



SUDAN UNIVERISY OF SCIENCE AND TECHNOLOGY
Collage of Graduate Studies
Collage of Language



Exploring Character's Internal Conflict with References to Stephan Crane's Novel Red Badge of Courage

**إستكشاف الصراع الداخلي للشخصية بالإشارة الى ستيفن كرين
وسام الشجاعة الأحمر**

Prepared by:

Afra Awad Elkareem Haj Ahmed

Supervised by:

Dr. Mahmud Ali Ahmed

2018

الآية

The Lord said:

(If thou comest on them in the war, deal with them so as to strike fear in those who are behind them, that haply they may remember)

قال تعالى:

﴿فَإِذَا تَقَاتَمْتَهُمْ فِي الْحَرْبِ فَشَرِّدْ بِهِمْ مَنْ خَلْفَهُمْ

لَعَلَّهُمْ يَذَّكَّرُونَ﴾

صدق الله العظيم

الأنفال: 57

Dedication

I dedicate this thesis to my father

soul may mercy be upon him

To my mother

To my twin AbdAllah

To my beloved family, my friends,

particularly

To my husband Ahmed

And to my children Lugein and

Rugaya

To my friend Mihad

Acknowledgements

I would like to express my deep Thanks Allah for all your efforts, and I would like to thanks my supervisor **Dr. Mahmud** for his great efforts, patience and advice through my period of this study.

Thanks and appreciations are also due to teachers of Sudan University of Science and Technology especially to **Dr. Wigdan Yagoub Mohammed**.

Thanks are also extended to my colleagues at large Wafa, Nusaiba, Eiman. Thanks to my sister Lubaba in particulate who helped me in typing work.

Abstract

This study aimed at studying the novel of Stephen Crane of the Red Badge of courage in the internal conflict of the hero of this story. And what is the internal conflict Stephen Crane in this novel explained the psychologist study of the mind of the youth, Henry Fleming who faces death of the first time. He becomes frightened in battle and runs away. Later he overcomes his fright and fights bravely and well. Thus Crane concern and tells two stories, one, of the outer action of Henry before and during the battle, and the other, the effect of this action on his mind and emotions. He successful in facing the two planes of the story into one unified impression. The first chapter contains an introductory presentation. The second chapter is about literature review. The third chapter is a methodology it about the descriptive and corroborative of the book. The fourth chapter contains the analysis. And finally there is a conclusion and summary and the study gives some recommendations and suggestion for further studies.

مستخلص

هدفت هذه الدراسة الى دراسة رواية "ستيفن كرين" في "رد بادج أوف كرج" حول الصراع الداخلي لبطل القصة وما هو الصراع الداخلي وتعريفه، ستيفن كرين في هذه الرواية

أوضح الصراع النفسي داخل عقل الشاب "هنري فليمق" والذي قابل الموت لأول مرة لقد قاتل في الحرب وفر هارباً، وفيما بعد تغلب على الرعب وقاتل بشجاعة وأبلى حسناً، وبالتالي وضع كرين قصتان، الأولى أحداث الكاتب أو الراوي لهنري قبل وأثناء الحرب، والثانية تأثير هذه الأحداث على نفسية وعواطف هنري. وقد نجح في جمع الأحداث في القصة في إنطباع موحد.

الفصل الأول إحتوى على المقدمة التمهيدية، الفصل الثاني خطة البحث، الفصل الثالث أهداف الدراسة والمقارنة الوصفية للدراسة، الفصل الرابع يتضمن التحليل، وأخيراً هنالك خاتمة وملخص للدراسة، وتعطي الدراسة بعض التوصيات والإقتراحات للدراسة المستقبلية.

LIST OF CONTENTS

Content	Page No.
الآية	I
Dedication	II
Acknowledgements	III
Abstract	IV
Abstract in Arabic	V
List of contents	VI
PROPOSAL OF THE STUDY	
Statement of the problem	1
Questions of the study	1
Hypotheses of the study	1
Objectives of the study	1
Significance of the study	1
Methodology of the study	2
Limitation of the study	2
CHAPTER ONE: INTRODUCTION LITRATURE REVIEW	
Introduction	3
Previous study	4
Biography of Stephen Crane	6
Plot summary of the story	8
Themes	14
Characters	15
Henry change during the story	17
CHAPTER TWO: METHODOLOGY	
Introduction	21
Analyzing characters	22
Internal and external conflicts	27
Examples	29
Internal in the story	34
CHAPTER THREE: ANALYSIS	
Analysis	36
Setting	39
CHAPTER FOUR: CONCLUSION	
Results	43
Recommendation	44
Conclusion	45
References	46

PROPOSAL OF THE STUDY

Statement of the problem:

The basic idea of this study is basically for successful search for self identify and maturity during the period just before and during the battle in the civil war.

Questions of the study:

1. What are the main elements in Crane's style of writing?
2. Is there an internal conflict in the red badge of courage story?
3. How Henry Fleming change during the story?
4. What is the characterization of the soldiers as group?
5. How does Henry mother's support him?

Hypotheses of the study:

1. There are elements in Crane's style.
2. There is an internal conflict inside the mind of Henry the hero and the main character.
3. The hero of the story (Henry Fleming) change during the story.
4. Crane has characterized the veterans as an experienced group of solders.
5. Henry mother's support him.

Objectives of the study:

The main objectives of this study are to explore the internal conflict of characters in Red Badge of Courage by Stephen Crane.

Significance of study:

This study is significant because it's explore the characters internal conflict in the Red Badge of Courage story by Stephen Crane and analyzing characters of the story.

Methodology of the study:

The method of this study to analysis how Crane is use to write an impressionistic and symbolic manner and (how he creating an images which are striking and original).

Limitation of the study:

The limitation of this study is to explore character and what the internal conflict in Crane's story. And what is the style of him can use in this novel.

CHAPTER ONE
INTRODUCTION AND LITRATURE REVIEW
INTRODUCTION

Introduction

As a naturalistic novelist, Stephen Crane is well-known all over the world, and his masterpiece *The Red Badge of Courage* is one of the major literary achievements of the modern age. Henry Fleming, the hero of the novel, is an ordinary farm boy who is determined to become a brave soldier, and the story is a realistic description of Henry Fleming's voyage from a young coward to a brave man. Stephen Crane finishes the novel in a quite unique way. It mainly focuses on the psychological development of a new soldier during the American Civil War. This kind of psychological development is also a presentation of the character transformation of the protagonist.

PREVIOUS STUDIES

I. UNIT OBJECTIVES - The Red Badge of Courage:

1. Through reading Crane's *The Red Badge of Courage*, students will gain a better understanding of the "coming of age" theme as they are exposed to the path of the main character's personal growth to manhood.
2. Students will demonstrate their understanding of the text on four levels: factual, interpretive, critical and personal.
3. Students will recognize that conflicts within ourselves are a natural part of personal growth at any age in any historical era.
4. Students will study Crane's impressionistic style of writing.
5. Students will be exposed to the experiences of other war veterans who have been in combat.
6. Students will be given the opportunity to practice reading aloud and silently to improve their skills in each area.
7. Students will answer questions to demonstrate their knowledge and understanding of the main events and characters in *The Red Badge of Courage* as they relate to the author's theme development.
8. Students will enrich their vocabularies and improve their understanding of the novel through the vocabulary lessons prepared for use in conjunction with the novel.
9. The writing assignments in this unit are geared to several purposes:
 - a. To have students demonstrate their abilities to inform, to persuade, or to express their own personal ideas.

