史提芬•葛倫　英勇紅徽章小說中所表現的人性觀

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摘　　要

在美國文學中，史提芬・葛倫一直被公認爲最偉大的作家之一，隨著美芝：阻街女郎一書的出版，葛倫就被視爲美國的第一位自然主義作家。而英勇紅徽章這部小說，出版於一八九五年，更是一文學巨著。特別是自從一九五〇年之後，批評家對這部小說的評論紛紛出籠，並展開一場文學論戰。然而，一般批評家所爭論的焦點就在於亨利・佛萊明這位年輕的戰士是否眞的完成了人格上的成長？而對於亨利在戰場上的表現，葛倫這位作者本身所持的態度究竟爲何？大多數批評家所亟於回答的問題也就在於葛倫是一位自然主義者，寫實主義者，象徵主義者，抑是位諷刺家？

對於以上所提，本人認爲，無論我們如何稱呼葛倫，他書中所描述的人性種種，以及所呈現出的人性觀，才是我們研究此書的主題。的確，葛倫是一位自然主義者，因他每每將書中人物置於一冷酷的世界中。而在英勇紅徽章這部小說中，葛倫運用了意象，印象派與寫實派技巧，又同時慣用反諷的語氣，無怪乎諸如約翰・哈特，伯納德，伍伯格，查理・伍卡，等批評家要稱其爲象徵主義者，寫實主義者，及反諷家。然而最重要的是葛倫在書中所極力描繪的均是一些基本的人性問題，人類對於其所身處惡劣環境的種種內在與外在的反應，其中包括人的恐懼、焦慮、逃避、與抱怨，自我解釋等等心態與行爲。儘管作者對人的私心與妄自尊大的行爲傾向多有反諷，然而在描寫其角色遭受挫折，感受無助的過程中，葛倫不僅流露出他對人類在大自然中孤獨無助的悲愴之感，更使我們目睹人在與自身環境及命運搏鬥的情況下所表現出的高昂意志、勇氣、與尊嚴。

因此，爲了對英勇紅徽章這部小說有更深刻的瞭解，本人將就亨利・佛萊明的心態，他對外在環境的反應，與其他角色的關係，以及葛倫在小說中所運用的意象，與其所慣用的象徵、寫實、反諷等手法做深入的分析與探討。藉著這項研究，我們希望能洞悉葛倫在書中所呈現出的人性觀，與他對人生所抱持的態度。換句話說，我們希望能瞭解葛倫，身爲一位自然主義作家，是如何的在英勇紅徽章這部小說中表現與傳達他對人性與人生的看法。

Humanity in Crane's The Red Badge of Courage

Jory Chuan-hui Hung

Stephen Crane has always been considered one of the most important figures in American literature. With the publishing of Maggie: A Girl of the Streets (1893), Crane is often labeled America's first naturalistic writer. And his The Red Badge of Courage, published in 1895, is an acknowledged masterpiece of naturalistic writing. Especially since 1950s, This novel has been closely examined and much debated. The critical issues have ranged from the meaning of Jim Conklin's death on the first day of battle to Crane's ironic or non-ironic intention on the second day when Henry Fleming presumably arrives at a quiet, unflinching manhood. As Donald Pizer puts it, the problem of Henry's growth or maturity has always been central to this criticism.[1] "Does Henry, in the sense of morality, become better or remain self-deceived?" and "Is Crane a naturalist, realist, symbolist, or ironist?" are the questions mostcritices appear to be answering.

However, if we only lay emphasis on one of Crane's techniques, and use it as a tool to interpret Crane's writing, we will miss or even misinterpret some aspects and problems of humanity that Crane describes and suggests in his novel. For example Charles C. Walcutt and Donald Pizer both assert that Crane is an ironist. They point out that Henry never improves morally, and his final recognition of his growth is nothing but his own self-deception. In Walcutt's opinion, Henry is never able to evaluate his own conduct, and he is vain, selfish, ignorant, and childish.[2] Obviously, Walcutt reaches his conclusion simply because he takes Crane's tone of mockery for granted. Thus, he denies not only the significance of Henry's heroic deeds in the battle -

field, but the possibility of his growth in morality. As to Pizer, he claims that Henry is a raw, untried country youth who seeks the romance and glory of war but finds that his romantic, chivalric preconceptions of battle are false. For this, Pizer never gives us any evidence as to why and how Henry finds his preconception false.[3]

On the other hand, speaking of human nature, some critics tend to simplify or skip over some important problems that Crane suggests in his novel. For example, William B. Dillingham considers that Henry's courage and heroic deeds performed in the second day of battle are from nothing but his inborn bestiality.[4] Opposite to this interpretation, Kermit Vanderbilt and Daniel Weiss refute that Henry's heroic performance is motivated by his fear and wish of preserving his esteem within the regiment, so that he tries to deny fear and danger by exposing himself to the thing he fears.[5] We must admit that fear and bestiality both play important roles in Henry's heroic deeds. But we too have to know that the aspects of humanity Crane presents in his novel are even wider, the aspects of humanity which, in addition to fear and bestiality, should include Henry's anxiety, isolation, rationalization, self-pity, selfishness, sense of guilt, and his final recognition.

