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***The Youth in *The Red Badge of Courage* and the Elder in
The Veteran: a Psychological Development Study***

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Dedication

I dedicate this dissertation to my loving parents, to my teacher Mr. Khait Ibrahim, and to my beloved sisters Saadia and Anfal and my brothers. I also dedicate this dissertation to my best friends who has supported me throughout the process Tamani, Wissam, Djoumana, Manal, Hadjira, and Manoubia.

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I am dedicating this thesis to my loving mother, my caring father, my grandparents who pray God with their blessed spirit for my success, to my dearest friends Kenza and Imane, Yasmine and my sweet family for their endless support.

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Abstract

This study is conducted to make a comparative psychological development study of the same character in different ages and works, *The Red Badge of Courage* and “The Veteran”, written by the American author Stephen Crane. This research aims to investigate whether Henry Fleming achieves maturity and heroism, and how he transforms psychologically throughout the two stories. Besides, it seeks to know the essence of the heroic deed, in Chancellorsville's battle and the burnt barn. To reach the goal of this study, we extract the psychological development stages, and we adopted defence mechanisms as a literary theory in accordance with the qualitative method to analyse data. Our analysis shows that in *The Red Badge of Courage*, the youth Henry Fleming could achieve neither maturation nor heroism. On the other hand, years later, elder Henry Fleming achieved emotional maturity and proved that he worth heroism in “The Veteran”.

Key Terms: Fear, Courage, Emotional Maturity, Sacrifice, Psychology, Heroism, Defence Mechanisms, Henry Fleming.

ملخص

أجريت هذه الدراسة لمقارنة أهم التطورات النفسية لنفس الشخصية بعمرين وعملين مختلفين، شارة الشجاعة الحمراء والمحارب المخضرم، للكاتب الأمريكي ستيفن كرين. حيث يهدف هذا البحث الى التحقق حول ما إذا استطاع هنري فلمنج بلوغ النضج وتحقيق البطولة، وكيف تغير نفسيا من خلال القصتين، بالإضافة، إنها تهدف الى معرفة حقيقة الأعمال بطولية التي قام بها في معركة "تشانسلرزفيل" و الحظيرة المحترقة. من أجل بلوغ هدف الدراسة، قمنا باستخراج مراحل التطورات النفسية بالاعتماد على اليات الدفاع النفسي كنظرية أدبية وفقا للطريقة الكيفية لتحليل البيانات. أظهرت تحليلاتنا أن في شارة الشجاعة الحمراء لم يستطع الشاب فلمنج تحقيق لا النضج ولا البطولة. بالمقابل سنوات بعد ذلك تمكن هنري المسن من بلوغ النضج العاطفي وأثبت استحقاقه للبطولة في المحارب المخضرم.

الكلمات المفتاحية: الخوف، الشجاعة، النضج، التضحية، علم النفس، البطولة، اليات الدفاع النفسي، هنري فلمنج.

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General Introduction

This dissertation attempts to present a comparative psychological study in two literary works written by Stephen Crane (1871/1900). Minnesota declares, “He was a forerunner of literary movements that flourished long after his death” (5). The first literary work under study is the masterpiece of war novels *The Red Badge of Courage*, one of the significant literary achievements of the Modern Age, and the second work is the complement short story “The Veteran”.

The first literary work under study is *The Red Badge of Courage* one of the best novels covering the American Civil War. Ernest Hemingway once states, “There was no real literature of our Civil War...until Stephen Crane wrote *The Red Badge of Courage*” (14). The story focuses on the personal psychological experience of the protagonist Henry Fleming through the war, Fleming who enlists The Union Army for the first time. The novel presents various themes such as fear Crane declares, “I intended it to be a psychological portrayal of fear” (185), courage, warfare, man and masculinity, psychological transformation, isolation, and the natural world, the call of the duty.

The second literary work under study is the short story of “The Veteran”. It tells the story of aged Henry; an old Civil War retired orderly sergeant who returns from the American Civil War and tells the stories of the battles he fights in. Henry risks his life to save his friend and the animals when a fire breaks out in the barn. Crane in “The Veteran” is confirming the themes of *The Red Badge of Courage*, and establishing that the battle depicted in the novel “was at Chancellorsville”, the name of the battle is not mentioned in the novel. Crane was adhering to the impressionist principle of limiting consciousness to what his protagonist would know, which increased the sense of timeless universality. Henry here revealed to have grown

into an exceptional man, with virtues that Crane exalts in celebrating him as a true hero, he is humble, honest, brave, and generous.

The study aims to make a comparison Henry Fleming goes through several changes in his personality. His emotions changed dramatically as a youth from glory to fear to depression to anger to exhilaration to courage to honour. His personality and behaviour move from innocence to experience, in essence, from doubt to duty. The elder Henry continued his life as a mature, self-confident person and dies as a hero. In this research, we will extract the psychological development stages of the youth and elder man, to reach a result to the problematic:

- Which revolves around the huge amount of debate about maturity and the mysterious heroism of Henry Fleming. Besides, whether he reaches manhood after the psychological developments he went through in *The Red Badge of Courage* and “The Veteran”. Also, to investigate the essence of the heroic deed in Chancellorsville's battle and the burnt barn.

Nonetheless, this work seeks to answer several practical questions below:

- What is the point of Crane's treatment of heroism in most of his works?
- What are the main psychological stages of the youth and elder man in *The Red Badge of Courage* and “The Veteran”?
- Does Henry achieve maturity and heroism in the course of the two stories?

This study aims to:

- Extract and compare the psychological development stages of the protagonist Henry Fleming as a youth and as an elder man.
- Know the truth of courage and heroic deeds showed by Henry Fleming in Chancellorsville's battle and the burnt barn.

- Discuss how and when Henry Fleming achieved maturation and heroism throughout *The Red Badge of Courage* and “The Veteran”.

In this research paper we hypothesize that:

- Henry Fleming developed psychologically from coward boy to brave fighter through *The Red Badge of Courage*.
- At the end of *The Red Badge of Courage* we can call Henry a man.
- The death of aged Henry makes him worthy of the classical heroes themselves .

This thesis derives data from the novel and the short story as primary sources, and internet, scholarly articles, web sites, books, dissertations, as secondary sources. We adopt the theory of defence mechanisms by Anna Freud (1946) and the extended one by George Vaillant (1977), in order to investigate whether the protagonist achieved maturity.

The studied aspects in the novel and the short story are the psychological stages and the defence mechanisms using the qualitative method to describe and analyse data collected.

Despite the vast body of critical work surround *The Red Badge of Courage*, eminent critics as Edwin Cady continues to call for a comprehensive study that goes beyond the mystery of Crane’s work, which remains elusive.

Most critics ponder Henry Fleming’s heroism, some of them accept the denotative meaning of the story title like Warren French points, “It is only common sense that three days of combat would hasten anyone young or old toward maturity” (Dooley 52). On the other hand, some critics concluded just the opposite; the denotative meaning is not reliable, and it generally relies on irony. One of the scholars who believed that Henry is still naïve is Michael Schaefer in his article “Heroes Had no Shame in Their Lives” that Henry is not courageous nor heroic, wondering, how Fleming can regard himself as a hero (3).

Therefore, in this study, we add another work of Crane, "The Veteran", that came as a complement to *The Red Badge of Courage*, in order to reveal more about the ambiguity of Henry's heroic ending, which is also a controversy subject between scholars.

