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Realism and Naturalism in Stephen Crane's Novel

The Red Badge of Courage

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Abstract

Our research seeks to shed a light on American Literature during the last decades of the nineteenth century and to show the major literature trends that emerged in that era. It basically examines the emergence of Realism and Naturalism literary movements in American Literature as a reaction to Romanticism literary trend, they came to rebel on Romanticism's thoughts and to depict American's life as it is in the real situation, which witnessed a lot of changes in different aspects of life. The major American writers of Realism' trend took their literary works as a fertile and fecund land to depict truthfully picture of America in the end of the nineteenth century, such as: Mark Twain, William Dean Howells, and Henry James. In other side the Naturalism trend emerged as a branch of Realistic movement as an idea or belief that only natural laws and forces govern the structure and behavior of the natural universe in general. Its writers such as: Stephen Crane, Theodore Dreiser, and Jack London, all they were under the influence of the British writer called Charles Darwin and his Darwinian theory, who believed that all the universe is belonged entirely to the power of nature, in addition to that, they were also influenced by the French writer Emil Zola, who considered the leader of Naturalism doctrine in France. This dissertation, therefore, it investigates Stephen Crane's work *The Red Badge of Courage* as an extraordinary example that drew elements of both schools. It includes with how Crane offers a unique worldview that identifies his tendency to Naturalism more than Realism trend.

Key Words: Realism Movement, Naturalism Movement, Stephen Crane, The Red Badge of Courage, Charles Darwin, Emil Zola.

Table of Content

<i>Dedication</i>	<i>I</i>
Acknowledgments.....	<i>II</i>
<i>Abstract</i>	<i>III</i>
<i>General Introduction</i>	1, 2, 3
<i>Chapter One: American Literature during the 19th century</i>	4
Introduction.....	4
1-1. Overview of the American Novel during the second half of the 19 th Century...4-8	
1-2. Literary Movements of the Late Nineteenth Century.....	8
1-2-A. Realism in American Literature.....	8-11
A-1. Characteristics of American Realism.....	11-13
A-2. Major Realist Authors' Themes in American Literature.....	14-16
1-2-B. Naturalism in American Literature.....	16-18
B-1. Characteristics of American Literature.....	18-19
B-2. Major Naturalist Authors' Themes in American Literature.....	19-21
Conclusion.....	21-22
<i>Chapter Two: Stephen Crane's Realist heritage in The Red Badge of Courage</i>	23
Introduction.....	23
2-1. Historical Background of the Red Badge of Courage.....	23-25
2-2. Crane's Realistic Treatment of War in The Red Badge of Courage.....	25-28

2-3. Symbolism and psychological Realism in Crane’s Novel The Red Badge of Courage.....	28-29
2-4. The Influence of Realism in The Red Badge of Courage: Quotation and Analysis.....	29-32
2-5. Stephen Crane and William Dean Howells: Two Faces of One Coin.....	32-35
Conclusion.....	35
Chapter Three: The Red Badge of Courage: American Version of Zolaic	
Experimental Novel.....	36
Introduction.....	36
3-1- The History of Darwinism (1859-1974).....	36
3-1- The Darwinian Theory of Evolution.....	36
3- 1- 1- The Idea of Evolution before the Origin of Species (1859): Evolution as Progress.....	36-40
3. 1. 2. Darwin’s Theory of Evolution of the Origin of Species (1859).....	40-43
3-2- The Influence of French Naturalism: Emil Zola’s Experimental Novel.....	43-46
3-3- Stephen Crane’s Stance towards Naturalism.....	46
3-3-1- The Power of Nature and Society.....	46-52
Conclusion.....	53
General Conclusion.....	54-55
Bibliography.....	56-62

General Introduction

American literature throughout the last decade of the nineteenth century saw the development of a number of movements and trends, each one of those trends has its own principles, directions, ideologies, and writers. The special movements that American literature had witnessed in that period are: Realism and Naturalism. The first one which is Realism, which Broadly defined as representation of reality and it is the attempt to represent subject matters truthfully and as they are, instead of using romanticized or similarly stylized presentation of the world and which received huge following from many American writers such as: Mark Twain “1835-1910”, William Dean Howells “1837-1920”, Henry James “1843-1916”. Secondly, Naturalism which is a branch of Realistic movement as an idea or belief that only natural laws and forces govern the structure and behavior of the natural universe in general. And which also received many follower, so, among Naturalism we can find famous writers such as: Frank Norris “1870-1902”, Stephen Crane “1871-1910”, Theodor Dreiser “1871-1945”, and Jack London “1876-1916”.

The subject of our dissertation is about these important literary movements in history of American literature. This study also explores Realism and Naturalism throughout Stephen Crane’s novel *The Red Badge of Courage*, who is considered as greatest writer in American literature during the end of the nineteenth century.

Our study is mainly based on our interest in how Realism tracks the real situation of American life and also how Naturalism tracks the great effects of nature on people’s destiny under the effects of Charles Darwin’s thoughts and the French Naturalistic writer Emil Zola.

In fact. Stephen Crane is considered extremely naturalistic writer and he provides *The Red Badge of Courage* as a gorgeous work that we have chosen as a case of our study, because we really believe that our thematic approach through the form and the content of the novel will show the ways and facts in which the

naturalist mode of writing is highly remarkable and employed in the text more than the Realist mode in Crane's novel *The Red Badge of Courage*.

To achieve our objectives, we investigate Realism and Naturalism realms throughout Crane's novel *The Red Badge of Courage* to find answers to the following questions:

- 1- Did the Naturalistic movement play a great in influencing Crane's writing style?
- 2- How does Naturalism instinct easily apprehensible more than Realism through Crane's novel *The Red Badge of Courage*
- 3- Does the Naturalistic fingerprint influence the core of the novel, and to what level it manifest itself in that?

Actually, this study aims to shed a light on the principles of American Literature Realism and Naturalism through an examination of Crane's novel *The Red Badge of Courage*. We intended to point out and to identify the most important Realism and Naturalism aspects which presented in his novel, and to introduce a background in order to understand the Literary Realism and Naturalism. And mainly to show the easily apprehensible of the naturalistic aspect and its influence on the core of the novel. And to explore the contribution of Stephen Crane as a representative of Naturalism doctrine throughout his work.

This topic has been studied and viewed by several writers such as Richard J. Fisher in His work "Stephen Crane's Naturalism", therefore, there were mainly articles and reports addressing the Naturalistic fingerprint in the core of Crane's novel *The Red Badge of Courage*. My research's contribution is to investigate the major literary movements in America during the last decades of the nineteenth century, and to show the great influence of naturalism vision on Stephen Crane' career.

Among the hindrances that faced the accomplishment of this humble work have been the lack of sources and references, and due to the vest of the topic

didn't allow us to surround and to highlight all the aspects that have a relation with our topic.

Our work is divided into three chapters. The first chapter examines American literature during the 19th century by tackling Realism and Naturalism movements in America, and also it explores the most important characteristics, and the major themes through the works of the major writers of both movements. The second chapter highlights Stephen Crane's heritage in *The Red Badge of Courage* by showing his realistic treatment with the events of the novel and his influence by William Dean Howells' thoughts as the leader of Realism trend in America. Finally, the third chapter tackles Crane's novel *The Red Badge of Courage* as American Vision of Zolaic Experimental Novel by shedding a light on the naturalistic aspects in the novel under the Darwinian scientific conception on Crane's novel.

Chapter one: *The American Novel during the Nineteenth Century*

Introduction

American Literature during the nineteenth century witnessed various and different changes, and exactly during the decades following the end of the Civil War that is regarded as the watershed in American literature history. Many trends had emerged as a response to different changes in Americans' lives. Thus, the present chapter aims to supply a comprehensive account of American literature with the significant movements of the last decade of the nineteenth century.

1-1- Overview of the American Novel during the second half of the Nineteenth Century

Peter Rawlings says in his book entitled *American Theorists of the Novel* that the Novel had derived from the Italian word 'Novella', which means, 'Tale', or 'piece of news', thereby, the Novelist is concerned with retelling of everyday events, and shedding a light on the recent past. Also as the Oxford English Dictionary defines the Novel as "a fictitious prose narrative or tale of considerable length, in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity". (22)

According to Abby H, the Novel- from the French word nouvelle, it means 'new', and it had its antecedents in Europe. Abby claims that, people's point of view ago, considered the American novel always had a relation with the British one, and it is difficult to recall that the American novel as the younger sister to the English novel. By the time, the Revolution had ended and the people of America succeeded to achieve their independence, in fact, the people just after the Revolution had no novels of their own to read, so, they was obliged to read English novelists, many relied on the serialized novels appearing in the newspapers and on the public libraries.(7)

During the second half of the nineteenth century and exactly after the end of the American civil war there was reaction against Romantic. The major novelists of the second half of the nineteenth century followed the model of the

movement leader William Dean Howells who encouraged the novelists to portray the reality of United States of America as they saw it. These authors believed that Realism was a response to the radical changes that America had witnessed, in different aspects of life. These changes led the country to move from the rural to the urban life, therefore, a set of novelists reacted to the rapid changing that ensued such as Henry James and Mark Twain. There were African Americans also who depended in their writing on the Realistic mode, and are considered as the supporters of Realism in America like Charles W. Chesnutt and Frances Harper.

Another trend had emerged as a branch of realism which is the Naturalistic movement that led realism to stretch further through the fiction of Jack London, Stephen Crane, Frank Norris and Theodor Dreiser whose views were influenced by the attitudes of Sigmund Freud, Karle Marx, and Charles Darwin These scholars believed that the human being is attached directly by nature, and the individual life is subjugated to the greater forces of this nature.

As Thompson Gary Richard pointed out in his book *Reading the American Novels 1865-1914*, the American Literature history between the Civil War and World War I was characterized by the rise of realism and was called the Age of realism or more aggressively it was called the Triumph of Realism era. In his devotion to realistic art, Boyesen believed that romanticism was dead. In another lecture entitled "*Novel Writing and Novel Reading*", the novelist William Dean Howells considered the realistic novel as the supreme kind in the literature fiction, and its form greater than the romantic novels. Another novelist called Richard Chase in his book *The American Novel and its Tradition*, wrote "it used to be thought that the element of romance in American fiction was destined to disappear" (5), In addition Robert E. Spiller in his book *The Cycle of American Literature*, had insisted that romanticism had been supplanted by realism, and also claimed that the novelist William Dean Howells was the greatest one who had opened the door to "a meaningful fiction". (3-4), through his advocacy of realism.

Moreover, during the second half of the nineteenth century, major novelists emerged with by their masterpieces in the field of literature that espoused the realistic trend in their style of writing. Therefore, they opposed romantic fiction which presented life as it should be. Contrary to this trend, realism sought to depict life as it is without any sophistication. Another movement emerged hand in hand with realism as its branch, which is the naturalistic movement. It came in the late nineteenth century and claimed to be bring a more accurate picture of life than realism. In addition to that its mood depended on several philosophical views, for instance, the human being belonged entirely to nature and does not have any free will over his own life.