In my opinion, the things that Crane talks about in his novel are more important than how he has been labeled by critics. Indeed, Crane is a naturalist, for he likes to put his characters in an inhospital world. He applies images, impressionistic technigques, and realistic description to his work, and in the mean time, he retains a tone of mockery in his narration, so that some critics, such as John. E Hart, Bernard Weisberger, and Charles C. Walcutt, call him a symbolist, realist, and ironist. However, the most important thing is that what Crane tries to portray in his novel are the basic problems of human nature, the problems that, in fact, exemplify the various aspects of humanity in a really harsh world. And in the following analysis, we shall find that

not only is Crane a writer who is good at portraying human nature, but he reveals, in the mean time, his sympathy for the characters and his strong pathos for man's role in the universe. Crane is indeed one of the literary greats who tries to describe faithfully what he has seen of human nature, to help us envision, through his literary craftsmanship, the various problems of humanity in the harsh world.

Thus, in order to achieve a more comprehensive understanding of The Red Badge of Courage. I shall try to study Henry's aspects of mind through his reactions to the changing situations, his relationships with others, and Crane's use of imagery. By this way, I believe, we may see even more clearly how Henry comes to be influenced by his changing situations and how the writer portrays and reinforces Henry's reactions through the use of images. And most important of all, with this study, we hope to lay bare Crane's underlying vision of life and humanity, or in other words, to see how Crane, as a naturalist, transmits and suggests his ideas of life and humanity in The Red Badge of Courage.

I

Man will lose his inward peace, if he is too much driven by his desire or dream and fails to recognize the disparity between his dream and realities. For this, Henry Fleming is a good example. Henry gets himself into the war owing to his dream of heroic deeds in battles. The writer describes:

> 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.[6]

It is in this state of mind that Henry sets himself against his mother's disapproval. When he tells his mother, who is peeling potatoes, that he has enlisted, Henry feels elated with the joy of excitement and expectancy. Thus, when he bids

adieu to his schoolmates, and when he is welcomed in stations on his way to Washington, Henry is proud of himself and feels that "he must be a hero" (p. 10).

However, Henry's knowledge of war is skin-deep. He never recognizes that war is really harsh as is his mother's hard life suggested by her peeling of potatoes. Therefore, when the tall soldier, Jim Conklin, brings the news that they are going to fight, Henry falls into "a little trance of astonishment" (p. 7). As the stalemate of the two armies is going to end, Henry's inner upheavals caused by fear just arise. In appearance, he goes back to his hut, to "be alone with some new thoughts that had lately come to him" (p. 6). But in fact, he tries to escape from his comrades' eyes lest they should discover his inner weakness. Now, he senses the immediacy of the approaching warfare. In contrast to his former thoughts, war is urgent and dangerous, no more heroic and no more like "crimson blotches on the pages of the past" (p. 7). When Henry recognizes the grim realities of war, his former confidence in the heroic deeds is obviously shaken, and his inner peace destroyed.

Henry's inner fear as well as his former indulgence in the heroic dream both widen his distance from other. We know that it is his heroic dream that distracts Henry from his peaceful country life with his mother. Walking with his schoolmates in school, he not only feels proud, but senses "the gulf now between them" (p. 9). Now when he recognizes his changing situation that the warfare will soon come, he not only feels the panic fear, but worries that he might be the only one who is frightened. It is his inner fear that widens the distance between he and his comrades. And it is his inner fear, too, that makes him "remain close upon his guard lest those qualities" of which he knows nothing "should everlastingly disgrace him" (p. 11). Thus, when Henry returns to his hut to hide his fear, he, too, unconsciously sets a gulf between he and others. Obviously, Henry's inner fear seems symbolic of the barrier

which estranges him from others and makes him brood over his secret problem alone in his hut.

In relation to Henry's reactions to the changing of the situations, Crane obviously uses some images, such as the peeling of the potatoes, and the hut, as we have seen above, to reinforce his description. In addition, winds and darkness are also significant and symbolic in shedding light on Henry's moods. For example, when Henry's heroic dream becomes more intense, the winds and the dark night seem to make his intense desire even more stronger, so that he becomes more determined to fulfill his heroic dream. The writer writes:

> One night, as he lay in bed, the winds had carried to him the clangoring of the church bell as some enthusiast jerked the rope frantically to tell the twisted news of a great battle. This voice of the people rejoicing in the night had made him shiver in a prolonged ecstasy of excitement. Later, he had gone down to his mother's room and had spoken thus: "Ma, I'm going to enlist." (p. 8)

For Henry, the dark night seems to add some romantic colors to his dream, and allows him to further indulge in the imagination of the heroic deeds. However, when the news of warfare comes in the daylight, Henry's heroic ambition recoils and diminishes. He slips, as we have seen above, into the hut. He, too, symbolically descends into the darkness of his heart, where he hopes to find protection and sense of security from disgrace. As Henry's fear is symbolic of the barrier between he and his comrades, his hut becomes the shrine of darkness that he hopes to resort to. Thus, when the cold winds pass "reluctantly" from the earth, (p. 1) his ambitious dream deflates, and his fear inflates.