Eric Solomon decides that "the last words of the story indicate that quite a devotion to duty leads to the real glory and that selflessness one above the mass of men" (70-71). Besides, Jean Cazamajou agrees with the same view of Solomon, who goes further: "In the last scene of "The Veteran" determined to save two colts trapped in his burning barn, he plunges into the flames never to come out, thus making a gesture of genuine and unconventional bravery. Rejecting his previous irony, Crane presents here a real conversion, grounded on cool, selfless determination and not on spurious enthusiasm as was Henry's sudden reversal of mood on the battlefield". (71)

On the contrary, Holton reads things differently, "Instead of accepting the absurd and horrible fact of the destruction of the colts which remain in the burning barn, Henry recklessly plunges again into the fire to save them," he decides. "We see Henry's courage, the courage which he earned at Chancellorsville, but we also see the ultimate uselessness of that courage" (71).

This research is divided into three chapters: the first chapter introduces the psychological defence mechanisms that will be applied later in the practical part. In addition, it describes the relationship between literature and psychoanalysis. Chapter two deals with the biography of Stephen Crane and his upbringing, as well as the background of his life, his literary career, and his well-known literary works. In addition it answers the first research question about mystery of heroism in Crane's fiction.

The third chapter is the practical part which describes Henry Fleming's psychological stages and his transformation from dependent boy to excited recruit, to a frightened soldier, than to a fearless fighter in *The Red Badge of Courage*. And from a mature veteran to a

sacrificing hero in “The Veteran”. Moreover, the nine mechanisms by George Vaillant are applied in the psychological stages to dissect Henry’s emotions and behaviours.

Chapter One: Theoretical Framework

Introduction

This chapter focuses on defining the theory of defence mechanisms and its origin. Also, it introduces the four classification levels of defence mechanisms by George Vaillant (1977). Moreover, it explains the relationship between literature and psychoanalysis.

1.1 Literature and Psychoanalysis

Psychoanalysis is one of the prevalent theories used in English literature. “Of all the critical approaches to literature, this has been one of the most controversial, the most abused and least appreciated” (Guerin 152). Sigmund Freud propounded psychoanalytic theory. It is a theory that regarded as a theory of personality organization and the dynamics of personality that guide psychoanalysis. It is known that the closet relationship between literature and psychoanalysis always been deployed by the academic field of literary criticism or literary theory. In developing his theory of psychoanalysis, Sigmund Freud has often related it to art in general and literature in particular (Hossain 2).

This psychological analysis has become one of the mechanisms to find out the hidden meaning of a literary text. It also helps to explore the natural conglomerate of the author’s personality as factors that contribute to his experience from birth to the period of writing a book. For Freud, a literary work is analogous to a daydream. Like a daydream, literary work contains in its fantasy the fulfilment of an unsatisfied wish and thus improves on a disturbing reality.

Psychoanalytic literary criticism can focus on one or more of the following:

- The author: The theory used to analyze the author and his/her life and literary work.
- The characters: This theory used to analyze one or more of the characters, the psychological theory becomes a tool to explain the characters’ behavior and motivations.
- The audience: The theory used to explain the appeal of the work for those who read it.
- The text: The theory used to analyze the role of language and symbolism in work.

1.2 Definition of Defence Mechanisms

Sigmund Freud first proposed the concept of defence mechanisms in a paper titled “The Neuro-Psychoses of Defence” (1894) and further elaborated on his theory in “Further Remarks on the Neuro-Psychoses of Defence” (1896). In order to understand George Vaillant’s view on defence mechanisms, we first need to explore how Freud explained the purpose of defence mechanisms. In Freudian psychology, defence mechanisms are called ego defence mechanisms and serve an essential purpose. Freud believed that there were three parts of the personality. He called these the id, ego and superego. The id is impulsive and seeks pleasure. The superego is moralistic and acts as a conscience for good behaviour. The impulsiveness of the id and the moralistic nature of the superego are often in conflict. The ego is focused on the practical reality of situations, continually trying to manage the conflict between the id and superego. That creates much anxiety for the ego.

According to Sigmund Freud, defence mechanisms are “unconscious mental operations that keep painful thoughts and emotions from awareness” (2).

Anna Freud took over the study of defence mechanisms and developed a much more comprehensive theory. She defines it as, “Defense mechanisms are psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings” (7).

Merriam Webster (1828) says that “an often unconscious mental process (such as repression) that makes possible compromise solutions to personal problems and a defensive reaction by an organism.

Likewise, Hannah Segal defines it as:

A defence mechanism can be actually experienced and recounted by a patient as an inner dam which could burst under the pressure of a flood. What an observer can describe as a mechanism is experienced by the person himself as a detailed phantasy. (18)

In this study, we apply the theory by George Vaillant. He did clinical interviews with 30 men over 30 years. He evaluated defensive functioning, life adaptation, and maturation. Based on his

findings, he decided that defence mechanisms could be placed on a hierarchy of maturity, with defences representing several time points of the developmental continuum.

Vaillant defines it as: “Innate involuntary regulatory processes that allow individuals to reduce cognitive dissonance and to minimize sudden changes in internal and external environments by altering how these events are perceived”(2).

Vaillant proposed a four-level hierarchy of defence mechanisms:

- 1- Narcissistic-Psychotic defences: projection, denial, distortion.
- 2- Immature defences: bragging, identification, passive-aggressive, somatization, acting out, regression, evasion, fantasy.
- 3- Neurotic defences: reaction formation, displacement, controlling, rationalization, dissociation, intellectualization, isolation, repression.
- 4- Mature defences: altruism, sublimation, suppression, anticipation, humour.

1.3 Levels of Defence Mechanisms

George Vaillant expanded on Anna Freud's ideas, he took her defence mechanisms and added some of his own and organized them into four levels, from the immature responses to ego anxiety (level 1) to the mature responses(level 4).

1.3.1 Narcissistic-Psychotic Defences

Projection

This defence mechanism strategy is like a mixture of denial and displacement. This is the consequence of coercion that renders a person unable to realize the truth of his or her behaviour. As a result, the other hand, which is another person, assumed to have a tactic intent or fault. Projection is a defensive strategy that entails taking our undesirable attributes or emotions and ascribing them to others. Projection operates by facilitating the expression of desire or instinct, but in a way that the ego cannot understand and thus decreases anxiety.

Denial

Is probably one of the best-known defence mechanisms, used often to describe situations where. People do not seem to be able to face reality or admit the undeniable truth. Denial is a complete refusal to admit or recognize that or is currently taking place. In denial, a person does not want something has occurred to accept his or her real situation. Sometimes, denial can be accepted as a short-term defence. In some situations, denial can endanger a person when he/ she never sufficiently face the real situation. Denial functions to protect the ego from things that the person cannot cope with.

1.3.2 Immature Defences

Regression

Explains the dynamic of backsliding or feeling stuck in an immature thought or pattern of behaviour. Regression, implying that individuals are carrying out habits from the point of psychosexual development at which they are set. For example, a person who has been fixed at an earlier stage of development may weep or sigh after hearing bad news.

In regression, the individual returns to the earlier stage and to the attitude of his growth, where he feels safe and relaxed. Regression typically occurs in teenagers, but it often occurs to adults. Occasionally, after suffering a traumatic experience, adolescents slip into a traumatic relapse. They are behaving childishly. Often, as they encounter issues, they lean over their body like a fetus in a mother's womb.

Fantasy

In arranging one's own experience, the mind is involved and creative. The act of imagination called fantasy. This plays an essential role in defining one's experience. Fantasy is significant since someone transforms his or her wishes, desires and thoughts through fantasy that cannot be fulfilled in life. Fantasy is helping people reconcile themselves with reality—efforts to give reconciliation with reality directly related to prediction. Mostly, in the daytime, people imagine and have the imagination to a degree to make it harder to meet. This can be an optimistic approach, such as, to dream of a holiday

in another country can inspire a person to work harder. Fantasy can be dangerous if a person can no longer differentiate between fantasy and reality. If this happens that, a person will expend too much psychic energy to dream. His or her attention no longer guided to issues that many barriers to success in life.