By reading the history of American novel during the second half of the nineteenth century, it is obvious that the novelists of this era portrayed the real image of the different situations that people had gone through in the United States of America. They also presented the different changes that this nation witnessed in the last decade of the nineteenth century.

As mentioned in Peter Rawlings' book *American Theorists of the Novel* the novelist Henry James' perspective in his essay "*The Art of Fiction*"(1884), was that the essential reason for writing a novel is for representing life, and he insisted that, this is the only reason for the existence of the novel. Moreover, at the core of James' perspective, he argues that the novel is a personal, and direct impression of life, so, it needs for the writer to have the imaginative power to narrate the various incidents that the novel's characters live in, and this is what makes the distinction between the good novels from the bad ones. James also notes that "The author must have the power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern." (22-23)

It is then clear that the realistic novel should seek not only the representation of life, but in its broadest sense, it should create that strong sphere between the faculties of imagination and the world of experience that the author lives in. Furthermore, James focused on the core of the novel that should be vital and dynamic not static, and writes in this concern, "I cannot imagine composition

existing in a series of blocks.... A novel is a living thing, all one and continuous, like any other organism, and in proportion as it lives will it be, I think, that in each of the parts there is something of each of the other parts". (54)

What matters here is James' emphasis on the essential elements of the novel such as: the characters and the story, or the description and narration, which are considered as the fuel of the novel, as he described them as "the organic in the form". Furthermore, his fear to write in blocks is partly what pushed James to insist on giving more importance to the author's attendance and his voice through what he tends to narrate in his novel, The relation between the text and the outside world should also be strong, and this was the main concern of James who sought to build solid relations between the text, the author, the reader at large.

Henry James put much of his interest on the characters as essential elements in order to formulate a coherent and good story, rather than concentrating on the plot which is a series of events which form the story. He claimed that the characters are the seeds of a plant, and the novelist should depend automatically on his characters to develop the incidents of his plot which resulted from the characters' characteristics. Moreover James believes that, the novel is a pure art, and it is caught and governed by a set of laws such as the moral purpose, which James regarded as the most important law that an author should present through his characters. In his essay "*the Art of Fiction*", James explains in this regard, "There is one point at which the moral sense and the artistic sense lie very near together; that is in the light of the very obvious truth that the deepest quality of a work of art will always be the quality of the mind of the producer.... No good novel will ever proceed from a superficial mind." (63)

The author should choose interesting subjects that refer back to the reader's needs, because if the reader is not interested in the subject of the story the act of reading may be interrupted. Thus, the subject matter of a novel can be a parameter of the success or failure of a novelist in formulating his novel.

In sum up, there were various changes that America witnessed during the second half of the nineteenth century, in the way of living and thinking, due to the progress of science that led to the emergence of such new movements and philosophical views such as Realism and Naturalism. The major novelists of this era depended on reality as a source of inspiration and tried to represent it faithfully and far from the romantic perspective of idealization and sophistication.

1-2- Literary Movements of the Late Nineteenth Century

In common sense Literature is an Art. It has different themes and characteristics. The narrative process has also different techniques. The American novel witnessed different periods and trends and each of those has its own principles, directions, ideologies and writers. In the American context, the end of the civil war was followed by the rapid growth of industrialization and urbanization. This explosion affected the literary field and two significant movements had emerged: Realism and Naturalism.

1-2-A- Realism in American Literature

In her work *Literary movements for student*, Ira Mark Milan, points out the origin of Realism which, emerged first in France in the mid of the nineteenth century, and rapidly spread to England, Russia, until, its drop at the United States of America. Furthermore, it was strongly represented through novels, and its writers were leaders of psychological characterization, and description of everyday life. Also, the realist writers investigate the themes of socioeconomic field by making a comparison between the living conditions of the poor or the middle classes with the upper classes in the society which have already witnesses set of changes. (654)

Realism in the broad sense of the term came as a reaction to romanticism. In "A Glossary of Literary Terms", Abrams explains that, realism is used by literary critics in two terms, first of all, to identify the literary movement of the nineteenth century, especially in the prose fiction, and in the second term, to

designate a recurrent mode in different eras, of representing of human life and experience in literature. Thus, realistic fiction is opposed to romantic fiction as the latter pretends to present life as it should be, while realism tends to present life as it is. (260)

According to Ali Taghizadeh, in his article "A Theory of Realism", realism in the American novel was so far from neoclassical face, contrary to the European realism, which belonged entirely to the classical Greek and Roman heritage. American realism inherited nothing from the previous nations, and not reflecting back to the recent antiquities, it frees itself from the past and sheds light on the reality of the American life in the nineteenth century and early twentieth century. Moreover, the realistic narration tend to weave a beautiful piece of art, depending on its social repertoire, by defining its subject matters, and addressing a different social middle classes, to formulate the actual picture of the American society far from the Romantic views.

Moreover, American realism was a style that comprised different aspects, among the art, music and literature, in order to depict the social realities and everyday activities of ordinary people. Meanwhile, from the late nineteenth century to early twentieth century, the United States witnessed enormous changes in different fields of economy, society and culture. American realism attempted to portray the exhaustion and the diversity of culture to the new tempo that America had been experienced during the second half of the nineteenth century.¹

According to Charlotte Perkins Gilman in her work "*American Realism, Naturalism and Regionalism 1861-1914*", the years after the civil war symbolized a time of rebuilding, and the industrial revolution that took place at the end of the nineteenth century had changed every aspects of life. It forced people to leave their rural homes searching for opportunities in urban cities, and with that great development in the economic field heavily depending on factory production led to a flood of immigrants from all over the world in America in order to take advantage of new urban opportunities. So, all these changes allowed

- "American Realism" website. Retrieved from: <https://www.revolvy.com/topic/American+Realism> ¹

American realism to prevail in the final run. Gilman identifies some causes of the emergence of realism as follows:

- ✓ Roots of American realism lie in the experience of the Civil War
- ✓ Acceleration in the industrial revolution at the end of the century and the improvement expansion in the world of transportation, which changed the country's life from the rural and agrarian to the urban and cities existence
- ✓ America witnessed many problems through those changes such as:
Urban slums, farm issues, labor unrest
- ✓ The problem of diversity in the nation: farmers, Native Americans, freed slaves, waves of immigration from different parts of the world
- ✓ The reality of the civil war impacted people's views; led to uncertainty about the future ²

By the end of nineteenth century, Realism in America started fading away and the new movement of naturalism emerged instead. Naturalism was shaped from set of scientific, social, and philosophical theories that reflected the radical economic and social changes caused by the Industrial Revolution. American authors such Lilian R. Furts and Peter N. Skrine argue that American Naturalism "grew in direct response to these native social and economic problems."(Lewicki; 46). They also pointed out some problems rooted in the Industrial Revolution in United States of America, as the negative side to that triumph:

-Charlotte Perkins Gilman "*American Realism, Naturalism and Regionalism 1861-1914*". Retrieved from: <https://www.scribd.com/document/.../American-Realism-Notes10-pdf>. ²

“As in Europe, industrialization brought great mechanical and material advances but also extremely severe difficulties in the form of labor disputes, economic depression and strikes that erupted in violence, all of which feature prominently in the literature of the period. Political corruption was rife in many cities where the "Robber Barons" manipulate business so as to increase the wealth of the rich by excluding the little man and exploiting the laborer. By that last two decades of the century there was widespread disenchantment, as in France after 1870 and in Germany toward the turn of the century. In the USA, it took a special form: disillusionment with the dream of success, prosperity and happiness that had drawn many immigrants to the USA. The collapse of this predominantly agrarian myth brought Americans up against harsh realities with a very sharp shock”. (Qtd. In Lewicki; 47)

As clarification to Lewicki’s quotation, the industrial revolution even if it has a lot of advantages in different aspects of human beings life, and it brought the European regions great mechanical and material advanced, but also it has extremely problems among societies, it got economic depression and classism in societies, which erupted in violence, and this set of constraints caused and drew many immigrants to USA in order to achieve the dream of success, prosperity, and happiness. But in other side these waves of immigrants faced the same problems and all this was depicted through agrarian myth that reflects harsh realities tones with a very sharp shock.

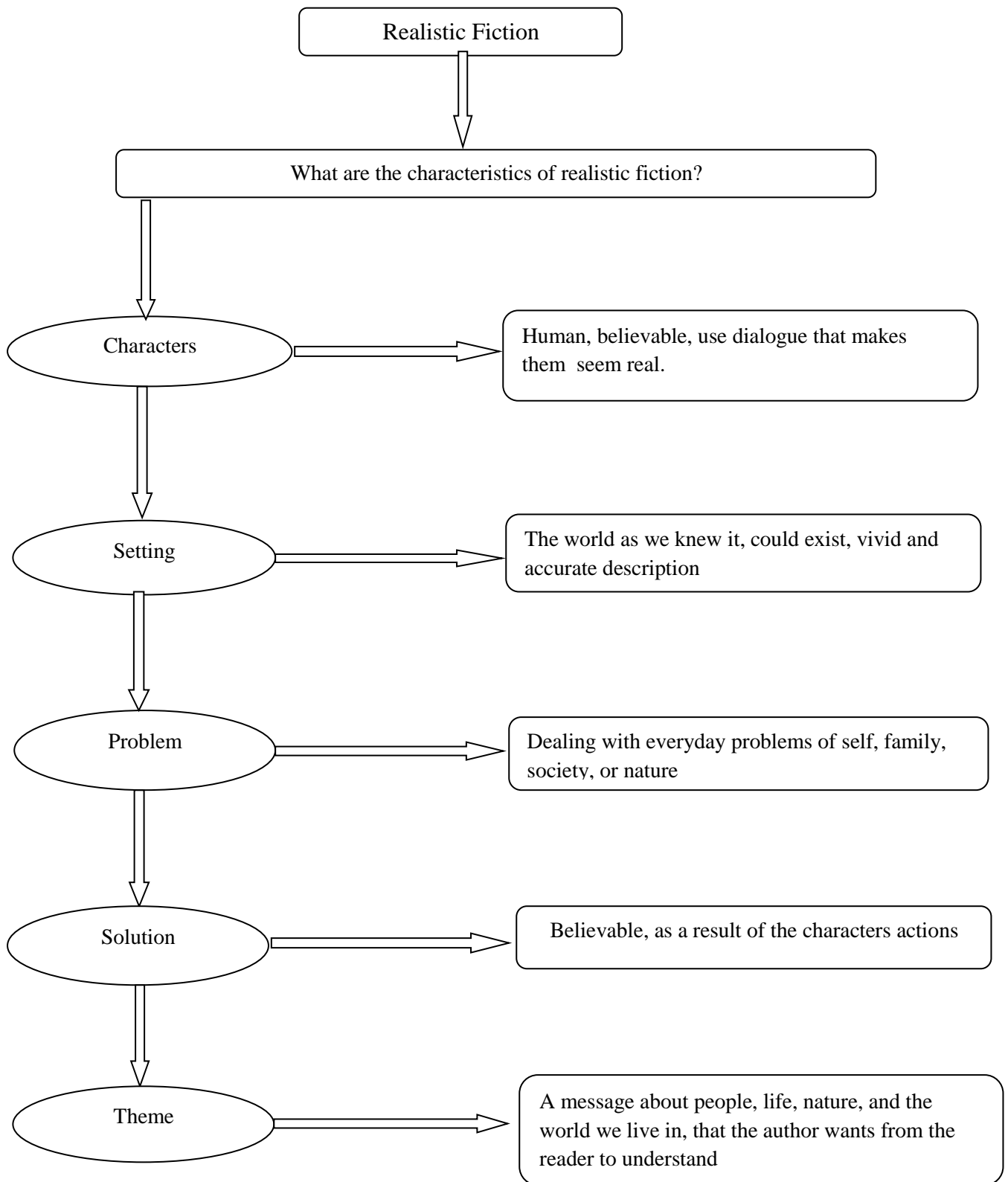
A-1- Characteristics of American Realism

