

Some Observations on Color Words in *The Red Badge of Courage* by Stephen Crane

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I

Stephen Crane uses a lot of color words in *The Red Badge of Courage* (1895) [referred to below as *The Red Badge*], as one of them is included in the title of this novel. The phrase of “a red badge of courage” which has a relation to the theme of this story, is actually found in Chapter IX of the novel, in which the youth—the protagonist, Henry Fleming—makes a retreat with the blooded soldiers, regretting his act of cowardice, because he once sneaked away from the battlefield in the excess of his fear of the enemy attacks. The red badge will be a symbol of moral guilt and salvation, and may be “the scarlet letter of dishonor transferred from the bosom of Hester (in *The Scarlet Letter*), the social outcast, to the mind of Henry Fleming, the ‘mental outcast’.”¹

(1) At times he regarded the wounded soldiers in an envious way. He conceived persons with torn bodies to be peculiarly happy. He wished that he, too, had a wound, a red badge of courage. (68)²

In this passage, red is indicative of the color of blood flowing out from a wound and may occasionally awake passion, vigor and impulsiveness in people. This wound is closely linked with the fact that Henry afterward received a head wound inflicted by a soldier of friendly forces, not a foe, during his retreat. Therefore, his longing for the red badge presently changes into the wound or the ache, of his conscience. “Henry’s wounded conscience is not healed until he confesses the truth to himself and opens his eyes to new ways.”³ He finally rushes into the battlefield “to hide his false wound, his false badge of courage, from the tattered man who asks him where he is wounded.”⁴

In this way, Crane often “paints with words ‘exactly’ as the French impressionists paint with pigments: both use pure colors and contrasts of colors,”⁵ and he also effectively makes the symbolic use of color. He seems to be not only an impressionistic painter but a symbolic artist who has the poetic spirit. As to color words in *The Red*

Badge, we shall here make mention of the frequency⁶ of some of the important ones.

blue 53 (adj. 37 ; n. 16) / red 44 (adj. 29 ; n. 15) / black 24 (adj. 23 ; n. 1) /
 gray 22 (adj. 19 ; n. 3) / yellow 16 (adj. 10 ; n. 6) / brown 13 (adj. 10 ; n. 3) /
 white 12 (adj. 11 ; n. 1) / crimson 9 (adj. 8 ; n. 1) / green 8 (adj. 5 ; n. 3) /
 gold(en) 8 (adj. 3 ; n. 5) / purple 7 (adj. 5 ; n. 2) / orange 4 (adj. 3 ; n. 1)

We notice the high frequency of the two words blue and red, as compared with the other color words in the above list, and we shall examine the actual conditions of use in regard to the above color words in the following chapters.

II

When blue is used as the color of the sky, the water, the flower, and the eye, it expresses the clear, comfortable color, while when it is associated with emotion, it usually represents coldness, melancholy, and death.⁷ In *The Red Badge*, this color is used frequently as the color indicating the uniform of the Federal Army, or the soldiers and army corps that wear the uniform. The examples in use amount to 38 which occur in the ratio of 26 for the use of adjectives to 12 for the use of nouns. The other examples are related with the sky, the mist, the smoke of guns and rifles, the human face, and the gloomy sentiment. In addition, we should note that blue is not in symbolic use very often, in comparison with the color red, throughout this novel. Here let us examine the following example.

(2) He had proceeded with wisdom and from the most righteous motives under heaven's blue only to be frustrated by hateful circumstances. (57)

We can imagine a soldier under a blue sky advancing to the battlefield to fulfill his ambitions. The color blue which is connected with heaven may suggest an emblem of divine eternity.⁸ Next we shall add some examples of blue which are apparently correlated with things or matters, not soldiers.