1.3.3 Neurotic Defences

Reaction Formation

It decreases fear by acting on the opposite emotion, instinct or actions. An example of reaction formation would be to approach someone you intensely dislike in an unnecessarily polite way in order to hide your true feelings. Often a person feels the presence of emotion and masks it from a contrary reality. Obstacles will appear when the latent stimulation is remained and unfinished—a tremendous negative power can be formed unintentionally.

Displacements

Is a defence mechanism commonly appears as a cause of repression. It occurs to a person when he/ she cannot release his feeling, such as anger. This defence mechanism formed and then directed to another person, animal, or an object that ultimately has no relation with the actual situation. Displacement means concentrating our emotions, feelings and desires on less dangerous people or objects. Displaced assault is a typical example of these defence mechanisms. Instead of expressing our anger in ways that could lead to negative consequences, we express our anger against a person or object that does not pose a threat.

Rationalisation

Is a defence mechanism that commonly appears as a cause of repression. It happens to a person when he/ she cannot release his feelings, such as anger. This defence mechanism formed and then directed to another person, animal, or an object that ultimately has no relation with the original situation. Displacement means concentrating our emotions, feelings and desires on less dangerous people or objects. Displaced assault is a typical example of these defence mechanisms. Instead of expressing our

anger in ways that could lead to negative consequences, we express our anger against a person or object that does not pose a threat.

1.3.4 Mature Defences

Humour

Permits overt expression of feelings and thoughts without personal discomfort or immobilization and does not produce unpleasant effects on others. A person may focus on and tolerate what is too terrible to be borne. Wit, however, does not allow the feeling of the effect at all.

Altruism

It is trying to support someone else at a cost to himself. It may cover a wide variety of activities, from risking one's life to save another, donating money to charity or volunteering in a soup kitchen, taking a few seconds to hold the door open for a stranger. People also act altruistically as they see someone in stressful situations and have remorse and an urge to support.

Conclusion

In this chapter, we introduced the connection between literature and psychoanalysis as the academic field of literary criticism, in which we analysed the hidden meaning of a text. Also, we shed lights on the theory of defence mechanisms in order to be readily used in practice.

Chapter Two: Personal and Literary Context

Introduction

This chapter introduces Stephen Crane's life; it sheds light on his significant works and literary contribution. In addition it answers the first research question about mystery of heroism in Crane's fiction. Besides, it talks about his biography. Furthermore, this chapter defines the main key terms of the study, according to scholars. By the end, the chapter presents a summary of the two works under study, *The Red Badge of Courage* and "The Veteran".

2.1 Stephen Crane's Biography

2.1.1 Birth and Early Life

Stephen Townley Crane was born on the first of November 1871 in Newark, New Jersey, America; he was one of 19th century American writers. He was the fourteenth and youngest child of the Reverend Jonathan Townley Crane and Mary Helen Peck Crane. "Crane named for an ancestor who had fought in the Revolutionary War" (Bolton 23). He was born in an educated family, his father called Jonathan Townley Crane, he was a minister of the Methodist of Episcopal Church, and his mother Mary Helen Peck Crane, a daughter of a minister she was a writer suffragist, his mother was active in the church and a leading figure in the woman's Christian Temperance Union.

She was a religious woman. After her husband's death, "she wrote for Methodist journals and papers" (Sorrentino⁵) Mary wrote short stories and many articles to help her family. Furthermore, his father Reverend Crane serves as minister of Methodist Churches in Bloomington and then Paterson, New Jersey. "Crane's father wrote religious tracts, articles on moral issues, moralistic fables" (Sorrentino 8), and many tracts on theology Crane said that his father "was a great, fine, simple mind". His brother Townley was a professional journalist; he headed the Long Branch Department of both the New-York Tribune and the Associated Press

and served as editor of the Asbury Park Shore Press. Agnes Elizabeth, Crane's sister, joined the siblings in New Jersey. She took place at Asbury Park's intermediate school.

2.1.2 Schooling

Stephen Crane started school, but his poor physical health made him unable to attend regularly. His mother sent him to Pennington Seminary, in the hope that he would receive a solid academic background and would simultaneously grow closer to the church (Eric 9), where his father had been principal, but he leaves without graduating. After leaving the Pennington Seminary, he enrolls in Claverack College and Hudson River Institute in 1888, a high school and junior college in Columbia County, New York; He was drawn to its military training program. Moreover, that time was the best for him.

Crane once said: "The happiest period in my life although I was not aware of it"(09). In 1890, Stephen left Claverack before completing the curriculum, and transferred in the fall to Lafayette College (Easton, Pennsylvania) as a mining-engineering student and joined The Delta Upsilon fraternity. However, he withdrew from Lafayette in the first month of the second semester. After leaving Lafayette College, Keet claims that Stephen educated at Syracuse University (8) in January 1891. The academic track of the young writer was never regular due to his health condition at first, and his family is moving due to his father's work and in his interruptions and frequent transfers between high schools and universities. Finally, Stephen Crane chose the only thing he was born for, which is writing.

2.1.3 Career

Only twenty-nine years lived by the American novelist, poet, and journalist. Stephen Crane inherited the love of writing from his parents, who were writing on topics of a religious nature. Stephen's works have credited with marking the beginning of American naturalism. His first poem was in 1879 under the name of "I Would Rather Have a Dog". Moreover, his

first story titled under the name of Uncle Jack and The Bell-Hand in 1885. During the summers of (1888-1892), “Crane assisted his brother in his news bureau, learning something about journalism as he went about his work” (Eric 10). He was helping his brother Townley in gathering news for local papers. When he was at Claverack College Vidette, Stephen published his first sketch in 1890- 1891. For the young writer, this year was full of new experiences where he published his literary hoax “Great Bugs in Onondaga”. He also published his first short story entitled “The King’s Favour”.

Stephen participated in annual summer camping trips, as it became a source of inspiration for many of his works and a series of stories and sketches. After his mother died, Crane worked briefly in commercial business and did some freelance writing while living in New York, and revising *Maggie A Girl of the Streets*. Under the pseudonym of Johnston Smith Stephen published *Maggie A Girl of the Streets* in March 1893, and start writing other stories. In 1894 Stephen started writing articles about New York’s social life and wrote *The Pick Country* puzzle, a burlesque newspaper account of the summer camping, a trip in Pick Country, Pennsylvania at the end of that year a shortened version his story of *The Red Badge of Courage* and appears in the newspaper. A year later, Stephen moved to the west and Mexico for the bachelor syndicate and used this opportunity to check the novel of *The Red Badge of Courage* before sending it to the company. Later on, he wrote most of *The Third Violet* at his brother Edmund’s home in Hartwood, New York.

The young writer published his first collection of poetry “The Black Riders and Other Lines”. Furthermore, published the novel that made him well-known in America and England, *The Red Badge of Courage*, “Indeed it is steel the masterwork in English among the abundance of war novels that two world conflicts and dozens of smaller war have produced” (Eric 1).

Crane published the short story "The Veteran" in McClure's Magazines, a year after the publication of *The Red Badge of Courage*, which was a compliment for it. With the appearance of *George's Mother, Maggie, The Little Regiment, and Other Episodes of the American Civil War* (1896), and *The Third Violet*, it was quite clear that Crane, still only twenty-five years old, was on the way to becoming one of the leading literary figures in the United States. "If readers complained because he wrote about subjects that depressed them, they could not reasonably contend that the conditions about which he wrote did not exist or that he wrote badly about them" (Shuma 11).

He inspired his famous short story "The Open Boat" from his trip to Greece with his wife; after Mr and Mrs Crane moved to Ravens brook in mid-1897, Crane and Stewart went to England, where he wrote some of his most memorable short fiction, including the novella *The Monster* and the short stories "Death and The Child" and his much-anthologized "The Bird Comes to Yellow Sky". At that time, he met Joseph Conrad.

