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Dedication

With great honor, I dedicate this work to the light of my life, my parents: May Allah protect them who have showed their understanding. I finished this work to be honored with your presence

To all my family Bouhnik

To my dearest brothers and sisters

To all my friends.

Chahrazed

This work is dedicated to my dear father and my beloved mother, may Allah protect them.

To my brothers and sisters, my dearest friends, my fiancé.

To all my family Boulif

To my second family, Boukhandag

To all Tamimiyat and my special family,

Journey of change.

Kenza

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Abstract

Crane's *The Red Badge of Courage* plunged critics into controversy because the title of the novel and the end of the story suggest the straightforward interpretation that the protagonist is a hero. However, irony is Crane's most used literary device in *The Red Badge of Courage*.

The abundant use suggests that the content and the title are ironic. Thus, the aim of this study is to collect as many types of irony as possible in order to come to overall interpretation of the text. Since the study is concerned with style, namely irony, we adopted formalism as a literary theory in accordance with qualitative method to analyze all the types of irony. The results show that the work is packed with verbal, structural, dramatic, and situational ironies, which suggest the ironic interpretation.

Keywords: The Red Badge of Courage, style, verbal, structural, dramatic, situational irony, Formalism.

Table of contents

Acknowledgements	iii
Abstract	iv
General Introduction.....	0
Chapter One Theoretical Framework	
Introduction	5
1.1. Definition of Irony.....	5
1.2. Types of Irony	6
1.2.1. Verbal Irony	7
1.2.2. Structural Irony.....	7
1.2.3 Situational Irony	8
1.2.4 Dramatic Irony	8
1.3. Formalist Literary Theory	9
Conclusion.....	10
Chapter Two The Literary Elements in Crane's <i>The Red Badge of Courage</i>	
Introduction	11
2.1. The use of Irony in the 19th C.....	11
2.2. Stephen Crane's Style	11
2.3. Plot Structure	14
2.4. Themes	16
2.5. Characterization.....	18
Conclusion.....	20
Chapter Three The Use of Irony in Crane's <i>The Red Badge of Courage</i>	
Introduction	21
3.1. Verbal Irony in <i>The Red Badge of Courage</i>	21
3.2. Situational Irony in <i>The Red Badge of Courage</i>	23
3.3. Dramatic Irony in <i>The Red Badge of Courage</i>	25
3.4. Structural Irony in <i>The Red Badge of Courage</i>	27
General Conclusion	31
Works Cited.....	32
Résumé	35
الملخص	36

General Introduction

Language is multi-layered medium of expression in which deep and surface meanings are intersected. The surface meaning requires direct interpretation, but deep meaning denotes indirect meaning and requires much consideration of both literal and contextual meanings. There are many authors who used language in distinct styles to express their thoughts, Stephen Crane has been criticized for his deep thoughts and ironic style as R. W. Stallman puts, "Irony is the key to our understanding of the man and his works"(viii). Crane represented life ironically either in the titles or the contents of his works. Many of his works are said to be ironic, including the poem "War is Kind," the short story "The Open Boat," the novella *Maggie: A Girl of the Streets*, and the novel *The Red Badge of Courage*. The latter, expresses surface meaning that the novel is about honor and courage, but the amount of irony in *The Red Badge of Courage* is abundant.

In *The Red Badge of Courage*, Crane describes a soldier's life, Henry Fleming, by contrasting his imaginary and real views of war. Crane starts with Fleming's novice view of war as a "Homeric" war, and a "Greek-like struggle." Then, Crane describes the protagonist's fears, sacrifice, and sufferings during the battle. The main and recurring theme in the novel is heroism yet the author focused much more about cowardice. The contrasting features of the novel make it a crucible of irony.

This dissertation intends to unravel the novel to extract as many types of irony as possible. Doing this, the study tries to solve the raging debate between who see the work straightforward and those who see it ironic.

The purpose of this investigation is to show the domination of irony in *The Red Badge of Courage*, to prove that the novel is a multi-layered novel and can be interpreted

ironically. In addition, to show the importance of irony in achieving the real meaning of the novel.

There is much debate about irony in *The Red Badge of Courage*. Some critics are in favor of the direct interpretation of the novel, and that the work tells the story of a young soldier and his brave deeds. One of the advocates of this viewpoint is Paul Carmignani who thinks, "The whole story mainly deals with the protagonist's evolution from a country boy to a veteran-like soldier" (19). Carmignani, as many critics do, interprets the novel straightforwardly. That is, the title and the content of the novel denote the protagonist's development to bravery.

On the opposite side, some critics speak of the ironic interpretation of the novel and that the work conveys the opposite meaning of the title and the content. One of the supporters of the ironic view is R. W. Stallman who says, "Irony is the key to our understanding of the man and his works" (viii). This denotes Crane's ironic view of life in general and in his works in particular. In his *Notes toward the Analysis of The Red Badge of Courage*, Stallman goes on to say that Crane is incapable of architectonics; his work is a mass of fragments; He can only string together a series of loosely cohering incidents (qtd. In Woods 20)

Garnett also was the first English critic to appraise his works, but he pointed out that Crane lacked the great artist's arrangement of complex effects. Stallman agrees with this, but he calls attention to the fact that "the very thing that Garnett failed to detect is a structure of striking contrasts" (Woods 20).

Cheikh declares it clearly, "The combination of different styles reveals Crane's ... complex message that his work can be interpreted differently according to the angle the critic looks at. This also means that there is no way for [*The Red Badge of Courage*] to be straightforward and simple rendering for [his time], as realists tended to write" (197).