(3) He had grown to regard himself merely as a part of a vast blue demonstration. (8)

(4) The youth shot a swift glance along the blue ranks of the regiment. (38)

(5) His education had been that success for that mighty blue machine was certain ; that it would make victories as a contrivance turns out buttons. (86)

In the above examples (3), (4), and (5), we catch a glimpse of the soldiers in blue uniforms behind each of the expressions, even if the author describes only the superficial appearance. Especially in the example (5), the blue machine means one that a soldier in the blue uniform works. This case is considered to be characteristic of a model of "Transferred Epithet."

The clear blue of the uniform, however, is destined to become dirty with a cloud of dust and to change into a steel color in the pitched battle. And furthermore, in an unfavorable situation, it begins to seem to soldiers that the color of the smoke of guns turns into a sorry blue, which is suggestive of melancholy.

- (6) The clouds (of smoke) were tinged an earthlike yellow in the sunrays and in the shadow were a sorry blue. (50)

III

Crane makes the best use of the color red literally or symbolically in *The Red Badge*. Red is the color of blood and gunfire on the battlefield and it mainly symbolizes violence and cruelty of war, or Henry's fear and hatred of the enemy that is likened to a monster.

- (7) He became like the man who lost his legs at the approach of the red and green monster. (51)
- (8) The red, formidable difficulties of war had been vanquished. (48)

In the above-mentioned example (7), the red and green color naturally stands for the gray one, which suggests the uniform of the Confederate Army, because if we mix a red and a green color, we have a gray one which means a complementary color. In the next passage, Henry has an ominous foreboding of misfortune. He considers war in relation to a wild beast and finally to the Almighty God.

- (9) Others walked as upon thin ice. The greater part of the untested men appeared quiet and absorbed. They were going to look at war, the red animal — war, the blood-swollen god. (29)

His presentiment comes true and the soldiers are driven back and forced to retreat, and at last they are chased by the enemy which transforms itself into the monster — the dragon that emits red fire from the mouth.

- (10) The fight was lost. The dragons were coming with invincible strides. The

army, helpless in the matted thickets and blinded by the overhanging night, was going to be swallowed. War, the red animal, war, the blood-swollen god, would have bloated fill. (88)

Red sometimes indicates the soldiers' excitement and their sublime sentiment as well as their fear.

(11) The music of the trampling feet, the sharp voices, the clanking arms of the column near him made him soar on the red wings of war. (82)

The hostile campfires across the river are compared to red eyes and drive the soldiers to dread the enemy.

(12) Staring once at the red eyes across the river, he conceived them to be growing larger, as the orbs of a row of dragons advancing. (17)

(13) From across the river the red eyes were still peering. (16)

The color red in the following sentence is figurative of blood and artillery fire scattered on the tranquil natural world.

(14) He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. (27)

Here is another interesting example on the last page of this novel, in which the author regards war as a kind of disease and tells us that Henry has recovered from his nightmare of disease.

(15) He had rid himself of the red sickness of battle. The sultry nightmare was in the past. (172)

Red is also the color of the sun. Crane impressionistically describes the sun at the end of Chapter IX.

(16) The youth turned, with sudden, livid rage, toward the battlefield. He shook his fist. He seemed about to deliver a philippic.

“ Hell — ”

The red sun was pasted in the sky like a wafer. (74)

In the eyes of Henry, the red sun may have registered as a symbol of the cruel God of war, because he faced death of his friend, Jim Conklin who is intended to connote

Jesus Christ, even in the initials of the name. Henry was in deep sorrow and at the same time he kept his anger against the enemy. Robert W. Stallman points out that “Crane intended to suggest here the sacrificial death celebrated in communion,”⁹ and besides he adds that “Henry partakes of the sacramental blood and body of Christ, and the process of his spiritual rebirth begins at the moment when the wafer-like sun appears in the sky. It is a symbol of salvation through death.”¹⁰

Regarding the symbolic use of red, there are a few examples such as “the important air of a herald in red and gold,” (1) “Here and there were flags, the red in the stripes dominating.” (47) and “It was a woman, red and white, hating and loving, that called him with the voice of his hopes.” (140) which express dignity, pride, and conspicuousness, not anger. Some other examples of red bear relation to “live bones,” “a face,” “the mouth,” “the western sky,” “the light,” “discharges from the guns,” and so on. As the last example of red, let us examine the next passage.