2.2 Mysteries of Heroism in Crane's Fiction:

Stephen Crane made his readers looking beyond his written words for a more marked, meaningful moralistic in most of his works. Crane uses a strict pattern in most of his stories. His topic usually deals with the physical, emotional, and mental responses of normal people confronted by unusual, extraordinary events. Common themes are represented in his writing, including harsh realities, fear and heroism.

Crane had always been interested in the spirit of a hero, appeared to moralise each story he wrote with a feeling of hope. That the Readers get the idea that you do not have to be superhuman to hold super-abilities, and in return, being a hero. In Crane's *A Mystery of Heroism*, the research question, What is a hero? Is investigated. Fred Collins, a Union recruit in the Civil War, is a simple guy, out of place, a foolish man thrust into a war that has no place for him. Throughout the story, Collins craves for a drink of well water placed near a pathway

of enemy fire. Facing all his interferences and pressures, Collins chooses to make the deadly trip. Collins picks himself and reaches the well of water; meanwhile, he ponders the miraculous difficulties he defeated and even dubbed himself a “hero” for an instant. But what is a hero? Anyone who runs across a battlefield for a drink to be put in the class of courageous? Is heroism nothing but resisting death?

Replaying the previous questions, George Montero notes that Crane brushes aside the notion that heroism is an act of will or intention. And if “A Mystery of Heroism” suggests that fear insinuates itself into most, if not all, acts of heroism (and even displays of heroics), it also questions the notion that heroism can be defined essentially-which maybe Crane’s key to the mysteries of heroism (Monteiro 6). On Collin's way back to his regiment, he across a wounded man seeking a drink. He lets the injured soldier drink from his can as he passes. However, this scene is only a small paragraph in the story; it forms the moral and emphasises Crane's intent of the story. Although Fred Collins is just a simple human not free from imperfections, he reveals the mystery of heroism. He is a hero in the sense that he performed a good thing without seeking for that “hero” title. Yet he might not know it; he was a hero for that one time in the eyes of the dying soldier.

In another of Crane’s short stories, *The Bride Comes to Yellow Sky*, the character of Jack Potter is put to the task of showing his heroism as sheriff of his village. As the story begins, Jack is introduced to the reader as a quiet person, on his way to Yellow Sky, Texas, driving in a parlour-car with his new lady. Crane intentionally does not tell the reader the true identity of Jack Potter at the beginning of the story in the purpose of trauma making, to discover that this preserved man is a fearless sheriff. As the train grows closer to Yellow Sky, Jack ponder the welcome waiting for him, scared and anxious about different reactions from the society in Yellow Sky, he pouts:

As a matter of truth, Jack Potter was beginning to find the shadow of a deed weighs upon him like a leaden slab. He, the town marshal of Yellow Sky, a man known, liked, and feared in his corner, a prominent person, had gone to San Antonio to meet a girl he believed he loved, and there, after the usual prayers, had induced her to marry him, without consulting Yellow Sky for any part of the transaction. His friends could not forgive him.(Crane 34)

Jack's character appears as a coward; a man who has no strength.

In a climax of “old west” style, Jack is standing, unarmed, facing Scratchy Wilson's revolver. He then confronts Wilson in the only way he could. He admits that he has no armament and says that he would not fight back in any situation. Crane proves, once again, that not only physical bravery of a man prove his heroism. However, What does present Jack as a hero? Again, we see Crane's protagonist challenging death; at the same time, the sense of heroism goes broader than that, Potter used words to save himself rather than force or running off. The story closes on moral of heroism by inner virtue, not external power.

In one of Crane's most noted stories, *The Open Boat*, a tale of heroic dimension following the story of four men: a cook, a journalist, an oiler and a captain, on a lifeboat in the ocean in stormy seas just after their ship has drowned. As we noticed in Crane's previous works, the characters are ordinary, run-of-the-mill, working-class men. To highlight the plainness of

his characters, Crane did not name the four men but one of them; the oiler. The story grabs readers and takes them on a journey of smashing waves, bloodthirsty sharks, resisting death several times, the men suffer from hunger and struggle for sanity on the trip to shore.

The sea carelessly throws their boat around. However, amongst all the hardships they go through, their heroism arise. When their boat was sinking, four non-heroic characters are rescued. Yet, if ordinary people are put upon to show extraordinary efforts, heroes are born. Crane wrote those tales in the faith that people discover heroes within their “ordinary” selves. All of his protagonists were intruders in the field of heroism, but all were recognised as literary heroes. He indicated that you do not have to be Hercules to have superhuman power. One does not have to be a fighter to win a battle. Indeed human does not need to be a hero, to be a hero. Crane shows that heroism comes from inside. It comes in different patterns and forms. Besides, at some point, heroism will expose itself without notice.

2.3 Definition of Key Terms

2.3.1 Fear

Lisa Fritsch notes in her article "what is fear?" that fear is a naturally powerful, and primitive human emotion driven by perceived danger or threat. Furthermore, it mentioned in the book of “A General Introduction to Psychoanalysis” that real fear seems rational and intelligible to us. We may testify that it is a reaction to believe external danger, viz, the harm that is expected and foreseen. Also, it may be regarded as an expression of the instinct of self-preservation (Freud 344).

In the battlefield, fear of death is common sense. Zilboorg points out that this fear is an expression of self –preservation and such constant expenditure of psychological energy on the business of preserving life would be difficult if the fear of death were not as constant. The very term “self-preservation” implies an effort against some force of disintegration; the striking

aspect of this is fear, fear of death (Mourning and Burial 26). Even veterans declared their fears of battles.

One veteran confessed, “I was scared before every battle. That old instinct of self-preservation is a necessary thing, but while the action was going on some part of my mind shut off and my training and discipline took over. I did what I had to do” (American Soldier 369).

2.3.2 Bravery

Patrick Tissington, a psychologist of Aston Business School, sheds light on the heroic actions of ordinary men and women in war zones. He hopes to enrich people's understanding of war and its impact on ordinary people by explaining the psychology of bravery.

Here, Tissington, a chartered psychologist specializing in the study of emergency decision-making and crisis management, has given his perspective on the psychology of bravery: “Bravery is the management of fear”, said Tissington. He added: “There is no one personality type that you see who is brave. We cannot predict who is going to be brave and who is not”(1).

He explained how there are different types of courage, which depends on the situation people find themselves in. For example, “hot courage” is where the individual leaps into action, not thinking about consequences but what he or she feels is the right and proper thing to do at that moment in time.

Tissington gave a specific example of Lance Corporal Matt Crouched GC, of the Royal Marines who is in line to receive a medal for his bravery. In Afghanistan in 2008, during a covert patrol of a Taliban bomb factory, crouched threw himself onto a grenade smothering its explosion. This quick, decisive action saved the lives of his comrades and thanks to his backpack he too, remarkably, escaped with few injuries. His extensively damaged backpack will be on display in the new gallery.

2.3.3 Emotional Maturity

The concept of maturity used in psychology and psychiatry in this field, it designates that stage of personality development, which conforms to biological and psychological maturation. We call a person psychologically mature after he has reached a certain level of intelligence and emotional outlook. Indeed, Mary Shelton Peters notes in her book "growing toward maturity" that an example of emotional maturity at its highest, is the ability to forget oneself in thinking first of the needs of another, and that is how brave soldiers act like(16). Also, maturity could use to describe the state of a person who experienced, wise and has the conventional sense(Gallagher44).