American Realism in its basic sense was as a mirror that reflected the actual picture of all facts of everyday life, as William Dean Howells commented "Realism is nothing more and nothing less truthful treatment of material" (Arvin; 803). Realism has its own characteristic that distinguish it from other movements. Charlotte Perkins Gilman identifies some of these characteristics in her work "*American Realism*":

- ✓ The Realists focused on his/ her characters more than actions and plot
- ✓ Characters act on their actual environment, and the human being freed himself from the metaphysic views and can control his destiny alone
- ✓ Realistic novels rebel against the romance views and avoid the dramatic and sensation elements, its events should be plausible
- ✓ Causality built into text to explain why something happens
- ✓ Realistic novel show us rather than tell us
- ✓ Realists weave their novel's plot from actual experiences, and scenic representation is so important³

Moreover, realism contains believable stories even if most events of the story are not true, they could be because the authors rely on everyday occurrences. The setting of the novel should also be believable and livable. In addition, the realist narration relies on the use of everyday language and manipulates everyday problems related to family, friends, growing up, and death. The themes reflect the realistic experiences. Furthermore, the characters are ordinary human beings and they behave in a realistic way to give the situation its actual picture by using the dialogue that makes them seem real. The following schedule summarizes the characteristics of Realist literature:

-Charlotte Perkins Gilman in her work "*American Realism, Naturalism and Regionalism 1861-1914*". *Qtd in:* <https://www.scribd.com/document/.../American-Realism-Notes10-pdf...>³



- <http://www.sightwordsgame.com/learning-to-read/realistic-fiction/>.

A-2- Major Realist Authors' Themes in American Literature

By the end of the American Civil War and with emergence of the industrial revolution, America a once agrarian country rapidly became a big industrial nation. Obviously, this had a big effect on different ranges, such as, literature. So, America literature during the second half of the nineteenth century is a productive result of these changes embedded in the literature that concerned itself with a faithful portrayal of real life and the way these changes weighed on the American individual. There is a variety of authors who are classified as realist novelists such as Mark Twain, William Dean Howells, Henry James or Edith Wharton to name but a few

Samual Clemens "1835-1910": better known by his pen name of **Mark Twain**, he was raised in the Mississippi River Frontier town of Hannibal, Missouri. He was a great realistic novelist in that time, as Ernest Hemingway said his famous statement about Twain's value on the American literature, in that *"All the American Literature comes from one great book, Twain's Adventures of Huckleberry Finn"*. Twain by his style, he gave a new appreciation to the American Writers to rewrite by their national voice, he based on realistic, and colloquial American speech, and he was the first major author from the interior country, who captured its distinctive, humorous slang and iconoclasm. For Twain, Realism is not just a literary technique, but in its broadest sense, it is the way of telling a truth, by describing the actual seen of the outside world, and the most well-known example in his novel *"The Adventures of Tom Sawyer (1876)"*, which has its sequel entitled *"The Adventures of Huckleberry Finn (1884)"*, in the first one, he talk about Huck Finn, a poor boy who made his final decision to help a Negro slave to escape and to achieve his freedom, even though Huck, was aware that he will be damned to punishment for not respecting and breaking the law. In other side, Twain's masterpiece, that be written in 1884, it tells the story of Huck the son of the alcoholic bum, and Huck's adventures through Twain's narration the incidents of the story. Without forgetting, the two major literary currents in the nineteenth century, America emerged in Mark Twain, by popular

frontier humor and local color or Regionalism, these literary approaches had been emerged in the 1830s, moreover, the various and different local oral tradition among many regions in the nation leads to enliven the frontier literature. Thus, Mark Twain and many other writers are indebted to frontier pre Civil War humorists such as: Johenson Hooper, George Washington Harris, and Joseph Baldwin, from them and the rich American frontier folk, all these helps for wild proliferation of comical new American words such as: "absquatulate" (leave), "flabbergasted" (amazed). In addition to that, the Local Colorists, is like the frontier humor, it had produced its best works long after the Civil War, and many writers to portrait any specific American regions, what sets the colorists apart is their self-conscious, and their exclusive interest I using the factual and realistic technique.(*VanSpanckern* 49-51)

William Dean Howells (1837-1920): By using the same source, Howells is considered the fore-most American realist writer of the Nineteenth Century, he earned the championship among the Realist writing of American authors, and he has had a long journey in the field of literature, by his major works such as *A Modern Instance (1882)*, *The Rise of Silas Lapham (1885)*, and *A Hazard of New Fortunes (1890)*. Howells interweaved the themes of his novels as a mixture of social circumstances with emotions of ordinary middle class Americans, and during that time, Howells paid his attention to the moral corruption of business tycoons during the Gilded Age of the 1870s, for instance in his best known Novel, *The Rise of Silas Lapham*, he had used the ironic title to make his point of view clear, and his novel depicts a man called Silas Lapham, who became rich by cheating an old business partner, his family had been disturbed from him, and Lapham himself could not see that he had behaved improperly, and as the end of the novel, Lapham is morally choosing bankruptcy rather than unethical success.(*VanSpanckern* 49-51)

Henry James (1843-1916): generally Henry James is raised as the greatest American novelist of the second half of the nineteenth century, in his era, he was noted by three periods, first of all, he was noted for his international

theme, according to his experience in Europe, he portrayed the complex relationships between naïve Americans and the Europeans in such works as: *The American* (1877), *Daisy Miller* (1879), and *The Portrait of a Lady* (1881). Furthermore, James' second period was experimental. He worked on new subject matters, for instance in his novel *The Bostonians* (1886), he manipulated the topics of Feminism and social reform, also, he tackled the political intrigue in his novel *The Princess Casamassima* (1885). In his third phase, James returned to his International subjects, but he manipulated them in different way, he tended to rely on more sophistication and psychological awareness, he wrote *The Wings of the Dove* (1902), *The Ambassador* (1903), and, *The Golden Bowl* (1904). James became more psychological and less concerned with the external events in his later works. (52)

1-2-B- Naturalism in American Literature

According to Zbigniew Lewicki, in his book *A Handbook of American Literature for Students of English*, Naturalism in its broadest sense is a literary trend which is described as a more extreme and intensified form of realism. More importantly, the aim of Naturalism is to present an objective picture of reality by relying on a scientific approach to subject matters. Emile Zola's *The Experimental Novel* served as a ground for naturalistic literature which viewed man subject to the physic-chemical laws and determined by the interference of his milieu. Naturalism also considers man as a slave to biological, heredity, and environmental forces. The scientific theories that fueled this literary experimentation are Comte's positivism and Darwin's theory of evolution which examined man from a different approach, and their works also had a great influence on the origin Naturalism or as Walcutt put it, "they did not.... Dispose of supernatural once and for all, but they made it possible to believe that man could be completely accounted for by physical, psychological, and social facts. When this program won a limited assent, naturalistic fiction could be conceived and attempted"(46).

So, to formulate a complete definition of naturalism, one should emphasize the fact that man entirely belongs to his milieu, and he has no control over his biological, characteristics, his social class, and his economic environment. And this lead to the conclusion that man has no free will at all, and his behaviors cannot be judged in moral terms. Furthermore, by the end of nineteenth century, the scientific, social, and philosophical theories that had been raised reflected the changes caused by the emergence of the Industrial Revolution. In fact, this radical change witnessed more exploitation in different natural resources and human labor and the emergence of big cities that were urbanized by the upper class, in other hand. This period was also marked by the emergence of slums. So, as the informative study of American Naturalism indicates, the movement emerged as a response to different changes that took root in America during the last decade of nineteenth century. Lilian R, Furst and Peter N, Skrine argue that "American Naturalism grew in direct response to these native social and economic problems." (47)

Mihrije Maloku Morina in her Article "*Extreme Realism and American Naturalism*", claimed that, Naturalism is a literary movement which embraced Realism details in more intensified way. The naturalists hold the belief that the formation of human character results as a response to his social conditions, heritage, and environment life. All these factors are unavoidable power, so man should subdue entirely to these factors, because he has no free will over his destiny. Naturalism had emerged as a movement of literature focusing on the portrayal of the actual picture of the outside world, and in the same time as a movement against Surrealism and the Romanticism movement which had presented reality in a more sophisticated and imaginative way. Morina also points out that, Donald Pizer in his book *The Novels of Theodore Dreiser: a Critical Study* commented that; naturalist writers chose to their literary pieces of writing such kind of themes that reflected the hard life, including poverty, racism sex, prejudice, disease, and degenerated life (10-39).

Naturalism is a very important movement in American literature, which worked on the limit of the ability of man to impose their will over their own destiny, and on other hand, to decrease the idea of beautifying reality. Meanwhile, the duty of the naturalist writer is to offer the reader the actual picture without illusion and dreams, also one of most important writer's role in the field of literature during the nineteenth century is to work on formulating the different diagnoses of society to manipulate its sicknesses and diseases through the set of scientific, social, and philosophical theories that reflected the radical economic and social changes, which caused by Industrial Revolution. In addition to that, American Naturalism is divided into two streams: the first one sheds light on the social and political dynamics of American urban life, and depends on the theory of Marx, while the second stream is the biological aspects of thoughts, which espoused the philosophy of determinism under the influence of Charles Darwin theory. (Morina, 235)

B-1- Characteristics of American Naturalism

In his article entitled "*On the Influence of Naturalism*", Xiaofen Zhang explains many defining characteristic of literary naturalism:

The first major aspect of naturalism is determinism. This notion goes against the notion of free will, it believes that the human beings like animals, surrounded by their natural environment are monopolized by different exterior and interior forces, and their reactions are results of these forces. The aim of the naturalist author is to convince the reader that a character's destiny has been controlled usually by various and different factors such as; heredity and environment factors.

The second characteristic is objectivism and to achieve objectivity is a difficult task. The author should be similar to the scientist, who making his observation on what he tends to investigate, and then to note what he sees. So the author should present himself as an objective observer, and by detaching the

narrator from the story that he narrates in order to avoid subjectivity, the author by this way can realize the real meaning of objectivity.

Pessimism is another component of this list. Naturalism is characterized by its pessimistic tone, and sometimes it emphasizes the idea of inevitability of death. Most of the Naturalistic works included unfamiliar and squalid subject matters, for instance, Emile Zola's works had frankness about sexuality with a pessimistic tone. The Naturalist writer tends to portray the dark and miserable face of life by discussing different social problems such as: poverty, racism, sex, smut, and prostitution.

