



**KARAMANOĞLU MEHMETBEY
ÜNİVERSİTESİ**

**ULUSLARARASI
FİLOLOJİ ve ÇEVİRİBİLİM DERGİSİ**

**INTERNATIONAL JOURNAL OF
PHILOLOGY and TRANSLATION STUDIES**

**MAKALE BİLGİLERİ
ARTICLE INFO**

Geliş Tarihi / Submission Date
24.10.2022

Rapor tarihleri / Report Dates
Hakem/Reviewer 1 - 24.11.2022
Hakem/Reviewer 2 - 22.12.2022

Kabul Tarihi / Admission Date
26.12.2022

e-ISSN
2687-5586

Cilt:4 Sayı:2, (2022): 177-190

Künye: (Araştırma makalesi) Alkan, Halit (2022). "The Concept of War in *The Red Badge of Courage* and *A Farewell to Arms*", *Karamanoğlu Mehmetbey Üniversitesi Uluslararası Filoloji ve Çeviribilim Dergisi*, C.4/2, s.177-190. DOI:10.55036/ufced.1193592

**THE CONCEPT OF WAR IN
THE RED BADGE OF COURAGE AND A FAREWELL TO ARMS
CESARET MADALYASI VE SİLAHLARA VEDA
ADLI ROMANLARDA SAVAŞ KAVRAMI**

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Abstract

The American Civil War and bloody First World War resulted in the deaths of ten million people, twenty millions disabled people, and destruction of the values such as freedom, democracy and equality. The two wars caused important changes in the world of arts and ideas, created their own literature, and as a result, many writers produced war literature. Among the modernist authors who wrote novels about war are Stephen Crane and Ernest Hemingway, who are the subjects of this study. Wars enabled the concepts of patriotism, nationalism, and heroism to prevail in the war novel genre. Stephen Crane's "The Red Badge of Courage" (1895) and Ernest Hemingway's "A Farewell to Arms" (1929) are studied in terms of human nature, realism, and romanticism. Crane describes a young soldier Henry Fleming's psychological development, and the harsh atmosphere of war. In the novel, thesis-antithesis is shown such as idealism-instinct, romanticism-realism, and cowardice-courage. Hemingway maps the psychological complexity of Frederic Henry who does not know the violence in wars and serves voluntarily in the ambulance corps of the Italian army. Hemingway suggests that war is the dark side of a world that refuses to preserve true love. Crane and Hemingway deal with human nature, romanticism, and realism. Although the characters are volunteers for war due to abstract values of courage and heroism, they cannot bear the harsh reality of war when they experience it. This study demonstrates the effects of the brutal and harsh atmosphere of war on human beings.

Keywords: War, modernism, realism, romanticism, Stephen Crane, Ernest Hemingway.

Öz

Amerikan İç Savaşı ve kanlı Birinci Dünya Savaşı on milyon insanın ölümüyle, yirmi milyon insanın engelli kalmasıyla ve de özgürlük, demokrasi ve eşitlik gibi değerlerin yok edilmesiyle sonuçlanmıştır. İki savaş, sanat ve fikir dünyasında önemli değişikliklere neden olmuş, kendi edebiyatını oluşturmuş ve bunun sonucunda birçok yazar savaş edebiyatı üretmiştir. Savaş hakkında romanlar yazan modernist yazarlar arasında Stephen Crane ve Ernest Hemingway vardır. Savaşlar, savaş romanı türünde vatanseverlik, milliyetçilik ve kahramanlık kavramlarının hâkim olmasını sağlamıştır. Stephen Crane'in "Cesaret Madalyası" (1895) ve Ernest Hemingway'in "Silahlara Veda" (1929) adlı romanları insan doğası, gerçekçilik ve romantizm açısından incelenmiştir. Crane, genç bir asker Henry Fleming'in psikolojik gelişimini ve savaşın sert atmosferini anlatmıştır. Romanda idealizm-içgüdü, romantizm-gerçekçilik, korkaklık-cesaret gibi tez-antitezler gösterilmiştir. Hemingway, savaştaki şiddetten habersiz olan ve İtalyan ordusunun ambulans birliklerinde gönüllü olarak Teğmen rütbesiyle görev yapan Frederic Henry'nin psikolojik karmaşıklığının haritasını çıkarmıştır. Hemingway, savaşın gerçek aşkı korumayı reddeden bir dünyanın karanlık yüzü olduğunu öne sürmüştür. Crane ve Hemingway, insan doğası, romantizm ve gerçekçilik konularına değinirler. Karakterler, cesaret ve kahramanlık gibi soyut değerler nedeniyle savaşa gönüllü olarak katılmış olsalar da savaşın acı gerçekliğini yaşadıklarında buna katlanamazlar. Bu çalışma, savaşın acımasız ve sert atmosferinin insanoğlu üzerindeki etkilerini göstermiştir.