2.3.4 Sacrifice

Yorges defined sacrifice as "giving up or loss of something important to an individual"(Niti 4). However, De Cremer and Van Knippenberg took this definition from a broader perspective to include the benefit that the other party would gain if the individual self-sacrificed(4). Both of definitions above agree that self-sacrifice is to incur or run the risk to serve the goals, missions of an individual, the group or organization. Also is to be psychologically ready to suffer from enduring pain, lose or die for a cause (Belanger 466). Self-sacrificing is heroism and bravery; soldiers lose their lives for their nations Capt Nathan Hale once said that "the only regret that he had had only one life to give for his country. So loyalty leads to bravery. Moreover, bravery leads to the spirit of self-sacrifice"(4).

2.3.5 Heroism

The concept of heroism is commonly used for many different types of people making wildly different acts. For example, extraordinary acts of bodily strength and courage, such as protecting someone from a burning house or standing up to an armed attacker, are actions we would typically mark heroic. We routinely use the term to those people who motivate others, influences that do not necessarily hinge on corporal strength or moralistic superiority. Among

all of these different uses, explaining heroism as a literary theme is complicated. Compounding that complexity is the fact that in literary readings, the word hero is used to point the central figure of a composition. John Dryden first adopted the term in this form in 1697, and it is still usually accepted as an equivalent for a protagonist, even when he does nothing incredibly heroic. We have long accepted the word heroic to refer to deeds that are exceptional or extraordinary. The achievements of professional athletes, the life-saving commissions of soldiers and fire-fighters, and even the experiences of fictional characters in our most loved works of literature seem, in our subconscious, to approve them as “heroes”. The term hero is of Greek derivation, and in Greek belief, it referred to those who were favoured by the gods or had “godlike” characters. The Oxford English Dictionary defines heroes as “men with superhuman power, courage, or ability.” In his book *On Heroes, Hero-Worship, and the Heroic in History*, Thomas Carlyle wrote that a hero must conquer fear; otherwise, he is acting as but a “slave and coward” (268). Moreover, he adds that “must be earnest and sincere and have a vision that penetrates beyond what the average eye might see” (325). Besides Joseph Campbell argues that, “The hero, therefore, is the man or woman who has been able to battle past his [or her] personal and local limitations to the generally valid, normally human forms” (30). Expressly, heroes start life as ordinary people, but through some extraordinary gift, they are capable to begin on and succeed at the mission upon which they will show their heroism.

2.4 Summary of “The Veteran”

Stephen Crane's short story “The Veteran”, was part of Crane's first short story collection entitled “The Little Regiment and Other Episodes from the American Civil War”. It was published in 1896 and is contemporary for the time as opposed to “*The Red Badge of Courage*”, which was written about the Civil War. The short story is somewhat of a sequel to the soldier protagonist's story in Crane's famous novel *The Red Badge of Courage*, the storyteller within the story is Henry Fleming as a grandfather on a visit to his family who tells a story to the townsfolk and impresses his grandson. However, during old Fleming's visit, a barn catches on fire and before he can tell more stories the roof caves in as he tries to save the animals (The little regiment and other stories⁵⁵).

2.5 Summary of *The Red Badge of Courage*

The Red Badge of Courage is the story of Henry Fleming, a teenager who enlists with the Union Army in the hopes of fulfilling his dreams of glory. Shortly after enlisting, the reality of his decision sets in. He experiences tedious waiting, not immediate glory. The more he waits for battle, the more doubt and fear creep into his mind. When he finally engages in his first battle, he blindly fires into the battle haze, never seeing his enemy. As the next enemy assault approaches, Henry's fears of death overwhelm him, and he runs from the field. Henry continues his retreat for some time, even after he overhears that his regiment repelled the enemy. When he finally slows and rests, he hears the sound of a renewed battle and, ironically, he returns to the battle from which he has fled. He comes upon many wounded men returning from the front to get medical assistance. One of these wounded soldiers, identified as “a tattered soldier,” befriends Henry and begins a conversation with him; however, when the tattered soldier asks Henry where he is wounded, Henry evades the question by leaving him and drifting into the crowd of soldiers. As Henry continues walking with the wounded, he sees a veteran soldier of his company, Jim Conklin, who mortally wounded. Henry follows Jim, and, eventually, the

tattered soldier joins them. When Jim suddenly collapses and dies, Henry is devastated. The tattered soldier again asks Henry about his wound. Again, Henry cannot explain that he has no wound, so he leaves the disoriented, wounded, tattered soldier stumbling in the field. Henry anguishes over his lack of courage, but he cannot overcome the guilt and self-hatred that stop him from returning to his regiment. He hears the noise of a battle and sees reinforcement troops heading toward the front. As he watches, the battle turns against the Union forces, and many of the men begin to retreat. Henry is caught up in their retreat. He tries to stop a retreating soldier to find out what is appending; however, the soldier only wants to get away, so he hits Henry over the head with his rifle, leaving Henry with a serious head wound. He dazed by the blow and wanders back through the woods. A cheery soldier who returns him to his regiment then befriends Henry. Henry fears being ridiculed by his comrades on his return, but when he enters his camp, two soldiers, Wilson and Simpson, see his injury and immediately begin ministering to him. They assume that Henry was hurt in battle; however, Simpson asks Henry about his whereabouts, and Henry cannot answer. As the regiment prepares to move out, Wilson asks Henry to return a packet of letters that he gave Henry before the first battle. (Wilson feared that he was going to die in battle, and he wanted Henry to give the letters to his family.)

Henry realizes that Wilson was also afraid of battle, and Henry is overjoyed to think that he now has power, and a weapon, to use to hold over somebody else's head. This knowledge gives Henry courage and restores his confidence. Henry converts his fear of the enemy into anger and becomes a leader, fighting boldly at the side of his lieutenant. Henry becomes such a confident, assertive, aggressive soldier that, ironically, he becomes a fighting machine himself. Henry resolves his guilt over abandoning the tattered soldier by deciding to use the memory of this selfish, uncaring act to keep himself humble—to control any egotism he feels because of his now strong fighting ability. When Henry's regiment is chosen to charge

the enemy, Henry leads the charge with the lieutenant, and, eventually, he even assumes the role of color bearer for the regiment after the color sergeant is killed. Henry's transformation from a fearful, lost, doubting youth, to a courageous, confident, duty-bound soldier is the essence of the novel. It is the story of the growth of a young man from innocence to maturity (Salerno9).

Conclusion

By the end of this chapter, and by bringing up the biography of the author, we can see that Crane was obsessed with war literature. However, he finds it out of reality, he decided to write his second novel *The Red Badge of Courage* and intended it to be a psychological portrayal of fear by depicting the real emotions of a soldier in the battlefield like enthusiasm, fear, cowardice, courage. One year later, Crane wrote the short story "The Veteran" which is a sequel to his novel *The Red Badge of Courage* to clear the ambiguity at the end of the novel like the setting of the battle (Chancellorsville).

Besides, we looked at some of Crane's works (*Mystery of Heroism, The Bride Comes to Yellow Sky, The Open Boat*), in order to reveal the mysterious treatment of heroism in most Crane's tales. His protagonists are ordinary people that daily situations obtruded them into the world of heroism. Moreover, it is complicated, hard to notice, and it can bring with it a great deal of doubtfulness.

**Chapter Three: The Psychological Stages of Henry
Fleming**

Introduction

In this chapter, we extract and analyze Henry's psychological developments in the two stories, the youth in *The Red Badge of Courage* and the elder in "The Veteran". It also investigates whether Henry achieved maturity by the end of the two stories, besides, whether the final acts he showed in the Chancellorsville and the burning barn was a heroic deed. Therefore, we compare the two stories applying George Vaillant's defence mechanisms theory.

3.1 The Psychological Stages of the Youth

3.1.1 An Innocent Farm Boy

3.1.1.1 Dependent Boy

Henry Fleming or the youth as Crane called him in the novel is a young boy who lives with his mother in a small house in the village. Through the story, it becomes clear he does not have another member in his family. His mother is the only breadwinner for him in all his life by working in a farmer.