II. Research papers on *The Red Badge of Courage* by Stephen Crane may focus on any of the themes or symbolism within the novel. You can have our writer explicate the thesis of the novel or choose a literary aspect you feel is interesting and how our writer custom writes your research paper on it.

Interesting facts on the novel by Crane include the following:

- Stephen Crane published his novel, *The Red Badge of Courage*, in 1895.
- *The Red Badge of Courage* is so accurate as a depiction of the life of soldiers during war that many people assumed that the author had participated in the Civil War in the United States.
- *The Red Badge of Courage* is purely based on his imagination although many of his other works are based on his own experiences.
- Stephen Crane never identifies the exact battle depicted in *The Red Badge of Courage*, but most knowledgeable critics agree that this battle actually took place long before Crane was born.
- *The Red Badge of Courage* focuses not only on the ideological battles of the two opposing sides in the Civil War but on the experiences of a single soldier who experiences the horrors of war.

Biography of Stephen Crane (1871 – 1900)

Stephen Crane was born at Newark, New Jersey, November 1, 1871, the fourteenth child of a Methodist minister. He suffered from poor health in his youth but always had high spirits. He attended several schools including the Pennington Seminary and the Hudson River Institute at Claverack, New York. Although extremely brilliant he was not studious and was mainly interested in unusual words and baseball. In 1890 he went to Lafayette College for two terms and then attended Syracuse University for one year. Here he preferred to read books which were not related to his courses and to engage in athletics. After he left college he went to New York and worked for a short time in a business office but soon left this to devote his full time to writing. He was a reporter for two New York newspapers and also wrote free lance articles. During this time he suffered severe privations due to extreme poverty.

His first significant piece of writing was *Maggie: A girl of the Streets* which so shocked the publishers because of its naturalism that Crane had to have it printed himself. It deals with a girl who was overcome by her environment and committed suicide. The environment is the Bowery of New York City in Crane's time.

In March, 1893, Crane wrote the first draft of his novel, *The Red Badge of Courage*. It first appeared in a Philadelphia newspaper as a serial and was published in book form in the fall of 1895. It is said that he wrote the original draft in only ten days. The book was an immediate success and established Crane's literary reputation.

Crane continued to write prolifically. He published four volumes of short stories and two volumes of poetry. Probably his best short story is "The Open Boat" which is based on an experience he had when a boat he was on was shipwrecked enroute to Cuba. He was one of only three survivors. His poetry is

free in form and contains unusual images. In 1925 – 1926 his Collected Works were published in twelve volumes.

Besides working on the writing mentioned above, Crane also traveled to Greece to write of the war with Turkey for periodicals in England and America. Later he went to Cuba to report on the Spanish-American war for several New York newspapers.

While he was in Greece he married Cora Taylor, whom he had known in Florida. He and his wife rented a large Elizabethan mansion, Brede Palace, in England where he lived for two years except for trips to Cuba. He was overly generous and hospitable and attracted all sorts of people, some of whom took advantage of his generosity.

Crane has never enjoyed robust health and his adventures and hard work weakened him so that he contracted tuberculosis. He and Cora left England for Germany where he hoped to regain his health in the dry climate of the mountains of the Black Forest. However, he did not recover and died on June 5, 1900, at the age of twenty-eight. He was buried in his family plot in New Jersey.

During his lifetime, Crane attracted the attention of many of the leading authors of his day. William Dean Howells was one of the first to discover him; Hamlin Garland was an early admirer. In England Crane was a close friend of Joseph Conrad and his family, and of Robert Barr, and Harold Frederic, to name but a few (J. M. Lybyer, 1988).

PLOT SUMMARY OF THE STORY

On a cold day, the fictional 304th New York Infantry Regiment awaits battle beside a river. Eighteen-year-old Private Henry Fleming, remembering his romantic reasons for enlisting as well as his mother's resulting protests, wonders whether he will remain brave in the face of fear or turn and run. He is comforted by one of his friends from home, Jim Conklin, who admits that he would run from battle if his fellow soldiers also fled. During the regiment's first battle, Confederate soldiers charge, but are repelled. The enemy quickly regroups and attacks again, this time forcing some of the unprepared Union soldiers to flee. Fearing the battle is a lost cause, Henry deserts his regiment. It is not until after he reaches the rear of the army that he overhears a general announcing the Union's victory.

Ashamed, Henry escapes into a nearby forest, where he discovers a decaying body in a peaceful clearing. In his distress, he hurriedly leaves the clearing and stumbles upon a group of injured men returning from battle. One member of the group, a "tattered soldier", asks Henry where he is wounded, but the youth dodges the question. Among the group is Jim Conklin, who has been shot in the side and is suffering delirium from blood loss. Jim eventually dies of his injury, defiantly resisting aid from his friend, and an enraged and helpless Henry runs from the wounded soldiers. He next joins a retreating column that is in disarray. In the ensuing panic, a man hits Henry on the head with his rifle, wounding him. Exhausted, hungry, thirsty, and now wounded, Henry decides to return to his regiment regardless of his shame. When he arrives at camp, the other soldiers believe his injury resulted from a grazing bullet during battle. The other men care for the youth, dressing his wound.

The next morning Henry goes into battle for the third time. His regiment encounters a small group of Confederates, and in the ensuing fight Henry proves to be a capable soldier, comforted by the belief that his previous cowardice had not

been noticed, as he "had performed his mistakes in the dark, so he was still a man". Afterward, while looking for a stream from which to obtain water with a friend, he discovers from the commanding officer that his regiment has a lackluster reputation. The officer speaks casually about sacrificing the 304th because they are nothing more than "mule drivers" and "mud diggers." With no other regiments to spare, the general orders his men forward.

In the final battle, Henry acts as the flag-bearer after the color sergeant falls. A line of Confederates hidden behind a fence beyond a clearing shoots with impunity at Henry's regiment, which is ill-covered in the tree-line. Facing withering fire if they stay and disgrace if they retreat, the officers order a charge. Unarmed, Henry leads the men while entirely escaping injury. Most of the Confederates run before the regiment arrives, and four of the remaining men are taken prisoner. The novel closes with the following passage:

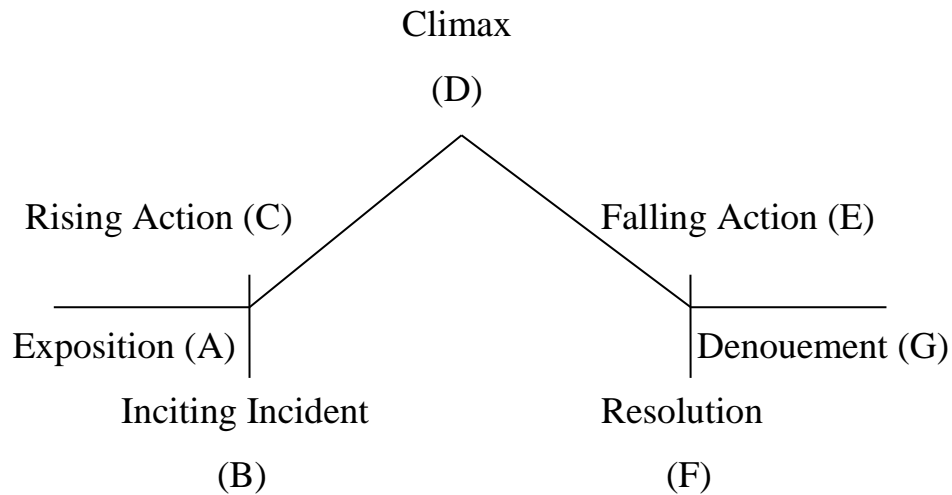
It rained. The procession of weary soldiers became a bedraggled train, despondent and muttering, marching with churning effort in a trough of liquid brown mud under a low, wretched sky. Yet the youth smiled, for he saw that the world was a world for him, though many discovered it to be made of oaths and walking sticks. He had rid himself of the red sickness of battle. The sultry nightmare was in the past. He had been an animal blistered and sweating in the heat and pain of war. He turned now with a lover's thirst to images of tranquil skies, fresh meadows, cool brooks, an existence of soft and eternal peace.

Over the river a golden ray of sun came through the hosts of leaden rain clouds.

Plot:

The following diagram, known as Freytag's pyramids, illustrates the main plot of *The Red Badge of Courage*. For definition and more information on the parts of a plot illustrated below

FREYTA'S PYRAMIDS



The parts of plot are as follows:

The exposition is the part of the plot that provides background information about the characters, setting, or conflict.

The inciting incident is the event that introduces the central conflict.

The rising action, or complication, develops the conflict to a high point of intensity.

The climax is the high point of interest or suspense in the story.

The falling action is all the events that follow the climax.

The resolution is the point at which the central conflict is ended, or resolved.

The denouement is any material that follows the resolution and that tie up loose ends.

Inciting Incident:

Jim Conklin spreads the news that the regiment will be moving and that the new recruits will soon take part in battle. This news fills Henry with self-doubt; he wonders whether he will have the courage to stand and fight or whether he will run. He asks his fellow soldiers, Jim Conklin and Wilson, if they share his fears but they seem mostly confident that they will perform well in battle, making Henry feel dejected and alone. Although the 304th regiment is not sent to battle the next

day, Jim's gossip is not proved to be entirely baseless. Soon, the 304th regiment is marched to the field of battle. Just before the first fight, Henry's friend Wilson (the loud soldier) admit that he fears that he will die in the skirmish about to take place. The regiment sees their first corpse, and they witness a regiment of men feeling in terror to the mockery of the veteran troops. Henry is filled with fear when he sees the soldiers feeling; sensing that he too will surly follows their lead if the enemy is as terrifying as they seem to be. In the first skirmish, the soldiers of the 304th fight and Henry experience the physical discomfort of the smoke, heat, and toil of battle. The 304th regiment drives back the enemy only to realize that this has been the first fight of many and that the battle is unfolding all about them.

Rising Action:

Henry is exhausted and when the enemy charges again feels that they are unstoppable. Men from the 304th begin to flee. In the moment of panic, certain that they will all be killed, Henry, too, droops his rifle and run from battle. He soon learns, however, that the Union forces were not defeated or killed. Instead, they have held and thrown back the enemy forces. Henry is filled with mixed emotions about what he has done. He feels shame and yet he tries to justify his action to himself. Turning to a calm and beautiful spot in the wood for relief from the scenes of battle, Henry is horrified to discover the decaying corpse of a soldier in a chapel-like clearing in the woods. Once again, Henry flees in terror of death.

Climax:

Henry moves again toward the roar and clash of battle, fascinated as much as terrified by it. On a road, he meets up with a group of wounded soldiers; many of this group are maimed horribly, including a "spectral soldier" who appears to be about to die. Henry wishes that he too was wounded, that he had a "red badge of courage" which could help soothe his own scheme. One of the wounded man described as a "tattered soldier", tries to befriend Henry, but then asks him where

he has been injured. The question fills Henry with shame and panic, and he wanders away from the tattered soldier. Henry then realizes that he “spectral soldier” who is so terribly injured is none other than his companion Jim Conklin, the tall soldier. Henry is filled with grief and rushes to take care of his friend. Henry is rejoined by the tattered soldier and the two moves Jim into a field, away from the heavily-traveled road. Jim begins to behave strangely and takes off running through the field. He comes to a particular spot and then begins to convulse and die as Henry and the tattered soldier watch helpless and spellbound in horror. Henry is filled with the urge to make a speech expressing his emotion but can only shake his fist in helpless rage. Henry’s new companion, the tattered man, announces that they should move on, saying that he himself isn’t feeling well. Henry notices that the tattered soldier is beginning to look blue and wobbly. The tattered man says he cannot die yet because he has responsibilities he is the father of two children. The tattered man again asks Henry about his own supposed injuries, expressing concern over them and reawakening Henry’s feeling of shame. The tattered man begins to behave strangely, calling Henry by the name of one of his old friends. Henry bids the tattered soldier good-bye in a “hard” voice, and leaves the helpless, dying soldier alone wandering in the field.

Falling Action:

Henry witnesses a regiment of men fleeing in great panic from the enemy. Henry is granted his wish for a wound when he tries to stop one of the fleeing soldiers to ask him what happened. The terrified soldier bashes Henry over the head with his gun. Henry wanders injured and disoriented until he is helped by a soldier with a cheery voice who leads him back to his regiment. There, Henry is greeted by his friend Wilson (the loud soldier). Henry lies to his friend and to the corporal of the regiment, saying he was separated from the regiment, had fought

with other regiments, and had been shot in the head. Wilson cares for Henry kindly and reveals that he has become less of a braggart and more of a friend.

THEMES

Several themes run through the book and add greatly to its unity.

Courage:

The most important underlying theme is the nature and meaning of courage. Crane poses the question early in the book by having Henry think that he must discover whether he is brave or not. Henry learns that courage is “a temporary but sublime absence of selfishness” in which men for a short time become united in a comradeship which leads them to heroic actions. While they are being courageous they don’t think of themselves as individuals.

War:

Crane is disillusioned as to the purpose of war. There is no feeling of a great or noble cause which might make it worthwhile for men to give up their lives. No great leaders are shown inspiring their men to great valor. The leaders treat their men almost like animals. After brave and successful fighting a general calls the men in Henry’s regiment “Mule Drivers”.

However in spite of the above points, Crane thinks of war as a great adventure for an individual man, a test of his courage and stamina. Crane values the little man who faces almost unbearable danger in battle.

The theme of war is, of course, closely tied to the theme of courage. War provides the setting for an individual to prove that he is courageous.

Fear:

Crane also considers the effect of fear. Henry’s two great fears in the book are death and ridicule. He runs from battle because he is afraid of being killed. Later in the book he wishes he were dead because he fears that his comrades will discover his cowardice and ridicule him.

CHARACTERS

Henry Fleming - The novel's protagonist; a young soldier fighting for the Union army during the American Civil War. Initially, Henry stands untested in battle and questions his own courage. As the novel progresses, he encounters hard truths about the experience of war, confronting the universe's indifference to his existence and the insignificance of his own life. Often vain and holding extremely romantic notions about himself, Henry grapples with these lessons as he first runs from battle, then comes to thrive as a soldier in combat.