Anahtar Kelimeler: Savaş, modernizm, gerçekçilik, romantizm, Stephen Crane, Ernest Hemingway.

INTRODUCTION

People have been at war with each other for centuries based on various reasons. Wars led up to various changes not only in social life but also in literature. In America, while the Confederacy, also known as South, wanted to maintain slavery, the Union, also known as North, desired to abolish slavery. This struggle resulted in American Civil War which started in 1861 and ended in 1865 with the victory obtained by the Union. This war caused about eight thousand deaths. When a Serbian nationalist assassinated Archduke Francis Ferdinand, the First World War broke out in 1914 and ended in 1918. The crises of 1914 resulted from nationalism which declares that all men of same race, language and culture establish a sole political and independent living being. As for the theory of nationalism, Johann Gottfried Herder says:

Each people possessed a historic heritage in the form of a distinct culture which separated it from every other people. By identifying himself with his national culture the individual became a link in the spiritual bond which connected the present with the past and future. (Quoted in Lyon, 1974: 682)

European governments used nationalism as a force for political purposes and diplomatic hegemony to construct Europe. However, the atmosphere of 1914 led up to a new nationalism resting on racialist theories that supported not only national wealth but also hysteria about other nations. At the end of the destructive and bloody war not only about ten million people died but also twenty million people became disabled. The United States showed up as the most powerful nation, and European Allies became in debt to the United States. The First World War not only destroyed the meaning of values such as freedom, democracy and equality.

The atmosphere of wars caused important changes in the world of arts and ideas. As Neil M. Heyman states, “the sense of doom, of being wounded, of living in a diminished, irrational, and dangerous world penetrated the circles of Europe’s artists and writers” (1997: 123). In this context, it is important to explain modernism, realism, and romanticism as literary movements, which are the subjects of this study. Modernism covers the period between the late 19th century and the mid-20th century. Modernism is a literary movement which was empirical and queried blindly acknowledgment of ideas (Lauter, 2014: 485). According to Jeff Wallace, “between the 1880s and 1930s, a new and fertile discourse on the art of fiction emerged alongside the extensive reshaping of fictional form itself” (2007: 15). Modernism was considered to be “the art of modernization” (Bradbury, 1983: 27). The authors concerned with the changing world, the

results of urbanization and developing technology, the demands of women and workers, and the effects of wars. While wars weakened humanity's faith in the establishment of Western society and culture, the post-war modernist literature represented a sense of disillusionment. The word "modern" gained new meanings in this period that referred to a new perception of reality when "social distinctions between men and women, imperialist and colonized, lord and servant were breaking down" (Matz, 2006: 215). There was a shift from the objective reality to the subjective reality in modernist literary works. Time and space became fragmented to represent reality as it was experienced by the characters narrated in the modernist novels. As a literary movement realism, which started to become clear after the 1850s, considered society superior to the individuals and stated that individuals were formed by their environment and had responsibilities to the society they live in (Becker, 1963: 7). Emerging as a literary movement at the beginning of the 19th century, romanticism was the outcome of the change in social and intellectual conditions that occurred after the French Revolution. Michael Ferber tries to make a general definition for the term romanticism as follows:

