud soldier," "the youth," "the tall soldier." In the first line of the book; Crane did not tell us that the field' color is turned from brown to green, but that the sun had raised what makes the ground's color change from brown to green. Similarly, the campfires around the rivers are dragons, the army that march is a serpent; a line of guns are Indian chiefs at a powwow as they looked to Henry in that way.

Crane uses small paragraphs and sentences and a simple vocabulary; he uses a fancy word only when he wants to make fun of the pretension of the characters. (ibid 31-32)