The aforementioned critics debated the nature of *The Red Badge of Courage* and Crane's use of irony in the novel. When Stephen Crane wrote it, he did not experience of war at first hand, and his ironic method was good to convey the message or the real image of civil war, but he often used exaggerated language to describe Henry's visions of glory and courage.

In this vein, we want to enter the debate and try to contribute to discussion of the topic by analyzing irony and its features across the novel.

This research attempts to perform our investigation about to what extent irony dominates *The R B C*. It attempts to find answers to these questions that the overall meaning of *The Red Badge of Courage* is opposite to the literal meaning of the title.

Though there are many stylistic devices in the novel like simile, metaphor, metonymy, and so on, we limit the study to the use of irony in the novel. First, irony serves the purpose of the study and because it is an important device that deals with the overall meaning of the novel.

In this study, we intend to adopt the analytical and descriptive method, focusing on Formalism which studies the form and the structure, including the literary devices used in the text, neglecting the social, biographical and political realities inside the text in order to see how irony works in the novel.

The data were collected by reading intensively the whole content of the novel, *The Red Badge of Courage*, and by making ironic instances from the novel in relation to the objectives of the study.

This work is divided into three chapters. Chapter 1 provides the theoretical framework where the focus is on irony, the main concern in this inquiry. Chapter 2 examines the literary elements of the novel, emphasizing the writer's style, plot, themes and characterization. Chapter three deals with the use of irony in *The Red Badge of Courage*.

Chapter One

Theoretical Framework

Introduction

In American literature, many writers are best known for their distinct styles of writing using irony like Stephen Crane. This chapter focuses mainly on defining irony, its types and its function in a text. In addition, it introduces Formalism and its application in literary analysis.

1.1. Definition of Irony

The term “irony” is derived from the Greek word ‘eironi’ meaning dissembling ignorance purposely affected ("Irony"). It is the difference between appearance and reality. Colebrook simply defines it as “Saying what is contrary to what is meant” (1).

According to many critics, “An ironist uses a figurative meaning opposite to the literal meaning of the utterance” (Sperber, Miller and Jorgensen 112). Similarly, Brown states that irony is a metaphor of opposites; a seeing of something from the viewpoint of its antithesis (175). It can be defined as a double significance which arises from the contrast in values associated with two different points of view. Therefore, irony is a wide-ranging phenomenon that can be manifested in a single sentence, or can extend over a whole novel (Leech and Short 223).

Randall has defined irony as a double of significance that results from the contrast in values. He adds that irony is a figure of speech in which the intended meaning is opposite of what expressed by the words used usually (20-38). This means it is ironical when what is thought about a situation differs from what is meant.

Oxford Dictionary defines irony as:

A figure of speech in which the intended meaning is the opposite of the expressed by the words used usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt. ("Irony")

Likewise, Merriam Webster defines, "irony is the use of word in specific way where the intended meaning is opposite to the actual meaning of the words in humorous or sardonic way ("Irony").

Fowler says:

Irony is a form of utterance that postulate a double audience, consisting of one party that hearing shall hear and shall not understand, and another party that, when more is meant than meets the ears, is aware both of that more and of the outsider's incomprehension. ("Irony")

Hutcheon Argues that irony can be defined semantically by three characteristics:

It is relational, inclusive and differential. First, irony is relational because it exists between meanings between the said and the unsaid. Second, it is inclusive because both meanings simultaneously in the ironic moment...Third, irony is differential because the said and the unsaid meanings are different from one another but not necessarily opposite (58-64).

We understand that irony has three main characteristics; irony is relational because it presents the relation between what is said and what is meant. It is inclusive because the said and the meant statements occur at the same time. It is differential because the said and the meant are different from each other.

1.2. Types of Irony

In literature, there are four main types of irony: verbal, structural, situational and dramatic.

1.2.1. Verbal Irony

Generally, Verbal irony is a kind of irony, in which what is said is the opposite of what is meant. In other words, it appears when the speaker said one thing but he meant the opposite.

According to Abrams and Harpham

Verbal irony is a statement in which the meaning that a speaker employs is sharply different from the meaning that is ostensibly expressed. An ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation (165).

From this definition, we deduce that verbal irony relies entirely on saying the opposite of what one means.

1.2.2. Structural Irony

Structural irony is a kind of irony, which is generally known by the use of a naïve hero or an unreliable narrator, who sees the situation from his inexperienced eyes.

According to Abrams, “Structural irony is the invention of a naïve hero, or else a naïve narrator or spokesman, whose invincible simplicity or obtuseness leads him to persist in putting an interpretation on affairs...” (135). He adds, “Structural irony depends on knowledge of the author’s ironic intention, which is shared by the reader but is not intended by the fictional speaker” (136).

According to Hamilton, structural irony is “An implication of alternate or reversed meaning that pervades a work. A major technique for sustaining structural irony is the use of a naïve protagonist or unreliable narrator who continually interprets events and intentions in ways that the author signals are mistaken” (45).

This signifies that structural irony is the use of a word or idea which possess a double meaning; it illustrates the naivety of the narrator, where the reader understands the narrator to be unreliable.

1.2.3 Situational Irony

It is the difference between expectations and results, when a person expects something to happen but something else happens. It entails a certain incongruity between what a person says, believes, or does and how, unbeknownst to that person, things actually are (Wolfsdorf 175).