Romanticism was a European cultural movement, or set of kindred movements, which found in a symbolic and internalized romance plot was a European cultural movement a vehicle for exploring one's self and its relationship to others and to nature, which privileged the imagination as a faculty higher and more inclusive than reason, which sought solace in or reconciliation with the natural world... and which rebelled against the established canons of neoclassical aesthetics and against both aristocratic and bourgeois social and political norms in favour of values more individual, and emotional. (2010: 10-11)

As quoted above, Ferber describes a Romantic artist as a figure of imagination and emotion, observing his environment and transferring it into art in conformity with his liberal and emotional poetic view. The main purpose of romanticism was to break the strict rules of classicism and give importance to emotion and real creative power. In the context of modernism, realism, and romanticism, taking inspiration from their observations and even experiences, many writers produced war literature. Among the modernist writers who wrote novels about war are Stephen Crane and Ernest Hemingway, who are the subjects of this study.

Known as a novelist, a poet and short story author, Stephen Crane (1871-1900) was born into a well-educated family. When he turned sixteen, he already had several articles. When Crane, who had never been in a real war, went to Hudson River Institute, a military school, for a really short time, he met General Van Petten of the Battle of Chancellorsville (Pratt, 1939: 2).

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Crane wrote many of his works in realist tradition. In his works, he dealt with war in many different areas. In realistic war scenes, he created antiheroes with all their weaknesses. Eric Solomon states that although these heroes exhibit traditional behaviours, Crane added elements of horror to his heroes and thus strengthened the form he created with these battle scenes in which he combined different elements (1972: 251). Crane got his literary reputation worldwide at the age of twenty-three thanks to his novel *The Red Badge of Courage* (1895) in which he describes a young soldier Henry Fleming's psychological development, and the brutal and harsh atmosphere of war.

Being awarded Pulitzer Prize and Nobel Prize in Literature as a writer of novels, essays and short stories, Ernest Hemingway (1899-1961) was born into a well-known and respected family in Oak Park. He was influenced by Oak Park virtues of heroism and patriotism, and he also attended in physical activities such as boxing and skiing. He went to Europe during the First World War to participate in the army but he was rejected for his weak eyes. Then, he joined voluntarily the Red Cross as an ambulance driver for the army during the war. However, due to an injury in his leg, he left his work (Goodheart, 2010: 8). His military service experience influenced not only his life but also his literary career. At the age of sixty-two, he entered a clinic due to hypertension, depression, and paranoia, and he received electroshock therapy. After attempting two suicides, he killed himself with a shotgun at his home. In his works, he combines reality with imagination. He creates heroes who represent the principles of courage and honour in a world of hardship, chaos, and severity. In his well-known novel *A Farewell to Arms* (1929), Hemingway deals with the impacts of the First World War on individual's moral and political awareness. As Michael Reynolds expresses, "the book is not an only a biographical novel but also a researched novel as Hemingway used second-hand stories, newspaper accounts, as well as history and second-hand experiences as a specific source for the novel" (1976: 154).

Wars enabled the concepts of patriotism, nationalism and heroism to prevail in the war novel genre. *The Red Badge of Courage* (1895) by Stephen Crane and *A Farewell to Arms* (1929) by Ernest Hemingway are studied in terms of human nature, realism and romanticism in order to demonstrate the effects of the brutal and harsh atmosphere of war on human beings.

