

Chapter 1 : Naturalism in American Literature

Get this from a library! Stephen Crane, pioneer in technique. [H S S Bais] -- Study of Stephen Crane, , American fiction writer.

These artists preferred to depict the richly and culturally textured lower class immigrants, rather than the rich and promising Fifth Avenue socialites. One critic of the time did not like their choice of subjects, which included alleys, tenements, slum dwellers, and in the case of John Sloan, taverns frequented by the working class. They became known as the revolutionary black gang and apostles of ugliness. His paintings had an expressionist boldness and a willingness to take risks. He had a fascination with violence as seen in his painting, *Both Members of this Club*, which depicts a rather gory boxing scene. In his painting titled *Cliff Dwellers*, we find a city-scape that is not one particular view but a composite of many views. Henri was interested in the spectacle of common life. He focused on individuals, strangers, quickly passing in the streets in towns and cities. His was a sympathetic rather than a comic portrayal of people, often using a dark background to add to the warmth of the person depicted. Henri influenced Glackens, Luks, Shinn and Sloan. He would later refer to the Academy as a cemetery of art. Everett Shinn, *Self-portrait*, Everett Shinn "â€", a member of the Ashcan School, was most famous for his numerous paintings of New York and the theater, and of various aspects of luxury and modern life inspired by his home in New York City. He painted theater scenes from London, Paris and New York. He found interest in the urban spectacle of life, drawing parallels between the theater and crowded seats and life. Unlike Degas, Shinn depicted interaction between the audience and performer. The viewer is among the crowd rather than above it. Luks puts a positive spin on the Lower East Side by showing two young girls dancing in *The Spielers*, which is a type of dance that working class immigrants would engage in; despite the poverty, children dance on the street. He looks for the joy and beauty in the life of the poor rather than the tragedy. He also was a successful commercial illustrator, producing numerous drawings and watercolors for contemporary magazines that humorously portrayed New Yorkers in their daily lives. Later in life, he was much better known as "the American Renoir" for his Impressionist views of the seashore and the French Riviera. From 1900 to 1910, he contributed illustrations to the socialist monthly *The Masses*. Sloan disliked propaganda, and in his drawings for *The Masses*, as in his paintings, he focused on the everyday lives of people. He depicted the leisure of the working class with an emphasis on female subjects. He disliked the Ashcan School label, [5] and expressed his annoyance with art historians who identified him as a painter of the American Scene: A symptom of nationalism, which has caused a great deal of trouble in this world. Hopper is the most modern of the American realists, and the most contemporary. While most popularly known for his oil paintings, he was equally proficient as a watercolorist and printmaker in etching. In both his urban and rural scenes, his spare and finely calculated renderings reflected his personal vision of modern American life.

*Stephen Crane, pioneer in technique [H. S. S Bais] on www.nxgvision.com *FREE* shipping on qualifying offers. Study of Stephen Crane, , American fiction writer.*