Jim Conklin - Henry's friend; a tall soldier hurt during the regiment's first battle. Jim soon dies from his wounds, and represents, in the early part of the novel, an important moral contrast to Henry.

Wilson - A loud private; Henry's friend in the regiment. Wilson and Henry grow close as they share the harsh experiences of war and gain a reputation as the regiment's best fighters. Wilson proves to be a more sympathetic version of Henry, though he does not seem to be troubled by Henry's tendency to endlessly scrutinize his own actions.

The tattered soldier - A twice-shot soldier whom Henry encounters in the column of wounded men. With his endless speculation about Henry's supposed wound, the tattered soldier functions as a nagging, painful conscience to Henry.

The lieutenant - Henry's commander in battle, a youthful officer who swears profusely during the fighting. As Henry gains recognition for doing brave deeds, he and the lieutenant develop sympathy for each other, often feeling that they must work together to motivate the rest of the men.

Henry's mother - Encountered only in a brief flashback, Henry's mother opposed his enlisting in the army. Though her advice is only briefly summarized in

Henry's flashback, it contains several difficult themes with which Henry must grapple, including the insignificance of his life in the grand scheme of the world.

HENRY CHANGE DURING THE STORY

The action of the book can be divided into five parts:

1. Henry before the battle: Chapters I – IV.
2. Henry during the first fighting: Chapters V – VI.
3. Henry's fight: Chapters VI – XI.
4. Henry's wound and his return to his regiment: Chapters XII – XIV.
5. Henry in battle again: Chapters XV – XXIV.

1. Henry before the battle: Chapters I – IV:

These chapters serve as an introduction to the rest of the book. On a physical level the reader is introduced to the main character, Henry Fleming, who is an inexperienced young farm boy who joins the Union Army. As his regiment is about to move into action, he is fearful that he will prove to be cowardly in battle. He tries to find other soldiers who are as frightened as he but he cannot break through the reserve which each soldier has built up around himself. He becomes increasingly distributed as his regiment gets nearer to the fighting.

On an emotional level the reader becomes acquainted with the mind of Henry Fleming. The story moves ahead in terms of the images in Henry's mind. First there is the image he had of himself before he joined the Army and in his early days after enlistment. He thought of himself as a hero who would do "breathless deeds". After a time he loses his hero image and becomes an anonymous member of the Army. However, when his regiment is about to get into actual battle he again thinks of himself as an individual and wonders whether he is cowardly or heroic. He tries to answer this question by comparing himself to other soldiers but finally comes to the conclusion that he won't know until he actually starts to fight.

2. Henry during the first fighting: Chapters V – VI:

On a physical level Henry and his comrades repulse the first attack of the enemy. However, when the enemy attacks again Henry becomes panic-stricken and run away. On an emotional level Henry is successful in fighting at first because in his mind he has again become an anonymous member of the “blue demonstration”. In the second round of fighting he has an acute awareness of his individuality and has a vision of himself being deserted by his comrades and having to face the enemy alone. This is too much for him and he runs away.

3. Henry’s fight: Chapters VI – XI:

Henry runs aimlessly for awhile. Then he unsuccessfully seeks comfort in the dark forest. Finally he joins a group of wounded soldiers who are marching away from the front lines. He meets a tattered soldier, badly wounded, who causes him great anguish by asking causally where he has been wounded. He finds his old childhood friend, Jim Conklin, who after suffering terribly from his wounds, dies in front of Henry. Henry next deserts the tattered soldier who is about to die and wanders off by himself.

On an emotional level Henry tries to find consolation in nature. The scene in the forest when Henry unexpectedly comes across a ghastly corpse in a natural chapel is a grim reminder that nature is not a person with feelings and thoughts. Next Henry tries to take refuge in the idea of himself which he had before entering the Army, personified by the tattered soldier. But he is tormented by the questioning as to his own wounds. He deserts this idealized self as he is about to die in the fields. He meets Jim Conklin who seems to represent Henry’s childhood, and who consoled him earlier in the book. Henry watches him die an agonizing death. Henry’s emotions get more and more unsettled. Once he wishes that the Army would be defeated so that others would share his feeling of guilt. But he gives up this idea because he cannot really believe that the Army can be defeated.

Several times he wishes he were dead as he cannot bear to face the ridicule of his company when they find out how cowardly he has been.

4. Henry's wound and his return to his regiment: Chapters XII – XIV:

Henry runs into another group of soldiers who are fleeing from the front in panic. When he tries to stop one of them to find out what is happening at the front, the man, overcome with terror, hits Henry on the head with the butt of his rifle. He stumbles around, not seriously hurt but in pain, until a cheerful soldier comes upon him and leads him back to his own regiment. There to his relief, his comrades assume that he got separated from them during the fighting and that his wound was caused by an enemy bullet.

On an emotional level Henry at last faces the reality of his act of cowardice. The fleeing soldier is just what he was himself when he fled from his first fighting. Thus in a sense as the refuge is symbolic of himself, he wounds himself. This is the turning point in the book. Now that he starts his journey back to his regiment. At first he wanders around aimlessly thinking of home. Then he meets a cheerful soldier who leads him back to his regiment which now represents not only a return to duty but also a return to companionship. Henry has experienced agonizing loneliness which is now over. The soldier who leads him back to camp is without a name or face. Thus in a sense Henry's journey is one of self discovery. Crane points this up by not revealing Henry's full name until he returns to his regiment.

Henry returns to his campfire fearful of the ridicule of his comrades. When they assume that he has been wounded by an enemy bullet and lavish attention on him, he discovers that cowardice, if it is not discovered, does not matter. "He had performed his mistakes in the dark, so he was, still a man". He now realizes that he does not have to worry about how he will act in future battle. He can face losing

his individuality temporarily in battle because he has come to grips with his own character.

5. Henry before the battle: Chapters I – IV:

The next day there is more fighting. This time Henry fights recklessly and well. He keeps the flag from falling into enemy hands and later leads a charge in such a rush manner that the regimental commander comments on his daring and bravery. At the end of a day of hard and often confused fighting the regiment is ordered back from its new position for no reason apparent to the soldiers.

The part of the book shows the change in Henry as he is not only personally courageous but also urges others to heroism. Crane points out that Henry is not aware of what he is doing in battle. He “had proceeded sheep like”. When the battle is over Henry is happy with his public behavior in battle. Crane shows us the new mature Henry in a passage during the march of troops away from the battlefield.

And at last his eyes seemed to open to some new ways. He found that he could look back upon the brass and bombast of his earlier gospels and see them truly. He was gleeful when he discovered that he now despised them.

With the conviction came a store of assurance. He felt a quiet manhood, non-assertive but of sturdy and strong blood. He knew that he would no more quail before his guides wherever they would point. (J. M. Lybyer, 1988).

CHAPTER TWO
METHODOLOGY

Introduction

Stephen crane was only twenty- two and had never witnessed any war when he wrote the Red Badge of Courage. On the surface this is a simple story of a young soldier in the Union Army in the Civil War who becomes frightened as he faces battle for the first time but who recovers from this fright as the book progresses.