Elestrom States that:

“Situational irony[...] is most broadly defined as a situation where the outcome is incongruous with what was expected, but it is also more generally understood as a situation that includes contradictions or sharp contrasts”(51).

We understand that situational irony occurs when something appears deferent of what we expect.

1.2.4 Dramatic Irony

Dramatic irony (also called Tragic) generally occurs in plays, when the audience knows something the characters do not. It is a technique to inform the reader of a thought indirectly within a work of literature about which the character himself does not know. It often provokes a more thoughtful consideration of the themes of a work to have the character and the reader informed at different levels. The reader ultimately understands more than the character in question.

Oxford English Dictionary defines it as:

The incongruity created when the (tragic) significance of a character's speech or actions is revealed to the audience but unknown to the character concerned; the literary device so used, orig. in Greek tragedy (“Irony”).

Payne and Rae affirm that dramatic irony occurs only when the audience knows something different from the character, something in the story that only the audience knows (353). For instance, the audience knows the antagonist's place, but the protagonist does not know. In other words, it appears when the audience knows something the characters does not know or different from what they thought. Wordsworth adds, "Dramatic irony when the reader is made aware of disparity between the facts, situational and the character understanding of which is treated in the most of novels when discovering the reality underlies appearances" (179).

From the aforementioned definitions, we conclude that Dramatic irony depends on the character's knowledge and discovering of events that are hidden for the other characters of the novel.

1.3. Formalist Literary Theory

Formalism has emerged during the first decades of the twentieth century, out of the work of Roman Jakobson, Roman Eichenbourg and Viktor Shklovsky.

Formalism generally studies the form and the structure, including the literary devices used in the text, neglecting the social, historical, biographical and political realities inside the text. It is a close reading of a text (Bressler 58). In short, it is as if we are judging the book by its cover.

Guerin writes:

When all the words, phrases, metaphors, images, and symbols are examined in terms of each other and of the whole, any literary text worth our efforts will display its own internal logic. When that logic has been established, the reader is very close to identifying the overall form of the work (75).

So in order to apply formalism, it is necessary to examine the form, by examining all the words, phrases, metaphors ...etc. of the given text.

Conclusion

In this chapter we discuss many titles related to irony in which we get the main concept of irony as we discussed the definition, the types and the theory of formalism in literature., the main purpose of irony is to achieve many successful writing. Stephen Crane is considered as a good example in the 19th century in demonstrating this stylistic device in an effective way.

**Chapter Two The Literary
Elements in Crane's *The Red Badge
of Courage***

Introduction

Stephen Crane earned a reputation as a great American novelist, poet, and short-story writer in the 19th century. He used figurative language in his works; Simile, metaphor, and personification are abundant in his novels. “Among the themes recurring in Crane’s fiction in the nineteenth century are heroism, fate, and fidelity” (Woods 2). He wanted to present his readers to the realistic vision of life. For that reason, Crane's *The Red Badge of Courage*, which includes fear and courage, is ironically presented. He used this device to convey the real image. This chapter focuses on the use of irony in the 19th century, style, plot structure, themes, and characterization.

2.1. The use of Irony in the 19th C

Irony occupies an important position in literature, particularly in the nineteenth century; in which the use of irony has surrounded the media.

“Fanny Fern is considered a pioneer of ironic prose while Hawthorne and Melville have maintained esteem as ironists in canonized histories of nineteenth-century literary” (Rothman 3).

2.2. Stephen Crane's Style

Stephen Crane is considered a great writer in the 19th century. He used different literary devices and irony was the most used device in his works to criticize the 19th century society.

Irony generally means that what happens is the opposite of what you would expect. “Stephen Crane looked at life clearly and boldly, knew its irony, felt its mystery and beauty, and wrote about it with a sincerity and confidence that spring only from genius” (Loggins 23). As one of Crane’s critics rightly points out, “Irony is not an ideal but a tactic. It's a way of taking the world slantwise, on the flank” (Cady 90). Irony is a stylistic device which means

figurative meaning. The irony is present from the title to the end of the book in different types.

Irony involves an awareness of a contradiction between appearance and reality. Irony is evident throughout the novel in Crane's attitude toward both war and courage.

According to Carmignani, Crane's art has stirred up endless debates about whether the author was a realist, a naturalist or an impressionist. All possible labels have, at one time or another, been stamped upon Crane as an artist (22). According to Elsa Dixler, *The Red Badge of Courage* has a distinctive style that is often described as naturalistic, realistic, and impressionistic, or mixture of the three told in the third person point of view (20). In *The Red Badge of Courage*, the narrator's point of view is through Fleming's eyes.

Carmignani states that:

The narrative in the novel is conducted in a paradoxical way because if the voice we hear is that of some sort of third-person objective narrator, the point of view is located at almost the same place as if this were a first-person narrative: just behind the eyes of Henry Fleming.....the author's point of view manifests itself in the use of irony which constantly betrays an ambiguous presence (22-23).

The description of the hut on page 3 is the case:

He lay down on a wide bunk that stretched across the end of the room. In the other end, cracker boxes were made to serve as furniture. They were grouped about the fireplace. A picture from an illustrated weekly was upon the log walls and three rifles were paralleled on pegs (Crane 3).

Stephen Crane described the psychological battle of the main character Henry Fleming realistically more than the battlefield or the external world around him. Realism is a literary term usually used to describe the subject matter and technique of 19th and 20th century novels and dramas (Chang 17). It is a representation of reality, without fabrication. Realism is a

relative concept to the purpose of the writer and the effect on the reader. The only thing that matters in fiction is the illusion of real experience, and a scientific description, if anything, distances us from that illusion (Leech and Short 123).