Henry's isolation and fear further cause him great anxiety. In isolation, Henry looks for any signs that may show that he is not the only one who is afraid of fighting. He asks his comrades whether they will run or not when the fight really begins. Obviously, Henry tries to lift some gravity

of his inner fear by measuring himself with his comrades. But his problem is "in no wise lifted from him" (p. 13). Because once his fear is ignited, it can never be stopped or lifted unless he may get himself out of the war immediately. It is in this state of mind that Henry becomes anxious and frets for an opportunity to prove at once whether he will run or not during the fight. However the prolongation of the army's inaction makes his anxiety become more intense. Henry says to himself that "he could not long bear such a load" (p. 15). When Henry feels helpless with his situation, fear, isolation, and anxiety all seem to combine to make his situation even more miserable. Or, in Crane's words, Henry is now "a mental outcast" (p. 19).

Between his original idealistic thoughts of war and the poignantly harsh realities that Henry feels now, the disparity is quite ironical. For this, Crane employs the animals images not only to deflate Henry's heroic dream, but to portray what the war really is. In contrast to the colorful "large pictures" which Henry has drawn for himself, (p. 7) the war now turns out to be monstrous, of which he is secretly afraid. And when the army is marching in the field, Henry feels that the regiment is moving like "monsters wending with many feet" (p. 15). The regiment crawls like reptiles and serpents. (p. 16). Symbolically and ironically, the outcomes of Henry's dream, far from soaring in the sky, are like the most abominable creatures on earth.

In addition, Crane also makes use of the winds and dark night images to represent Henry's inner wish for some comfort and some release from his isolation, fear, and anxiety. In his distress, Henry unconsciously allows himself to be lulled by the indulgence of self-pity when he is lying down in the grass. The writer describes:

> The liquid stillness of the night enveloping him made him feel vast pity for himself. There was a caress in the soft winds: and the whole mood of the darkness, he thought was one of sympathy for himself in his distress. (p. 17)

Indeed, the reversal of Henry's state of mind is harsh and poignant to him.

And with the study of Crane's images and realistic description, not only can we sense the writer's tone of mockery, but see the process of Henry's change of moods in reaction to his changing situations.

The release and comfort that Henry finds in winds and night can never last long. On the contrary, a sense of helplessness overwhelms him when he feels restricted in his present situation. Crane describes:

> The youth perceived that the time had come. He was about to be measured. . . .
>
> 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. (p. 21)

Indeed, in his present state of mind, it is hard for Henry to retrieve his lost peace as long as he is enmeshed in the battlefield. Feeling miserable and helpless, Henry protests that "he had not enlisted of his free will," and he "had been dragged by the merciless government" (p. 21) to get himself involved in the cruel war. Though Henry keeps protesting that the generals are all "idiots" (p. 23), who make them keep marching uselessly in the battlefield and lead him into such danger, his protest only reflects and gives vent for his helplessness. In addition, the cloth image is as symbolic as the box is. When the regiment is marching, Henry takes off his "thick shirts" as others do, (p. 20) but he can never extricate himself from his anxiety and fear of the approaching fighting.

In comparison with Henry, Jim Conklin's attitude toward war is quite different, and his role symbolic. Firstly when Henry asks him whether he will run or not in the battle, Jim answers that he will fight if others fight, but if others run, he will do, too. Jim's honesty and light heart serve as a foil to Henry's gravity of heart. In stead of babbling and protesting, Jim is contented with what happens to him. Especially when he is eating, Jim always wears "an air of blissful contemplation of the food he had swallowed" (p. 25). In addition to the realistic description of Jim's manners, Crane seems

to make him a symbolic figure, because Crane seems to imply that war itself, in John E. Hart's words, is an eating-or-being eaten matter.[7] And in my opinion, this interpretation is consistent with Crane's persistent use of animal-war, the blood-swollen god" (p. 23).

As to Wilson, his role suggests that Henry is not the only one who is afraid of fighting, and man's inborn fear of war is universal. For example, when Henry tries to probe his heart of fear, Wilson becomes angry at once. If he were not afraid of the the approaching fight, he did not have to be so mad in appearance. Wilson's indignant words toward Henry further prove his inner weakness as that of Henry's. Besides, Wilson, like Henry, keeps babbling and protesting when they have done some useless marching in the field. Especially when Henry is in "his trance" of observing the smoke of gun fire before his eyes, (p. 26) Wilson comes to him and says: "It's my first and last battle, old boy," "I'm a gone coon this first time--and I w--want you to take these here things--to--my--folks" (p. 26). Clearly, Wilson's honesty not only testifies to his inner fear of war, but shapes a sharp contrast to Henry's worry for the exposure of his inner weakness as well.

In the initial battle, Henry's fear is further exemplified in his seemingly heroic actions. When the fight begins, Henry suddenly loses "concern for himself," and forgets "to look at a menacing fate" (p. 30). He thinks that he feels "the subtle brotherhood," and fights like "a pestered animal," a "driven beast," and a "well-meaning cow worried by dogs" (p. 31). From the cluster of animal images we may clearly see that Henry has been unconsciously dehumanized. He is like an animal who is, in fact, driven by his inner fear to fight for his own survival in face of death. Henry's selflessness, in my opinion, only represents the intensification of his fear. And the subtle brotherhood he feels is out of nothing but his own false conception of heroic deeds. Ironically, when Henry is delighted in his "self-satisfaction" of heroic

deeds, (p. 34) he is astonished by the enemy's new attack. Finally, Henry's fear culminates when he finds someone beside him running. In desperation, Henry ironically conceives it as "a revelation" and runs for his life like "a rabbit" (p. 36).