However, what makes this book unique is not the simple outward story. Crane has imagined what is going on in the mind of the youth and chronicles this in great detail. Thus through the eyes of the hero, Henry Fleming. The reader can experience not only the actions of an ordinary soldier but also his thoughts and feeling.

Crane's story is cosmic in scope in spite of its limited viewpoint and concise style because it deals with some of the major agonies facing man. These agonies, which Henry experiences in the book, are extreme isolation from other human beings, the confrontation of death, the lack of self-identity, failure, and guilt. During the course of the book Henry also experiences the opposites of these. He recognizes the brother there in battle. He faces death and finds "that after all, it is but the great death". His search for self-identity is successful. He discovers that courage is sublime unselfishness. Finally he is able to see all his actions, good and bad, in perspective so that he feels less proud about his good deeds and less guilty about his bad actions.

Crane enriches his story by writing in an impressionistic and symbolic manner using coloring a compelling way and creating images which are striking and original (J. M. Lybyer, 1988).

ANALYZING CHARACTERS

Henry Fleming:

Henry is the most important character in the book and the most completely presented. The book is basically the story of his successful search for self-identity and maturity during the period just before and during the Battle of Chancellorsville in the Civil War.

Crane doesn't mention Henry's exact age but he emphasizes his youth and inexperience in several ways. In a flashback in the first chapter Crane makes the readers aware of Henry's immaturity before he joined the Union Army. He spent a good deal of time dreaming of battle and imagining his heroic actions in them. He thrilled over the accounts of battle experiences which he read and had an insatiable appetite for hearing of the "breathless deeds" of war. He wanted to join the army so that he could, firsthand, experience the magnificent struggles he envisioned. He enlisted in spite of his mother's practical common sense arguments that he was needed more on the farm than in the Army. He was thus showing a youthful rebellion against authority. When he first got his uniform just before he left for his training period, he spent an afternoon saying goodbye to school friends and showing off in his newly gained regalia. There is no mention of any great cause or ideal that he wants to fight for. He simply wants to find in real life the adventures he has dreamed about having.

Henry is a typical youth of his time and place. He has grown up on a small inland farm helping with the chores and also attending school in a nearby town. Apparently his father is dead and Henry has been raised by his mother who is devoted to him. She has strong simple beliefs about life which she has tried to impart to Henry. When he is about to leave her for the first time she seems mainly concerned about his not drinking or swearing, but she also mentions that he must always do his duty.

Henry does not seem to be deeply religious. He does not try to seek comfort in religion when he is faced with the problem of his cowardly behavior in battle. However, he does show his moral upbringing by feeling guilty when he deserts his post in battle and when he deserts a wounded comrade in the field.

Henry, in spite of his illusions about war and about himself is basically an honest person. Even in his early days when he is dreaming of the glories of war he, in his more rational moments, knows that such war do not exist anymore. "From his home his youthful eyes had looked upon the war in his own country with distrust. It must be some sort of play affair". Even though he hangs on the word of the veterans as they tell him of the terrible enemy he feels that "he could not put a whole faith in veterans' tales, for recruits were their prey".

Henry is basically an introspective person. He feels that he must find out all that he can about himself. Thus all through the book after he has been through an experience, he spots and analyzes his thoughts, emotions, and actions. Even at the end of the book after he has fought bravely and well he stops "...to study his deeds, his failures, and achievements" (J. M. Lybyer, 1988).

Mother of Henry Fleming:

Henry's mother appears only briefly in the book in the chapter 1 when Henry recalls the circumstances of his enlistment in the Union Army. However, the farewell scene between Henry and his mother is one of the most moving in the book.

Henry's mother is a hard-working, uneducated farm woman. She is deeply religious as is shown by her response, "The Lord's will be done, Henry," when he tells her that he has enlisted against her wishes.

She is simple, kind, and obviously loves her son dearly. When he is going off to war she knits him eight pair of socks and puts blackberry jam in his knapsack because he is fond of it.

Although she is probably not highly educated she has great deals of common sense. She understands that Henry wants to enlist because of his unrealistic dreams of the glories of war. She tells him what he finally learns the hard way on his own:

Don't go a-think' you can lick the hull rebel army at the start, because yeh can't. Yer jest one little feller amongst a hull lot of others, and yeh've got to keep quite an' do what they tell yeh.

She aids the realistic tone of the book. In contrast to Henry's romantic imaginings she is very down to earth. When he returns from enlisting she is milking the cows. In her farewell talk with him she peels potatoes.

She also represents universal motherhood. Mothers parting from their sons for the first time in every age are concerned. She cautions Henry to take care of himself physically and to stay away from bad companions who might lead him astray. She tells him to "do no shirking" on her account, but if he is killed "the Lord'll take keer of us all".

The conflict between Henry and his mother also suggests a universal conflict between two generations. The older generation is more conservative and can see life more realistically. The younger generation is full of dreams and eager for adventure (J. M. Lybyer, 1988).

The Tall Soldier-Jim Conklin:

The tall soldier is the first character in the book to whom we are introduced. He comes "flying back from a brook" where he has been washing his shirt with the rumor that the regiment is going to move the next day into battle. This causes much speculation among his comrades and he is forced to defend the rumor particularly from the loud soldier who seems to doubt everything he says. He shows that he is youthful by his complete acceptance of the rumor and his joy in elaborating on it and causing a commotion among his comrades. This incident is

important to the book because their rumor starts Henry thinking about the problem of courage which is the central theme of the book (J. M. Lybyer, 1988).

The loud soldier-Wilson:

The loud soldier is actually only loud during the first part of the book. In chapter I he refuses to believe the tall soldier's rumor and scoffs at everything he says. In chapter II he repeats the soldier's traditional illusions about battle, "We've got 'em now. At last, by the eternal thunders, we'll lick 'em good!" Henry asks him if he thinks he might run away in battle. Wilson answers, "Run?-of course not!" Thus his view is in contrast to Henry's worries about courage and the tall soldier's acceptance of what may happen (J. M. Lybyer, 1988).

The Tattered Soldier:

The tattered soldier appears only briefly in chapter VIII, IX, and X, and yet he is important to the book. He is described as "a tattered man, fouled with dust, blood and powder stain from hair to shoes, who trudged quietly at the youth's side". He listens with great eagerness to a sergeant's lurid tales of battle, "his mouth agape in yokel fashion". He thus reflects Henry's early attitude toward war. Henry, too, listened "yokel fashion" to the glorious descriptions of battle in the country store before he joined the Army. The tattered soldier is badly wounded in two places, the head and the arm, and seems to be the embodiment of Henry's ideal of a wounded veteran. At the time Henry is very much wishing that he were wounded as a wound is to him a symbol of courage (J. M. Lybyer, 1988).

The soldiers as a group:

Veterans: Crane has characterized the veterans as an experienced group of soldiers who are tattered and torn in appearance, and who love to spin tall tales about their battle experiences particularly for the benefit of the recruits whom they call, "Fresh fish". They provide a contrast to the inexperienced, unsure recruits

and also provide them with an example which they try to emulate (J. M. Lybyer, 1988).