STEPHEN CRANE'S *THE RED BADGE OF COURAGE*

The Red Badge of Courage focuses on experiences, feelings and thoughts of a young soldier, the protagonist Henry Fleming, during his first engaging with battle. Henry, who was a

poor villager, had a romantic idea about war and he was a volunteer to go to war because “he was about to mingle in one of those great affairs of the earth” (Crane, 2011: 3). According to him, being a soldier meant to be a hero. Thus, Henry felt external impulse to be a soldier: “Henry thinks of heroism in terms of a crown beginning in the first chapter when his romantic concept of war is linked with his thought images of heavy crowns and high castles” (Binder, 1978: 14). Henry thought that the sole way to testify himself was to go into the blaze. The thunder of the warfare was easily heard from a long distance and when his regiment was ordered to march into the front, Henry saw the dead body of a soldier covered with ants and started to question himself: “He told himself that he was not formed for a soldier” (Crane, 2011: 3). He began to give up his dreams of being an honourable soldier, but he tried not to show his fear. When he saw the flashes of the rifles and his friend feared that he would not be able to survive, “he ran like a rabbit” (Crane, 2011: 47) in the middle of the war back to the forest without any shame. The simile “rabbit” is considered to be the implication of cowardice. Henry’s thoughts and feeling about his new sight of the war is revealed: “The battle was like the grinding of an immense and terrible machine to him” (Crane, 2011: 59). When he experienced the reality of war, he was shocked and escaped the battlefield like a coward. Wayne C. Miller claims as follows:

Stephen Crane, in *The Red Badge of Courage*, is the first American novelist to present war as chaotic and absurd, an experience without meaning: he is the first to present the plight of the average man amidst such circumstances; and he is the first to debunk the conception of traditional heroism. (1970: 81)

Crane makes people question the moral dimension of warfare in the war novel genre. Crane creates realistically a description of the battlefield and deals with the issues of fear and courage. The protagonist Henry Fleming escapes the war because he follows his instinct. There is also irony because those who go voluntarily to war are shocked when they come face to face with the reality of war. Reality is harsh and it is very different from what a person thinks is real. Therefore, romanticism clashes with realism. Man who acts in accordance with his will acts also in accordance with his instinct. In the forest, Henry met another regiment which was full of wounded and dead soldiers. He referred to their wounds as “the red badge of courage” (Crane, 2011: 63) because their wounds were the symbols of their courage of which he lacked. Furthermore, he witnessed the death of his friend. The destruction of war is shown through the corpses in the forest.

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When Henry met one of the blue regiments that were retreating from the front and asked one of the soldiers what was happening, the soldier, who was in a hurry, hit Henry on his head with his rifle and ran away. Henry was wounded by a soldier in the forest due to his curiosity; however, other soldiers considered Henry a hero because of his wound. In this sense, the red badge is used as a metaphor to imply the wounds that a soldier received. “Upon this highly ironic red badge, Henry builds his courage” (Dillingham, 1963: 196). At this point, he gave up his selfishness and acted honestly in order to deserve to be a hero. The corpses that he saw in the forest became a symbol of psychological awakening. There is a passage from youth to maturity and from romanticism to realism. Henry thought everyone in the battle was dehumanized and turned into machines. Therefore, he used the adjective “mighty blue machine” for the soldiers in his regiment (Crane, 2011: 79). Henry had no idea about his rifle’s power and destructive sides: “His fingers twined nervously about his rifle. He wished that it was an engine of annihilating power” (Crane, 2011: 112). Although he tried to look as a real hero, the narrator implied that it was only an “illusion” (Crane, 2011: 115): “Henry lives his romantic adventure in a realist setting that is incompatible with his illusions” (Jones, 1976: 26). When Henry fought well and carried the flag up front in the next battlefield, his friends and the lieutenant praised him: “Ahem! Ahem! He is, indeed, a very good man t’ have, ahem! He kep’ th’ flag ‘way t’ th’ front. I saw ‘im. He’s a good un’, ses th’ colonel” (Crane, 2011: 141). Warren D. Anderson states that “such heroism is a respected quality among Fleming’s officers and fellow-soldiers, despite the unpretentious language they use to describe it” (1964: 84). Henry and the soldiers in the regiment fought in the last battle of the novel with a group of soldier behind a fence, won the battle and captured the fence and the soldiers behind it. It turned out that both sides of the war were brothers. “They spoke of battles and conditions. There was an acute interest in all their faces during this exchange of viewpoints. It seemed a great satisfaction to hear voices from where all had been darkness and speculation” (Crane, 2011: 153). Henry himself was quietly proud of what he had achieved and felt that his experience had made him a man, ready to face the world: “He felt a quiet manhood, non-assertive, but of sturdy and strong blood. [...] He had been to touch the great death, and found that, after all, it was but the great death. He was a man” (Crane, 2011: 159). In this sense, the negative concepts like death or blood judge manhood, and masculine features are considered to be very important for military service.