(17) He had pictured red letters of curious revenge. “We *are* mule drivers, are we?” And now he was compelled to throw them away. (143)

Henry was once astonished to hear a dialogue between an officer and a general. In the dialogue the officer called the soldiers “mule drivers,” and he thought of them as insignificant and disposable brooms. Henry was hostile to the officer as a matter of course, and if there was any chance, he wanted to bring the pangs of remorse — the fine revenge — on the officer “who had referred to him and his fellows as mule drivers.” (142) Just at that time Henry might have thought that the officer was almost equal to the cruel enemy. It will also be ironical that one of the officers is a red-bearded man. The phrase “red letters of curious revenge” is probably representative of Henry’s rage against the officer.

IV

Black is a word which has an association of darkness, night, and sin,¹¹ in company with a weird or uncanny touch. In *The Red Badge*, the color is mainly related with some phrases such as “a procession of curious oaths,” (44) “the figures of the gunners,” (46) “the weight of his woe,” (81) “curses,” (149) “looks,” (119) and “words between officers,” (150) which probably allude to ominousness, weirdness, and dreadfulness. Here is one example in which black figuratively stands for an ominous and hopeless gossip.

(18) But at last the guns stopped, and among the men in the rifle pits rumors again flew, like birds, but they were now for the most part black creatures who flapped their wings drearily near to the ground and refused to rise on any wings

of hope. The men's faces grew doleful from the interpreting of omens. (116)

Concerning black, in some examples which include this color, we shall realize that black masses are juxtaposed against bright things along with a lot of examples of color-contrast as impressionists paint pictures. Black is placed side by side with yellow, red, crimson, gray, white, blue, and purple in *The Red Badge*.

(19) In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun; and against it, black and patternlike, loomed the gigantic figure of the colonel on a gigantic horse. (16)

In the next example (20), "passion" means "a sudden show of anger" and the sentence undoubtedly conveys that Henry was once on the battlefield.

(20) He had been where there was red of blood and black of passion, and he was escaped. (169)

(21) From this little distance the many fires, with the black forms of men passing to and fro before the crimson rays, made weird and satanic effects. (20)

The following description tells us of the miseries of war and Henry's ominous future by portraying the face of the dead body on which a lot of ants swarm.

(22) He was pursued by a sight of the black ants swarming greedily upon the gray face and venturing horribly near to the eyes. (60)

Further, in the next passage, by the contrast of black versus white a weird atmosphere is emphasized together with the two phrases "the mournful current" and "bubble eyes."

(23) The mournful current moved slowly on, and from the water, shaded black, some white bubble eyes looked at the men. (27)

There is also an example in which instead of black, dark is used in sharp contrast to red.

(24) Here and there were flags, the red in the stripes dominating. They splashed bits of warm color upon the dark lines of troops. (47)

Incidentally, we shall quote a passage in which dark is placed in juxtaposition with light.

(25) To the right and to the left were the dark lines of other troops. Far in front he thought he could see lighter masses protruding in points from the forest. They were suggestive of unnumbered thousands. (47)

This passage makes full use of the contrast between light and shade.

V

Since gray usually exhibits indistinctness or vagueness¹² of objects and scenes, it has a tendency to have some connection with what screens things from view as seen by the examples such as “long gray walls of vapor,” (63) “gray mists,” (103) “a rolling gray cloud,” (144) and “the gray shadows of the woods.” (119) This color also indicates morbid paleness of a human face which sometimes makes people grow petrified with fright.