At 45, Helen Crane had suffered the early deaths of her previous four children, each of whom died within one year of birth. Crane, "was a great, fine, simple mind," who had written numerous tracts on theology. Crane became the pastor of Drew Methodist Church, a position that he retained until his death. Recalling this feat, he wrote that it "sounds like the lie of a fond mother at a teaparty, but I do remember that I got ahead very fast and that father was very pleased with me. Crane died on February 16, , at the age of 60; Stephen was eight years old. Crane at his funeral, more than double the size of his congregation. Crane moved to Roseville , near Newark, leaving Stephen in the care of his older brother Edmund, with whom the young boy lived with cousins in Sussex County. He next lived with his brother William, a lawyer, in Port Jervis for several years. His older sister Helen took him to Asbury Park to be with their brother Townley and his wife, Fannie. Agnes, another Crane sister, joined the siblings in New Jersey. First, Townley and his wife lost their two young children. Agnes Crane became ill and died on June 10, , of meningitis at the age of Crane began suffering what the Asbury Park Shore Press reported as "a temporary aberration of the mind. He later looked back on his time at Claverack as "the happiest period of my life although I was not aware of it. Crane" in order "to win recognition as a regular fellow". He sometimes skipped class in order to play baseball, a game in which he starred as catcher. He rose rapidly in the ranks of the student battalion. It appeared in the February Claverack College Vidette. He also joined both rival literary societies, named for George Washington and Benjamin Franklin. Attending just one class English Literature during the middle trimester, he remained in residence while taking no courses in the third semester. He attended a Delta Upsilon chapter meeting on June 12, , but shortly afterward left college for good. He used this area as the geographic setting for several short stories, which were posthumously published in a collection under the title Stephen Crane: Sullivan County Tales and Sketches. Crane also showed Johnson an early draft of his first novel, *Maggie: A Girl of the Streets*. From here he made frequent trips into New York City , writing and reporting particularly on its impoverished tenement districts. After the Civil War, Bowery shops and mansions had given way to saloons, dance halls, brothels and flophouses , all of which Crane frequented. He later said he did so for research. He was attracted to the human nature found in the slums, considering it "open and plain, with nothing hidden". Despite being frail, undernourished and suffering from a hacking cough, which did not prevent him from smoking cigarettes, in the spring of Crane began a romance with Lily Brandon Munroe, a married woman who was estranged from her husband. Although a Tribune colleague stated that Crane "was not highly distinguished above any other boy of twenty who had gained a reputation for saying and writing bright things," [49] that summer his reporting took on a more skeptical, hypocrisy-deflating tone. Published on August 21, the report juxtaposes the "bronzed, slope-shouldered, uncouth" marching men "begrimed with dust" and the spectators dressed in "summer gowns, lace parasols, tennis trousers, straw hats and indifferent smiles". *A Girl of the Streets*, which is about a girl who "blossoms in a mud-puddle" and becomes a pitiful victim of circumstance. Crane decided to publish it privately, with money he had inherited from his mother. The typewritten title page for the Library of Congress copyright application read simply: I had an editor friend named Johnson, and put in the "t", and no one could find me in the mob of Smiths. He would later remember "how I looked forward to publication and pictured the sensation I thought it would make. Nobody seemed to notice it or care for it She was one of my first loves. He became fascinated with issues of the Century that were largely devoted to famous battles and military leaders from the Civil War. He would later state that he "had been unconsciously working the detail of the story out through most of his boyhood" and had imagined "war stories ever since he was out of knickerbockers. He later said that the first paragraphs came to him with "every word in place, every comma, every period fixed. Because he could not afford a typewriter, he wrote carefully in ink on legal-sized paper, seldom crossing through or interlining a word. If he did change something, he would rewrite the whole page. He also wrote five or six poems a day. Crane was reportedly disgusted by the cuts, asking Linson: Do they

want the public to think the coal mines gilded ball-rooms with the miners eating ice-cream in boiled shirt-fronts? The manuscript has never been recovered. Between the third and the ninth of December, *The Red Badge of Courage* was published in some half-dozen newspapers in the United States. A piece in the *Bookman* called Crane "the Aubrey Beardsley of poetry," [85] and a commentator from the *Chicago Daily Inter-Ocean* stated that "there is not a line of poetry from the opening to the closing page. Poetic lunacy would be a better name for the book. For the next four months the book was in the top six on various bestseller lists around the country. Mencken, who was about 15 at the time. The *Detroit Free Press* declared that *The Red Badge* would give readers "so vivid a picture of the emotions and the horrors of the battlefield that you will pray your eyes may never look upon the reality. Because it was a wish of his to "visit the battlefield" which I was to describe "at the time of year when it was fought", Crane agreed to take the assignment. One of the women was released after Crane confirmed her erroneous claim that she was his wife, but Clark was charged and taken to the precinct. The next day, the officer physically attacked Clark in the presence of witnesses for having brought charges against him. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. James Hotel under the alias of Samuel Carleton to maintain anonymity while seeking passage to Cuba. Within days he met year-old Cora Taylor, proprietor of the downtown bawdy house Hotel de Dream. Born into a respectable Boston family, Taylor whose legal name was Cora Ethel Stewart had already had two brief marriages; her first husband, Vinton Murphy, divorced her on grounds of adultery. She left him in for another man, but was still legally married. She lived a bohemian lifestyle, owned a hotel of assignation, and was a well-known and respected local figure. The two spent much time together while Crane awaited his departure. Johns River and less than 2 miles 3. Although towed off the sandbar the following day, it was beached again in Mayport and again damaged. As the ship took on more water, Crane described the engine room as resembling "a scene at this time taken from the middle kitchen of hades. Crane was one of the last to leave the ship in a foot 3. The small boat overturned in the surf, forcing the exhausted men to swim to shore; one of them died. She traveled to Daytona and returned to Jacksonville with Crane the next day, only four days after he had left on the *Commodore*. Rumors that the ship had been sabotaged were widely circulated but never substantiated. Three seasons of archaeological investigation were conducted in to examine and document the exposed remains of a wreck near Ponce Inlet, FL conjectured to be that of the SS *Commodore*. He brought along Taylor, who had sold the Hotel de Dream in order to follow him. Crane wrote, "It is a great thing to survey the army of the enemy. Just where and how it takes hold upon the heart is difficult of description. Crane, the couple lived openly in England, but Crane concealed the relationship from his friends and family in the United States. Crane also met the Polish-born novelist Joseph Conrad in October, with whom he would have what Crane called a "warm and endless friendship". To survive financially, he worked at a feverish pitch, writing prolifically for both the English and the American markets. The claim was apparently settled out of court, because no record of adjudication exists. While the war idled, he interviewed people and produced occasional copy. He would later recall "this prolonged tragedy of the night" in the war tale "Marines Signaling Under Fire at Guantanamo". In early July, Crane was sent to the United States for medical treatment for a high fever. He traveled first to Puerto Rico and then to Havana. In September, rumors began to spread that Crane, who was working anonymously, had either been killed or disappeared. Taylor, left alone in England, was also penniless. Death [edit] Rent on Ravensbrook had not been paid for a year. Upon returning to England, Crane secured a solicitor to act as guarantor for their debts, after which Crane and Taylor relocated to Brede Place. Deciding that he could no longer afford to write for American publications, he concentrated on publishing in English magazines. None of his books after *The Red Badge of Courage* had sold well, and he bought a typewriter to spur output. Wells and other friends; it lasted several days. Plans were made for him to travel as a correspondent to Gibraltar to write sketches from Saint Helena, the site of a Boer prison, but at the end of March and in early April he suffered two more hemorrhages. In his will he left everything to Taylor, who took his body to New Jersey for burial. Critic Sergio Perosa, for example, wrote in his essay, "Stephen Crane fra naturalismo e impressionismo," that the work presents a "symbiosis" of Naturalistic ideals and Impressionistic methods. I merely say that I am as nearly honest as a weak mental