ERNEST HEMINGWAY'S *A FAREWELL TO ARMS*

A Farewell to Arms maps the psychological complexity of its protagonist Frederic Henry who serves voluntarily as an ambulance driver for the Italian army during the First World War. Frederic served for abstract values of freedom, equality, and democracy. He did not know the severity in the war till he experienced its distress. The novel's introductory paragraph, which is about nature, foreshadows war through mentioning the troops and portrays a contrast between peace of nature and the destruction of war:

The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves. (Hemingway, 2004: 3)

"The leaves fell early that year" means that young people will die early due to war. Nature is pure and the word "dust" means that nature gets dirty likewise those who involve in war get also dirty. The beginning of the novel also mocks death: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army" (Hemingway, 2004: 4). The death of seven thousand people in the army due to cholera is narrated through only one sentence in order to show the meaninglessness of war that destroys individual life. Through cholera, Hemingway demonstrates that shortcoming of mankind leads to destruction of people, reflecting the violence and corruption of war:

World War I brought with it a great epidemic. In every European country, soldiers and officers were returning from the trenches with limps, loss of voice, paralyzed limbs, headaches, amnesia, incapacitating insomnia, and emotional distress. By the end of the war, 80.000 men with shell shock and war neurosis had sought medical health. (Showalter, 1997: 72)

When Frederic and his friend were sent to deliver cars to a savaged area, they heard the sounds of explosions and were directly affected by the bombardment. While his friends died, Frederic was severely injured. When Frederic was sent to a field hospital to recover, one of his friends visited him:

'Because you are gravely wounded. They say if you can prove you did any heroic act you can get the silver. Otherwise it will be the bronze. Tell me exactly what happened. Did you do any heroic act?' 'No,' I said. 'I was blown up while we were eating cheese.' (Hemingway, 2004: 59)

The only necessity to be blessed as a war hero is to be wounded. Therefore, war heroes receive awards of medals both to maintain the enthusiasm and to materialise soldiers' courage.

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However, Frederic expressed that he was wounded while he was eating cheese. “The novel powerfully implies that the traditional heroism of battle is no longer available as a secure source of masculine identity” (Hatten, 1993: 83). Many men attend military service to testify their masculinity. Medals are symbols of courage. Frederic did not believe in heroism in war because the war was filled with violence and horror which caused his friend to die and himself to get injured. His experience at the front shows him the meaningless of abstract values which were associated with war.

At an American hospital in Milan, doctors told Frederic that they needed to wait for six months to operate his knee. However, Frederic objected: “I can’t wait six months to be operated on” (Hemingway, 2004: 89). This shows Frederic’s eagerness to pursue his military career. After the operation, the nurse Catherine Barkley took care of him. The dialogue between Frederic and his nurse Catherine reflects the reality of war when Catherine told Frederic that her fiancé was blown all to bits. Hemingway implies impossibility for a hero’s romantic notions because the war creates a destructive world. As Susan Beegel states, Hemingway “asks the reader to look realistically at war and death and to abandon all romantic notions of them” (1990: 92). While being wounded, Frederic had a romantic relationship with Catherine at the hospital. His time with Catherine weakened the reality of war and leads to an illusion of safety that changes Frederic’s opinion about army.