(26) His face turned to a semblance of gray paste. (70)

(27) The spectral soldier was at his side like a stalking reproach. . . . His gray, appalling face had attracted attention in the crowd, and men, slowing to his dreary pace, were walking with him. (68)

(28) Another had the gray seal of death already upon his face. (64)

(29) Over the gray skin of the face ran little ants. (59)

In *The Red Badge* we should direct our attention to the fact that gray is in use as the color representing the uniform of the Confederate Army in contrast to the color blue.

(30) But presently he could see that many of the men in gray did not intend to abide the blow. (163)

(31) Also he perceived with dim amazement that their uniforms were rather gay in effect, being light gray, accented with a brilliant-hued facing. Too, the clothes seemed new. (145-146)

Here again we find out that the author's perspectives are fashioned by contrasts of colors. Gray is often juxtaposed against blue or red.

(32) The group in gray was split and broken by this fire, but its riddled body still fought. The men in blue yelled again and rushed in upon it. (164)

(33) Again, he saw a blue wave dash with such thunderous force against a gray obstruction that it seemed to clear the earth of it and leave nothing but tram-

pled sod. (157)

By observing the above two examples (32) and (33), it seems that the battle between the Federal Army and the Confederate Army vividly comes to our minds. Let us cite another passages which are in marked contrasts of gray versus red or orange.

(34) . . . and on one cleared space there was a row of guns making gray clouds, which were filled with large flashes of orange-colored flame. Over some foliage they could see the roof of a house. One window, glowing a deep murder red, shone squarely through the leaves. From the edifice a tall leaning tower of smoke went far into the sky. (129)

(35) Wild yells came from behind the walls of smoke. A sketch is gray and red dissolved into a moblike body of men who galloped like wild horses. (37)

In the above examples (34) and (35), gray, of course, means the smoke of gunfire and red or orange suggests fire. The color gray in the following context in which various veterans have told Henry of war tales, figuratively describes the appearance of the Confederate Army as well, though it is not very easy for us to perceive that “gray, bewhiskered hordes” are connotative of the Confederate Army because the sentence is inserted in Chapter I.

(36) Some talked of gray, bewhiskered hordes who were advancing with relentless curses and chewing tobacco with unspeakable valor; . . . (9)

VI

As is generally known, yellow has a nuance which implies moral cowardice caused by fear. On the final page in Chapter III there was a scene on which the loud young soldier entrusted Henry with a yellow envelope, in which all sorts of keepsakes to relatives were enclosed, when the soldier thought of his own death and was cowardly.

(37) “It’s my first and last battle, old boy,” continued the loud soldier. “Something tells me—” . . . He ended in a quavering sob of pity for himself. He handed the youth a little packet done up in a yellow envelope. (34)

And when Henry lost his nerve and ran away from the battlefield, “a yellow fog lay wallowing on the treetops.” (56) Further, when Henry’s mother once tried to dampen his enthusiasm for serving in a war, her advice to Henry was symbolically expressed

by the word “yellow light,” because it seemed to him that her statements were too womanish. The color of his ambitions might have been red.

(38) At last, however, he had made firm rebellion against this yellow light thrown upon the color of his ambitions. (5)

Yellow is also often attended with “flames,” (135, 136) “a great gleaming,” (54) “sunrays,” (50) “the coming sun,” (16) and “the developing day.” (18) In the next description, flames and smoke are skillfully painted with yellow and blue.

(39) Over the field went the scurrying mass. It was a handful of men splattered into the faces of the enemy. Toward it instantly sprang the yellow tongues. A vast quantity of blue smoke hung before them. (139)

In addition, there are two examples in which yellow is juxtaposed against white.

(40) A folded tent was serving as a roof. The sunlight, without, beating upon it, made it glow a light yellow shade. A small window shot an oblique square of whiter light upon the cluttered floor. (3)

In the preceding passage (40), the color white and yellow may suggest an temporary or brief peace and pleasure in Henry’s hut as compared with the outdoors.