Chang illustrates, “Realist novels provide detailed descriptions and include commonplace events”(17). Crane mentions in *The Red Badge of Courage* just common places. We found realism in Crane's style as the use of elisions and colloquial or even corrupt expressions:

“What's up, Jim?"

'Th' army's goin' t'move.'

'Ah, what yeh talkin' about? How yeh know it is?'

'Well, yeh kin b'lieve me er not, jest as yeh like, I don't care a hang (Crane 9).

This is just an example of his style from *The Red Badge of Courage*.

According to Pizer, “Stephen Crane's works reflect many of the major artistic concerns at the end of the nineteenth century, especially naturalism, impressionism, and symbolism” (39).

Stephen Crane uses the natural elements in many parts of the novel like earth, fogs, and river. In the beginning chapter, Newlin says, “Naturalism describes a type of literature that is focused on environment, heredity, and social conditions in shaping the human character” (71). Crane makes use of animal imagery especially to describe Henry Fleming's panic syndrome, like:

“He ran like a rabbit” (Crane44).

“He was like a proverbial chicken”(44).

Crane employed impressionistic style in the novel. Impressionism refers to the technique of focusing on the mental life of the main character rather than on the precise representation of external reality (Kronegger 23). Crane portrays the real emotion and thought

of a person have in its mind during the experience of war. Therefore, Crane focuses on the main character Henry Fleming rather than the war. She adds, “Through his technique of impressionism Crane tries to give a picture of the battlefield as well as the effects of the wars on the nature” (24).

Impressionist writers emphasize their attention on a character's impressions; feelings, emotions, and general sensations

2.3. Plot Structure

Exposition

The Red Badge of Courage that is published in (1895).The novel consists of 24 chapters; in the opening chapters of this novel, Crane introduces the main characters and the setting. Henry Fleming (also called “the youth”) who is inexperienced in battle although he has always dreamed of war as a romantic struggle. His associate soldiers in the 304th regiment, Jim Conklin (also called “the tall soldier”) and Wilson (“the loud soldier”). The setting for *The Red Badge of Courage* is an unnamed battle during the Civil War.

“The whole story mainly deals with the protagonist's evolution from a country boy to a veteran-like soldier” (Carmignani 3).

The novel is chronological, save for a few flashbacks. The most notable flashback is Henry’s last conversation with his mother (Chang 9).When Henry remembers how he enlisted in the war against his mother’s wish to stay in the farm. Henry marches through Washington, and he spends some boring months. He does not have to do more than roam around the camp.

Inciting Incident

Jim Conklin spreads the news that the enemy is coming and the regiment will be moving the next day. This news fills Henry with self-doubt and he begins worrying whether he will really fight bravely or will run. Henry asks his fellow soldiers, the tall and loud

soldier, if they feel like him, but they seem mostly confident that they will fight well in the battle. Just before the first fight, Henry's friend Wilson admits that he fears that he will die in the skirmish about to take place. He gives him a letter to his family thinking that he will die in the war.

All the regiment marches to the battlefield, when they see their first corps in the first clash, most of soldiers are filled with fear and some of them are fleeing, thinking that Henry will surely follow them, too. The 304th regiment drives back the enemy only to realize that this has been the first fight.

Rising Action

Henry is exhausted when the enemy suddenly clashes. His feelings gradually begin to deteriorate. Henry flees from the battle when he sees two of his colleagues fleeing, believing that his company would fall into the enemy's hands. However, he discovers that they are still steadfast. He feels guilty about what he has done. He is ashamed, and yet he tries to justify his actions to himself. Henry is horrified again, when he discovers the decaying corpse of a soldier. Once again, Henry flees in terror of death.

Climax

Henry meets up with a group of wounded soldiers; many of them injured horribly. Henry wishes that he too was wounded, that he had a "red badge of courage," which could help soothe his own shame. The tattered soldier meets Henry and asks him where he has been injured. The man keeps asking him repeatedly. The question fills Henry with shame and panic. He wanders away from the tattered. Henry then realizes that the "spectral soldier" who is so terribly injured is none other than his companion Jim Conklin, the tall soldier. Henry then takes care of his friend and rejoin by the tattered soldier to move Jim into a field. Jim begins to behave strangely and takes off running through the field. He comes to a particular spot and die.

Henry's new companion, the tattered man, declares that they should move on, saying that he himself is not feeling well. Henry notices that the tattered soldier is beginning to look blue and wobbly. The tattered man says he cannot die yet because he has responsibilities-he is the father of two children. The tattered man again asks Henry about his own injuries. The tattered man begins to behave strangely, calling Henry by the name of one of his old friends. Henry bids the tattered soldier good-bye in a "hard" voice, and leaves the helpless, dying soldier alone wandering in the field.

Falling Action

Henry views a regiment of men fleeing in great panic from the enemy, a group of wounded soldiers, hoping that he has a wound like them and under the urgent desire to know what happens. Henry holds one of soldier's arm to ask him, but that one and with a panic move and unintentionally hits Henry's head with the butt of his rifle and wounding his forehead. Henry is helped by a soldier with a cheery voice who leads him back to his regiment, where his colleagues welcome him genially ,believing that he has wounded during the fighting, and meanwhile, Henry feel high moral.