The illusion that heroism of dying in war is glorious is spoiled when soldiers witness death of their friends and trench experience. Returning to the front after his surgery, Frederic also witnessed the destruction of this myth. Feeling less patriotic Frederic queried words of sacred, glory and sacrifice for military experience: “I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it” (Hemingway, 2004: 165). Frederic thought that the word “sacrifice” did not cover the death of young soldiers who were not treated as sacred bodies because they were buried like other people, and there was nothing magnificent in that process. This view expresses Frederic’s disappointment. Experiencing both civilian life and military life, Frederic re-joins the army with a sense of obligation. During the war, Frederic who portrayed himself as a man of duty shot one of the two sergeants who refused to free the ambulance which bogged down in the mud:

‘Halt,’ I said... ‘I order you to halt,’ I called. They went a little faster. I opened up my holster, took the pistol aimed at the one who had talked the most, and fired. I missed and they both started to run. I shot three times and dropped one. (Hemingway, 2004: 185)

Frederic who described himself as a man of duty went voluntarily to army due to the ideal of solidarity. The evil side of mankind appears in war and destroys the purity of mankind. That Frederic kills an innocent person shows the grim reality of war. Although Frederic works for Italian army, he was arrested by police while he was walking. The police arrested soldiers, questioned them and then shot them irrespectively of the answers given. This is the last step that demolishes Frederic’s belief and demonstrates the unpleasant reality of war. For something to be traumatic as Jenny Edkins states:

What we call trauma takes place when the very powers that we are convinced will protect us and give us security become our tormentors: when the community of which we considered ourselves members turns against us or when our family is no longer a source of refuge but a site of danger. (2003: 4)

Edkins implies that trauma includes disloyalty. Accordingly, trauma appears when the reason of the risk is a relied part. Likewise, as a soldier waging a fight for Italy, Frederic should have felt secure among the Italian soldiers, but his own army threatened him with death. Although he was following the instructions, he was charged with treachery. He became aware of not being in a safety place. Furthermore, his sense of confidence is disturbed, and his psychological health went into a decline. Frederic observed how other soldiers were questioned. Without caring about the reason of the soldier to walk away from his regiment, the questioners concentrated on the outcome and shot the soldier for walking away. Because of the irrational and brutal attitude of the police, Frederic rethought about the meaningless of honour and courage. Experiencing the irrationality and absurdity of war, Frederic decided to escape and dove into the river. Frederic looked ahead a new life with Catherine after the war. Frederic escaped the war in order to reunite with Catherine in Switzerland. This was the crossroads in his military service because he decided to interchange honour for his warless life. Although this decision can be speculated as an unethical one, Idelber Avelar quotes the idea of Carl von Clausewitz about war and ethics: “War is the culmination of politics in a brutal game of force. There may be a pragmatics of warfare but there may never be—except due to a tremendous irresponsibility—an ethics of war” (2004: 3). Avelar expresses that Clausewitz thought that war eliminated ethics.

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Taking Clausewitz's view into consideration, Frederic's decision should not be considered unethical. Love outweighs any consideration for the emptiness of abstract ideals such as honour.