(41) He remembered how he had stood, a small, thrilling boy, prepared to follow the dingy lady upon the white horse, or the band in its faded chariot. He saw the yellow road, the lines of expectant people, and the sober houses. (40)

This example manifests a retrospect sequence of “the village street at home before the arrival of the circus parade on a day in the spring.” (40) The peace and cheerfulness of the country life seems to be symbolically pictured by white and yellow. As illustrations of yellow which maybe has connection with sinister or weird images, let us take the following two examples.

(42) He was being looked at by a dead man who was seated with his back against a columnlike tree. The corpse was dressed in a uniform that once had been blue, . . . The mouth was open. Its red had changed to an appalling yellow. (59)

(43) Once the line encountered the body of a dead soldier. He lay upon his back staring at the sky. He was dressed in an awkward suit of yellowish brown. (28)

The passages (42) and (43) are indicative of the death of the Federal and the Confederate soldier.

In the meantime, the color gold or golden is, as in the later examples (56) and (57), connotative of gorgeousness, splendor, and prosperity the same as the color silver is in *The Red Badge*. Another six examples in which contain gold or golden are as follows: “the important air of a herald in red and gold,” (1) “letters of faded gold,” (25) “sudden gleams of silver or gold,” (24) “gold thrones,” (157) “a golden ray of sun,” (172) and “her (=Nature’s) golden process.” (47) These examples express the aspect of brilliance of a yellow color suggestive of gold metal. And moreover, we shall add that orange is a color which is related to “light,” (100) “flame,” (129) “a sunstruck clearing.” (27)

VII

Though the color brown is occasionally accompanied with the shade of yellow as we have seen in the above example (43), it has usually a direct relation to a cloud of dust or things covered with dust as seen in some examples of “a trough of liquid brown mud,” (172) “the brown dirt,” (115) “the brown or gray trunks of the trees,” (135) “a brown mass of troops,” (143) and “a brown swarm of running men,” (41) on top of the common phrase such as “her brown (=sunburnt) face.” (7) And this color often has something to do with nature as in the two phrases “great brown clouds,” (80) and “a gentle brown carpet (of pine needles).” (59) The next passages represent the changing scenery of daybreak and the natural appearance of calmness.

(44) As the landscape changed from brown to green, the army awakened, and began to tremble with eagerness at the noise of rumors. (1)

(45) (=14) He was aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. (27)

Green generally indicates the beauties of nature of “a green sward,” (162) and “the green doors (of arching boughs),” (59) as is also evident from the above examples (44) and (45). This color, however, symbolizes gloom, irresistible despair, and an ill omen, as we find out about the phrase “the red and green monster” in the example (7).

(46) The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. (59)

By suggestion of the word green in the following example, we may witness Henry’s

illusion occasioned by thirst, hunger, fatigue, and ache during his runaway retreat.

(47) His feet were like two sores. Also, his body was calling for food. It was more powerful than a direct hunger. There was a dull, weightlike feeling in his stomach, and, when he tried to walk, his head swayed and he tottered. He could not see with distinctness. Small patches of green mist floated before his vision. (83)

VIII

White seems to have a sinister atmosphere in the next example, too, though it stands for peace or calmness as we have already observed in the example (40) and (41).

(48) (=23) The mournful current moved slowly on, and from the water, shaded black, some white bubble eyes looked at the men. (27)

In Chapter III, “a house standing placidly in distant fields had to him (=Henry) an ominous look” (29) and he perceived a lurking fierce-eyed enemy near the house. In Chapter XXII and XXIV, we may be aware that “a house” is again used together with the color white, because, according to the author’s judgement, a great mortal combat is supposed to occur near the place, even if the neighborhood of the house was tranquil and peaceful when Henry looked at the house.

(49) In the rear of this row of guns stood a house, calm and white, amid bursting shells. (156)

(50) They passed within view of a stolid white house, and saw in front of it groups of their comrades lying in wait behind a neat breastwork. (168)

White is, of course, found in such common examples as “the white wall of his tent,” (23) “white clinched teeth,” (159) “the white-topped wagons,” (80) and “in little balls (of smoke), white and compact,” (30) but this color may be in touch with the word “bright,” judging from the example of “The day had grown more white.” (120) and the next passage (51).