II

During his escape, Henry clings more tightly to his self-conception. When Henry is running, he pities for those who are remaining at their posts and fighting against the waves of the enemy. In his eyes, Henry considers them "the fools," who fail to "comprehend" the urgency of their situation. (p. 38) Blinded by his own self-conception, Henry rationalizes for himself that it is "criminal to stay calmly in one spot and make no effort to stay destruction" (p. 38). However, when Henry finds that the foes has been held back by his comrades, he feels wronged and betrayed. In fact, all through our study of Henry's inner problems and outer reactions, we may see clearly that it is his fear and his own false conception that betray him. In distress, Henry, in stead of pitying others, begins to "pity himself" and rationalizes that he has been "trodden beneath the feet of an iron injustice" (p. 40). Indeed, as a man who thinks highly of himself and has a high opinion of his "superior perceptions" (p. 40), Henry can only resort to his self-rationalization and to his indulgence of self-pity when he is "frustrated by hateful circumstances" (p. 40).

Frustrated by hateful circumstances as he is, Henry walks into the woods to find some solace in nature. In appearance, Henry claims that he wishes to "bury himself" in the woods. (p. 40). But in fact, he unconsciously hopes to look for any signs showing that nature is mourning with him. Or, to put it in other words, Henry's impulse of self-burial is out of nothing but his indulgence of self-pity. He throws a pine cone at a jovial squirrel which runs "with chattering fear" (p. 41). Feeling triumphant of this exhibition,

Henry rationalizes that nature has given him "a sign" (p. 41), a sign which testifies to the fact that he is right to escape before great danger.

However, Henry fails to recognize the fact that nature may not take any trouble to be an enemy to him, but she is no friend, either. In fact, during the initial battle, Henry himself finds nature's indifferent attitude toward the earthly upheavals caused by man. The writer describes:

> As he gazed around him the youth felt a flash of astonishment at the blue sky and the sun gleaming on the trees and fields. It was surprising that Nature has gone tranquilly on with her golden process in the midst of so much devilment. (p. 34)

Ironically, when he feels that the "sympathetic" nature is "of his mind" (p. 41), he finds, in the chapel-like boughs, a dead man whose face has been thick with little ants. Being horror-stricken, Henry tries to run out of the woods but feels that the branches and brambles form "chains" and try to "hold him back" (p. 43).

Obviously, Crane's description of Henry's horrible experience is not only realistic and ironical but symbolic as well. Before Henry sees the terrible scene in the woods, he unconsciously considers it a sanctuary, a shrine where he has found solace and relief. Thus, when he approaches to the "arching boughs" (p. 41), they look like "a chapel" to him. (p. 41) As Crane describes, there is "a religious half light" ahead of Henry. (p. 41) Henry apparently adds religious color to what he has seen and experienced in the woods. However, his religious tendency and imagination come to be thwarted as he witnesses the corpse in his imagined shrine. Symbolically, the corpse seems to suggest the fragmentation of Henry's hope, or in the religious sense, the death of God.[8] Indeed, with this symbolic description of what Henry has encountered, Crane seems to imply that man is alone in the universe, and there is no super power in nature that can offer any solace to man, or save him from evil's claws, the evil's claws symbolized by the horrible black ants. Indeed, nature is always what she is, not what she is supposed to be in man's imagination. With this

symbolical treatment of the forest-chapel scene, Crane not only reveals his strong pathos for man's loneliness in the universe, but arouses ours as well.

Frightened as he is, Henry never forgets to reationalize for himself his reactions to what he is afraid of. As he once conceived it a revelation to escape when he found his comrade running in the last battle, Henry again rationalizes for himself when he runs from the woods toward the battle. Crane describes:

> His mind flew in all directions. . . . Then he began to run in the direction of the battle. He saw that it was an ironical thing for him to be running thus toward that which he had been at such pains to avoid. But he said, in substance, to himself that if the earth and the moom were about to clash, many persons would doubtless plan to get upon the roofs to witness the collision. (p. 42)

Obviously, by rationalization, Henry tries to deny that it is his fear that drives him to run toward the battle, the fear which, in fact, has made him feel "pursued by a sight of the black ants swarming greedily upon the gray face and venturing horribly near to the eyes" (p. 42). Besides, he runs in the direction of the battle because it is the only direction of which he is sure to lead him out of the woods. Thus, though Henry knows that the battle is like "the grinding of an immense and terrible machine to him" (p. 43), he has no second choice but to turn to it. Ironically, in the mean time he again rationalizes that he "must go close and see it produce corpses" (p. 43). Henry is indeed a man of self-rationalization.

Henry walks toward the battle but finds himself misplaced among the "steady current of the maimed" (p. 44). To a man who has run from the battle, it is ironical that Henry should be received by the wounded when he decides to turn back. Henry himself knows his own weakness. To him, the wounded are the crystalization of all reproaches to his antiheroic deeds of which Henry is afraid to be exposed. Thus, when a tattered man approaches to him with good intention, Henry only quickens his pace and tries to avoid being questioned. Symbolically, this tattered man follows Henry as his

conscience reminder. Thus, when he asks Henry where he was wounded, the youth feels "instant panic" at this question. (p. 46). In consternation, Henry tries to find any loophole that is possible for him to escape this piercing question, but he fails. Symbolically, with his good-intentioned question, the tattered man unconsciously wounds Henry morally and psychologically. Indeed, Henry's inner wound deprives him of any chance for self-rationalization. It is this unseen wound too that, in fact, forces Henry to recognize the real embarrassing situation he is in.