Resolution

The next morning when Henry and the 304th regiment return to the battlefield, Henry begins to throw, fight, and not stop even after his opponents withdraw. During the last actual fighting, Henry behaved instinctively, with cruelty, savagery and barbarism. He never saw himself until they achieved victory, seized the banner of the enemy and captured some of them.

2.4. Themes

Crane's major themes in *The Red Badge of Courage* are war, courage, and nature. It is a story of American civil war in the nineteenth century. The novel describes not only the war

but above all “the self-combat of a youth” who must prove himself in battle (Carmignani 15). The protagonist Henry Fleming fights in two battles: external and internal. Externally, he fights against the enemy with other soldiers. Internally, Henry also fights private battles with himself. Henry's internal debate is considered the main source of irony in this novel. He dreamed to be a good soldier, but in reality, he is very nervous if he can fight gamely or not, if he can resist or run.

In *The Red Badge of Courage*, the protagonist thinks that courage depends on the red badge (the wound). Therefore, he must have a red mark from the war to be a courageous. Chang states that Henry constantly worries about whether or not he will prove himself courageous in battle, despite his dream of heroism (15).

Speaking of the war hero, Emerson in his essay, “Heroism,” states:

“Toward all this external evil, the man within the breast assumes aware like attitude, and affirms his ability to cope single-handed with the infinite army of enemies. To this military attitude of the soul, we give the name Heroism” (46).

Emerson means the hero must trust his abilities and be self-confident to become a hero and courageous. However, in novel, Henry Fleming cannot be a hero because of his doubts and fears. Henry wanted to have a red mark to appear a courageous.

Nature is a recurring theme in *The Red Badge of Courage*, as Crane speaks about the nature of war and nature of courage, he also speak about the nature itself. The author used the natural elements – earth, fogs the color of landscape, river and so on at the beginning of the first chapter. The beauty of nature surprises Henry according to his feelings. Carmignani states that Henry can find in Nature a reflection of his own psychological state continually wavering between enthusiasm and anxiety (16). Henry thinks that there is offensive relation between nature and man. Henry finds nature to be very unfriendly to human beings (Chang 16). Crane states clearly the indifference of nature at the end of chapter 5:

“As he gazed around him the youth felt in 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” (40).

Henry is amazed to see the blue and pure sky instead of smoky one. It seems that nature does not participate in the war. In other words, it does not care at all about the war.

Henry flees from the battle and hides behind trees for safety. He thinks that he does the right thing by fleeing to protect himself. He thinks of the law of nature that any human being faces any danger must flee to safety.

2.5. Characterization

In *The Red Badge of Courage*, characters are divided into two categories according to the description of the writer. He describes the characters as a group on the one hand, meaning the regiment, and as individuals on the other hand that he focuses on three privates: Henry Fleming, Jim Conklin and Wilson as a major characters.

The Regiment

The regiment is a military unit consisting of a number of troops or group of soldiers moving together. In that novel Crane described the regiment as a one of “those moving monsters wending with many feet,” “crawling reptile” (Crane 14) and “composite monsters (32). In this case, the army acts as one person; he is personified as a character in the novel.

The Privates

Major Characters

- **Henry Fleming (The Youth)**

He is obviously the main character of the novel. He enters the army with strong feelings about war. After having experienced the realities of army life, he becomes bothered by doubts and fears. The novel relates the complete process of maturation of this young man, who

changes from a fiery and immature adolescent to a disillusion adult, over the period of just a few days. As the novel continues, Henry gets over his fears and guilt to become one of the strongest, most aggressive soldiers in the regiment. Henry overcomes doubt and accepts responsibility by showing the confidence and courage required of a soldier (Dixler 10). Henry Fleming's main objective in enlisting is to be a hero, although he knows nothing about war, he thinks about it just as a romantic struggle. Then, he enlists in the war despite his mother's wishes. At the beginning, Henry feels bored in his camp. Henry's internal monologue starts when the tall soldier spreads the news that the regiment will be moving. He worries a lot about how he will react to a real battle. At first, he feels courageous because his regiment is successful but when the enemy attacks, he panics and runs (Chang 10).

He feels shamed and blames himself when he hears that his regiment wins the battle, and he tries to convince himself that the right thing he must do is protect himself.

- **Wilson (The Loud Soldier)**

Wilson is a soldier in the same regiment of Henry. His view toward the world, and especially toward battle, changes over the course of the novel. He and Henry become good friends.

- **Jim Conklin (The Tall Soldier)**

Jim is another soldier in the 304th regiment. He is the soldier who spreads the news that the regiment will soon see action. He is less confident about his abilities than Wilson.

Minor characters:

- **The Tattered Soldier**

The tattered soldier is one of the wounded soldiers whom Henry meets. He is eager to become Henry's friend.

Conclusion

This chapter focuses on the use of irony in the in the 19th century, the style of the writer, the plot, the structure, themes and, characterization. Stephen Crane became the most innovative American novelist, short story writer, poet, and journalist of his generation in the Realist, Naturalist and Impressionist traditions.

Chapter Three The Use of Irony in Crane's
The Red Badge of Courage

Introduction

As any literary work, Crane's *The Red Badge of Courage* is full of different literary devices, but irony is the most dominating one in the novel. In *The Red Badge of Courage*, Crane uses ironic style. The aim of the writer behind his use of irony is to convey the real image of American Civil War. In this chapter, we try to analyze the use of irony as a literary device with examples from the novel. Different types of irony are investigated to understand how they function to shape the overall meaning of the novel. These types are often considered as a technique in order to keep the reader attentive to Crane's fictional work.