The amazing twist that comes at the end of the plot is also an important characteristic in naturalistic literature, because there is a strong sense in naturalist novels that nature is not affected and indifferent to human struggle as these novels tell the struggle between man and nature.

B-2- Major Naturalist Authors' Themes in American Literature

Ira Mark Milne in her book "*Literary Movements for Students*" had indicated precisely to the most significant writers of American naturalism literature, those once who considered the leaders and peers of this trend, such as: Stephen Crane, Theodore Dreiser, and Jack London.

B-2-1- Stephen Crane (1871-1900): Stephen Crane was born on November, 1, 1871, he had grew up in Newark, New Jersey, then he launched his profession as a journalist in New York, and later he entered the world of writing fiction, and became well known by his first novella entitled *Maggie: A Girl of the Street*, moreover, he was best remembered for his Civil War novel, "The Red Badge of Courage", was published in 1895 , and which enabling him to be famous beyond frontiers, his novel came as an examination to the nature of courage due to his character "Henry Fleming", a young man who challenged all the constraints that he faced with himself and his family, to enlist with others in order to faith against his region's enemies in the Civil War, Henry experienced a lot of things and ultimately he discovered that he had courage, but he never imagined before his

enlistment that the war is so harsh and brutal to all that extent, Crane weaved his writing narrative by using the characteristics of Naturalism and applied them to a critical significant period in American history. And the special theme of his novel is not just for depicting the history of the American Civil War; but for the portrayal of psychological fear of Henry, who runs like the animal to save and protect his life. (Milne, 535)

Furthermore, Crane possesses many of narrative works such as: "*The Open Boat*", "*The Blue Hotel*", and "*The Bride Comes to Yellow Sky*", and in the following chapters we are going to investigate more deeply with Stephen Crane and his famous novel "*The Red Badge of Courage*".

B-2-2- Theodore Dreiser (1871-1945): Theodor Dreiser was born on August, 27, 1871, in Terre Haut, Indiana, Dreiser during his career worked as a journalist and novelist, and later in his field of narrative, he was afflicted by self-doubt when his first novel *Sister Carrie* was a failure, but this did not brake him to enter the circle of literary fiction, he got *the Nobel Prize* for literature in 1930, and later on, he received *an Award of Merit from the Academy of Arts and Letters* in 1945. In addition to that, in his major significant works "*An American Tragedy*" and "*Sister Carrie*", Dreiser tends to show the dark side and the negative impact of the myth of the American dream, and Dreiser made to his novels set of magic characters who were the victims of their own desires, and he relied on Naturalism features to indicate the different incidents of his novels, and *An American Tragedy*, generally is raised as a best example for that.

Moreover, Drieser When he wrote his novel *Sister Carrie* in 1900, he shocked the reading public. It is story about Carrie Meeber, who leaves the poverty of her country home and moves to Chicago. She is honest for her hope for better life, Dreiser does not criticized her for this; but for her relationships with men; she is fairly modern in the way she moves from one man to another. Although, she success as an actress but at the end she learns that even money and

success are not the keys of true happiness⁴. Sister Carrie's real theme is purposeless of life; this theme runs all over Dreiser's novels. He sees the disorder and cruelty of life in general.

B-2-3- Jack London (1876-1916): Jack London was born on January 12, 1876, in San Francisco, California. He worked as a sailor, punctuated by periods of homelessness and joblessness, then, he began his career in writing process, London published his novel called "The Call of The Wild", which pushed him to earn more respectful prestige as a writer, and catapulted him from poverty into fame, he was one of greatest writers of American naturalism fiction until his death on November 22, 1916, at his home Glen Ellen, California, from problem of kidney failure, and some believed that his death came as a result of the morphine that he was taking to decrease his pain. (Milne, 536)

Naturalists of the 1980 wrote about the immigrants who lived in slums, they wrote about the illicit sexual affairs of young girls who had moved from farms to cities, they wrote about the individuals who neither understood themselves nor those around them⁵. In addition to that, Naturalists always use pessimistic tone in their stories and novels to describe the depression of their characters which are in state of suffering. Their style was unromantic filled with harsh words and meanings like violence, corruption, racism, poverty, etc.⁶

Conclusion

This chapter has introduced American Literature during the nineteenth century, and shed light on the two significant literary movements that defined the literature of this period. There was special emphasis put on the reasons leading to the emergence of each of these movements and the way they impacted the

- High, P B. "An Outline of American Literature. USA: Longman", 1986. ⁴

- Applegate, E. "American Naturalistic and Realistic Novelists". London: Greenwood Publishing Group (2002) ⁵

- Lamb, R. P & Thompson, G. R. "A Companion to American Fiction 1865-1914". USA Blackwell, 2005⁶

dramatic changes at the level of authorship as well as readership. We also shaded light on the major writers of both literary movements and their workers' themes, which depicted the people's situations and their lives during the last decades of the nineteenth century in America.

Chapter Two: Stephen Crane's Realist Heritage in *The Red Badge of*

Courage

Introduction

This chapter is dedicated to the study of realist aspects in Stephen Crane's novel *the Red Badge of Courage*. A comprehensive account of Stephen Crane's Realistic heritage will be supplied before analyzing the historical background of the novel. Part of this chapter will be devoted to Crane's realistic treatment of war through symbolism and psychological realism. This chapter will also shed light on Crane's influence by realist authors like William Dean Howell that greatly contributed in the artistic production of his novel.

2-1- Historical Background of the Red Badge of courage

Stephen Crane's Novel *The Red Badge of Courage* is one of the best literary works highlighting the American Civil War with very realistic characters who do not achieve heroism easily. In this novel we are confronted to ordinary men and we witness their metamorphosis into heroes.

So, through the history of United States, the American Civil War was an internal conflict between the Northern states as a Union and the Southern states which known by The Confederate or The Confederacy, the Civil War lasted four years from 1861 to 1865. According to *Oxford Guide to British and American Culture Article*, the Civil War started due to the uncompromising differences between the North and South, for instance, the economy in south was based on agriculture such as (sugar, tobacco, cotton, rice, etc.) and all those hard activities were depended on slaves.

The North part as mentioned in the same Article was more industrial, with a large population and greater wealth. Slavery had existed before Independence in 1776, but, during the 19th century group of people started to defend slaves' rights, they called the abolitionists, who wanted to make slavery illegal and

gradually increased in number. The attitude of people in south America in that time was that each state had the right to make any law it wanted, and if southern states wanted slavery, the United States government could not prevent it, in that case many southern became secessionists, they were believing that southern states should secede from the Union and to be independent on the United States government which took place in the North.

Using the same source, it mentioned that, in 1860, Abraham Lincoln elected as the President and won the presidential election against Stephen Douglas, and Lincoln gave his promise to keep the slavery out of territories. Meanwhile, eleven southern states from 34 states of America declared the separation from the Union, which are ((South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, Texas, Virginia, Arkansas, Tennessee and North Carolina) and proclaimed themselves a separate nation, that secession lead to create the Confederate states of America, and they elected Jefferson Davis as the presidential president to these states.

Thomas E. Griess in his book *The American Civil War* pointed that, the Southern states declared the war against Northern states not just for fighting war for slavery but they were fighting to get their independence, the North had a lot of soldier more than south and it was better industrial system to support the war. The Confederate forces were led by General Robert E Lee, and The Union forces by General Ulysses S. Grant. (3)

Actually, The United states government did not want to give the green light to declare the war, but, on 12 April 1861, the Army that belonged to the Confederate states in South attacked Fort Sumter in South Carolina, which was occupied by the Union army, that incident was so impressible, and Abraham Lincoln could not ignore the attack and so the Civil War began.

According to Shmoop Editorial Team in their work "*The Red Badge of Courage- Introduction*". Stephen Crane, a twenty year old who never experienced the atmosphere of the war wrote *the Red Badge of Courage* in 1895.

What is more, the novel is considered one of the most accurate portrayals of the physical and psychological effects of intense battle. Crane depicted one significant battle between the Union and the Confederate soldiers during the American Civil War. In fact, the whole events of the novel revolve around one character called Henry Fleming. The novel traces his emotional trajectory, as he strives to overcome crippling emotions that stand as constraints in his way to make him achieve bravery and heroism.⁷

Stephen Crane creates deeply realistic scenes of battle and death. He portrays the different feelings of soldiers at different moments of the battle and highlights the manly aspects of soldiers whose bravery is put into question. Previously, the war novels were dealing with tactical movements of large groups of men rather than dealing with the psychic development of one particular soldier. Throughout *The Red Badge of Courage*, Crane rejects the fabulous heroic accounts of war and depicts instead its harsh reality. Moreover, the novel is best known for its important value and place in the genre of realism as Crane wove its events relying on lifelike actions and objects rather than on symbols and allegory. Crane succeeded to describe the war as real as it is: dirty, animalistic, and destroying. He exposed brutalities of the battle, he dived more in the psyche of the protagonist young Henry Fleming, who hesitates to decide one very vital question: when the battle starts, is he going to run away as a coward and escape death, or be an honorable soldier and fight?⁸

2-2 Crane's Realistic Treatment of War in *The Red Badge of Courage*

According to George McMichael in his book *Anthology of American Literature*, the notion of war stands out as an exciting and romantic adventure which is full of glory and heroism. This notion has existed for centuries and extended to some extent today, however, one hundred years ago, Stephen Crane went out to falsify and destroy these kinds of myths through his *novel The Red*

-Shmoop Editorial Team. "The Red Badge of Courage." *Shmoop*. Shmoop University, Inc., 11 Nov. 2008. /Web. 29 May 2018. Qtd. In : <https://www.shmoop.com/red-badge-of-courage>.⁷

-Ibid.⁸

Badge of Courage. Through his novel, Crane traced a set of a young soldier's experiences in the American Civil War and emphasized to show the true nature of war by contrasting Henry Fleming's romantic expectations with the reality that he encountered.

At the outset of the novel, the contrast between the romantic vision and reality flow can be seen. Henry's very decision of leaving home and family behind is motivated by his romantic view and idealization of the war. when he was been driven to prolonged ecstasy excitement with rejoicing crowd, and when he said to his mother good- bye with a light of excitement and expectancy in his eyes. However, crane confronts his character and the reader to a harsher reality as he presents the episodes of the battle in a more realistic and objective view.

Henry's mother urged him not to be a fool by enlisting because he could not defeat the enemy alone. At the news of Henry's enlistment his mother simply and without exaggeration said: "the lord's will be done," and she continued milking her cow as usual. (McMichael; 709). However, her practical advice in her good-bye speech itched and destroyed Henry's hopes, because her send-off is so different from what Henry expected that he was irritated and impatient under the ordeal of his mother's speech. In addition, the contrast is again evident in Henry's army experiences before going into battle. Henry is treated well before leaving town and this serves to increase his romantic expectations, and in his journey to Washington, he received a good treatment by his regiment, which led him to believe that he must be a hero with the strength to do mighty deeds of arms. (McMichael; 710-711)

In the battlefield, Crane gave a deep realistic presentation of the different experiences of Henry who lived a series of panic that made him lose confidence and filled him with self-doubt. All those thousands – tongued fear that babbled at his back caused him to flee and withdraw from the battle. Before going to battle, Henry must put up with months of monotonous life in a camp and even when his regiment does move out, it moves from place to place with apparent aimlessness,

leaving a frustrated Henry to feel that he is merely one part of a vast blue demonstration.

