

DOWNLOAD PDF STEPHEN CRANES THE RED BADGE OF COURAGE : HENRY FLEMINGS COURAGE IN ITS CONTEXTS PHILIP D. BEIDLER

Chapter 1 : BiblioVault - Books about History - P

Stephen Crane: the hero as victim / Harold Beaver --Henry Fleming's heroics in The red badge of courage: a satiric search for a "Kinder, gentler" heroism / Mary Neff Shaw --Stephen Crane's The red badge of courage: Henry Fleming's courage in its contexts / Philip D. Beidler --Reading "Race" and "Gender" in Crane's The red badge of courage.

Background[edit] Stephen Crane in ; print of a portrait by artist and friend Corwin K. Linson Stephen Crane published his first novel, *Maggie: A Girl of the Streets* , in March at the age of Maggie was not a success, either financially or critically. Most critics thought the unsentimental Bowery tale crude or vulgar, and Crane chose to publish the work privately after it was repeatedly rejected for publication. There, he became fascinated with issues of *Century Magazine* that were largely devoted to famous battles and military leaders from the Civil War. He later stated that he "had been unconsciously working the detail of the story out through most of his boyhood" and had imagined "war stories ever since he was out of knickerbockers. He would later relate that the first paragraphs came to him with "every word in place, every comma, every period fixed. Because he could not afford a typewriter, he carefully wrote in ink on legal-sized paper, occasionally crossing through or overlying a word. If he changed something, he would rewrite the whole page. An Episode of the American Civil War. McClure , who held on to it for six months without publication. Parts of the original manuscript removed from the version include all of the twelfth chapter, as well as the endings to chapters seven, ten and fifteen. However, the contract also stipulated that he was not to receive royalties from the books sold in Great Britain, where they were released by Heinemann in early as part of its Pioneer Series. Edited by Henry Binder, this version is questioned by those who believe Crane made the original edits for the Appleton edition on his own accord. He is comforted by one of his friends from home, Jim Conklin, who admits that he would run from battle if his fellow soldiers also fled. The enemy quickly regroups and attacks again, this time forcing some of the unprepared Union soldiers to flee. Fearing the battle is a lost cause, Henry deserts his regiment. In despair, he declared that he was not like those others. He now conceded it to be impossible that he should ever become a hero. He was a craven loon. Those pictures of glory were piteous things. He groaned from his heart and went staggering off. The Red Badge of Courage, Chapter eleven [18] Ashamed, Henry escapes into a nearby forest, where he discovers a decaying body in a peaceful clearing. In his distress, he hurriedly leaves the clearing and stumbles upon a group of injured men returning from battle. One member of the group, a "tattered soldier", asks Henry where he is wounded, but the youth dodges the question. Among the group is Jim Conklin, who has been shot in the side and is suffering delirium from blood loss. Jim eventually dies of his injury, defiantly resisting aid from his friend, and an enraged and helpless Henry runs from the wounded soldiers. He next joins a retreating column that is in disarray. In the ensuing panic, a man hits Henry on the head with his rifle, wounding him. Exhausted, hungry, thirsty, and now wounded, Henry decides to return to his regiment regardless of his shame. When he arrives at camp, the other soldiers believe his injury resulted from a grazing bullet during battle. The other men care for the youth, dressing his wound. The next morning Henry goes into battle for the third time. His regiment encounters a small group of Confederates, and in the ensuing fight Henry proves to be a capable soldier, comforted by the belief that his previous cowardice had not been noticed, as he "had performed his mistakes in the dark, so he was still a man". The officer speaks casually about sacrificing the th because they are nothing more than "mule drivers" and "mud diggers. In the final battle, Henry acts as the flag-bearer after the color sergeant falls. Facing withering fire if they stay and disgrace if they retreat, the officers order a charge. Unarmed, Henry leads the men while entirely escaping injury. Most of the Confederates run before the regiment arrives, and four of the remaining men are taken prisoner. The novel closes with the following passage: The procession of weary soldiers became a bedraggled train, despondent and muttering, marching with churning effort in a trough of liquid brown mud under a low, wretched sky. Yet the youth smiled, for he saw that the world was a world for him, though many discovered it to be made of oaths and walking sticks. He had rid himself of the red sickness