3.1. Verbal Irony in *The Red Badge of Courage*

Verbal irony occurs when a speaker deliberately highlights the literal falsity of his or her utterance, typically for the sake of humor (Wolfsdorf 175). Verbal irony occurs when the speaker says the opposite of what he means. It occurs in *The Red Badge of Courage* many times.

The book's title, *The Red Badge of Courage*, is itself ironic; it is verbal irony. This expression is mentioned again in the novel, "At times he regarded the wounded soldiers in an envious way. He conceived persons with torn bodies to be peculiarly happy. He wished that he, too, had a wound, a red badge of courage" (Crane 60).

The title itself is ironic, because it differs from the content. The novel is about Henry Fleming who receives the wound in a time of covertness. However, in *The Red Badge of Courage*, the writer means the opposite: the red badge of fear or cowardice. When we read the title, we understand that the protagonist Henry Fleming, who was full of hopes and dreams to be a hero, gets hurt on his head when he was running out of fear. Therefore, his wound (the red badge of courage) is ironic.

Verbal irony exists sufficiently within the conversation between the Loud Soldier and the Tall one:

“Well, you don't know everything in the world, do you?” (18).

Wilson, the Loud Soldier, says to the Tall one that he knows everything in the world when Jim informs the soldiers that they will move to fight, and he is insistent and sure of his information this time, but the Loud Soldier does not believe him as usual. Crane writes, “Did you ever think you might run yourself, Jim?” he asked. On concluding the sentence he laughed as if he had meant to aim a joke” (18).

Henry’s mother does not accept the decision of her son to enlist, but he does not listen. Later on when he arrives at camp, Henry regrets his decision. He believes, “he had never wished to come to the war. He had not enlisted of his free will. The merciless government had dragged him. And now they were taking him out to be slaughtered” (Crane 22).

Inside his mind, Henry knows this is a false decision, but he does not want to accept it. This is a verbal irony because the thoughts inside Henry’s head are opposite to the truth.

Henry Fleming asks the Tall Soldier with laughter as if he is mocking. He asks the question to know the answer or Jim's reaction:

“You ain't the bravest man in the world, are you?” (31).

After the discussion between the youth and Wilson if he will run from the battle, and many say like him that will fight bravely and will not flee, but they flee in time:

“lots of good-a'-nough men have thought they was going to do great things before the fight, but when the time come they skedaddled” (43).

Wilson says with confidence that he will not run at all, and then Henry asks him ironically if he is the bravest man in the world, and if he is going to do his best in the fighting. He adds, “Who are you, anyhow? You talk as if you thought you was Napoleon Bonaparte” (32).

In this example, the Loud Soldier knows that the youth is not Napoleon Bonaparte and he is not as courageous as he is. However, he says it in a time of anger to claim that no one of them knows if he really will fight to the end.

3.2. Situational Irony in *The Red Badge of Courage*

Situational irony entails a certain incongruity between what a person says, believes, or does and how things actually are (Wolfsdorf 175). In other words, it is a situation where the outcome is different from what is expected to happen.

Situational irony exists in chapter one. Henry has always dreamed of war as a romantic struggle. He always dreams to be a hero, and he enlists in the army despite his mother's wishes to fulfill his desire. After that, he finds that war and fighting are not easy as he thinks and dreams.

He had, of course, dreamed of battles all his life--of vague and bloody conflicts that had thrilled him with their sweep and fire· in visions he had seen himself in many struggles ·he had imagined peoples secure in the shadow of his eagle eyed prowess· but awake he had regarded battles as crimson blotches on the pages of the past (Crane10).

In the same chapter,

“The next morning the youth discovered that his tall comrade had been the fast-flying messenger of a mistake” (22).

Henry expects that there is fighting in that day as Jim Conklin confirms self-confidently, but later Henry discovers that there is no fighting in that day. However, it comes in other day.

After a terrible fighting and strong attack from the enemy, soldiers confront them bravely, and finish this battle with joy, thinking that the enemy has gone, but suddenly the enemy attacks again.

“So it was all over at last! The supreme trial had been passed. The red, formidable difficulties of war had been vanquished” (42).

When the fighting increase, the youth fears and thinks to flee:

The precise gunners were coolly enthusiastic. They lifted their eyes every chance to the smoke-wreathed hillock from whence the hostile battery addressed them. The youth pitied them as he ran. Methodical idiots! Machine-like fools! There fined joy of planting shells in the midst of the other battery's formation would appear a little thing when the infantry came swooping out of the woods (Crane 65).

The youth feels comfort when he sees men on his left and right and hears footsteps behind him, thinking that all the regiment flees like him. He thinks of who are still fighting idiots and fools, believing that they would fall into the enemy's hands. Yet, he discovers that he is fool, and the regiment beats the enemy.

Henry flees from the regiment and from the war. He thinks of returning and how to face his comrades in the regiment. They will say that he is coward, and he has no courage. Nevertheless, when he returns, the soldiers genially welcome him and are to see him alive.

He imagined the whole regiment saying: "Where's Henry Fleming? He run, didn't 'e? Oh, my!" He recalled various persons who would be quite sure to leave him no peace about it. They would doubtless question him with sneers, and laugh at his stammering hesitation. In the next engagement, they would try to keep watch of him to discover when he would run. (103)

After Henry returns to the camp, he meet with Wilson:

"Well, well, ol' boy," said the other, "by ginger, I'm glad t' see yeh! I give yeh up fer a goner. I thought yeh was dead sure enough" (114).