INTERNAL AND EXTERNAL CONFLICTS

Imagine leaving your home and family and going off to war. What kinds of internal conflicts would you face? **Conflicts** are the struggles that the characters in a story face that drive the plot. In Stephen Crane's *The Red Badge of Courage*, Henry Fleming leaves home as a young man to join the Union Army during the American Civil War. He faces external conflicts, such as his war enemies and authority figures, but he also faces internal conflicts, such as leaving home and demonstrating courage. Let's look at some examples of conflict in this novel.

CERTIFIED EDUCATOR:

The main conflict in the novel 'The Red Badge Of Courage' is an internal one relating to the main character, Henry, who fears that he will not perform well in his first battle. He is conflicted because he loves the idea of the bravery and heroism and glory of being a champion soldier but is also frightened by the prospect. What he doesn't realize is that it is perfectly normal and usual to experience fear in the face of possible death at the hands of angry rebels - but that it is more how you handle that rational fear that counts. His conflict is complicated by the other conflicts (that of war with the Confederates).

The word 'destiny' would be better than 'fate' here because the cheering outcome of the novel is that he eventually does lead soldiers in to battle and realises that he can fulfil his own personal destiny as a valued soldier after all. The more global destiny of the United States of America is of course a highly worthy theme to study too, as the country has gone on to become a super power and world leader.

Union versus Confederacy:

The most obvious conflict is the war itself. Henry Fleming is a proud Union Army soldier fighting the Confederate soldiers on the battlefield. Although Henry seems much more caught up in the heroism and comradely aspects of war than the cause itself, the war presents a clear enemy. As Henry retreats from battle, he

watches the other soldiers and thinks, 'They were fighting with a distant enemy and were wrapped in admiration of their own shooting.'

Home versus Opportunity:

Henry is drawn to enlisting in the Union Army by his fantasies of heroism and admiration of the townspeople. On the other hand, Henry is needed to help his widowed mother on the farm. Each time Henry brings up the idea of enlisting, his mother '...give(s) him many hundreds of reasons why he was more important on the farm than on the field of battle.' Eventually, Henry's imaginary tales of courage override his mother's objections. However, once he reaches his camp, he begins to regret his decision and misses home.

Survival versus Heroism:

Henry wants more than anything to be honored by the people in his hometown for his great courage. Once he reaches camp, he starts to worry about whether or not he has what it takes. 'He had suddenly wondered if, perhaps, in a battle he might run. He was forced to admit that--in the matter of war--he knew nothing about himself.'

EXAMPLES

Great Expectation:

Self Conflict in Expectation:

Throughout his novel, Dickens explored the constant struggle Pip faces as he realizes the dangers of being driven by a desire for wealth and social status. Pip attempts to achieve greater things for himself while holding on to important morals and values. Pip always feels a loyalty to Joe, his "ever the best of friends." This, along with the realization that his true priorities should be those that love him, guides Pip through changes in his character and directs him through his internal struggle.

As Pip begins his progression toward being a gentleman, he is faced with a world that appears frightening, a commercial world of protocol and etiquette that Pip blindly sees as the answer to the shortcomings he sees in himself. He meets a man by the name of Magwitch, who he immediately refuses to see as anything but a cold criminal, one inadequate by his new-found standards. He would later review these feelings and see that underneath the petty judgment Pip gives to the man, there rests a caring man that Pip comes to respect. This revelation would surface again in the third stage.

At the end of stage one, Pip saw Joe as coarse and uncouth, he began to look down upon those he once admired. In the final stage, Pip reflects on these feelings and realizes that his trivial desires for a life worthy of Estella's approval have shielded him from the true value of having loving and constant friends.

Pip meets Estella at the first time:

When Mr. Joe and Uncle Pumblecock return from a shopping trip, they have good news that Pip is to be sent to Miss Havisham's to play card with her daughter. In the next morning Pip goes to Miss Havisham's and meets Estella, first. She is and seems very proud. Miss Havisham orders Estella to play card with Pip.

Wuthering Heights:

'Wuthering Heights' by Emily Bronte is the story of obsessive love and revenge that is packed with conflicts at every level. In this lesson, we look at some of the major internal and external struggles that the characters face.

Internal and External Struggles:

Have you ever made a bad decision because you were upset with someone? The bad decisions that the characters of Wuthering Heights make in the face of conflict drive the plot. **Conflict** is any struggle between opposing forces. Each of the characters faces a combination of internal and external conflicts, but many of the conflicts remain unresolved. Let's look at a few examples of conflict from the story.

Hindley's Jealousy:

When Hindley and Catherine's father brought the orphaned street urchin, Heathcliff, home to be their new brother, both children resented it. Over time, Catherine grew to love Heathcliff, but Hindley never did. Things only get worse when Heathcliff grows to be their father's favorite. "So, from the very beginning, he bred bad feeling in the house; and at Mrs. Earnshaw's death, which happened in less than two years after, the young master had learned to regard his father as an oppressor rather than a friend, and Heathcliff as a usurper of his parent's affections and his privileges; and he grew bitter with brooding over these injuries," narrates Nelly.

As soon as their father dies, Hindley takes advantage of the opportunity to exact his revenge against Heathcliff by turning him into a servant, flogging him for misbehavior, and prohibiting him from spending time with Catherine. In the long run, Hindley's real conflict was with himself as he grew up thinking he was unlovable, but he displaced his feelings of abandonment onto the nearest target. Hindley's life did not improve in any way from his vengeance, but instead resulted in misery for the next generation.

Emily Bronte's novel *Wuthering Heights* is greatly discussed, both today and when it was first published. At first it was considered "coarse and loathsome, strange and repellent" as Anita Levy writes in her book *Other Women – the Writing of Class, Race, and Gender, 1832- 1898* (75). Today it is considered a classic of world literature. The complex characters and what they represent, as well as the narration style, have been the focus of many articles and analyses. Some of these analyses include feminist, cultural, psychoanalytic and Marxist criticism as well as articles discussing the settings, narration style, imagery, metaphors and the issue of race. However, the focus of this thesis will be on the combined issue of social class and race concerning the character Heathcliff. Similar studies have been made concerning Heathcliff's social class and race but these issues have not been included in the same analysis or article. This thesis will combine the two issues and show how both are relevant when analyzing Heathcliff. Two writers that have done studies on Heathcliff and his social class and race are, among others, Terry Eagleton and Maja-Lisa von Sneidern. Eagleton focuses on social class and von Sneidern on race. This thesis will include these two studies because they are both extremes since they do not include both issues as main focuses, as this thesis intends to do. Eagleton focuses mainly on the issue of Heathcliff's social class and does not mention race as a main factor for his situation. Von Sneidern, on the other hand, focuses mainly on race and does not include social class as a main factor.

Therefore they are good representations of studies that analyze the novel concerning social class respectively race.