machinery will allow. Tents sprang up like strange plants. Camp fires, like red, peculiar blossoms, dotted the night. From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects. Truth to life itself was the only test, the greatest artists were the simplest, and simple because they were true.

Chapter 3 : SparkNotes: The Open Boat: Shifting Frames of Reference and Impressionism

Stephen Crane (November 1, - June 5,) was an American poet, novelist, and short story writer. Prolific throughout his short life, he wrote notable works in the Realist tradition as well as early examples of American Naturalism and Impressionism.

It was said to be an extreme form of realism, one that moved away from the middle class focus of the realists and pertained more to the dregs of society. Many of the naturalist writers were from these urban cities and included Frank Norris and Stephen Crane among others. This was radically different from the third movement taking place in the late 19th century, romanticism, which sought humans as God-like and was even more extreme from the realists who believed that humans at least had some control of the events in their lives. The ideas Darwin put forth contributed to the idea that biological and environmental forces controlled human beings. Davies continues on that naturalists wished to find explanations for behavior in natural science. It would follow then, that the naturalists found little to no room for divinity in their conception of the universe. Man was just a prop inside nature, a rag doll that is moved only by the external forces of the universe. Among these traits are a focus on the lower classes of society, characters are thwarted of their free will by external forces beyond their control including an indifferent nature, the settings are frequently urban, the world is random, details are not as important as in realism, and life is often cutthroat and cut short. In stark contrast to realism, naturalism was much more concerned with the urban societies. They served to influence such later writers as John Steinbeck and Richard Wright. Stephen Crane is one of the most prominent figures of the naturalist movement. From the beginning to the end of the story, the tone and perception of the writing is one that is somber as well as the characters never seem to be free of peril. This tone is very naturalistic because it contributes to a feeling of cut-throat life and little control. The characters are always hopeless because they are not agents of free will, as the realists believed, but they are puppets to the ocean and the winds and their dingy. These puppeteers of the characters are the external forces that the characters must combat but will ultimately lose to no matter what. The men are often wondering why fate has brought them so far only to drown them, but what they fail to realize is that fate had nothing to do with it. Fate was not toying with them nor was fate intending to drown them. In fact, fate had nothing to do with it at all because the acts that happened upon these men were random and were uncontrollable by them. This is the essence of naturalism – a lack of control. While fate is not controlling the characters, it is most certainly nature. The ocean, the currents, the winds, the temperature of the sea, the sun rising and setting; these are all factors of nature that play a role in how the men are affected while drifting in their dingy. But these factors are also entirely indifferent. Nature has no preference of these men. If it did, why would it kill the strongest swimmer in the oiler? Nature is an entity that acts as itself and those who act within it are subject to its randomness and power. It contains elements that include a pessimistic tone and external forces that are indifferent to the characters in the story. As a naturalist, Stephen Crane is a leader. The Heath Anthology of American Literature. Houghton Mifflin Company, Last revised date unknown.

Chapter 4 : The Open Boat Analysis - www.nxgvision.com

Stephen Crane. Stephen Crane (), an American fiction writer and poet, was also a newspaper reporter. His novel "The Red Badge of Courage" stands high among the world's books depicting warfare.