In fact, the contrast between Henry's romantic expectation and his actual experiences is most striking in the novel. Henry has always longed to see battles, which are considered as chivalrous and where men accomplish victory, success and perform breathless deeds. Crane depicts Henry's needs and his looking forward to experiencing blaze, blood, and the danger of battles even during his skeptical moments. Henry was envious of the wounded after his flee from the battle, he believed that those wounded men are somehow peculiarly happy, and he wished to have a red badge of courage like them, which got the end to his troubles. (McMichael; 708-714)

Furthermore, Crane presented a vigorous contrast when Henry lived and experienced the actual image of battle, instead of what he longed for before experiencing the ambiguous and bloody conflicts. Henry encountered the foul atmosphere of war, with its choking smoke and deafening noise. In fact, Henry suffered at the first round of fighting, which left him reeling from exhaustion pushed him to question his romantic visions of war, Henry discovered the singular absence of heroic poses at the real battle. In addition, he discovered that being wounded is not something to be envied; he witnessed cursing, groaning and wailing of his friends.

Crane also depicted death in more realistic way, with vivid description of the ghastly forms, which lay motionless, and twisted in dramatized and fantastic dramatic bending. *Henry* witnessed the true horror of death as he watched in torture while his friend Jim suffered and died. (McMichael; 709-749)

In fact, many romantic myths about war have presently been destroyed through television and development of technology which broadcast a set of realistic movies such as *Born on the fourth of July*, which shows war with all its troubles, suffering, pain, and death. A century ago, Stephen Crane emanated as a great writer and novelist of the nineteenth century who succeeded to portray war

through his protagonist Henry Fleming with his experiences during fighting and his frequent contrasts between romantic vision and cold reality.

2-3 Symbolism and Psychological Realism in Crane's Novel

In his essay "*Characters' Motivations and thoughts in Psychological Realism*", Patrick Kennedy explained that Psychological Realism is the style of writing that came to prominence in the late nineteenth and early twentieth century. It is highly characterized as a genre of fiction writing, also as it focuses deeply on the motivations and internal thoughts of characters to explain their actions. Moreover, the writer of psychological realism seeks to show not only what the characters do but also to explain why they take such actions and reflections, and there is often a larger theme in psychological realism novels, with the author expressing an opinion on social or political issues through his or her characters.⁹

American Literature witnessed this new kind of writing and the novelist Henry James is considered the pioneer of this style in America. He used psychological realism to great effect in his novels. Actually, James' emphasis on the psychological dimension in his novels greatly affected many of his contemporaries in America like Edith Wharton, Stephen Crane and beyond America like Thomas Stearns Eliot in Britain.¹⁰

The Red Badge of Courage won international claim for Stephen Crane for its realism and psychological depth in telling the story of a young soldier facing the horrors and triumphs of warfare for the first time. Moreover, it uniquely rendered his vision of life as warfare, through depicting a series of vivid episodes, in which his protagonist confronts a mass of emotions- fear, courage, pride, and humility.

According to Stephen Crane's Omnibus, which included his best fiction works such as: *Maggie: A Girl of the Streets*, *The Open*

-Kennedy, Patrick. "Characters' Motivations and Thoughts in Psychological Realism." ThoughtCo, Oct. 2, 2017. Retrieved from : <https://www.thoughtco.com/psychological-realism-2207838>⁹

-Ibid.¹⁰

Boat, and The Red Badge of Courage. He points out that, *The Red badge of Courage* succeeded to offer a commentary on the brutality and gloriousness of war. Crane chose to his novel Henry Fleming as a protagonist of the whole work and he relied on Henry Fleming's mind to weave the events of the story and to filter through his mind the actual description of war. Moreover, Crane fulfilled a realistic picture by avoiding moral digression and by using conflicting streams of irony. At a very young age, Henry Fleming dreamed to live the war atmosphere, and when he grew up, he had been enlisted and became a member of his country regiment and he entered the war because he imagined it to be a glorious endeavor; he had read of marches, siege, conflicts, and he had longed to see it all. (229)

Moreover, Crane depicted Henry's reaction to his first battle, when it appears with its stark grimness, and the bullets fly over and around him and bursting into fierce bloom. Henry run and believed that those who have stayed are nothing but "Machines like fools". But not so far Henry regained his self-confidence and decided to return to his regiment and fight to confront the grimness and stark faces of war. His actions on the battlefield increasingly changed and became so crude and barbaric; he realized that himself confidence and pride led him to revel in his brutishness; as the narrator said, "it was revealed to him that he had been a barbarian, a beast. He fought like a pagan who defends his religion. Regarding it he saw that it was fine, wild and in some ways easy". (331)

2-4- The Influence of Realism in the Red Badge of Courage: Quotations and Analysis

According to Trent Lorcher in his article "*Realism in The Red Badge of Courage*", there are a plenty of examples and features of realism in *The Red Badge of Courage*, he has provided analysis of some significant quotations that demonstrate realism in the novel. According to Lorcher, Stephen Crane worked on examine the psychology of soldier, he was against the romantic portraying, which accounts that in romantic war to portray the heroes' bravery is going into

battle in so sophisticated and dramatized description. Henry as the protagonist of the novel, he has no idea whether or not he has what it takes to fight, in fact, Henry realized that until he faces that first shot, he is uncertain how he will react. This can be demonstrated through this few words: "He felt that in this crisis his laws of life were useless. Whatever he had learned of himself was here of no avail. He was an unknown quantity. He saw that he would again be obliged to experiment as he had in early youth. He must accumulate information of himself, and meanwhile he resolved to remain close upon his guard lest those qualities of which he knew nothing should everlastingly disgrace him." Furthermore, Lorcher goes further in his analysis and affirms that *Crane* created a realistic novel in his dependence on realistic description of soldiers in battle, there is no gasping of last words, clever quips or philosophizing the events of the battle like depicting the death, moreover, the reader sees men being shot and dying, such as; there is non- heroic portrayal of death is made like Jim Conklin fears dying and being run over by artillery wagons. This is based on the following passage: "The captain of the youth's company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a shot that made the blood stream widely down his face. He clapped both hands to his head. "Oh!" he said, and ran. Another grunted suddenly as if a club had struck him in the stomach." Additionally, starting from this quotation: "As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment." *Crane* weaved his novel's incidents in realistic view point, and He showed the nature's indifference to the bloody battle.

Moreover, Trent Lorcher *asserts that* Crane's depiction is totally different on romantic view, he depicted realistic heroes and confident men, who they are sure of their abilities, as they seem in the real world without any sophisticating,

also, as opposed to the heroes that depicted in the romantic novels, which relay on dramatizing and sophisticated depiction. This view is founded on the following quote: "They gazed about them with looks of uplifted pride, feeling new trust in the grim, always confident weapons in their hands. And they were men." Lorcher *sees that* Crane's realistic depiction of the incidents of war has been noticeable in comparison to the protagonist Henry's unrealistic notions of battle, as he simplifies that by giving his example that; "it is similar to when you were in Junior High School and expected all the guys and girls to look like the characters in High School Musical and when you realize after five minutes that your schoolmates were the same old silly persons you went to Junior High School with. Lorcher's viewpoint is related to what the novel includes like: 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.

Additionally to the previous quotations, Laurie Skiba in *her EMC Masterpiece Series* gives a quotation from Crane's Novel that mentioned in the seventh chapter to show to the reader the accuracy of Crane in his portrayal of the events of the novel. Crane said:

"At length he reached a place where the high, arching boughs made a chapel. He softly pushed the green doors aside and entered. Pine needles were a gentle brown carpet. There was a religious half-light.....the corps was dressed in a uniform that once had been blue. But was now faded to a melancholy shade of green, the eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling

yellow, over the gray skin of the face ran little ants. One was trundling some sort of bundle along the upper lip".

Crane's writing is vivid and realistic. He captured both beautiful and horrible images that seem true to life, and he makes these scenes more realistic through his description of a natural setting and a corps, he succeeded in that by using a sensory details- images of things that can be seen, heard, touched, tasted or smelled. (181)

2-5 Stephen Crane and William Dean Howells: two faces of one coin

In the intellectual climate of the 1880's and 90's, realism became a more congenial form of literature, and leading the way to William Dean Howells became the movement's central voice, who gained public attention mostly as a writer and supporter of realistic fiction. The titles and themes of his significant works are curiously, and interestingly he had dealt with real incidents, events, places, and characters in the American's society during the second half of the nineteenth century with the set of changes that it witnessed.

In fact, Howells has a breadth of view in the field of literature, as Anne Ruth Spencer indicated in his thesis Howells simplified for us the way to understand what the "Great American Novel" is. His masterpieces in the field of literature shed light on American life, which they have given to Howells' readers the opportunity to transcribe and to be familiar with the different circumstances and issues that American society had witnessed in the last decade of the Nineteenth century. Howells espoused this trend as the most appropriate one for literature because it is true to life and to human nature, all this considered as the distinguishing characteristic for Howells that gave him a great popularity and long view, in the field of American Realism Literature.

According to *Atlantic Monthly Magazine*, Howells indicated his Literary Creed by using his own words:

“..... I confess that I do not care to judge only work of the imagination without first applying this test to it. We must ask ourselves before we ask anything else, is this true?- true to the motives, the impulses, the principles, that shape the life of actual men and women? This truth which necessarily includes the highest morality and the highest artistry- this truth given, the book cannot be weak; and without it all the graces of style and feats of invention and cunning of construction are as many superfluities of naughtiness. It is well for the truth to have all these and shine in them..... but the truth is deeper and finer than aspects, and if the book is true to what men and women know of one another's souls, it will be true enough, and it will be great and beautiful”.(566-569)

In his book *Beginning of Naturalism in American Fiction*, Lars Ahnebrink indicates that the works of those writers such as: Honore de Balzac, and Gustave Courbet were extensively known and they were so influential in America, the literary near the last decades of the nineteenth century shifted from romanticism trend to realism which was stayed largely native, it dealt with: Economic, social, and political changes in America society in that epoch, furthermore, in 1880's and 1890's, America was in the intellectual climate, which helped the realism movement to become suitable form of literature. Also, it introduced William Dean Howells to occupied the realism movement's central voice, and by his uphold to realistic fiction. Howells' works had been spun on realistic tone, the famous one is his realistic novel *The Rise of Silas Lapham* (1885). (11)

Gottesman Ronald explains in his work entitled *William Dean Howells in Norton Anthology of American Literary* that Howells worked hardly to defend his

literary creed by developing certain ideas that constituted good literature, and he devoted his interest to expending and solidifying his ideas as a school through the fiction; he depicted life truthfully, as he said "if I do not find that it (literature) is like life, then it does not exist for me as art". (298)

Moreover, Howells pointed out in his essay "Novel-Writing and Novel Reading", that, he did not only make a distinction between realism and romanticism but he worked on using the novel as a synonym of realism, and he believes that romanticism fails to portray life as realism does because of its "excess of drawing and coloring" (299). He said, "The novel I take to be the sincere and conscientious endeavor to picture life just as it is, to deal with character as we witness it in living people, and to record the incidents that grow out of character. This is the supreme form of fiction." (300)

Howells expressed his creed against romanticism, which in his expression is false to nature. Or to use Howell's words "It [the romantic novel] attributes motives to people which do not govern real people, and its characters are of the quality of types; they are heroic, for good or for bad. It seeks effects rather than truth ... it revels in the extravagant, the unusual and the bizarre."(301)

As an explanation to this quote Howells believes that the romantic novel is kind of escaping from the real situations, it dramatize and sophisticated the events rather than telling the truthfully picture of the world.