The study by Terry Eagleton is *Myths of Power: A Marxist Study on Wuthering Heights*. He claims that because Heathcliff's origin is unknown he has no natural social standing – neither social nor biological (397). The social standing Heathcliff gain is created by Mr. Earnshaw. He disrupts the social structure of the Earnshaw family resulting in conflicts – especially between Heathcliff and Hindley (397). Catherine, on the other hand, sees Heathcliff's lack of social “belongness” (Eagleton 398) as some sort of social freedom since she herself does not want to live up to the social standards her social class demands of her (398). When Catherine decides to marry according to her social class, and because Heathcliff does not belong to one, she marries Edgar Linton. This results in further conflicts based on social structures, social standing and social classes (398, 399). Eagleton's theory is based on the social relationships created by social class and the structures of them from a Marxist perspective on capitalism. Eagleton emphasizes the aggressive capitalism that Heathcliff represents, but not so much what it resulted in. The fact that Heathcliff's race plays a part in what happens to him is something Eagleton mentions as a part of his social background but not as a main factor for what Heathcliff endures (398). Eagleton points out that the adult Heathcliff “is the atomic capitalist to whom relational bonds are nothing” (402). It can be argued that because Eagleton disregards Heathcliff's race as a main factor for what happens to him, his analysis is not comprehensive.

The other analysis this thesis includes is by Maja-Lisa von Sneidern; “*Wuthering Heights and the Liverpool Slave Trade*”. She claims that the fact that Heathcliff is a man of “racial otherness” (172) cannot be argued and that the relationship between Catherine and Heathcliff is not based on love but instead more of a “mistress-bondsman” (178) relationship. She explains Heathcliff's

actions after Catherine's death as the ones by a rebelling slave (180). She focuses only on the racial aspect of every situation and conflict that arises and that *Wuthering Heights* deals with the problem of race in Britain during the 19th century. She does, however, bring up some aspects of social class but in a racial sense, naming the inhabitants of the Heights and the Grange as Anglo-Saxons, yeoman and gentry (174). However, I argue that not all foreigners were brought to Britain in slavery, making von Sneidern's claim that Heathcliff cannot be anything other than a slave not as obvious as she portrays it in her article.

INTERNAL IN THE STORY

Often Crane symbolizes the state of mind of Henry Fleming by means of the landscape. For instance near the end of the book after the battle in which Henry has acted so heroically, the author points out that Henry's mind is muddled from the battle. "Gradually his brain emerged from the clogged clouds" he then is able to see the events of the past two days in perspective. "His eyes seemed to open to some new ways". The landscape reflects this awakening in the last sentence of the book, "Over the river a golden ray of sun came through the hosts of leaden rain clouds".

Life as a Civil War Soldier:

Henry Fleming, the main character in this novel, discovers that war is not like the romantic, daring battles that he has imagined in dreams. Most Americans came to this realization during the Civil War. At first, men rushed to enlist and bought fancy uniforms, modeled on various European nations' uniforms. Photography was a new invention, and soldiers posed in their uniforms for portraits before heading off to war. Outside Washington, D.C., wealthy people gathered on hillsides to picnic and watch the battles unfold. This casual attitude toward war did not last long. Soon people experienced, or saw in some of the first photographs of war, the terrible death and destruction that was taking place. Life as a Civil War soldier was not romantic. Heavy artillery, or large cannons, fired explosive shells on soldiers in battle. Bullets were shaped differently than those today, and were made to shatter bone and flesh. Medicine was less advanced then, and doctors faced with a soldier shot in the arm or leg could usually only amputate the limb, not heal it.

Antibiotics were not widely used, so injured men became infected. Illnesses doctors could not treat also swept through military encampments. One out of every five Northern soldiers and one out of every four Southern soldiers died during the

Civil War. In some towns, a whole generation of young men seemed simply to disappear. Many of these soldiers were very young, some only fourteen or fifteen years old. Even when they were not fighting each other or fighting illness, soldiers still faced difficulties. The soldiers lived in crude camps in extreme weather conditions. They often fell short of food, and the food they did have was terrible some of it was military rations left from the Mexican War two decades before, and soldiers complained that it was rotten and filled with vermin. Often soldiers plundered farms for food to eat. Romantic military uniforms quickly became tattered in war. The South, with its lack of manufacturing capability, was especially hard-pressed for uniforms. By the end of the war, many Southern soldiers fought barefoot and in little more than rags. The Union soldiers were only a little better off.

CHAPTER THREE
ANALYSIS

ANALYSIS

The Red Badge of Courage is a war novel by American author Stephen Crane (1811 – 1900). Taking place during the American Civil War, the story is about a young private of the Union Army, Henry Fleming, who flees from the field of battle. Overcome with shame, he longs for a wound, a “Red Badge of Courage”, to counteract his cowardice. When this regiment once again faces the enemy, Henry acts as standard-bearer, who carries a flag.

Although Crane was born after the war, and had not at the time experienced battle first-hand, the novel is known for its realism and distinctive style, which includes realistic battle sequences as well as the repeated use of color imagery and ironic tone. Separating itself from traditional war narrative, Crane’s story reflects the inner experience of protagonist (a soldier fleeing from combat) rather than the external world around him. Also notable for its use of what Crane called a “psychological portrayal of fear”. The novel’s allegorical and symbolic qualities are often debated by critics.

Several of the themes that the story explores are maturation, heroism, cowardice, and the indifference of nature. The Red Badge of Courage garnered widespread acclaim, what H. G. Wells called “an orgy of praise” shortly after its publication, making Crane an instant celebrity at the age of twenty-four. The novel and its author did have their initial detractors, however, including author and veteran Ambrose Bierce. Adapted several times for the screen, the novel became a bestseller. It has never been out of print and it is now thought to be Crane’s most important work and a major American text (J. M. Lybyer, 1988).

The Red Badge of Courage Objects/Places American Civil War (Chancellorsville):

The American Civil War was a conflict between the northern and southern American states that claimed over 600,000 lives between 1861 and 1865. It was fought to preserve the American union (the Southern Confederacy wanted to secede), and to liberate all slaves. Although it is never mentioned in *The Red Badge of Courage*, Crane mentions in the book's sequel, *The Veteran*, that *The Red Badge* takes place during the battle of Chancellorsville. The battle took place between May 1st & 3rd, 1863, involving the forces of General Joseph Hooker for the Union (Northern) Army and General Robert E. Lee for the Confederate (Southern) Army. The Confederate Army won the battle, even though they were badly outnumbered by the Union forces.

Dark blue uniform: Henry joins the 304th New York regiment, which fights for the Union (Northern) forces. The Confederate (Southern) forces wear gray uniforms.

Dead soldier #1: During the dawn march into the first day of battle, Henry's regiment comes upon the body of a dead confederate soldier. It is the first death Henry has seen in the war, and he pleads with it silently to answer questions for him about death. The dead man has a long, tawny beard and his shoes are worn almost through.

Yellow package: Before the first day of battle, the Loud Soldier (Wilson) gives Henry a package of letters and keepsakes to deliver to the Loud Soldier's family, should he die during the battle. After the first day, when Henry and Wilson are reunited, Wilson, embarrassed, asks Henry to give the package back to him.

Battle flag: Each regiment on both sides of the war has a flag, which identifies the regiment's designation and origins, such as Henry Fleming's 304th New York.

The battle flag leads each regiment into battle and is a coveted prize for the winner of a skirmish.

Dead soldier #2: After fleeing the battle line, Henry wanders deep into the woods and comes upon the body of a dead Union soldier leaning against a tree in a chapel-like clearing. The body has ants crawling over its face, a vision that haunts Henry later.