This technique works most effectively in the chapters which relate to battlefield action; the short chapters highlight the interactions between the soldiers and their environment. As he waits for war, he daydreams about his home, his farm, and the conversation he had had with his mother. His initial mental state is one of excitement and unrealistic thoughts of glory. Henry is a dreamer; boys dream; a youth does not think of death especially the possibility of his own death. In Chapter 2, Henry begins to interact with the other soldiers in the regiment. Crane shows Henry listening to his comrades discussing the enemy and the battles to come. This lack of knowledge contributes to his fear, which he internalizes completely, leaving him isolated from the other men. To this point, Henry has observed battles, but his regiment has not yet been in a battle. Fear in this case, fear of the unknown grows because Henry has not yet seen the enemy. Indeed, the fear of the unknown is greater than the fear of facing the problem directly. This fear of the unknown is a normal human behavior, one with which all people can identify, and, as a result, the reader can empathize with Henry. It is the first day of the first battle for Henry and his regiment. Henry stands his ground and fires, forgetting his fears and doubts about his performance. The reader wonders if Henry has crossed the line from youth to man as a result of his first battle. The answer to this question comes in Chapter 6, when Henry experiences another character shift. In Chapter 6, the enemy troops immediately regroup to begin another charge. This move surprises the Union troops, including Henry, and his fears return. Indeed, he becomes so afraid that he drops his rifle and runs as the enemy approaches. Henry, as a result, returns to being a boy. Henry remains a frightened boy as he continues to run and to try to determine if, when, and how he should return to his regiment to face the ridicule which he thinks that he will surely receive. In Chapter 12, a cheery soldier befriends him and returns him to his regiment. Prior to meeting the cheery soldier, Henry received a head injury inflicted on him by another fleeing soldier, and he left another comrade, a wounded, tattered soldier, wandering in a field because this soldier asked too many questions about him questions which he refused to answer at that time. The fact that Henry, ironically, sustained a head wound from another soldier also running from the front line is known only to Henry and to the reader. The omniscient point of view used by Crane comes into play as Crane tells the reader how the other soldiers react to the wound the reader and Henry being the only observers having knowledge of how he sustained the injury. Recovery from the head injury buys Henry a little time to consider if he can tell what really happened to him. He determines that he cannot face the ridicule which he might receive if he told the truth, so he does not tell what really happened. He tells two untruths instead. On being returned to his regiment, Henry is welcomed by Wilson, a soldier friend, and given treatment for his injury. In this way, Crane shows that Henry is not totally isolated; his fellow soldiers are prepared to accept him as an important and valued member of their team. Henry sleeps that night as a boy waiting to be scolded and forgiven, if possible. The next morning, in Chapters 14 and 15, the day after he runs from the enemy, Henry realizes that he may not be the worst soldier in the regiment. Wilson asks him to return several letters which he had given to him. The letters were given to Henry by Wilson because Wilson thought that he was going to die in battle. Henry realizes that Wilson could also show weakness and fear in this case even before the regiment had engaged in battle. As a result, Henry regains some of his lost confidence. Indeed, he reaches his full, soldierly manhood in Chapter 17 when he participates in a battle and fights like a "wild cat. This is Henry, the new Henry, the soldier hero. Henry is a changed person; he is now a soldier and a man. In the remainder of the novel, Chapters 19 to 24, Henry becomes a model soldier, showing courage and bravery and allegiance to duty. Henry also determines that he will use his poor treatment of the tattered soldier as a reminder that he must balance humility with confidence, a sentiment that marks Henry as a mature person. Crane speaks to a universal truth about war:

Chapter 5 : In the Desert Analysis by ben mccarthy on Prezi

Stephen Crane's The Red Badge of Courage has remained a popular staple of the American canon. He is also known for writing Maggie: A Girl of the Streets. Learn more at www.nxgvision.com