(51) They in blue showed their teeth; their eyes shone all white. They launched themselves as at the throats of those who stood resisting. The space between dwindled to an insignificant distance. (163)

By this description, we can sense the soldiers' great enthusiasm for the coming battle.

IX

The color crimson is a vivid purplish red, and therefore is often used as a variation of red when it suggests fire, anger, and blood as seen in the examples such as “the crimson rays (of fire),” (20) “(gunfire’s) beams of crimson,” (124) “crimson fury,” (135) “the battle flags flying like crimson foam,” (158) and “a crimson flare.” (156) The next four examples represent bloody or dreadful weirdness along with the association of gunfire and blood.

- (52) . . . he had regarded battles as crimson blotches on the pages of the past.
(4)
- (53) Then, upon this stillness, there suddenly broke a tremendous clangor of sounds. A crimson roar came from the distance. (61)
- (54) . . . a blue, determined figure standing before a crimson and steel assault, getting calmly killed on a high place before the eyes of all. (82)
- (55) The youth’s reply was an outburst of crimson oaths. (170)

Meanwhile, purple traditionally stands for contempt and reproach as well as nobility.¹³ In *The Red Badge*, this color is used as an emblem of sublimity and bravery together with gold, in addition to the example of “The huge soldier was quite purple with rage.” (108)

- (56) Those performances which had been witnessed by his fellows marched now in wide purple and gold, having various deflections. (169)
- (57) It (=the ghost of his flight from the first engagement) clung near him (=Henry) always and darkened his view of these deeds in purple and gold. (170)

Furthermore, purple is linked with “darkness,” (91) and “shadows.” (91) Crane’s color sensation on the next twilight scene is splendid.

- (58) The blue haze of evening was upon the field. The lines of forest were long purple shadows. One cloud lay along the western sky partly smothering the red.
(91)

This purple darkness changes the blue uniform of the Federal Army into a deeper color.

(59) In the gloom before the break of the day their uniforms glowed a deep purple hue. From across the river the red eyes were still peering. In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun ; and against it, black and patternlike, loomed the gigantic figure of the colonel on a gigantic horse. (16)

In the preceding description, the contrast between light and shade is very sharp, and we should take notice of the use of the complementary colors, purple and yellow.¹⁴

X

We have carried out research on the symbolic use of some color words in the previous chapters, and we shall here make the frequency of juxtaposition of color words within the same paragraph into a table,¹⁵ according to the classification of color words.

color	blue	red	black	gray	yellow	brown	white	crimson	green	gold(en)	purple	orange	Total
blue		2	1	4	3	1	1	1	2	1	2		18
red	2		5	4	3	3	3	1	4	1	2	1	29
black	1	5		1	2		1	1			1	1	13
gray	4	4	1		1	1			1			1	13
yellow	3	3	2	1			2		1		1		13
brown	1	3		1					3				8
white	1	3	1		2			1					8
crimson	1	1	1				1			1			5
green	2	4		1	1	3							11
gold(en)	1	1						1			3		6
purple	2	2	1		1					3			9
orange		1	1	1									3
Total	18	29	13	13	13	8	8	5	11	6	9	3	136

In *The Red Badge*, the color blue has the higher frequency of use than the color red as we referred to it in Chapter I, but as to the frequency of juxtaposition of one color against the other colors in the above table, the color red is highest, that is, often co-occurs with the other colors. In the table, though the color blue is most often placed

in juxtaposition against gray, the color red is more frequently juxtaposed against black, gray, and green. The battlefield filled with blood and gunfire is colorfully painted out by arranging darkness, the smoke of gunfire, and the natural features. For our information let us take a passage in which the different five colors are used together effectively.