Henry is a dependent boy, and this could be noticed from his mother's opinion when she knows that he wants to enlist in the army to join the Civil War in America. Henry's mother had encouraged him and had affected to look with some contempt upon the quality of war ardor and patriotism. "She could calmly seat herself and with no apparent difficulty gives him many hundreds of reasons why he was vastly more importance on the farm than the field of the battle" (Crane 11). However, this did not dampen Henry's intention to join the army, and this situation shows Henry as a child who is looking for his mother's consent as if he is going to play outside. One night he goes to his mother and says "Ma, I am going to enlist" (11) "Henry don't you be fool" (11) she answered him without getting excited or even moving for one inch, this reaction illustrates Henry's mother view of him as a weak person who cannot support himself or makes a personal decision.

Although she refused, Henry enlists and decides to go. His mother did not hesitate to discourage him again before he leaves by saying “don’t go thinking you can lick the hull rebel army at the start, because yeh can’t you are just little feller amongst a hull lot of others, and yeh’ve got to keep quiet and do what they tell yeh. I know how you are to keep and do what they tell yeh. I know how you are henry” (Crane 12).

Hence, we can know that Henry’s mother seeks to confront him with a naked truth for his credulity and the foolishness of what he goes to do, and it also becomes evident that Henry is soft and unsophisticated boy dreams to enlist the army, believing that once he joins it, he will become a masterful militant.

Another phrase clarifies Henry’s mother judgment about his capacity. “The army makes em wild, and they like nothing better than Job leading of a young feller like you, as ain’t never been away from home much and has allus had a mother” (13).

Henry is a non-independent boy who is steel under his mother’s care and was not away from home beforehand. He cannot stand up to veterans who would consider him a fresh fish, and would enjoy mocking a failure like him. “Watch out, and be a good boy” (13), she states the word boy instead of recruit, and the way to say goodbye indicates his age, this appears through her speech and another gesture showing his naivety. His innocence seemed to be apparent who might encounter him “yank, the other had informed, yer a right dum good feller”(16).

3.1.1.2 Excited Recruit

Henry Fleming is a passive boy who voluntary leaves his mother for the first time in his life makes his own decision about enlisting the army “nevertheless, the next morning he had gone to a town that was near to his mother's farm and enlisted in a company that was

forming there”(Crane 12). His hasty decision to join in the union is induced not by an overt intent, but by a romantic illusion about wars which learnt from historical books. Although Henry recruits at his fully will and because of his romantic view of the war he finds it challenging to be a young, independent of the family life in which he brought up, and this was evident “when he has stood in the roadway with his soldiers' clothes on his back, and with the light of excitement and expectancy in his eyes almost defeating the glow of regret the home bonds”(12).

It seems that the interest and care that the regiment received from a station to station has made Henry increases his fervour to become a hero, “The regiment was fed and caressed at station after station until the youth had believed that he must be a hero”(14). The youth also has other incentives that made him eager for wars and blood “as he looked at the smiles of girls”(15).

This concept excites in Henry's thoughts because war scenes usually decorated with romantic features; thus, everywhere, a romantic story can be seen between hero and beauty. If Henry fights in battlefield bravely, he can win a pretty young women's heart. Henry discovered that all of this delusion is irrelevant to reality, and the wars may happen at any time, which requires courage and strength and are far from romances. All of this facts failed him a lot, but soon he manages to motivate himself and raise his enthusiasm he finally concludes “that the only way to prove himself was to go into the blaze and then figuratively to watch his legs to discover their merits and faults”(22).

After months of waiting, Henry began to complain and bothered about not making any wars as he expected, feels just as a part of a blue demonstration, though his heartiness never diminishes. He once cried out loudly saying “well, I wanna does some fighting anyway, interrupted the other I did not come here to walk. I could have walked to the home round an round the barn if I have just wanted to walk”(42).

3.1.1.3 A Delusional Person

The theme of the struggle between confidence and fear and doubt have a significant portion. Henry is so sure about the glory waiting for him in war. His romantic vision of war convinces him that he must enlist in the army, Henry believes that he will become a great hero overnight, like the heroes who read and heard about them in Greek myths, "In visions, he had seen himself in many struggles. He had imagined peoples secure in the shadow of his eagle-eyed prowess" (Crane 10). Hence, this shows the first defence mechanism, which is fantasy.

Fantasy

His confidence quickly fades Henry struggles between his romanticized assurance and his lack of confidence about his untested performance. Henry transformers his wishes, desires, and thoughts that he cannot fulfil in real life, and this is evident when we extract from the novel:

There was another and darker girl whom he had gazed atsteadfastly and he thought she grew demure and sad at the sight of his blue and brass ashe had walked down the path between the rows watching his departure.As he perceived her, she had immediately begun to stare up through the high tree branches at the sky. He had seen a good deal of flurry and hast in the movement as she changed her attitude.(14)

The fantasy begins to form ultimately with Henry's mind after all his romantic ideals shattered and everything turned into unrealistic imaginations, "From of in the darkness came the trampling of feet. The youth could occasionally see dark shadows that moved like monsters"(25).

Henry's emotion shifts from being sad to being elated; he fantasizes at one point about how wonderful it will be if he were going to die in the war, we can excerpt this from the novel,

“Again he thought that he wished he was dead” (Crane 102). Henry cannot distinguish between fact and fiction furthermore:

In the darkness, he saw visions of a thousand tongued
fear that would be able at his back and cause him to flee,
while others were going coolly about their at his back and
cause him to flee, while others were going coolly about their
country’s business. He admitted that he would not be able to
cope with this monster. He felt that every nerve in his body
would be an ear to hear the voices, while other men would
remain stolid and deaf. (32)

As the matter became a threat to him by spending much physics energy on dreaming; as a monumental shift in his position, a shift from doubt to doubt confidence to duty, a shift that openly based on illusion. The shift seems to have no foundation in truth; but for Henry, fantasy may be fact, and if there is an issue, that shift could be long-lasting.

3.1.2 Anxiety and Fear

3.1.2.1 Frightened Soldier

The novel portrays Henry’s growth and maturity as a soldier through the changes in his personality and behaviour. During this transition, Henry’s emotions change from glory to fear. His personality moves from innocence to experience.

When Henry begins to interact with the other soldiers in the regiment, Crane shows Henry listening to his comrades telling stories about the enemy and the coming battles. “Some talked of grey, bewhiskered hordes who were advancing with relentless curses and chewing tobacco with unspeakable valour; tremendous bodies of fierce soldiery who were sweeping along like the Huns” (16).

Meanwhile, the unpracticed Henry could not make a judgment about how much truth is in the veterans' tales. Moreover, this is what contributes to his fear leaving him isolated from his comrades in the regiment. "He felt that in this crisis, his laws of life were useless. Whatever he had learned of himself was here of no avail. He was an unknown quantity. He saw that he would again be obliged to experiment as he had in early youth. He must accumulate information of himself "God Lord !" he repeated in dismay" (Crane 17).

The author employs rumours to play on Henry's feeling of fear. Until the moment, Henry has heard a lot about battles, but his regiment has not yet been in one. In this case, the youth is afraid of the unknown. Furthermore, it grows because Henry has not yet seen the enemy. In his blank lined notebook "The Cave you Fear", Joseph Campbell writes, "Fear of the unknown is our greatest fear". Indeed, the fear of the unknown is more reliable than the fear of facing the problem directly. This fear of the unknown is normal human behavior , and, as a result, the reader can empathize with Henry. Henry forced to give attention to a severe problem now, "It had suddenly appeared to him that perhaps in a battle he might run"(17).He had feared that all the inexperienced men have high confidence.

Therefore, he starts asking his comrades questions in order to compare himself and his abilities to them, "Did you ever think you might run yourself, Jim" (20) .Fortunately, the answers of some of them make him feel reassured "If a whole lot of boys started and run, why, I s'pose I'd start and run"(20).