Henry's embarrassment is somewhat lifted when he meets Jim Conklin among the wounded. As Crane describes, the other wounded men have"ceased to display much interest" since "the youth's arrival as a guardian for his friend" (p. 47). Conklin's appearance seems to offer Henry an excuse of why he has been among the wounded. But deep in his heart, Henry knows that it is a reproach, too, when his wounded friend asks him his whereabouts.

Furthermore, Crane's description of Conklin's death is as symbolic as he was eating his sandwiches before the initial battle. When Henry finds him, Conklin seems "to be overcomed by a terror" (p. 47). He tells Henry that he is afraid of being run over by the wagons on the road. In fact, Conklin himself knows his coming death. But he would rather die in a solemn place which can preserve for him his last dignity. In a moment, the wounded soldier runs away from his friend into the field. Henry don't know why his friend runs away, but he can sense the solemnity and "something ritelike in these movements of the doomed soldier" (p. 49). When Conklin falls to the ground, his open mouth and laugh suggests that he has found his death in dignity. When the sun is "pasted in the sky like a wafer" (p. 50), it seems to be a true revelation to Henry. Through Conklin's death and the waferlike sun image, the writer seems to try to denote his vision of life again. It is that man may be afraid of death, but nothing can deprive him of dying in a proud

way, of retaining his lingering dignity before death. As Crane has aroused our pathos for man's loneliness in the universe, it is the portrayal of Conklin's last lingering dignity before death that further arouses our sympathy for the doomed soldier.

As to Henry, though he witnesses in Conklin's death the dignity of humanity, he never, at present, learns from it the courage of facing realities. On the contrary, influenced by his friend's death, Henry becomes more anxious that his secret of shame will be discovered by the tattered man who keeps following him. Thus when the tattered man expresses his condolence to Henry, the young man deems it the arousing of his inner "ghost of shame" (p. 52). To Henry, the "simple questions of the tattered man" has "been knife thrusts to him." And he protests that what the tattered man represents is "a society that probes pitilessly at secret until all is apparent" (p. 53). Fearing that his secret might be exposed, Henry ignores his moral obligation to the wounded man, and abandons him, who is dying and needs his help, alone in the field. Indeed, as a man haunted by fear and ghost of shame, Henry becomes more egoistic and selfish in protecting himself from any possible harm. However, ironically, the more he protects himself, the more he will be isolated and confined by his inner fear and shame which, in turn, make him powerless to face the harsh realities.

For a man who is too weak to face the harsh realities, Henry keeps his eyes wide open for any possible sign, as he did in the forest, that will bring him some release and comfort in his distress. For example, when Henry is loitering on the roadway, he perceives that the blue army is retreating. Seeing the "crying mass of wagons, teams, and men" (p. 53), Henry, far from showing any moods of sympathy, feels "comforted in a measure by this sight" (p. 54). Just as what he did to the tattered man, Henry hopes for the chance of sacrificing others' lives to fulfill his own selfish end. In other words,

he hopes that his comrades may be defeated and fail to be as distressed as he is, because only by their failure can he prove to himself that "the thing with which men could charge him" is in truth "a symmetrical act" (p. 54). Clearly we may see that Henry's self-rationalization is as evident as his selfishness. He again tries to rationalize for himself his former escape from the battle. And his self-rationalization has always been his only means that he uses to lift himself from his sense of guilt. Ironically, when Henry delights himself with the sight of the retreating army, he remains ignorant that what he has seen is not the "vindication" (p. 54) of his superior perception, but the vindication of himself as a man who is egoistic and selfish, a man who has always been misled by his self-rationalization.

As is Henry's horrible experience in the forest, his conceited perception and rationalization are always followed by a sudden reversal of the circumstances which brings him shock and dismay. When Henry is delighting himself with the vindication of his superior perception, an unexpected "forward-going column of infantry" appears in the road. As Crane describes, the "black weight of his woe" returns to him. (p. 54) Henry seems to be shocked awake from his selfish hope, and astonished at the great disparity between his perception and realities. Watching the "procession of chosen beings," Henry recognizes the fact that he "could hever be like them" (p. 54). Indeed, in his distressing situation, Henry is like an outcast who wants to "throw off himself and become a better" (p. 55), but is deprived of the chance.