The loud soldier is surprised to see the youth alive. He thinks that he is dead in the battlefield and cannot see him again.

The youth observes that the Loud Soldier:

Was not furious at small words that pricked his conceits. He was no more a loud young soldier. There was about him now a fine reliance. He showed a quiet belief in his purposes and his abilities.... Apparently, the other had now climbed a peak of wisdom from which he could perceive himself as a very wee thing. (Crane 125)

When he returns to the camp, the loud soldier cares about him well. He thinks that he is blatant child, jealous and conceited, and he discovers that he is no more a loud soldier. He becomes calm, fond and kind:

They turned when they arrived at their old position to regard the ground over which they had charged. The youth in this contemplation was smitten with a large astonishment. He discovered that the distances, as compared with the brilliant measurings of his mind, were trivial and ridiculous. (174)

The youth discovers that the distances, as compared with his measures, are not as he thinks.

3.3. Dramatic Irony in *The Red Badge of Courage*

Dramatic irony relies on the audience being aware and knows more about the character's situation than the character does.

While the soldiers in discussion, the youth is absent-minded, and no one observes that, the youth does not share with them the discussion. He is engaged in his internal conflict. Crane writes, "The youth took no part in them. As he walked along in careless line, he was engaged with his own eternal debate" (27).

Dramatic irony also exists in chapter 6:

"He ran like a blind man. Two or three times he fell down. Once, he knocked his shoulder so heavily against a tree that he went headlong" (62).

Here, his friends do not know that he runs from the battle. However, Crane expresses the irony clearly that Henry is a coward, being the first to run like a blind man. It is dramatic irony that only the audience knows about his escape, while his friends think he fights well.

After Henry escapes, he meet a soldier who asks him about his injury:

“Yeh look pretty peaked yerself,” said the tattered man at last. “I bet yeh’ve got a worser one than yeh think. Ye’d better take keer of yer hurt. It don’t do t’ let such things go. It might be inside mostly, an’t them plays thunder. Where is it located?” (Crane 92).

This quotation expresses the situation of the tattered man with the youth, when he asks him about his injury. The Youth does not answer at first, then the tattered keeps asking him to know more about his wound.

After telling his tale to the tattered man and Wilson, he has been regarded as the most courageous soldier.

“yes, yes -I’ve- I’ve had an awful time -I’ve been all over. Way over on th’right. Ter’ble fighting over there. I had an awful time. I was separated from th’ reg’ment” (115).

Henry lies to his friends when he returns to the regiment that he is injured and wounded in the war when he was fighting with other regiment. His friends believe him and are happy for his outstanding deeds. Ironically, Crane reveals his own reality to the readers, “He had performed his mistakes in the dark, so he was still a man” (119).

In Chapter 2

As the regiment lay heaving from its hot exertions the officer who had named them as mule drivers came galloping along the line [...] He immediately exploded in reproaches, which came unbidden to the ears of the men. They were suddenly alert, being always curious about black words between officers. (175-176)

Wilson and Henry go to look for some water to drink, and when they return to their regiment, they perceive a colonel speaks with an officer. The soldiers stay listening to the speech, and

no one notices them. The officer describes them, the 304 regiment, as mule drivers and must dispense with them. Henry and Wilson return to their regiment and they say nothing about what they heard. Therefore, it is ironic that no one knows what has happened with them except readers.

3.4. Structural Irony in *The Red Badge of Courage*

Structural irony is often done by using a naïve protagonist or unreliable narrator. In the Red Badge of Courage, narrator uses many interpretations, he is seeing the situation from inexperienced eyes, and he does not fully understand what is happening. His technique assimilates in his different use of ironic contrasts. “He used a double mood pattern, his use of paradox in images, and his ironic contrast in descriptive scenes” (Woods 28)

Structural irony obvious in chapter one when the tall soldier says to the regiment:

“We’re goin’ t’ move t’ morrah—sur. “We’re goin’ ’way up the river, cut across, an’ come around in behind ’em ... It’s a lie! That’s all it is—a thunderin’ lie!” said another private loudly” (Crane 7-8)

This quotation express emotions of hope and faith, which shift to despair and disbelief. When the tall soldier brings the news with hope. Then the loud one shifts this faith to doubt. The hope meets with disbelief.

Crane uses a double mood, faith and despair:

“It’s my first and last battle, old boy ...It’s my first and last battle old boy, ...Something tells me — I’m agone coon this first time and — and I w—want you to take these things — to — my — folks” (44).

After the complexity of the battles raise, the loud soldier despairs a little packet of letters to the youth. He has faith that all will succeed in battle.

It rained. The procession of weary soldiers became a bedraggled train, despondent and muttering, marching with churning effort in a trough of liquid brown mud under a low, wretched sky[...]He turned now with a lover's thirst to images of tranquil skies, fresh meadows, cool brooks—an existence of soft and eternal peace. Over the river, a golden ray of sun came through the hosts of leaden rain clouds
(Crane 203-204).

This quotation express the complete change of Henry Fleming from a vainglorious recruit in the beginning of the novel to a man of courage at the end, because of his experience in the vast blue demonstration.