A Romance, with Robert Barr. Play The Blood of the Martyr. A Souvenir and a Medley: Seven Poems and a Sketch. Great Battles of the War. A Battle in Greece. Letters, edited by R. Stallman and Lillian Gilkes. Uncollected Writings, edited by Olov W. The War Despatches, edited by R. Notebook, edited by Donald J. Crane in the West and Mexico, edited by Joseph Katz. The Western Writings, edited by Frank Bergon. A Critical Bibliography by R. An Annotated Bibliography by John C. Cady, , revised edition, ; Crane in England, , and Crane: A Biography by R. Redefining the Hero, , both by Donald B. Fiction and the Epic Tradition by Chester L. Wolford, ; Crane by James B. Bellman, in Selected Essays: Knapp, ; Crane edited by Harold Bloom , ; Crane: A Pioneer in Technique by H. Bais, ; The Color of the Sky: When he died in at the age of 28 from tuberculosis aggravated by his strenuous life as a freelance journalist, he had written six novels, two books of poems, six collections of stories and sketches, and several volumes of miscellaneous journalism. A relativist, ironist, and impressionist, he was the most gifted writer of his generation, and the most original, admired by generations of readers for his acute psychological insights, his bold experiments with new fictional forms, and his witty impressionistic style. He wrote of the savagery of New York slum life, of the horrors of war on imagined battlefields in Virginia and on real ones in Greece and Cuba, of the terror and despair of shipwreck, of the comedy, pathos, and cruelty of childlife in small-town America, and of the blighting powers of social superstition and community prejudice. Yet for all this variety there is a remarkable unity in his writings, partly because of the pronounced and consistent interpenetration of theme in his work, partly because of the power of his integrating imagination. His way of seeing things was shaped by the cultural, social, and intellectual conflicts of the s, s, and s, when the new sciences and advanced theological scholarship were sharply challenging the authority of orthodox religion and whatever faith was left in the expansive ideas of the old Romantic idealism. Many of the tropes, images, and motifs associated with the theme are ingeniously adapted from story to story, further emphasizing the connections between them and enhancing the power of imagination that informs them. In an ironic phrase here, a mocking image there, he exposed their vanity by placing them in the context of a vast and indifferent nature: What his anxiety-driven fancy discovers is not reassurance but maddening ambiguity: Laboring under the stress of these fantasies, the "little man" has moods that swing wildly between rage and despair and strutting self-assurance. The "coxcomb" hero, the Swede, an Eastern visitor to the Nebraska frontier town of Fort Romper, takes refuge from a raging blizzard in a local hotel. His head swarming with dime-thriller fantasies of western violence, he suspects the owner and his son of plotting his murder. He beats the outraged son in a savage fistfight and, leaving the hotel, makes his way into the town through the howling storm. Though the vain hero and his alienation in nature figures in his work from first to last, Crane pursued other important themes as well. The conflict between the ideals of civic order and lawlessness is the principal theme of "The Blue Hotel" and "The Bride Comes to Yellow Sky," a superb comedy that tells how the newly wed marshal of Yellow Sky, Texas, insures the domestication of the town by subduing the local six-gun wizard, Scratchy Wilson. A Girl of the Streets, is vividly, though indirectly, evoked in descriptions of a nightmarish Bowery flophouse "An Experiment in Misery" and of the despair of huddled men in a bread line "The Men in the Storm". Devastation wrought by the bigotry and cruelty of small-town life is the theme of "The Monster" and other Whilomville stories. Some of the major writers of the brilliant s, Amy Lowell , Willa Cather, Sherwood Anderson , and Ernest Hemingway , found in his high originality something of the spirit of their own revolutionary literary aims.

Chapter 6 : The Structure of The Red Badge of Courage

Stephen Crane was born in Newark, New Jersey, in 1897, and would begin a necessarily early career for such a brief life. Here are six facts about the beloved and influential American writer. Here are six facts about the beloved and influential American writer.

Crane attended a quasi-military prep school and a handful of unsuccessful years at college, but left school seeking real-world experiences as an adventurer and writer. Crane wrote poetry, short stories, and several novels, all of which earned him acclaim for his innovative literary style and probing social and psychological analysis. Crane also travelled extensively as a foreign correspondent for newspapers, covering subjects including poverty and war. Travel and hard-living took their toll and Crane died young, at 28, of tuberculosis.

Historical Context of The Red Badge of Courage Crane was born six years after the Civil War - but the intensity of the war still resonated in American culture when he wrote the novel. With over 600,000 men killed, the violence of the Civil War was unprecedented. Instead, Crane follows the very limited viewpoints of infantrymen in a fictitious Union regiment: Historians interpret the setting of Red Badge as the Battle of Chancellorsville in northern Virginia. It was a turning point: Lee and the battle just before the horrors of Gettysburg. First apparent in his novel about a prostitute titled Maggie: A Girl of the Streets, Crane created art from how individuals dealt with the stresses of modern life, including urbanization, industrialism, and religious doubt. He detailed stark social circumstances without any varnish of sentimentality. Crane probes intense personal doubts about religion, nature, and meaning itself. The Red Badge of Courage: New York City When Published: Short novel or novella Setting: A Civil War battlefield, probably a fictionalization of the Battle of Chancellorsville, fought May 2-3, 1862, in northern Virginia Climax: Henry and his friend Wilson lead the charge to overwhelm an enemy position, taking the enemy flag and several prisoners. The narrator also never says "Union" or "Confederate. This technique places the focus on the small concerns of the soldiers rather than on the larger political and military goals of the armies. Cite This Page Choose citation style: Retrieved November 12,

Chapter 7 : American Realism - Wikipedia

*Stephen Crane was one of America's foremost realistic writers, and his works have been credited with marking the beginning of modern American Naturalism. His Civil War novel *The Red Badge of Courage* () is a classic of American literature that realistically depicts the psychological complexities of fear and courage on the battlefield.*