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of battle. The sultry nightmare was in the past. He had been an animal blistered and sweating in the heat and pain of war. Over the river a golden ray of sun came through the hosts of leaden rain clouds. Nevertheless, the realistic portrayal of the battlefield in *The Red Badge of Courage* has often misled readers into thinking that Crane despite being born six years after the end of the Civil War was himself a veteran. While trying to explain his ability to write about battle realistically, Crane stated: This anecdote, however, has not been substantiated. Details concerning specific campaigns during the war, especially regarding battle formations and actions during the Battle of Chancellorsville, have been noted by critics. *The Red Badge of Courage*, Chapter one [33] *The Red Badge of Courage* has a distinctive style, which is often described as naturalistic, realistic, impressionistic or a mixture of the three. *The Red Badge of Courage* is notable in its vivid descriptions and well-cadenced prose, both of which help create suspense within the story. For example, the novel begins by portraying the army as a living entity that is "stretched out on the hills, resting. And in his unblooded regiment he can find no help. He is alone with the problem of courage. The reader is right down in the midst of it where patriotism is dissolved into its elements and where only a dozen men can be seen, firing blindly and grotesquely into the smoke. This is war from a new point of view. He conceived persons with torn bodies to be peculiarly happy. He wished that he, too, had a wound, a red badge of courage. *The Red Badge of Courage*, Chapter nine [40] With its heavy use of irony, symbolism and metaphor, the novel also lends itself to less straightforward readings. The wound he does receive from the rifle butt of a fleeing Union soldier, however, is not a badge of courage but a badge of shame. Beginning with Robert W. Still others read the novel as having a Naturalist structure, comparing the work to those by Theodore Dreiser, Frank Norris and Jack London. The first twelve chapters, until he receives his accidental wound, expose his cowardice. The following chapters detail his growth and apparently resulting heroism. Finding solace in existential thoughts, he internally fights to make sense of the senseless world in which he finds himself. When he seems to come to terms with his situation, he is yet again forced into the fears of battle, which threaten to strip him of his enlightened identity. Redefining the Hero, "the novel undercuts itself. It says there is no answer to the questions it raises; yet it says the opposite It says that Henry Fleming finally sees things as they are; it says he is a deluded fool. It says that Henry does not see things as they are; but no one else does either. Although Henry "progresses upwards toward manhood and moral triumph", as he begins to mature by taking leave of his previous "romantic notions," "the education of the hero ends as it began: Dillingham stated that "in order to be courageous, a man in time of physical strife must abandon the highest of his human facilities, reason and imagination, and act instinctively, even animalistically. A fair field holding life. It was the religion of peace. It would die if its timid eyes were compelled to see blood He threw a pine cone at a jovial squirrel, and he ran with chattering fear. High in a treetop he stopped, and, poking his head cautiously from behind a branch, looked down with an air of trepidation. The youth felt triumphant at this exhibition. There was the law, he said. Nature had given him a sign. The squirrel, immediately upon recognizing danger, had taken to his legs without ado. He did not stand stolidly baring his furry belly to the missile, and die with an upward glance at the sympathetic heavens. On the contrary, he had fled as fast as his legs could carry him. Wells, a friend of the author, later wrote that the novel was greeted by an "orgy of praise" in England and the United States. For example, one reviewer wrote, "As Mr. Crane is too young a man to write from experience, the frightful details of his book must be the outcome of a very feverish imagination. McClurg, a brigadier general who served through the Chickamauga and Chattanooga campaigns, wrote a lengthy letter to *The Dial* which his publishing company owned in April, lambasting the novel as "a vicious satire upon American soldiers and American armies. I am proud of this simply because the remoter people would seem more just and harder to win. But it has no fellows. It is a book outside of all classification. So unlike anything else is it that the temptation rises to deny that it is a book at all". In the introduction, Hemingway wrote that the novel "is one of the finest books of our literature, and I include it entire because it is all as much of a piece as a great poem is. *A Girl of the Streets*. The novel has been adapted several times for the screen.

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Chapter 2 : The Red Badge of Courage - Wikipedia

Henry Fleming's heroics in The red badge of courage: a satiric search for a "Kinder, gentler" heroism / Mary Neff Shaw
Stephen Crane's The red badge of courage: Henry Fleming's courage in its contexts / Philip D. Beidler.