Ironic contrast in descriptive scenes

At the end of chapter 5, Crane states another structural irony where he sets the chaos of the battle and the tranquility of Nature. First, he describes the din and the turmoil of the battle and Henry is the target of the enemy from all directions:

Batteries were speaking with thunderous oratorical effort [...] As he listened to the din from the hillside, to a deep pulsating thunder that came from afar to the left, and to the lesser clamors, which came from many directions, it occurred to him that they were fighting, too, over there, and over there, and over there. Heretofore he had supposed that all the battle was directly under his nose. (58)

Second, Crane draws the same picture but in ironic flavor. He adds to the turmoil of war the calmness of “Nature” as an artist. Therefore, Henry Fleming stands shocked in the irony of life.

“As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleamings 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” (58).

In these quotations, Stephen Crane describes nature, and in contrasting, describes war. He describes them not to portray, but to criticize human's thinking of war meaning the death, and nature meaning the life.

In chapter 7, Henry gives an example of this squirrel, which fled when Henry threw a pinecone across him. Henry thought that squirrel feel danger and fled to protect himself, and he applied this on himself. He bethought that is the law of nature.

The youth felt triumphant at this exhibition. There was the law, he said. Nature had given him a sign. The squirrel, immediately upon recognizing danger, had taken to his legs without ado. He did not stand stolidly baring his furry belly to the missile, and die with an upward glance at the sympathetic heavens. (Crane 70-71)

Consequently, he fled because he had superior perceptions and knowledge.

This quotation is a paradoxical expression,

“A singular race” (86)

The author describes the tall soldier's situation when he is looking for a suitable place to die. He throws a pinecone at a jovial squirrel, and runs with chattering fear. High in a treetop he stops and pokes his head cautiously from behind a branch, looks down with an air of trepidation.

Conclusion

This chapter investigates irony in *The Red Badge of Courage* novel putting the finger on the writer's motives behind using this literary device. Through the use of irony in this novel Crane wants to depict his characters, their actions and thoughts, as well as his description of war and nature. Consequently, those descriptions help the reader to imagine the end of the

novel. In addition, he used irony to enforce the meaning of the words by creating a new understanding in a reversal way. This study aims at the analysis of Stephen Crane's technique used it for the sake of showing the importance's use of irony. The main goal of utilizing this literary device is that to excite the reader's thinking.

General Conclusion

Our main objective through this study is to spotlight on the domination of irony in Crane's *The Red Badge of Courage*, which refers to the American civil war in the 19th century. Stephen Crane was known by his use of irony in his major works like "War is kind" and *The Open Boat*. This research shows the common types of irony and their use in the novel. To analyze irony in the novel, we tried to apply formalist theory which studies form, structure, and literary devices within the text.

The Red Badge of Courage is a mirror that reflects to the American civil war, although Crane was not present in this war and knew nothing of war at first hand. *The Red Badge of Courage* is Crane's best-known novel for its perfect and condensed style of writing. It is the description of Henry's behavior under battle in an ironic tone. The author has various objectives behind the use of this stylistic device. He uses irony to show that the protagonist Henry is a false hero, based on his dishonest acts in the battle. Crane also uses this device to avoid ridership's anger. Besides, irony is Crane's best technique to demonstrate his view of the world. The overuse of irony in *The Red Badge of Courage* is meant to be harsh criticism directed to the American soldier under battle in covert structure to expose the negative side of fighting such as fear and lack of self-confident.

We hope that this study has helped to throw some light on the overuse of irony in Stephen Crane's *The Red Badge of Courage*. Our aim is that both teachers and students will find some useful theoretical and practical background about irony.

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Résumé

"La conquête du Courage" de Stephen Crane a plongé les critiques dans la controverse, car le titre et le prologue du roman suggèrent une interprétation directe du fait que le protagoniste est un héros. Cependant, l'ironie est le dispositif littéraire le plus utilisé de "Stephen Crane" dans son œuvre intitulée "La Conquête du Courage". L'utilisation excessive suggère que le contenu et le titre sont ironiques. Il s'agit donc de collecter le plus grand nombre possible d'ironie pour parvenir à une interprétation globale du texte. Etant donné que l'étude porte sur le style, à savoir l'ironie, nous avons adopté le formalisme comme théorie littéraire conformément à la méthode qualitative pour analyser tous les types d'ironie. Les résultats montrent que le travail regorge d'ironie verbale, structurelle, dramatique et situationnelle, qui suggèrent une interprétation ironique.

Les mots clés : La conquête du courage, Style, Verbale, Structurelle, Dramatique, Situationnelle ironie, Le formalisme.

الملخص

لقد جعلت رواية شارة الشجاعة الحمراء للكاتب "ستيفن كرين" النقاد يدخلون في جدال عميق حول كونها ساخرة أم لا. يوحي كل من عنوان الرواية ونهاية القصة بالتفسير الصريح أو الدقيق أن الشخصية الرئيسية هي البطل. السخرية هي الصورة الأكثر استخداما في هاته الرواية. الاستخدام الوفير لهاته الصورة يشير إلى أن المحتوى والعنوان مثيران للسخرية وبالتالي فإن الهدف من هاته الدراسة هو إحصاء أكبر عدد ممكن من أنواع السخرية للوصول إلى المعنى العام للنص. نظرا لاهتمام الدراسة بأسلوب السخرية فقد اعتمدنا الشكلية كنظرية أدبية وفقا للطريقة الكيفية لتحليل جميع أنواع السخرية.

أظهرت النتائج أن العمل مليء بالسخرية اللفظية، الهيكلية، الدراماتيكية والموضعية.

الكلمات المفتاحية: شارة الشجاعة الحمراء الأسلوب، السخرية اللفظية، الهيكلية، الدراماتيكية،

والموضعية، النظرية الشكلية