SETTING

The Civil War had long interested Stephen Crane when he wrote *The Red Badge of Courage*, thirty years after the end of the war. He had heard veterans expound on their experiences, and had read some of the memoirs of former soldiers which were printed in *Century Magazine's* series, "Battles and Leaders of the Civil War". However, it is significant that Crane not only had not fought in the Civil War but at the time he wrote the book had never fought in nor witnessed any war at all. By means of his imagination he used the information he had gained from his reading and listening to create one of the most realistic accounts of warfare that has ever been written.

The time was 1861. This was before the industrial Revolution when the nation was largely agricultural. The rural people worked hard on their farms their lives were simple and sometimes dull. Although they were poorly educated for the most part, they held strong and simple beliefs. The hero, Henry Fleming, came from this kind of background.

Style and Technique:

Crane wrote in a style that was a departure from the usual good writing of his day and which, even today, sounds modern to the reader. He influenced many writers who came after him.

Crane's vocabulary is simple but he uses it with great control and skill for the effect he has in mind. Actually there are two styles in the book, one used for the dialect of the characters and the other for the narrative and the descriptions.

The dialogue of the characters is written in a simple and accurate dialect which was the prevalent way of talking in the small Eastern American towns of the Civil War period. Crane reproduced accurately the language heard at that time.

Crane's style for the narrative and the description is marked by original and

unusual figures of speech. For instance in writing of the army marching along he says:

It was now like one of those moving monsters wending with many feet. The air was heavy, and cold with dew. A mass of wet grass, marched upon, rustled like silk.

Crane uses simple declarative sentences which do not seem formal. However, the abrupt almost nervous style conveys a sense of deliberateness and conscious effort. The sentence, with its unusual images, rather than the paragraph dominates his work.

Crane sometimes uses adjectives in an unconventional way. In the following sentence he uses the word, “bubble”, as an adjective rather than as a noun. “The mournful current moved slowly on, and from the water, shaded black, some white bubble eyes looked at the men”.

Crane, in his descriptions, often uses an impressionistic technique, that is, he writes his impression of a scene as he imagines it at a given moment rather than as it actually is (J. M. Lybyer, 1988).

Naturalism:

Naturalism is a theory of fiction which approaches life with a detached, objective, almost scientific outlook. Man is portrayed as an insignificant and helpless creature who acts according to his instincts in response to the conditions of his environment. He does not exercise his individual intelligence and free will to any great extent. He is like a puppet at the mercy of the physical conditions which surrounded him.

Nature is conceived of as being serene and indifferent to the troubles of mankind. Nature is not a person with attitudes, feelings, and intelligence. It is simply the natural environment and the physical forces which surround ma (J. M. Lybyer, 1988).

Realism:

Realism is a type of literary composition in which the author attempts to present life as it actually exists rather than tinged with idealism or romanticism. Crane, in his writing, attempted to portray people in real situations. He was not interested in social questions as such.

In this book Crane handles one of the most universal of all subjects, war, realistically. He writes of war as an ordinary private experience and tells in detail what he thinks and feels as well as what he does during the course of one two-day battle.

The realism of the book is aided by Crane's ability to visualize his background – the peaceful wooded hills, small streams, and a river disrupted for a time by the noises of battle, gun smoke, and the wounded and dying men. The reader can smell, hear, and see the sound and sights of the battlefield as it existed in the Civil War (J. M. Lybyer, 1988).

Impressionism:

Crane was one of the chief impressionists of his day. Like the painters he had little sense of line. He characterized his people by giving an impression of a loud soldier, a tall soldier, a tattered soldier, or a cheerful soldier. Although the reader knows a great deal about Henry Fleming he does not know what he looks like physically (J. M. Lybyer, 1988).

Symbolism:

Crane uses symbols in many different ways and on many different levels. On almost every page at the book Crane has created unusual and compelling images each of which is symbolic in some form across the river the red eyes were still peering. In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun; and against it, black and pattern-like, loomed the gigantic figure of the colonel on a gigantic horse.

The above is a descriptive passage which occurs in the book just before Henry's regiment receives its orders to march into battle. It suggests the imminent battle. The "red eyes" are the enemy campfires which are symbolic of the hostility of the opposing side. The exaggerated figure of the colonel on his horse seen as a pattern against the rising sun is symbolic of the aggression which is soon to occur. Several times in the book of the horse is used as a symbol of aggression (J. M. Lybyer, 1988).

CHAPTER FOUR
CONCLUSION

RESULTS

This story is a very nice story at that time, its taking place during the American Civil War, and it's written by a young author, Stephen Crane who writes this story by a good style and attractive imagination.

- The hero of this story takes all or more of the action of the story.
- In this story there is an internal conflict in sight the hero's character who feels fear about the battle and he want to return to his village to his mother, she advised him to be a good boy.
- Stephen Crane imagined and told two stories, one of the author actions of the Henry before and during the battle, and the other, the effect of this action on his mind and emotion.
- In the story there is a setting, the field of the battle and the tree and earth taking place of Army and the War have take two days; the author imagined most of this story inside the mind of the hero it makes the story beautiful and a good action with the author's action.
- There are a soldier and gun and army and the war at the time is a Civil War. The battle is very hard and that is making the action climax, the enemies are good.
- The internal action has a good material in the story and good seen in the film of it.
- There is an internal conflict in the hero of the story (Henry Flemings).
- Henry Flemings changed during the story.
- Henry mother's support him.

RECOMMENDATION

- This story is an attractive story it was written in a successful style making it the best novel at that time.
- This story is at the time of American civil war.
- The book opens while the troops resting on a hill near a river and end with the troops marching back to the same spot they started from.
- In internal information we have a few and short passage about it in “Red Badge of Courage”.
- There is a very nice and beautiful place of this story, Crane describes wooded hills, streams, valleys, fields and river; they points up the bloody battle taking place on it.
- The internal conflict of this story is making very good style about imagination and the writer is successful for this imagine.
- The character is take an important place of this story because the most actions are an inside the mind of hero.

CONCLUSION

- This research is about Internal Conflict in the story and the hero of it basically.
- In Chapter one there is previous study about this novel, and in chapter two there is some information about story (theme – plot – biography of the writer ...).
- In this research we have a descriptive analysis of an internal conflict in this story and some examples of another stories had an internal conflict like “Great Expectation” this chapter name “Methodology”.
- In chapter four there is deep analysis of characters.
- At the end of this research we have some papers about result, recommendation, and conclusion; also we have references of this study.

REFERENCES

1. <http://www.bookrags.com/notes/rbc/obj.html#gsc.tab=0>
2. https://en.wikipedia.org/wiki/The_Red_Badge_of_Courage
3. <https://www.enotes.com/homework-help/conflict-red-badge-courage-man-vs-fate-462533>
4. <https://www.papermasters.com/red-badge-of-courage.html>
5. <https://www.sparknotes.com/lit/redbadge/characters/>
6. J. M. Lybyer, The red badge of courage notes, C. K. Hillegass, U. S. A., 1988.
7. Stephen Crane, The Red Badge of Courage, EMC/Paradigm Publishing, 2000.
8. ZHAO Xiaoguang, YANG Zhichun, The Character Transformation of Henry Fleming in The Red Badge of Courage, cscanada, Studies in Literature and Language, Vol. 5, No. 2, 2012.