For example, in the passage, "The cold passed reluctantly from the earth, and the retiring fogs revealed an army stretched out on the hills, resting," an example of personification, the cold, the fog, and the army are described as persons with specific behaviors, feelings, and needs. In addition, Crane uses personification to create a personality for the combatants, both collectively and individually. The clauses, "brigades grinned" and "regiments laughed," are good examples. The imagery developed for an impending battle uses similar techniques. All these images contribute to an ominous mood of foreboding. The regiment is sometimes identified as a person, sometimes a monster, and sometimes a reptile. These images cause the reader to lose sight of the fact that the regiment is really a unit of men — of individual soldiers. The continued use of personification draws the reader to a feeling that a battle is a battle of regimental monsters, not of individual men. In Chapter 5, Crane continues the use of figurative language, including simile, personification, and metaphor, to paint images of war. For example, he writes that "A shell screaming like a storm banshee went over the huddled heads of the reserves," a simile, and "They could see a flag that tossed in the smoke angrily," a personification, and that "The composite monster which had caused the other troops to flee had not then appeared" a metaphor. The enemy is still not visible. The wait for that "composite monster" continues. Just as the troops experience the dreadful wait, the reader feels the same emotions that all the soldiers are feeling. Crane develops this fear by using figurative language to create monster imagery. Crane employs similes and personification to draw pictures of soldiers and their weapons. The use of personification in the line, "The sore joints of the regiment creaked as it painfully floundered into position," turns the regiment into one large, tired soldier. For example, to Henry, the enemy soldiers are metaphorically "machines of steel," "redoubtable dragons," and "a red and green monster"; the men who were nearest the battle would make the "initial morsels for the dragons"; "the shells flying past him have rows of cruel teeth that grinned at him. In Chapter 9, Crane continues to use figurative language to support the war motif. He turns machines of war into people by using personification in the line "a crying mass of wagons. Henry in his own mind is a "worm" and "a slang phrase. In Chapter 11, Crane uses metaphoric language to describe both the enemy and war in several ways, including "The steel fibers had been washed from their hearts," the enemy is the "dragon," "They [the enemy] charged down upon him [Henry] like terrified buffaloes," and war is "the red animal, the blood-swollen god. In Chapter 12, 13, 14, and 22, Crane includes several more instances of figurative language to describe the enemy, Henry, himself, the weapons of war, the officers, the troops, the battlefield, and the flag. The enemy becomes "a hound taking a mouthful of prisoners. The horse metaphor works very well for a regiment that has just run across a battlefield. The regiment is also described as being "the dejected remnant," "the depleted regiment," "a machine run down. Crane, through Henry, identifies the flag metaphorically in the following manner, "It was a goddess. It was a woman, red and white, hating and loving, that called him with the voice of his hopes" examples of metaphor and personification. The use of personification in describing the smoke as "lazy and ignorant" helps the reader to feel the frustration of the troops. The use of smoke, haze, fog, and clouds as symbols for the confusion of war, for the atmosphere surrounding war, are constant throughout the novel. At the same time that Crane describes the ugliness of war metaphorically, Crane also uses descriptive vocabulary words and figures of speech to highlight the beauty of nature in the midst of death and destruction. The reader should note the use of a flower metaphor in the image, "the shells looked to be strange war flowers bursting into fierce bloom. Examples include, "The clouds were tinged an earthlike yellow in the sunrays and in the shadow were a sorry blue" and the flag was "sun-touched. In Chapters 11 through 13, Crane creates graphic images by combining colors with concepts, settings, attitudes, and individuals. For example, Henry experiences "the black weight of his woe"; he is both "a blue desperate figure" and "a blue, determined figure"; he fantasizes that he "stood before a crimson and steel assault"; he "soared on the red wings of war";

the army was "a blue machine. For example, the faces of the sleeping men are "pallid and ghostly"; Henry confronts a "black and monstrous figure"; the campfires gleam of "rose and orange light"; the leaves of the trees were "shifting hues of silver with red"; and "the stars [are] lying, like glittering pebbles, on the black level of the night". In Chapters 17 through 19 Crane makes use of color imagery to bring the battle alive visually. The rifles being fired released "beams of crimson fire," and "the blue smoke-swallowed line curled and writhed like a snake stepped upon". In Chapter 18 and 20, Crane also uses color to create moods and to reveal attitudes. For example, "There was a row of guns making gray clouds. Equally sinister is the description of a burning house, set afire by a cannon barrage. The burning house is described as "glowing a deep murder red. In creating this red imagery for a burning house, burning as the result of battle in war, Crane reveals his strong feelings about war. Color imagery also supports a somber mood in Chapter 20 as Crane uses dark and fog imagery to describe the men as they continue their retreat, their "black journey. This helps the reader to identify the combatants, both physically and emotionally. The Union forces are described as "dark-blue lines," "a blue curve," and "a magnificent brigade. Even the lieutenant is down to "his last box of oaths. Crane concludes the novel with a series of color images to support the various stages of thinking that Henry experienced on the walk back to the camp. Henry had been "where there was red of blood" and "black of passion," a vivid contrast.

in French naturalistic works; but Stephen Crane and Frank Norris were attentive to such matters. In short novels, Maggie: A Girl of the Streets () and The Red Badge of Courage (), and in some of his short stories, Crane was an impressionist who made his details and his setting.