Projection

During the march of the regiment, There is much grumbling among the men .Because of the constant walking and stopping. Henry complains that he and his companions are trapped. He blames the generals for letting this happen, "The generals were idiots to send them marching into a regular pen. There was but one pair of eyes in the corps"(39). That means that

Henry believes he knows more about warfare than the officers do. He is projecting his fears toward his generals. This point comes from a soldier who was never in a fight. So, this reaction is usual for a very nervous, stressed young man who continues to predict an impending battle and all the dangers associated with it.

Reaction Formation

While Henry waits for his regiment to join the battle, he thinks about earlier days and people he has known. The voice of someone crashes his thoughts cried, "Here they come!" (Crane 50). He seems to forget about his fears, and he changes from the frightened recruit to the aggressive regimental soldier in only one battle.

He continues to fire and reload, even wishing that he could do so faster. This action shows the psychological defence of the ego, he actually feels fear, but instead, he attacks the enemy in order to hide his fears.

Rationalisation

A man near him who up to this time had been working feverishly at his rifle suddenly stopped and ran with howls. He blanched like one who has come to the edge of a cliff at midnight and is suddenly made aware. There was a revelation. He, too, threw down his gun and fled. There was no shame in his face. He ran like a rabbit after their victory in the last battle, suddenly, a shot is heard, here they come ag' in. (60)

The regiment is surprised, and Henry's previous fears return to disturb him. He imagines that this enemy is not an enemy of men but machines of steel. "His neck was quivering with nervous weakness, and the muscles of his arms felt numb and bloodless. His hands, too, seemed

large and awkward as if he was wearing invisible mittens” (61) . As he goes wild within his imagination, he sees that one of his comrades has dropped his rifle and run, Henry has lost all his rational powers. He is in total, in the state of panic, so he flees. Henry continues his flight from the battle; even after he knows that his comrades; have kicked the invasion of the enemy. As he remains to retreat, he rationalizes his act by first proposing that his comrades were fools to stay and fight. The act of putting all the blame of fleeing on the other soldiers is the ego defence mechanism to rationalizes his wrong action.

3.1.2.2 Disgraced, Guilty Person

As he deserts the battlefield cowardly, he felt disgrace about himself and ashamed from returning to his regiment. He worries that the soldiers may discover that he has run from the battle and that they are looking at him and “contemplating the letters of guilt he felt burned into his brow” (Crane 82). Henry felt anxious about his comrade’s wound, and wishes to have his own red badge of courage, he feels ashamed that he has no wound like the others around him.

He longs to carry an emblem of bravery, a wound, indicating that a more usual sense of honour has returned to his mind. Especially when the tattered man asks him, “Where is your’n located” (93) this simple question of the tattered man had pierced his soul. Thus, he walks away from the tattered soldier, leaving him in the field, and wishes he was dead, “He now thought that he wished he was dead” (94), remarking that the innocent question asked by the tattered soldier is representative of a society that will not let him to “keep his crime concealed in his bosom”(95).

Denial

When the youth returns to his regiment by a cheery soldier, Wilson and Simpson, welcome him, without question, in their duties as soldiers and as friends, his comrades care for him, joyfully accepting his return.

However, he responds to their kindness with doubt and lies. Henry did not believe that his comrades can accept that he overcame by fear and fled from battle, then, he lies on them:

Yes, yes. I've--I've had an awful time. I've been all over.

Way over on th' right. Ter' blefightin' over there. I had an awful time. I got separated from the reg' ment. Over on th' right, I got shot in th' ind. I never see such fightin'.

Awful time. I don't see how I coulda' got separated from th' reg' ment. I got shot, too.(Crane 115)

When his friend discusses his head wound, he chooses lies rather than facing the possibility of ridicule and abasement. Henry lied about his head wound; he told Wilson that the enemy shotted him and he lost his regimen, therefore, he fought with another groupe.

Here, Henry denied the fact that he run from the battlefield, and that his head injury was not caused by the fighting.

Displacement

Henry's regiment marches toward the headline to engage in battle. While moving toward the battle line, the men surrounded by the noise of battle. As they march, the enemy attacks and the regiment hears the increasing noises of rifle fire and the boom of guns, and the battle begins. They were exhausted from previous battles.

Moreover, the troops begin to grumble about their leadership. Henry, whose confidence is rising, he points the criticism of their situation as he places the blame; for the army's losses on their generals, "I don't see any sense in fighting and fighting and fighting, yet always losing through some derved old lunkhead of a general" (137).

In another word, the regiment was exhausted from its previous losses, and the enemy launched a surprise attack. The act of displacement is when Henry who had not so many hours ago any confidence, puts all the blame on his generals instead of accepting the fact that the troops were the ones to be blamed.

3.1.3 Brave Henry

After joining his regiment in battle, Fleming fights the next day fiercely, gaining appreciation from his officers and fellow soldiers. With these acclamations ringing in his ears, Crane concludes "is now what he called a hero"(Crane 147).

John J. McDermott is the delegate of the scholars who argue that Crane wants the reader likewise to call Henry a hero. Referring to Henry's actions on the second day "a final pattern of courageous action" and therefore "genuine heroics" (330). Weihong Julia Zhu, on the opposite, suggests one of the most recent statements of the opposing view, stating that Henry's courage is meaningless and arises from vanity (104), from his desire to gain the praise of his peers and superiors, rather than from the righteous inducement of real mental or moral force.

As Zhu, Kevin J. and Mary Neff Shaw have all remarked, Henry's way of treating the tattered man is not an isolated event but fairly part of a pattern intended to show that Henry consistently acts with heartless selfishness.

Henry understands that he is, in actuality, a soldier and that he must shoot or be killed. Henry becomes furious with the idea that the enemy never seems to exhaust. "By this struggle,

he had overcome obstacles which he had admitted to be mountains. They had fallen like paper peaks”(147).The youth start firing without stopping like a madman ,“He seemed drunk with fighting” (Crane 146).Even his comrade note that, “Are yeh all right, Fleming? Do yeh feel all right? There ain’tnothin’ th’ matter with yeh, Henry, is there “No, said the youth with difficulty. His throat seemed full of knobs burrs”(147).

Regression

Henry’s eagerness to be the flag bearer portrays his courage and recognition of duty “Give it t’ me!” “No, let me keep it!” (165). Indeed, Henry and Wilson have a little debate over who will bring the flag. Henry pushes Wilson away and appropriates the ownership of the flag. Henry works closely with a brave general, the lieutenant. Henry carries the flag as a rallying point for the regiment. He shouts at a friend who loses his confidence and tells him, “His friend came to him. “Well, Henry, I guess this is good-by-John. “Oh, shut up, you damned fool!” replied the youth, and he would not look at the other” (169). Here he goes back to old age, to his childhood, he shouted at his demoralizing comrade in order to avoid anxiety and nervousness. Rejection and revolution are prevalent in the behaviour of children, who resort to them in cases of psychological threat or to get rid of negative attitudes; therefore, Henry will not listen to whining men with a loser mentality. He only acts out of fear, the desire to not be seen as a coward. Tim O’Brien has declared that “men have killed and died because they were afraid not to”(1).

3.2 The Psychological Stages of the Elder

3.2.1 The Honest, Confident Elder

The old man in “The Veteran” was a frank person at the beginning of the story when the grocer asked him:

Mr. Fleming, you never was frightened much in the battles, was you? The veteran looked down and grinned. Observing his manner, the entire group tittered. ”Well, I guess I was,” he answered finally. “Pretty well scared, sometimes. Why is my first battle I thought the Sky was falling down? thought the world was coming to an end. You bet I was scared.(Crane 1)

Fleming from the previous quote admitted that he was scared soldier, and felt nervousness and especially in his first battle. So Henry here admitted to them that he was not as brave as they thought, and for the theme, his heroism fixed just an orderly sergeant.