In Switzerland, Frederic and Catherine do not know anybody. "The love affair of Frederic and Catherine takes place only against the faceless, impersonal landscape of modern war, with hardly anyone around" (Gurko, 1968: 83). In a destructive and disordered world, Frederic and Catherine made a life based on love for themselves. The dialogue between Frederic and Catherine reveals Catherine's courage in a severe world. Catherine says to him, "I'm not going to die now, darling. I'm past where I was going to die" (Hemingway, 2004: 282) As Sandra W. Spanier states, "Catherine Barkley not only is a strong and fully realized character, she is the one character in this novel who exemplifies in the widest range the controls of honour and courage, the grace under pressure" (1985: 132). When Frederic's son was born, he stated that he was not affected: "I had no feeling for him. He did not seem to have anything to do with me. I felt no feeling of fatherhood" (Hemingway, 2004: 287). He was deprived of fatherhood's feeling because the war had frozen his feelings. After seeing many deaths, he did not have any sources to rejoice over having a child in an unsteady world. Wartime and post-war destroy the possibility of stability: "The period following the Great War is portrayed as the end of Victorian certainties. Society was less secure. World-wide economic depression and labour unrest undermined men's roles as breadwinners" (Burke, 1996: 14). Though being away from the war zone, Frederic was conscious of the continuation of the war which did not allow any chance of a happy life. Hemingway narrates Catherine's life in detail to show the importance of individual life. Catherine's submission to domesticity such as maintaining a home and filling it with children makes her more archetypal than real. Frederic learned to have a baby boy just after he had lost his belief in war and his heroic ideals. At the end, Catherine, who delivered a stillborn baby boy, died of a hemorrhage.

After losing Catherine who was the sole motivation for his life, Frederic was detached from life as he noticed that his every attempt to reconstruct his manhood was futile from the very beginning. The biological trap caught Catherine when her baby was born dead and then she died of hemorrhage. To overcome his sorrow, Frederic needed to tell his feelings to other people. "People often find themselves telling the story of their loss over and over, which is one way that our minds deal with trauma. It is a way of denying the pain while trying to accept the reality of the loss" (Kübler-Ross & Kessler, 2007: 10). Frederic who was disappointed by war and his love

of Catherine Barkley can overcome the great loss by forgetting although the expectancy of oblivion is also hurting.

CONCLUSION

The two destructive and bloody world wars in the twentieth century resulted in the deaths of fifty-five million people, millions of disabled people, and destruction of the values such as freedom, democracy and equality. The two wars caused important changes in the world of arts and ideas, created their own literature, and as a result, many writers produced war literature. Among the modernist writers who wrote novels about war are Stephen Crane and Ernest Hemingway, who are the subjects of this study.

Stephen Crane's *The Red Badge of Courage* is a realist narrative of warfare and the study of human nature, romanticism and realism. Crane describes a young soldier Henry Fleming's psychological development, and the brutal and harsh atmosphere of war. In the novel, thesis-antithesis is shown such as idealism-instinction, romanticism-realism, and cowardice-courage. Crane does not idealize any of them because all of them are parts of human nature. Crane is optimistic about human nature and expresses the glorification of heroic ideal because he supports fighting for an ideal.

Ernest Hemingway's *A Farewell to Arms* is about Frederic who does not know the severity in war and serves for abstract values of courage and heroism in Italian army. Hemingway expresses the irony of bloody war in terms of abstract values of heroism and courage. Frederic did not believe in heroism in war because the war was filled with violence and horror that got his friend died and himself injured while eating cheese. This reflects the cruelty, immorality and chaos of war. Hemingway shows that war causes a destructive world in which one's fiancée is blown all to bits and thus, there is no opportunity for a hero's romantic notions. Although Frederic entered into a romantic relationship with Catherine, he returned to the front and killed an innocent person, showing that the evil side of mankind appears in war and destroys the purity of mankind. Because of the irrational and brutal attitude of the police, Frederic rethought of the meaningless of honour and courage. Frederic escaped the war in order to reunite with Catherine in Switzerland because he begins to believe in peace, humanity, and love. However, Frederic who was disappointed by war and his love of Catherine Barkley can overcome the great loss by forgetting although the expectancy of oblivion is also hurting. In this novel, reality clashes with

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romanticism because Hemingway suggests that war is the dark side of a world that refuses to preserve true love.

Consequently, Crane and Hemingway deal with human nature, romanticism and realism. Although the characters are volunteers for war due to abstract values of courage and heroism, they cannot bear the harsh reality of war when they experience it. This study demonstrates the effects of the brutal and harsh atmosphere of war on human beings.

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