Feeling distressed, Henry unconsciously finds solace in his heroic dream of tragic death. The writer describes:

> Swift pictures of himself, apart, yet in himself, came to himself a blue desperate figure leading lurid charges with one knee forward and a broken blade high--a blue, determined figure standing before a crimson and steel assault, getting calmly killed on a high place before the eyes of all. He thought of the magnificent pathos of his dead body. (p. 55)

Clearly, the magnificent pathos of his dead body exemplifies again Henry's tendency of self-pity in distress. However, far from indulging himself in his self-pity, Henry, this time, feels from his imagination of self-pity "the quiver of war desire" (p. 55). As Crane's describes, the music of "the trampling feet, the sharp voices, the clanking arms of the column near him," make him "soar on the red wings of war" (p. 55). Even in his distress, he never gives up the old heroic dream that he has cherished so intensely. Though "various ailments" (p. 55) begin to cry out, and though his body begins "calling for food" (p. 56), a stubborn "moth-like quality" keeps supporting him to approach to the battle. Indeed, as his situation and physical condition develop from bad to worse, Henry clings more tightly to his dream, becauuse deep in his heart, he has been waiting for "a miracle" (p. 55), a miracle which may bring him back to his regiment, to fulfill his unfulfilled heroic dream. As his self-rationalization is egoistic, Henry's will now is turning to be stronger and more powerfull.

In fact, in my opinion, it is Henry's stubbornness of will that arouses our sympathy for him. And what he has demonstrated in his distress are not only, as we have seen, his childish heroic dream, fear, anxiety, self-pity, selfishness, conceited perception and his self-rationalization, but his unflinching will to be "really tested" (p. 57). Henry has once lost his chance to be tested in the initial battle. Now, as long as he lives, he will try to get for himself the second chance. On the other hand, as we have seen, Henry selfishly hopes that his army will be defeated when thinking of the exposure of his secret. But the most important thing is that he is now conscious of his selfishness, and denounces himself as "the most untterably selfish man in existence" (p. 57). Though his self-denouncement is not enough to compensate for his selfish tendency and his cruelty toward the tattered man, Henry now is at least willing to die in the battle. (p. 57) Or, in other words,

Henry unconsciously hopes to purge himself by his death. He has not liquidated completely his inner fear, but he obviously begins learning to face the realities, and becomes more determined to go back to where he has escaped from.

Furthermore, the miracle that Henry has been waiting for really comes true. As we have seen, Henry, motivated by his war desire, keeps approaching to the battle. But when he witnesses the defeat of his army, he, instead of feeling comforted, stares at the retreating army "in agony and amazement" (p. 58). Far from being selfish as he was before, Henry now is like a selfless man who wants to know why the army retreats in such a flurry. As Crane describes, Henry throws aside "his mental pamphlets on the philosophy of the retreated and rules for the guidance of the damned" (p. 58). Henry is no more like his old self who ran from the battle when he perceived the immediacy of danger. On the contrary, he tends to be selfless, and forgets that he is "engaged in combating the universe" (p. 58). Indeed, Henry himself is unconscious of the burst of his courage, unconscious of the change in his personality. Especially after Henry has been hit by a fleeing soldier, he, "like a baby," continues "trying to walk, to his feet" (p. 60). As Crane describes, Henry now is walking in the "tall soldier fashion" (p. 60). Symbolically, he fully inherits Jim Conklin's dignity before death when Henry imagines "secluded spots where he could fall and be unmolested" (p. 60).

Some critics consider it ironical when Henry wears a bandage, a red badge of courage, after he has been taken back by a cheery soldier to his regiment. But in my opinion, the wound itself is more symbolical than ironical. Indeed, it is true that Henry is not wounded in real fighting. But it is true, too, that he gets his wound when he is trying to return to the battle. If he ever thought of escaping from the "red animal, war, the blood swollen god" (p. 59) as he did in the initial battle, Henry would never be wounded. Besides, the unexpected cheery soldier is also a symbolic figure. He appears

when Henry is in his worst situation, and acts like a shepherd who leads back his missing ship to where it should be. Placing the appearance of the cheery soldier in sequence with Jim Conklin's death, the wafer image, Henry's horrible experience in the forest, and his last intention of dying in a secluded spot, we can see clearly the consistence of Crane's symbolic as well as religious intentions. And from this we may further infer that Henry's wound is as symbolic as the cheery soldier is. The wound symbolizes Henry's suffering from growth. Or, in other words, it suggests that man has to suffer before he can achieve maturity in personality. And the appearance of the cheery soldier, in a sense, symbolizes and confirms the significance of Henry's suffering and his attempt of self-reformation. Thus, the bandage that Henry wears is not only a badge of courage, but the mark of his growth through trials.

III

Henry's inner wound as well as his physical wound are healed when he returns to his regiment. As we have seen, Henry has always been worried by the possible exposure of his secret on his way back to the regiment. But when he returns to his regiment, far from being ridiculed as he has imagined, Henry is warmly welcomed by Wilson. Wilson takes care of the wound on Henry's head, and he takes care of the wound in Henry's heart, too. Because when Wilson is watching Henry's wound and offering him drinks, the loud soldier assures Henry that there were many soldiers who kept coming back to the regiment last night as Henry did. Obviously, Wilson's statement helps get rid of Henry's anxiety for the exposure of his secret, and makes him think that he has "performed his mistakes in the dark," so he is "still a man" (p. 72). In his reverie, Henry again considers himself a man who "had fled with discretion and dignity" (p. 74). Indeed, when Henry's "self-pride" and confidence is "entirely restored" (p. 72), his old heroic dream blooms again, and he believes that he will "shine" in the battle. (p. 74)

Henry's self-conception and rationalization further exemplify himself as a man who has not yet become fully mature.