One of the aspiring writers affected by Howells' literary ideas was the young writer Stephen Crane, who was at the time a newspaper reporter working out of New York City, and had already complete his first serious endeavor in fiction writing: his Sullivan County Sketches (1892). He pointed out his stories by his own words as "Eight little grotesque tales of the woods which I wrote when I was clever". (Stallman, 32). Moreover, he added that "we as writers are the most successful in art we approach the nearest to nature and truth" (Stallman, 31). Basically, this description seems to the one that William Dean Howells used

in his “Criticism and Fiction”, he said “if the book is true of life.... Of human nature it will be great and beautiful” (Cady, 111).

Conclusion

The second chapter has introduced Realism movement in American Literature which is emerged in the late of the nineteenth century as a new trend in the field of literature, by focusing our attention on the historical background of Stephen Crane's Novel *the Red Badge of Courage* as a sample from the American Realism Literature in that era, and we have investigated deeply to clarify Crane's significance and his realism heritage in his novel by tackling symbolism and psychological realism in its influence on the novel, and we concluded our chapter with the influence of Stephen Crane during his career by William Dean Howells' ideas in the field of literature.

Chapter Three: The Red Badge of Courage: American Version of Zolaic

Experimental Novel

Introduction

This chapter is dedicated to study *the Red Badge of Courage* as an American version of Zolaic Experimental Novel, by shedding a light on some important ideas, we investigated the study through studying the history of Darwinism and the Darwinian theory of Evolution by tackling the idea of Evolution before the Origin of Species and Darwin's theory of Evolution of the Origin of Species. Moreover, Part of this chapter also will be devoted to influence of French Naturalism: Zola's Experimental Novel on the American Literature, and we conclude the chapter with Stephen Crane's Stance towards Naturalism by mentioning the power of Nature and Society.

3-The History of Darwinism (1859-1974)

3-1- The Darwinian Theory of Evolution

3- 1- 1- The Idea of Evolution before the Origin of Species (1859): Evolution as Progress

By using Pedro Ricardo Gouveia da Fonseca's work, which entitled "*Darwin in Portugal (1910-1974). Darwinism and Evolution in The Scientific Production of Portuguese Botanics*", claims that, the idea that existing organisms come from other older organisms by natural processes dates back to Ancient Greece. But this idea was neglected for many centuries, due mainly to the lack of receptiveness of Christian doctrine to materialistic speculation. In the eighteenth century, the idea of evolution was revitalized, following its confluence with the notion of progress that was in vogue at that time. By the end of seventeenth century and the beginning of the eighteenth century, the British physician Erasmus Darwin (1731-1802), paternal grandfather of Charles Darwin (1809-1882), presented a

set of ideas on the transformation of species. In *Zoonomia* (1794-1796), the British physician-poet speculated on the possibility of all living beings sharing a common origin, and in the poem, «*The Temple of Nature*» (published posthumously in 1803) presented an account of the progression of life since micro-organisms to civilized societies. In the first volume of *Zoonomia*, Erasmus Darwin questioned himself:

«[...] would it be too bold to imagine, that in the great length of time, since the earth began to exist, perhaps millions of ages before the commencement of the history of man-kind, would it be too bold to imagine, that all warm-blooded animals have arisen from one living filament, which The Great First Cause endued with animality, with the power of acquiring new parts, attended with new propensities, directed by irritations, sensations, volitions, and associations; and thus possessing the faculty of continuing to improve by its own inherent activity, and of delivering down those improvements by generation to its posterity, world without end». (vol.I)

At the same time, Ricardo claims that the French naturalists Jean-Baptiste Monet (1744-1829), and Chevalier de Lamarck expressed similar transformative ideas. Starting from the principle that species disappeared by transforming into other species and not by extinction, Lamarck sought to clarify this process of transformation. The result was the production of a theory of evolution with unprecedented levels of elaboration and coherence. The theory, which the French naturalists made, rested on two key ideas: the vital force and the adaptation to the environment. (13-14)

According to the first key idea, spontaneous generation guaranteed an uninterrupted production of simple organisms that, driven by a vital force, tended to become increasingly complex and thus were climbing ladders of progress. This increased complexity was likely to be enhanced by the adaptation of organisms to the environment. Meanwhile, the second key idea of the theory, the occurrence of changes in the environment led the organisms to change their behavior in order to satisfy their vital needs. By adopting a new behavior, the

organisms tended to modify the use that they gave to certain organizations. The frequent exercise of an organism tended to make it more developed and more robust, while lack of exercise provoked its atrophy and could even lead to its disappearance (principle of the use and the disuse of organs). These changes, as well as others suffered by organisms throughout their lives, were transmitted to offspring (principle of inheritance of acquired characters). In fact, the combined action of these two principles guaranteed the gradual transformation of organisms through their continuous adaptation to changes in the environment:

First Law.

In any animal which has not exceeded the term of its development, the more frequent and sustained use of any organ, gradually fortifies this organ, develops it, enlarges it, and gives it a power proportionate to the duration of this job; while the constant defect of use of such an organ, weakens it imperceptibly, deteriorates it, progressively diminishes its faculties, and ends by making it disappear.

Second Law.

All that nature has acquired or lost to individuals by the influence of circumstances, or their race, has long been exposed, and, consequently, by the influence of the predominant employment of this organ, or by that of a constant lack of use of such part; it preserves it by generation to the new individuals who come from it, provided that the acquired changes are common to both sexes, or to those who have produced these new individuals. (Ricardo 15)

Pedro Ricardo adds also that Lamarck's transforming theory was not well received by the scientific community of the time. Among the reasons that help to explain his failure is the absence of an adequate scientific foundation and the opposition that the famous French naturalist Georges Cuvier who have pointed out to him. Among other objections to transformism, Cuvier pointed out: the faults in the fossil record; the few alterations undergone by the organisms since the time of the Pharaohs (as the mummified bodies of some animals indicated);

and the inability to become one domestic species in another. In 1830, Cuvier rejected any possibility of species transformation occurring in a debate which was celebrated with the French naturalist Geoffroy Saint-Hilaire (1772-1844) at the Academic of Sciences in Paris. In fact, Cuvier's scientific criticism contributed to discouraging the adherence of many naturalists to the transformative ideology during the first half of the nineteenth century. (16)

In 1844, the Scottish publisher and journalist Robert Chambers (1802-1871) published anonymously *Vestiges of the natural history of creation*. The work presented a transformist theory with universal application influenced by the idea of progress. In effect, Chambers explained the origin and history of the solar system, of the Earth and of life, through a progression from simpler forms to more complex forms. This progressive transformation was accomplished by natural processes, although it was part of the divine plan of creation:

“We have seen powerful evidence, that the construction of this globe and its associates, and inferentially that of all the other globes of space, was the result, not of any immediate or personal exertion on the part of the Deity, but of natural laws which are expressions of his will. What is to hinder our supposing that the organic creation is also a result of natural laws, which are in like manner an expression of his will?” (Chambers 153-154)

Although not well received by the scientific community of the time, Chambers' *Vestiges of the Natural History of Creation* sparked the debate about the transformation of species and enjoyed much popularity, especially among the less erudite public. As Peter J. Bowler notes that: “Although, treated with suspicion by academic scientists, *Vestiges* made the idea of evolution respectable by incorporating it into the increasingly popular theory of social progress”

The popularization of the theory of social progress had in Herbert Spencer (1820-1903) its great impetus in his work “*Progress: its Law and Causes*”. In the early 1850s, the British philosopher-engineer introduced his own progressive theory in his own words: *“[...] this law of organic progress is the law of all progress. Whether, it would be in the development of the Earth, in the development of Life upon its surface, in the development of Society, of*

Government, of Manufactures, of Commerce, of Language, Literature, Science, Art, this same evolution of the simple into the complex, through successive differentiations, holds throughout. From the earliest traceable cosmical changes down to the latest results of civilization we shall find that the transformation of the homogeneous into the heterogeneous is that in which progress essentially consists". (246)

Despite the high level of popularity he knew, Spencer's evolutionary theory aroused greater interest in the thinking of philosophers and social theorists than of naturalists.

3. 1. 2. Darwin's Theory of Evolution of the Origin of Species (1859)

In 1859, it was published one of gorgeous work that gave the fundamental contribution to the conversion of the scientific community to the evolution, precisely on the origin of the species (1859) by Charles Darwin. Actually, the work was considered the most important book in any category and its author distinguished as the "*Newton of Biology*". Darwin was born into a rich family with an intellectual tradition. Between 1825 and 1827, he attended medical school at the University of Edinburgh (Scotland), where he met the transformative ideas in vogue at that time. In 1828, he entered Cambridge University, where he began his studies which would give him an ecclesiastical career in the *Anglican Church*. Here, he supplemented his religious studies with the teachings of geology and the natural history of professors Adam Sedgwick (1785-1873) and John S. Henslow (1796-1861). It was during this voyage that Darwin was converted to the uniformitarianism of the Scottish geologist Charles Lyell (1797-1875) and he had the opportunity to study geology, fauna, flora, fossils and indigenous peoples from different parts of the globe. (Ricardo 19)

Moreover, Darwin was convinced of the veracity of evolution shortly after England returned. Believing that the evolutionary process resembled a tree. The English naturalist Darwin constantly sought to find the causes evolutionary

changes. In this sense, he studied the animal practices that the artificial selection exercised by them had the ability to modify the species. Darwin was then asked whether there would be no mechanism comparable to artificial selection to operate in nature. The English naturalist got his answer after reading the sixth edition of an essay on the principle of population, by the English Reverend Thomas R. Malthus (1766-1834). According to the Malthus population principle, in the absence of any kind of regulation, the human population grew at a faster pace than foods. Darwin noted that this principle is not limited to human populations. With In effect, all species reproduce in numbers that exceed the amount of resources available for survival. Thus, Darwin concluded that the individuals with the most advantageous variations would be more likely to survive and transmit these variations to offspring. With the succession of several generations, this process would have the capacity to modify whole populations and to give rise to species new. Despite outlining its general contours by the late 1830s, Darwin only made his theory of public evolution in 1859. (Ricardo 20)