(60) The corpse was dressed in a uniform that once had been blue, but was now faded to a melancholy shade of green. The eyes, staring at the youth, had changed to the dull hue to be seen on the side of a dead fish. The mouth was open. Its red had changed to an appalling yellow. Over the gray skin of the face ran little ants. One was trundling some sort of a bundle along the upper lip.
(59)

We have investigated the usefulness of Crane's impressionistic art of painting which is considered to be an epoch-making device in literary style and technique, paying attention to color words. The colored part of a phrase or a sentence is influenced by the neighboring color complementarily, and the atmosphere of the scene is heightened with effect as a whole. Therefore, we shall be able to consent to Stallman's opinion that "Crane's style is prose pointillism, and it is composed of disconnected images, which coalesce like the blobs of color in French impressionist paintings."¹⁶

In *The Red Badge*, the use of symbolism is not limited to color words, as a matter of course. Especially, the weather and the geographical features of the region affect the symbolism. The sun, the cloud, the sky, the rain, the fog, and the river take on symbolic significance. At the end of *The Red Badge* the image of rain performs an important function, just as in *A Farewell to Arms*¹⁷ by Ernest Hemingway. It seems to me that the rain becomes a refrigerant to cool Henry's frantic excitement after the battle, even if the rain is suggestive of the despondent and languid mood of weary soldiers, because Henry smiles with hope and contentedly looks at a golden ray of sun over the river through the rifted rain clouds on the final page.

On the other hand, as another example of symbolism, we shall become aware that Crane depicts the soldiers as ordinary men that we can find everywhere, and their fear and agony caused by war as universal human characteristics. The frequent use of the common name Henry, the tall soldier, the loud soldier and the youth instead of the proper nouns indicates that manners of speech and actions of these men are true of everybody. And in other words this means de-personalization of the characters in this novel.¹⁸ However, when we inquire into the dialogue in it, we notice that Crane does not apply the principles of de-personalization to the dialogue in which slang words, dialects and corrupted forms of English which soldiers utter, are in full use to produce a vivid description. This tendency illuminates another side of Crane who is known to us as a realistic author. It seems that Crane tried to be both a symbolical and a realistic author

when he was writing this novel. Therefore, we do not find unity between the dialogue and the narrative passage. The lack of unity will surely be a fault which damages the reputation of this novel, but if we set our eyes on another point of view, it may impress us with the chaos of war all the better through the fault of disunity.

Notes

1. Stallman (1970 : 198). / Before going to the front, Henry has already felt that “his failure to discover any mite of resemblance in their (=comrades’) view points made him more miserable than before. No one seemed to be wrestling with such a terrific personal problem. He was a mental outcast.” (23)
2. The quotations from *The Red Badge* are identified in the text by page numbers in parentheses.
3. Stallman (op. cit. : 198).
4. Stallman (ibid. : 197).
5. Stallman (ibid. : 186).
6. The four words redly, blackness, blacken, and yellowish are excluded from the frequency of red, black, and yellow, respectively.
7. Doi (1935 : 162).
8. Kobayashi (1983 : 53).
9. Stallman (op. cit. : 200).
10. Stallman (ibid. : 200).
11. Cf. Umegaki (1971 : 56).
12. Cf. Akaike (1981 : 182).
13. Cf. Akaike (ibid. : 24).
14. Cf. Oshitani (1981 : 112).
15. The next examples are excluded from the table.
 - (a) He was dressed in an awkward suit of yellowish brown. (28)
 - (b) It landed in the grove, and exploding redly flung the brown earth. (36)
 - (c) There was a great gleaming of yellow and patent leather about the saddle and bridle. The quiet man astride looked mouse-colored upon such a splendid charger. (54)
16. Stallman (op. cit. : 185).
17. In *A Farewell to Arms*, the image of rain is related to the motif of death and an ill omen throughout the story.
18. Kanaseki (1959 : 144).

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