In the mean time, Wilson's maturity serves as a foil to Henry's psychic change. Firstly, when Wilson is taking care of Henry's wound, Henry himself takes "note of a remarkable change in his comrade" (p. 69). Wilson is no more the loud soldier who liked to protest and was easily irritated. On the contrary, he becomes a peace-maker who is capable of solving the quarrels among his comrades. When taking care of Henry, Wilson is humble and self-sacrificing to give his own blanket to his wounded friend. And from Wilson Henry learns to care for others. He asks Wilson in return: "What yeh goin' t' sleep in?" (p. 67) Obviously, owing to his self-sacrificing deeds, Wilson unconsciously wins for himself Henry's respects to him. Thus, when Henry thinks of taking advantage of his comrade with the letters that Wilson gave him before the initial battle, he can not help being "compelled to allow his friend to escape unmolested with his packet" (p. 73).

Secondly, when Wilson holds a tolerant attitude toward the development of the battle, Henry keeps on showing his dissatisfaction with the generals. Henry himself knows that it will not be "handsome for him to freely condemn other men," but he is unable to "restrain himself" (p. 75) until a "sarcastic man" who says to him: "Mebbe yeh think yeh fit th' hull battle yestirday, Fleming" (p. 76). As we have seen, though Henry has got rid of his former anxiety with the help of Wilson's former statement, he remains, in his heart of hearts, sensitive to his inner weakness. Thus, on hearing this, Henry feels the man's speech pierce him, and he is "reduced to an abject pulp by these chance words" (p. 76). Henry becomes "suddenly a modest man" (p. 76). Comparing Henry with Wilson, we may see clearly that Henry is still characterized by his old restlessness and impatience. And Wilson's humility and generosity both suggest that Henry needs to be more humble and patient

before he can achieve full maturity as Wilson does. Indeed, to grow up is not an easy thing. And for a man who has just begun undrgoing psychic transformation, Henry needs more lessons to adjust his self-conception, to show where he is or was wrong.

All the lessons that he learns from Wilson and the sarcastic man further arouse Henry's intense hate for the relentless enemy. When Henry sees the enemy keeps appŕoachinhg to him and his comrades, he begins "to fume with rage and exasperation," and feels "a maddening quality in this seeming resolution of the foe to give him no rest, to give him no time to sit down and think" (p.78). Indeed, to Henry himself, the enemy seems to be the very source of his inner fear, the fear which keeps troubling him and makes him restless in appearcnce and in heart. And there grows, in Henry's heart, "a wide hate for the relentless foe" (p. 79) when he feels powerless to destroy and liquidate the enemy immediately and completely. The writer describes:

> His finger twined nervously about his rifle. He wished that it was an engine of annihilating power. He felt that he and his companions were poor and puny. His knowledge of his inability to take vengeance for it made his rage into a dark and stormy specter, that possessed him and made him dream of abominable cruelties. The tormentors were flies sucking insolently at his blood, and he thought that he would have given his life for a revenge of seeing their faces in pitiful plights. (p. 79)

Obviously, we may see that Henry's hate for the enemy runs to an extreme. And when his hate culminates, he not only overcomes his inner fear, overcomes the "obstacles" which he has "admitted to be mountains" (p. 81), but he becomes "what he called a hero" (p. 81), a hero who fights "like a pagon" to defend his religion. (p. 81).

On the other hand, we may see clearly that when Henry, in a rage, devotes himself to battle against the enemy, he is again dehumanized. As far as this is concerned, Crane again applies animal images to describing Henry's wild emotions and actions. As Crane describes, to "the youth the fighters" resemble "animals tossed for a death struggle into a dark pit"

(p. 79). Henry feels that he and his comrades are like animals driven to bay, and have no choice but to fight for their lives desperately. It is this desperation of Henry's emotions that makes him fight like "a dog" and "a beast" (pp. 80-81). Through the repetition of the animal images, Crane apparently, on the one hand, tries to denote that animality is a part of human nature. On the other hand, he also suggests that only through dehumanization man may have the chance to survive in the cruel world. Or, in other words, in order to survive, man has to be as mean and cruel as the war itself is. He has to slaughter others to save himself from being slaughtered. It is Henry's to-fight-or-to-die spirit that makes his comrades "awe-struck," and look upon the youth "as a war devil" (p. 81). And different from his last experience of dehumanization in the initial battle, Henry is now not dehumanized by his inborn fear, but by his intense rage and hate against the enemy.

Henry becomes a real fighter, a real man when he, as we have seen, has overcome his inborn fear. Though Henry feels himself insignificant when he hears by accident that the general calls him and his comrades "mule drivers" (p. 84), he never feels discouraged. On the contrary, the general's statement, further reinforces Henry's determination to prove himself as a man of true valor. Thus, when the fight starts again, Henry, regardless of the danger, tries to grasp the flag from the dead flagbearer. He pushes Wilson away, and assumes himself the new flagbearer of the regiment. As Crane describes, the flag to Henry is "the emblem" of "his willingness to further risk himself" (p. 90). Owing to his willingness to die, Henry is unconsciously reborn. His present devotion to risking himself is great enough to purge himself from all his past mistakes. Indeed, Henry is no more what he was before. His growth and self-transformation is symbolically achieved when he grasps the flag of his regiment tightly in his hands.