What took hold among the great novelists in Europe and America was a new approach to character and subject matter, a school of thought which later came to be known as Realism. On one level, Realism is precisely what it sounds like. It is attention to detail, and an effort to replicate the true nature of reality in a way that novelists had never attempted. Seemingly inconsequential elements gain the attention of the novel functioning in the realist mode. From Henry James, for example, one gets a sense of being there in the moment, as a dense fabric of minute details and observations is constructed. In contrast to what came before, the realistic novel rests upon the strengths of its characters rather than plot or turn of phrase. They are psychologically complicated, multifaceted, and with conflicting impulses and motivations that very nearly replicate the daily tribulations of being human. Realism coincided with Victorianism, yet was a distinct collection of aesthetic principles in its own right. The realist novel was heavily informed by journalistic techniques, such as objectivity and fidelity to the facts of the matter. It is not a coincidence that many of the better known novelists of the time had concurrent occupations in the publishing industry. Another fair comparison would be to think of the realist novel as an early form of docudrama, in which fictional persons and events are intended to seamlessly reproduce the real world. The Victorian Period saw growing concern with the plight of the less fortunate in society, and the realistic novel likewise turned its attention on subjects that beforehand would not have warranted notice. The balancing act that the upwardly mobile middle class had to perform in order to retain their position in the world was a typical subject for realistic novels. There arose a subgenre of Realism called Social Realism, which in hindsight can be interpreted as Marxist and socialist ideas set forth in literature. Advances in the field of human psychology also fed into the preoccupation with representing the inner workings of the mind, and the delicate play of emotions. William James, brother of novelist Henry James, was a gargantuan figure in the early history of human psychology. Psychologists were just beginning to understand that human consciousness was far more complicated and various than had previously been considered. Debates about nature versus nurture were as popular then as they are today. More than anything, the understanding that in the human mind there are very few absolutes was critical for the realist sensibility. To put it another way, Realism embraced the concept that people were neither completely good or completely bad, but somewhere on a spectrum. The overriding concern of all realist fiction is with character. Specifically, novelists struggled to create intricate and layered characters who, as much as possible, felt as though they could be flesh and blood creatures. Much of this effect was achieved through internal monologues and a keen understanding of human psychology. Not surprisingly, the field of psychology was in the process of evolving from metaphysical quackery into a bona fide scientific pursuit. Students of the human mind were beginning to realize that an individual is composed of a network of motivations, interests, desires, and fears. How these forces interact and sometimes do battle with each other plays a large part in the development of personality. Realism, at its highest level, attempts to lay these internal struggles bare for all to see. Changes in mood, in perceptions, in opinions and ideas constitute turning points or climaxes. Typically, novels follow a definite arc of events, with an identifiable climax and resolution. They are self-contained and satisfying in their symmetry. Successful careers have been built on the scaffolding of a single story arc. The school of Realism observed that life did not follow such patterns, so for them, neither should the novel. Instead of grand happenings, tragedies, and epic turns of events, the realist novel plodded steadily over a track not greatly disturbed by external circumstances. The same can be said of Dostoyevsky – He composed lengthy and weighty fiction where most, if not all of the action happened in the minds of the characters. Narrative style also changed with realistic fiction. Instead of an omniscient narrator calmly describing the persons and events, readers often confront unreliable narrators who do not have all the information. A popular device for many realistic novelists was the frame narrative, or the story inside a story. This device compounds the unreliable narrator by