The first psychological stage that we can identify in the character of the elder is honesty; he seemed very proud of his sincerity. We can notice this and the confidence he shows since the beginning of the story, “The veteran looked down and grinned. Observing his manner, the entire group tittered. “Well, I guess I was, he answered finally” pretty well scared, sometimes. Why is my first battle I thought the sky was falling down? I thought the world was coming to an end. You bet I was scared”(1).

The old man acquired more confidence in himself no longer, as before, to admit that he was not brave enough or a great hero as they thought, or even a lion as he used to describe himself previously. “What? Asked the grandfather. What was I telling them?” oh, about your running”. Why, yes, that was true enough, Jimmie. It was my first fight, and there was an awful lot of noise, you know”(2). Henry is an honest man; he always appreciated by people who recognized him a hero.

Humour

After the confession of the elder, everyone starts laughing. Therefore, he kept telling about his shameful deed in the war with a tone of comedy and humour:

The trouble was," said the old man, "I thought they were all shooting at me. Yes, sir. I thought every man in the other army was aiming at me in particular, and only me. And it seemed so darned unreasonable, you know. I wanted to explain to 'em what an almighty good fellow I was because I thought then they might quit all trying to hit me. But I couldn't explain, and they kept being unreasonable —blim!—blam!—bang! So I run!.(1)

Hence, in this situation, the old man felt low self-esteem, or a bit stressed, so he protects himself by referring his anxiety to humour, "Two little triangles of wrinkles appeared at the corners of his eyes. Evidently, he appreciated some comedy in this recital"(1).

3.2.2 Maturity and Sacrifice

In his article "Courage needs maturity", Hemant believes that: "Maturity is behaving in the right way at the right time, at the right place and with the right people" (1).

"His face ceased instantly to be a face; it became a mask, a gray thing, with horror written about the mouth and eyes" (2). When the aged Henry sees the yellow foe, he recalls a memory when he was in Chancellorsville's battle the grey and red foe of the enemy, "It was glad, terrible, this single flame, like the wild banner of deadly and triumphant foes" (3), he is now allowed to act heroically for the last time and to apply the lessons he has learned from war; duty, self-abnegation and sacrifice, the altruist older man does not disappoint his grandson, he rushes to help the man and animals without hesitation or fear.

Altruism

“Courage is resistance to fear, mastery of fear, not absence of fear” (Twain16). He knew how to control his actions, master his fear and transform the low situation of the ego referring to the mature defence mechanism altruism to aid others like a bold, fearless hero. “He loses his life as a calm, unheroic individual doing his best for others and society”(Solomon 113).

This final act of altruism leading to the final stage of Henry’s psychological development which is maturity, he converted his anxiety into a pure sense of confidence and inner harmony that he called real emotional maturity. Moreover, sacrificing his life for others.

3.2.3 Hero

The final act of the elder received a considerable amount of critiques. Jean Cazamajou decides that:

In the last scene of “The Veteran” determined to save two colts trapped in his burning barn, he plunges into the flames never to come out, thus making a gesture of genuine and unconventional bravery. Rejecting his previous irony, Crane presents here a real conversion, rounded on a cool, selfless determination and not on spurious enthusiasm as was Henry's sudden reversal of mood on the battlefield.(Monteiro71)

However, Milne Holton reads things differently, “Instead of accepting the absurd and horrible fact of the destruction of the colts which remain in the burning barn, Henry recklessly plunges again into the fire to save them”. He adds, “We see Henry's courage, the courage which he earned at Chancellorsville, but we also see the ultimate uselessness of that courage”(71).

Henry, who earlier that day had been narrating war stories, puts himself in risk, not for glory, but to rescue his animals, and he pays with his life. This act of affirmation makes him worthy

of the Greek heroes themselves, earning him a singular death-and-funeral pyre. This near translation of the man's mighty spirit is signalled by a high funnel of smoke.

The recruit Henry had admired what he saw as young Jim Conklin's natural heroism. “ Jim went into it from the start just as if he was born to it, But with me it was different. I had to get used to it” (Crane 2).

So, what happens in “The Veteran” offers evidence that at last, he has arrived at the point he has always felt Jim Conklin had been born to.

Conclusion

Based on the stages 's analysis of Henry's character development, from a naïve farm boy toward maturity, in the two works of Stephen Crane, *The Red Badge of Courage*, “The Veteran”, by applying the theory adopted from George Vaillant's mature defences.

We arrive at the point that the use of immature defences implied that Henry did not achieve maturity, nor heroism at the end of the novel, *The Red Badge of Courage*; first of all, before enlisting in the army he fantasised of glory, then while marching into the battlefield he felt afraid and started projecting his fears toward his generals by blaming them. Moreover, he rationalised his cowardice desertion believing that it was madness to stay in the battle, then he lied on his comrade about the wound in his head. Finally, the last defence mechanism is regression when he started fighting like a mad man and shouting on his demoralizing comrade. Unlike in the veteran, the old Henry was honest, self-sacrificing and mature person. He knew how to master his fear and converted it into bravery and heroism, this defence mechanism called altruism which is feeling pleased and satisfied when helping others.

General Conclusion

Stephen Crane is a well-known author in the world of literature, he was attracted to war, as well as fear and courage, all of which inspired him to write his novel *The Red Badge of Courage* and so many works based on these concepts. Crane's *Red Badge of Courage* was a mirror that reflected the American Civil War, although Crane was not present in this war and knew nothing of the war at first hand. Moreover, he intended it to be a real depiction of cowardly actions of an ordinary human character far from the heroic deeds of veterans in war novels. Interestingly enough, Crane had no personal military experience.

This novel is considered a “Bildungsroman”; a novel of formation. It explored the development of the protagonist psychologically and mentally in the story. Besides it took place in Chancellorsville as it was mentioned in the short story “The Veteran”, this sequel to *The Red Badge of Courage* must be taken into consideration, to solve the ambiguity at the end of the novel. “The Veteran” where the youth in *The Red Badge of Courage* referred to as an aged man telling his war stories to his grandson. Therefore, the character of the protagonist received a considerable amount of critical works about solving the vagueness at the end of the novel, whether the protagonist overcame his fears through his war experience and achieved a final pattern of maturation and heroism.

In this work, we analysed the protagonist's psychological development before, during, and after participating in the war, by making a comparative study between the two works of Crane, adopting the theory of psychoanalysis and the defence mechanisms of Vaillant (1977). From the result of our investigation, it is possible to conclude that as long as Fleming resorted to those immature, narcissistic defences to cope with his fear in the course of the novel (fantasy, projection, reaction formation, rationalisation, denial, displacement, regression), retreating his first fight, However, when he returned to the battle a changed person, Fleming acted only out

of panic. Crane seemed to imply that his protagonist was acting out of fear. The youth is just driven by his desire not to be seen as a coward. And here is one of crane's point of treating heroism; it is complicated, difficult to spot, and can bring with it a considerable deal of ambiguity. The youth did not achieve maturity and did not worth heroism. However, in the short story "The Veteran", the aged Henry seemed mature, honest, self-sacrificing and brave person, because he resorted to the defence mechanisms of altruism and humour which indicated the final level of ego maturity.

Summing up the results, we concluded that "The Veteran" proved that even though Henry Fleming, at the end of *The Red Badge of Courage*, seemed unchanged, he has learned honesty and self-abnegation. He acted heroically in the last hours of his life when he told his grandson the truth, and later he rushed into a burnt barn several times to rescue a drunken man and the animals. The veteran dies as a calm, unheroic individual doing his best for society. The last words of the story show that quiet, peaceful dedication to duty conduces to the real glory, the true meaning of heroism.

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