Darwin's theory of evolution in his work "*The Origin of Species (1859)*" rested on two key ideas, both outlined in the late 1830s, which are: Natural Selection and Common Descent. The first was presented as the main evolutionary mechanism, while the second indicated the pattern by which evolution proceeded. According to natural selection, a percentage of organisms of each population survives and reproduces due to characteristics that other members of the population do not possess. These adaptive traits are thus more likely to be transmitted to offspring and, over time, to become dominant in the population. As Darwin pointed out: "Can it, then, be thought improbable, seeing that variations useful to man have undoubtedly occurred, that other variations useful in some way to each being in the great and complex battle of life, should sometimes occur in the course of thousands of generations? If such do occur, we can doubt (remembering that many more individuals are likely to survive) that individuals having any advantage, however slight, over others, would have the best chance of surviving and of procreating their kind? On the other hand we may feel sure that any variation in the least degree injurious would be rigidly

destroyed. This preservation of favorable variations and the rejection of injurious variations, I call Natural Selection.” (Ernest 80)

The idea of common descent postulates that all living beings (existing and already extinct) share a common ancestry. For the English naturalist Charles Darwin, the long process of descent with modifications from that point of departure could be illustrated, metaphorically, through the figure of a tree branching out: the "tree of life". As he claims that “The affinities of all the beings of the same class have sometimes been represented by a great tree. I believe this simile largely speaks the truth. The green and budding twigs may represent existing species; and those produced during each former year may represent the long succession of extinct species. At each period of growth all the growing twigs have tried to branch out on all sides, and to overtop and kill the surrounding twigs and branches, in the same manner as species and groups of species have tried to overmaster other species in the great battle for life”. (Ernest 129)

In addition to natural selection and common descent, Darwin also introduced a secondary evolutionary mechanism: sexual selection. In fact, in the struggle for life (food and space), the English naturalist also added the struggle for sexual partners and descent. This struggle between males for the possession of females could take two forms: physical combat for the right to reproduction; and competition in the provision of certain anatomical or behavioral traits to be chosen by females to mate. For Darwin, sexual selection functioned as an aid to natural selection:

« [...] by assuring to the most vigorous and best adapted males the greatest number of offspring. Sexual selection will also give characters useful to males alone, in their struggles with other males” (Ernest 127). As Helena Cronin points out in her book *“The ant and the peacock: altruism and sexual selection from Darwin to today”* that: “sexual selection has increased power explanatory of Darwin's theory of evolution, by providing a comprehensive interpretation for

several examples of structures that did not seem to confer any adaptive value evident to the organisms that possessed them”. (490)

3-2 The Influence of French Naturalism: Emil Zola’s Experimental Novel

According to Pascale Rabideau in his article “*A Test of his own medicine: Analyzing Emile Zola’s Interpretation of Claude Bernard’s experimental Method*” during the nineteenth century in Europe, it was a big interest in scientific progress, which was not only isolated to scientific fields, but it emerged and infiltrated also into Literature as well. The best example of this relationship emerged in France during the nineteenth century. A fury of science and its activity and technological development had been changing the surface of Europe in general and the way of thinking of European people in specific. Moreover, by the end of the seventeenth century the bases of scientific methodology and experimentation had already been developed, and after that, by the middle of the nineteenth century, the French physiologist Claude Bernard (1813-1878) published (*Introduction to the Study of Experimental Medicine*), and he aimed to think about the use of the experimental methods which could be applied them in medicine to evolve it into being accepted as an experimental science, and a short decade after Bernard’s death, French naturalist writer Émile Zola (1840-1902) reprised Bernard’s work in an essay entitled *Le Roman Expérimental* (1880). In it, Zola sought to prove that Bernard’s experimental method could be applied to literature in order to make novel writing a scientific domain as well.

By using the same article of Pascale, Zola (1840-1902) was a journalist and novelist, who is considered the founder of the short-lived French naturalist movement, which is extended from the French realist movement pioneered by Honoré de Balzac (1799-1850) and Gustave Flaubert (1821-1880), and actually what sets naturalism apart from realism is its purpose and its level of detail. While realism sought to create a picture of reality, naturalism sought to understand it, and this is which leads Zola to spend a long period of time in preparation for writing taking detailed notes about specific historical events,

settings, and people's behaviors. He wanted his novels to be more than realistic, he wanted them to be an analysis of social and genetic histories, conducted by his own ideas of scientific experimentation. In fact, Zola throughout his life showed great interest in science, and he was so interested by the ideas and theories of the natural selection by Charles Darwin (1809-1882), the theories on heredity of Prosper Lucas (1805-1885), and more effectively, by the experimental method of Claude Bernard, which it was Bernard's *Introduction* which fascinated and inspired Zola to apply his own 'experimental method' to literature. He wanted to do more than just conduct a social study of society as the realists had done. Zola wanted literature to become a scientific endeavor in itself. And he set out to prove that the experimental novel could be used directly to literature, as he pointed out in his book "the Experimental Novel" that: *"I am going to try to prove for my part that if the experimental method leads to the knowledge of physical life, it should also lead to the knowledge of the passionate and intellectual life. It is but a question of degree in the same path which runs from chemistry to physiology, then from physiology to anthropology and to sociology. The experimental novel is the goal."* (Zola, 1).

As clarifying to this quote, Zola applied the experimental method into literature in order to try dispel criticism for his 'scientific approach', and to prove that it is natural for literature to evolve into its own experimental science. Secondly, Zola seeks to distinguish naturalism from realism and romanticism by the use of experimental method by claiming the prestige of scientific activity in his writing to uncover truths about human society, as Charvet P.E in his book "*A Literary History of France*" claims that Zola wants his novels to be "...scientific, a series of experiments constructed by a new type of scientist working with pen and ink, instead of test tubes ¹¹and a Bunsen burner¹²." Moreover, and as the

¹ Test tubes: (chemistry) a glass tube, rounded at one end and open at the other, used for small scale laboratory tests.

² Bunsen burner: (science) a small laboratory gas burner whose air supply may be controlled with an adjustable hole.

third important idea is that Zola is so fascinated by the experimental thought and he probably believed in the concept of the experimental novel to a large degree, by clarifying the necessity of a scientific value and objective tone to his writing was a way of escaping moral condemnation. He claimed that he was not personally condoning the actions of the characters, but rather participating in a scientific experiment of the highest moral importance for society. Regardless of which of the three reasons was his main objective, one must first understand Bernard's experimental method¹³ in order to understand Zola's application of it. He deeply insist that experimental method is directly applicable to literature in the form of the naturalist experimental novel as we advocate the method in the medicine it is the same of it is use in literature. Zola claims that the experimental novel will be one way to discover causes of psychological and emotional phenomena, just as Bernard states that medicine is still considered an art and is in its infancy as an experimental science. Zola considered the experimental novel as in its infancy, he resulted that the combination between the heredity and the social environment influences and determines emotions and social phenomena. The aim of the 'experiments' are supposed to provide law makers and sociologists with tools and understanding to create laws and set moral standards accordingly. Zola takes Bernard's three phases of the experimental method (observation, Experiment, and results and conclusion) and applies them on the novel.

Obviously, it is so important to shed a light on the relationship between the American Naturalism and Naturalism that flourished during the second half of the nineteenth century, as M.M Morina clarified in her article "*Extreme Realism and American Naturalism*", that most writers of American Naturalism especially

³ Bernard's Experimental method: Bernard believed that all sciences have the same goal: to "try to reach knowledge of the law of the phenomena, as to foresee, vary or master phenomena". It is not enough for sciences to be able to predict the occurrence of phenomenon, they explore them so as to understand how they are caused and how they can be manipulated and controlled.

Frank Norris, Jack London, and Stephen Crane were under influence of Zola. They tried to explain human's behaviors and acts through the science of the nature, by taking the idea of Zola who believes in a world which couldn't be selected, but was determined by inheritance and environment, which leads to say that scientific determinism became Zola's main tool for understanding nature and human character. And we can mention as an example Stephen Crane who was strongly affected by Zola's thoughts, and who was the first naturalist in America he wrote novels and short stories on the light of Naturalism such as *Maggie: A girl of the streets* (1893), *The Red Badge of Courage* (1845), *The Open Boat* (1898) and *The Experiment in Misery* (1894). Through those works Crane showed that the individuals are controlled by their environment; life and death are determined by fate and social injustice.

3-3- Stephen Crane's Stance towards Naturalism

3-3-1- The Power of Nature and Society

Commentator Harry Hartwick contends that Crane's fiction evidently mirrors the naturalistic ideas of man as a powerless creature; driven by intuition and detained in a web of powers totally hard of hearing to the expectations or motivations behind humanity (Hartwick, 221). Crane sees his characters as pitifully estranged from any capacity to decide their own predetermination. Regardless of whether by the powers of nature or the powers of humankind, the hero, Henry can't make his own way throughout everyday life. In help of Crane as naturalist, he unquestionably seems to consider people to be unpreventably bound by ecological powers that push them one way or the other. Before one thinks about the manners by which *Red Badge* demonstrates how Crane's function is conflicting with the naturalist understanding, it is vital to build up that he some center convictions that fit the naturalist worldview of Hartwick. Crane saw a dreary and miserable destiny for any human who wished to control his own predetermination. *Red Badge* can at least demonstrate that Crane took contemporary thoughts (some of which are characterized by naturalism) to more mind boggling levels that represented human social orders and their control over

the conduct of their kin. In any case, the novel too offers numerous cases of straightforward regular powers and impulses triumphing over man's wants or convictions that he may decide his own fate. (Alotaibi 14)

Crane's story consistently demonstrates the impact of nature and normal senses on Henry. At the point when Henry escapes from fight out of dread, he discovers comfort in nature and perceives that his desire to escape is a characteristic nature. He tosses a pinecone at a squirrel what's more looks as it flees to spare its life. The voice of the storyteller at that point features Henry's thoughts.

"There was the law, he said. Nature had given him a sign. The squirrel, quickly after perceiving risk, had taken to his legs without ado..... The young wended, feeling that nature was of his brain. It fortified his contention". (Crane 14)

In this illustration, *Crane* makes utilization of his special perspective and its capacity to search internally.

Here the storyteller fills a few needs as it permits the reader to some degree to be less- in his point of view toward Henry's activities and considerations. Both the particular thoughts that the storyteller (*Crane*) transfers and the manner by which they are compared with activities and other thoughts enables *Crane* to feature certain logical inconsistencies all through the novel. By demonstrating Henry's manner of thinking and different parts of the character from a third-point of view, *Crane* helps to convey humanity's lack of free will.

At last, Henry contends that his desire to escape was a natural instinct impulse and he does not endeavor to credit it to any kind of free will. As the squirrel naturally and normally reacted to the pine cone, Henry reacted to the threat of fight as squirrel did. This case, reinforced by *Crane's* clarification of Henry's moving supports, recommends that man's free will is trumped by the impacts of his natural environment. Understanding Henry's ability to legitimize

his activities as the will of nature indicates how man is even sometimes willing to surrender his pretensions of unrestrained choice or his free will.