After experiencing all his trials, spiritual and phgysical, Henry retrieves his long lost inward peace. When Henry feels delighted with "his public deeds" (p. 107), he thinks of his "flight from the first engagement" (p. 107) and the tattered soldier whom he had deserted in the field. (p. 108). The "pursuing recollection of the tattered man" (p. 108) indeed causes Henry to feel upset and conscience-stricken. But now he is capable of putting "the sin at a distance" (p. 109). It does not mean that Henry tries to deny the sin of his past mistakes, but shows that he now can take his past mistakes as lessons when he arrives at a quiet and unflinching manhood. Indeed, Henry's final attempts to reform himself and his heroic deeds should not be negated by his past mistakes. As we have seen, Henry has tried his best to compensate for what he had done before by risking himself in the battle. And when Henry feels "a quiet manhood," and thinks himself "a man" (p. 109), it should not be considered his conceited self-conception, but his final recognition of what he is now. Owing to this recognition, Henry is now capable of feeling the "eternal peace" in nature when "a golden ray of sun" comes through "the hosts of leaden rain clouds" (p. 109). Indeed, when the golden ray of sun comes through the leaden rain clouds and shines upon Henry, it seems to suggest the beginning of Henry's new life. He smiles because he has found the true meaning of life--that of man's noble dignity and unflinching courage to struggle with his own fate.

IV

Speaking of Henry's final recognition in the ending scene, Frank Bergon states that "Crane does not deny that Fleming has changed," but "Crane refuses to confirm that the assessment of that change is accurate or permanent."[9] In my opinion, there is no evidence in the novel that can show Crane being willing to confirm or refusing to confirm the assessment of Henry's change in personality. But there is indeed some revelation, some images, such as

the golden ray of sun and the leaden rain clouds, as we have seen above, that symbolize and suggest Henry's last achievement in self-transformation and recognition of the true meaning of life.

Furthermore, some critics contend that the ending scene remains ironical, for Henry never achieves any growth in personality. Others consider that the ending scene is contradictory with Crane's tone of mockery in the novel. Or, in James B. Clovert's words, the ending is "confused and unconvincing."[10] But in my opinion, the ending remains consistent with the toughness and dignity of humanity that Crane has exemplified in the important scenes of the novel. In the forest-chapel scene, we see man's loneliness, vulnerability, and helplessness. But in Conklin's death we find that though man is afraid of death, and though man is vulnerable, nothing can deprive him of the dignity of dying in a proud way. In addition, though we find it ironical when Henry selfishly conceives that his army is defeated as he has imagined, it is the poignat reversal of his self-conception and his stubborn will of returning to the army, when he is suffering from physical and spiritual pain, that further arouse our sympathy for him. Placing these scenes in sequence with Henry's heroic deeds, recognition, and the symbolic revelation of the ending scene, we may find that though Crane's description may be sometimes ironical, he indeed implies in his ironical, realistic, and symbolical portrayal his sympathy for the characters' suffering and his admiration for man's strong will and dignity.

Finally, from our analysis we see that though Henry is full of contradictions in personality, driven by fear, and misled by self-conception and self-rationalization, he overcomes his flaws in nature with the help of his strong will. As Conklin's death makes us envision the dignity of humanity before death, Henry's groth and final heroic deeds on the battlefield further help us see clearly that man's will can help him get rid of his born flaws,

and preserve for himself a place in the really harsh world. Indeed, with his insight into human nature and his thorough understanding of the harsh world, Crane successfully expresses, through his literary craftsmanship, his underlying vision of life and humanity,--that of man's unflinching will, dignity, and courage to cope with future challenge.

NOTES

1. Donald Pizer, "Preface," in Stephen Crane's The Red Badge of of Courage (New York: Norton, 1976), p. viii.

2. Charles C. Walcutt, American Literary Naturalism. A Divided Stream (Minneapolis: University of Minnesota Press, 1956), pp. 66-82.

3. Donald Pizer, Realism and Naturalism in Nineteenth-Century American Literature (Carbondale: Southern Illinois University Press, 1966), pp. 11-30.

4. William B. Dillingham, "Insensibility in The Red Badge of Courage," in The Red of Courage (New york: Norton, 1976), pp. 264-269.

5. Kermit Vanderbilt and Daniel Weiss, "From Rifleman to Flagbearer: Henry Fleming's Separate Peace in The Red Badge of Courage," in The Red Badge of Courage (New York: Norton, 1976), pp. 285-294.

6. Stephen Crane, The Red Badge of Courage (New York: Norton, 1976), p. 7. Subsequent references to this edition appear in the text within parentheses.

7. John E. Hart, "The Red Badge of Courage as Myth and Symbol," in The Red Badge of Courage, p. 212.

8. Chi Yuan-wen, too, has a full discussion of nature in his "Demystification and Revelation: Nature in The Red Badge of Courage," in American Studies, Vol. XV, No. 2 (June 1985), pp. 1-20.

9. Frank Bergon, Stephen Crane's Artistry (New York: Columbia University Press, 1975), p. 82.

10. James B. Clovert, "Stephen Crane's Magic Mountain," in Stephen Crane: A Collection of Critical Essays, ed. Maurice Bassan (Englewood Cliff, N. J.: Prentice-Hall, 1967), p. 95.

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