placing the reader at a further remove from the events of the novel. The purpose of all of these innovations, as with the whole of Realism, was to more accurately simulate the nature of reality – unknowable, uncertain, and ever-shifting reality. His portraits of ordinary French life were remarkable in their careful attention to details. Balzac reportedly consulted with associates in order to learn more about specific subjects, so as to portray them in their fullness. He expressed the idea that characters come to life through the painstaking accumulation of environmental details. His methodology was a departure from the Romantic tradition which was near its zenith when he was crafting his stories. Balzac also put enormous emphasis on the settings of his stories. Whether urban or provincial, the locale almost becomes a character of its own. His most famous work, which was left unfinished, was *The Human Comedy*, an assortment of interwoven tales and novels which depict life in early nineteenth century France. The effect of the narrative buildup in *The Human Comedy* is the realization of an epic that is more than the sum of its parts. Like the realists who would follow in his footsteps, Balzac did not rely on profound or spectacular events to move his stories along. Instead, he paid attention to the small things, the nuances that made up the experience of typical French life. In America, Samuel Clemens was the early pioneer of Realism. Writing under the pen name Mark Twain, he was noteworthy for his faithful reproduction of vernacular speech patterns and vocabulary. Replicating natural speech required not just great listening skills, but a sense of how the written version sounds to the imagination. In addition to the use of vernacular, Twain was an innovator in focusing on middle and lower class characters. Previously, novels had concentrated on the experiences of the elite. Presumably, the upper crust enjoyed seeing their lives of privilege reflected back to them in art, while salt of the earth readers had something to aspire to and fantasize about. It was a revolutionary concept to incorporate unremarkable characters into an art form as serious as the novel. In a development that continues to bewilder, *The Adventures of Huckleberry Finn* is one of the most frequently banned books in the public school system. One imagines that certain language is indeed offensive; however Twain was doing nothing other than representing honest speech. Huck Finn was in all reality an astonishing leap forward in racial awareness – Jim, the freed slave, is as fully realized a character as Tom or Huck. A great friend of Mark Twain, and an eminent American realist in his own right, was the magazine editor William Dean Howells. In charge of the *Atlantic Monthly* for several years, Howells exercised a lot of authority over the currents of taste on his side of the ocean. In his role as editor, he was instrumental in promoting the fame of literary rising stars, such as Frank Norris, Stephen Crane, and Sarah Orne Jewett. Howells wrote copious volumes of fiction of his own, and was an unqualified success in that regard. For a time, he was widely considered the most accomplished of all American Realists. That being said, several of his novels are in the first rank of American Realism. Published in 1899, the ironically titled *The Rise of Silas Lapham* tells the story of an ambitious businessman who tumbles out of fortune through his own mistakes and poor judgment. It is an anti-success story, and illustrates one of the central ideas of Realism, that of crafting honest narratives rather than feel-good sentimental fantasies. In short, there is a kind of grimness to Realism that many readers have found unappealing. A Modern Instance highlights this same principle in detailing the steady disintegration of a seemingly happy marriage. Without a doubt, American expatriate Henry James represents the most skilled and accomplished practitioner of Realism in fiction. He was fascinated by encounters between representatives of the New World, America, with members of the Old World, or Europe. He observed a distinct set of traits that permeated each of these groups. With Americans, he witnessed vigor, innocence, and strict moral righteousness. Europeans, on the other hand, represented decadence, lax morality, and deviousness. With such seeming prejudices built into his aesthetics, one is surprised to learn that James renounced his American citizenship and became a British subject. Nevertheless, James made a cottage industry out of examining what happened when these two worlds collided. Arguably his most famous work was the novella *Daisy Miller*, which relates how a young and rich American girl touring Europe is victimized by sophisticated schemers, with no compunctions about right or wrong. At the height of his powers, Henry James crafted intricate novels that featured completely realized characters. He was remarkable for his ability to dispense with commentary or subjectivity within his narratives. The reader sees the events through the eyes of the characters; James the author makes himself as invisible as possible. In terms of prose style, he was admired for the simplicity and directness of his language, a quality not generally noted during the Victorian

Period. His most successful novel was *The Portrait of a Lady*, published as one volume in *With Portrait* he expands upon many of the themes one finds in *Daisy Miller* – greed, power, and the exploitation of the New World by the Old. Revealingly, film adaptations of the novel have generally not made good impressions. As with the bulk of fiction that earns the title of Realist, the narrative simply does not lend itself to visual reproduction. Realism came under attack largely because it represented such a bold departure from what readers had come to expect from the novel. The fascination with things falling apart was unpleasant to many, and critics sometimes accused the practitioners of Realism of focusing only on the negative aspects of life. Additionally, the intense focus on the minutiae of character was seen as unwillingness to actually tell a story. Readers complained that very little happened in realistic fiction, that they were all talk and little payoff. Henry James in particular was criticized for his verbosity, especially in his later years. By the end of the nineteenth century, Realism in the pure sense had given way to another form called Naturalism. With Naturalism, authors looked to heredity and history to define character. Ironically, many of the qualities that people found distasteful in realism – the obsession with character, the superficially mundane plots – were all intensified in Naturalism. Do not reprint it without permission. Written by Josh Rahn.

Chapter 9 : The Use of Figurative Language in *The Red Badge of Courage*

"The Open Boat" is characteristic of Crane's naturalistic style. Naturalism in literature is a point of view that often emphasizes the material, the physical environment as a determinant in.