Another essential aspect of Crane's written work that can be specified here is his consistency in capitalizing and glorifying the word «Nature». This may ascribe some divine power to nature as the capitalization of God recommends extraordinary control over man. Crane sees nature as one of the universe's logical powers that decide and determine predeterminations and desires. Regardless of whether this power isn't «divine», Nature can present an impersonal but ultimately powerful force that effects man's activities. This additionally demonstrates how Crane's convictions concurred with some contemporary theories that rejected God and religion for a more logical and scientifically comprehension of man. Absolutely, Crane's determinism couldn't exist alongside by conventional Christian understandings of how man's destiny is molded. While religion takes into consideration riddles and mysteries in the way a human life is fore ordained. Crane trusted that there was a clarification for all of man's activities. (ibid)

Regarding the matter of divine, it is like also important to note here the disagreeing fault finders who might contend that *Red Badge* embraces Christianity rather than natural forces. Christianity is to some degree a thwart to naturalist convictions in deterministic ecological powers such as monotheistic religion proposes that man holds an extraordinary association with nature that enables him to follow a more rational path than animals and different creatures that may just be affected by conditions of their environment. Robert Wooster Stallman bolsters the possibility of Christian imagery in *Red Badge* as he composes (concerning the character Jim Conklin) that: “there are unmistakable insights – in such illustrative insights about him as his injury in the side, his torn body and his bloody hand, and even in the initials of his name, Jim Conklin – that he is planned to speak to Jesus Chris” (Stallman 253). While thoughts of Christian imagery and symbolism have worked their way into a few readings of *Red Badge*, support for such symbolism is effortlessly discredited and has been

the subject of scholarly abstract open deliberation particularly in the second half of the twentieth century.

Stanly B. Greenfield provides a targeted refutation of Stallman. Greenfield identifies blatant errors in the evidence Stallman has presented. He shows several examples where Stallman has paraphrased special events that are used as evidence of Jim Conklin's ties to Christianity. One of the most significant examples comes when Henry watches Conklin die. Stallman claims that upon Conklin's death, Crane writes that "*the red sun was posted in the sky like a wafer*" (223). Allegedly, this belongs to the Christian beliefs and tradition of communion as a "*symbol of salvation through death*" (253). Stallman even if he links this portraying of the sun to Crane's phrase in his novel "*nature had given him a sign*". However, Greenfield refutes and releases through his notes Stallman's fallacy and he notes that:

"the Crane quotation about Nature giving Henry a sign is not from this part of the novel at all: it is from Chapter VII, and is Henry's reaction to the squirrel's running when he threw a pine cone at him- a phrase, in other words, that is to be construed ironically in its proper context!". (301)

Moreover, Stallman's arguments concern his statement that Conklin is a Christ-figure, because Crane indicates that he bears a "*resemblance in him to a devotee of a mad religion*" (Stallman 253). Greenfield as his logical counterargument to this is that Christ himself would depict Christianity itself. Christ would never be considered the "*devotee of mad religion*". Actually, Greenfield offers several other logical critiques of Stallman. He claims that even though some readers claim to identify traditional Christian symbols in the novel, however, as we consider his philosophy, progressive beliefs, and the broader tenets of naturalism doctrine in that era, it is fair to say that Crane's philosophy and his true point of view is not to advocate the traditional Christian faith. In other words, we should consider substitute sources of spiritual force and more precisely Crane's glorifying of nature leads us to replace Christian spirituality with the deterministic power of nature, and which helps us to say that Crane's potential

faith in the scientifically-explicable forces that determine man's destiny and his actions. (Alotaibi 19)

For now, we execute and we offer a new alternate reading about the Jim Conklin character. Instead concerning a rational, Christian figure like espoused by Stallman's description. Conklin should be read as an animalistic figure, linked entirely with nature more than rationality and western religion. In the same Stallman's description that he used to depict Conklin's death and to prove his symbolization to Jesus Christ, in this context *Crane* also writes that:

"The chest of the doomed soldier began to heave with a strained motion. It increased in violence until it was as if an animal was within and was kicking and tumbling furiously to be free". (46)

This portrayal attempts to dismiss and to reject Christian conventions and grasp naturalistic thoughts in two ways. To begin with, at first glance, the examination of Conklin to an animal should to block any idea that Conklin is similar to Jesus Christ. Christ could never be contrasted with an animal's death as Christ is thought to have had incredible rational attitudes of the psyche and an awesome philosophical mentality. These are characteristics that could never be imparted and compared to animal's death, and would never be shared with animals. Secondly, as mentioned above, the comparison idea of an animalistic death is very distinction from the beauty of Christ's sacrifice. Conklin's death demonstrated the animalistic determinism that leads to death in the Darwinian model of humanity that has great effects on Crane's thoughts. Due to both of these causes, the Christian analyses of Jim Conklin character should be refuted and rejected, meanwhile, the idea of Crane's embrace of nature and animal irrationality should be noted. Obviously, Crane was more affected by the ideas of naturalists and was more interested in the natural forces of pain and death that controlled the human-being in general. (ibid)

By coming-back to the protagonist Henry Fleming and tracing his actions during the duration of his experiences in the war, Frank Sadler points out that

“one interesting, yet not obvious detail in Stephen Crane’s the Red Badge of courage is the protagonist’s last name- “Fleming” (372). Sadler goes beyond the surname “Fleming” itself, he notes that the base word of “Fleme”, according to Oxford English Dictionary, and when it used as an intransitive verb means “to flee, run away”. And “Fleming” when used as a verbal substantive, means “one who puts to flight” (373).

Sadler notes further the “Fleme” when used as a transitional verb means *“to cause to flee, put to flight; to drive away, drive out, chase; hence to banish, exile; rarely, to reject (a proposal),” (373).* Accordingly, Henry’s surname can be associated with acts both of cowardice and heroism. As an illustration to Sadler’s notes, we can turn –back to Henry’s sudden flight from battle to link his character with his surname, and in the same time his flight was linked entirely to his natural instinct and which leads Henry to attribute power to natural forces, furthermore, this follows in line with Crane’s emphasis on the deterministic force of nature as a basis for his naturalism. Moreover, the incident with the squirrel and Henry’s reaction helps to show to what extent humans in their attempt to direct their destinies and understand how they came to their current states. In addition, Henry tries to explain his actions when in fact he could not control them, he is simply trying to make sense of why he acted as he did, unwilling to accept that he was not in control of his fate.

According to Donald Gibson the significant theme that Stephen Crane works on is to show the environment and the nature force over human destiny in the same portrayal of the animal imagery that places humans on the same Darwinian plane as animals. Crane aims to show throughout Red Badge even if the humans attempt to understand the philosophy of nature and to control their destinies, obviously, they give away their free-will because they are influenced by their own environment and socially constructed and severe ideologies. (74)

By clarifying and showing that both of humans and animals belong entirely to the control of their nature forces and their instincts, it is clear that Crane shows the Darwinian doctrine that nature has enough power to trace and to control the

destiny of any species. The great example that we Henry finds himself lost in battle and he realizes suddenly that *“his body was calling for food. It was more powerful than a direct hunger....”* (Crane 52). The description of *Crane* leads us to give the picture to *Henry Fleming* as an animal like others.

Furthermore, Crane in his novel depicts and compares human to animal to show that both of them has lack self-determination, and he illustrated that by Henry’s confusion and his worry during the explode of the battle, *Crane* notes that: *“ Into the youth’s eyes there came a look that one can see the orbs of a jaded horse. His neck was quivering....His hands, too seemed large and awkward...And there was a great uncertainty about his knee joints”*. (32)

Moreover, Crane’s distinction between humans and animals was so clear in many examples in his novel, for instance, Henry once sees his enemies on the battlefield as a *“red and green monster”* (Crane 33). Actually, Crane used the examples of animals to show how humans are distinct from nature and he frequently uses animal imagery to argue that both human and animal can control their destinies. Crane as Donald B. Gibson believes that he is especially influenced by several scientific theories and philosophies like Darwinism. Gibson notes that the meaning of the novel itself is inseparable from Crane’s interpretation of the meaning of Darwinism, which is completely applicable to *Red Badge*, and as Charles Darwin explains the fates and the actions of humans and animals according to interpretation and his beliefs in *“the survival of fittest”*. Moreover, Gibson is more interested about the influence of Crane by Darwin’s thoughts. He adds that:

“Crane did not entertain the notion that any kind of sympathetic bond exists between humankind and nature. In fact, he writes in such a way as to suggest a firm and direct opposition to such a view” (Gibson 69)

This illustration supports the point that human’s destiny is controlled by the power of nature that does not need to comply with any morality or rationality, which is one of main principles of the Darwinian doctrine, and in the same time which is refluxed the relationship between the man and the nature.

Conclusion

At the end of the third chapter, we resulted that Stephen Crane and his style of writing among his novels in general was extremely Naturalistic more than Realistic and he succeeded to give many examples to convince and to clarify his ideas and his believes, that human's destiny belonged entirely to his nature and his environment and who is controlled by the power of nature, and which is one of main principles of the Darwinian doctrine.

General Conclusion

American society in the nineteenth century had witnessed many changes and set of progresses in different fields. This led the American society to move away from the state of stability and approach the state of maturity. American's life changed in various fields especially in literature. This study studies an important literary movements in American literature history which are Realism and Naturalism; they emerged in America in the second half of the nineteenth century after they appeared in France and were linked to Emile Zola, who is considered the pioneer of Realism and specially the Naturalism doctrine, and who was heavily influenced by Charles Darwin's scientific ideas, which led him to become interested in the way that natural forces shape and control human's behaviors.

Mainly, we based on a thematic analysis in our methodology, we have shaded light on important features of Realism and Naturalism in Stephen Crane's novel *The Red Badge of Courage* through dividing our work into three chapters. In the first chapter we have examined the American Literature during the nineteenth century in response to the emergence of Realism and Naturalism movements. In the second chapter, we have dealt with Stephen Crane's Realist heritage in his novel *The Red Badge of Courage*. Finally, the third chapter have dealt with a look to *The Red Badge of Courage* as an American version of the Zolaic Experimental Novel, and the power of nature on its content.

After the discussion and analysis, we come to the realization that Naturalism has manifested itself in the content of Crane's novel *The Red Badge of Courage*, and it has manifested itself in the form of the novel through Crane's language and through depicting the events of his novel. In addition Stephen Crane's novel *The Red Badge of Courage* shows the ways and facts in which the Naturalist mode of writing is highly remarkable and employed in the text more than the Realist mode, which led us to say that Crane's fiction extremely has elements of Zola's naturalism. Who believes that to write naturalistically "you simply take the life study of a person or a group of persons, whose actions you faithfully depict. The work becomes a report, nothing more; it has but the merit of exact observation, of more or less penetration and analysis, of the logical collection of facts". (Baker, 49). As clarification to that, Naturalism necessitates an exact and elaborate report of characters and actions not just the physical description, and this is what Crane shows in his novel, he naturally depicted his characters' actions and shows the power of nature on their behaviors, as a belief that human being is entirely belonged to the forces of nature.

Last but not least, the naturalist features presented in Crane's novel are representation of American Literary Naturalism in general. And Crane's novel *The Red Badge of Courage* will stay as a gorgeous work that shows the naturalist techniques and its function in the history of American Literature.

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