It is the colour worn by a cardinal of the Catholic Church. The cardinal takes its name from the colour worn by Catholic cardinals. Pink is a pale shade of red. Vermilion is similar to scarlet, but slightly more orange. This is sindoor, a red cosmetic powder used in India; Some Hindu women put a stripe of sindoor in their hair to show they are married. Maple tree with red leaves in the morning mist Estonia Crimson is a strong, deep red containing a little blue. The emblem of Harvard University. Maroon is a dark brownish red. Its name comes from marron, the French word for chestnut. Burgundy, claret, or Wine red, is a very dark red containing a little blue. In France this colour is known as Bordeaux. Lists of shades of red and shades of pink are found at the end of this article. In science and nature Seeing red Bulls, like dogs and many other animals, have dichromacy, which means they cannot distinguish the color red. The human eye sees red when it looks at light with a wavelength between approximately 620 and 750 nanometers. Bulls, for instance, cannot see the red color of the cape of a bullfighter, but they are agitated by its movement. One theory for why primates developed sensitivity to red is that it allowed ripe fruit to be distinguished from unripe fruit and inedible vegetation. In color theory and on a computer screen On the color wheel long used by painters, and in traditional color theory, red is one of the three primary colors, along with blue and yellow. Painters in the Renaissance mixed red and blue to make violet: Cennino Cennini, in his 15th-century manual on painting, wrote, "If you want to make a lovely violet colour, take fine lac [red lake], ultramarine blue the same amount of the one as of the other with a binder" he noted that it could also be made by mixing blue indigo and red hematite. Red, green and blue light combined together makes white light, and these three colors, combined in different mixtures, can produce nearly any other color. This is the principle that is used to make all of the colors on your computer screen and your television. For example, magenta on a computer screen is made by a similar formula to that used by Cennino Cennini in the Renaissance to make violet, but using additive colors and light instead of pigment: Violet is made on a computer screen in a similar way, but with a greater amount of blue light and less red light. The intensity of each component is measured on a scale of zero to 255, which means the complete list includes 16,777,216 distinct colors and shades. The sRGB number of pure red, for example, is 255, 0, 0, which means the red component is at its maximum intensity, and there is no green or blue. The sRGB number for crimson is 220, 20, 60, which means that the red is slightly less intense and therefore darker, there is some green, which leans it toward orange; and there is a larger amount of blue, which makes it slightly blue-violet. Red and yellow make orange, red and blue make violet. In modern color theory, red, green and blue are the additive primary colors, and together they make white. A combination of red, green and blue light in varying proportions makes all the colors on your computer screen and television screen. Tiny Red, green and blue sub-pixels enlarged on left side of image create the colors you see on your computer screen and TV. Color of sunset Sunsets and sunrises are often red because of an optical effect called Rayleigh scattering. As a ray of white sunlight travels through the atmosphere to the eye, some of the colors are scattered out of the beam by air molecules and airborne particles due to Rayleigh scattering, changing the final color of the beam that is seen. Colors with a shorter wavelength, such as blue and green, scatter more strongly, and are removed from the light that finally reaches the eye. The remaining reddened sunlight can also be scattered by cloud droplets and other relatively large particles, which give the sky above the horizon its red glow. In the red helium-neon laser was invented, [19] and these two types of lasers were widely used in many scientific applications including holography, and in education. Red helium-neon lasers were used commercially in LaserDisc players. Today, red and red-orange laser diodes are widely available to the public in the form of extremely inexpensive laser pointers. Portable, high-powered versions are also available for various applications. They have radii tens to hundreds of times larger than that of the Sun. However, their outer

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envelope is much lower in temperature, giving them an orange hue. Despite the lower energy density of their envelope, red giants are many times more luminous than the Sun due to their large size. Red supergiants like Betelgeuse, Antares and VY Canis Majoris, one of the biggest stars in the Universe, are the biggest variety of red giants. They are huge in size, with radii to times greater than our Sun, but relatively cool in temperature ≈ 3000 K, causing their distinct red tint. Because they are shrinking rapidly in size, they are surrounded by an envelope or skin much bigger than the star itself. The envelope of Betelgeuse is times bigger than the star inside. Red dwarfs are by far the most common type of star in the Galaxy, but due to their low luminosity, from Earth, none is visible to the naked eye. The red giant called Mira, a star which is glowing from thermonuclear fusion. Fire Fire is often shown as red in art, but flames are usually yellow, orange or blue. Some elements exhibit a red color when burned: Red ochre cliffs near Roussillon in France. Red ochre is composed of clay tinted with hematite. Ochre was the first pigment used by man in prehistoric cave paintings. The mineral cinnabar, the ore of mercury, is the source of the color vermilion. Mercury is highly toxic, and working in the mines was often a death sentence for the miners. Vermilion pigment, made from cinnabar. This was the pigment used in the murals of Pompeii and to color Chinese lacquerware beginning in the Song dynasty. Despite its yellow greenish flower, the roots of the *Rubia tinctorum*, or madder plant, produced the most common red dye used from ancient times until the 19th century. Red lead, also known as minium, has been used since the time of the ancient Greeks. Chemically it is known as lead tetroxide. The Romans prepared it by the roasting of lead white pigment. It was commonly used in the Middle Ages for the headings and decoration of illuminated manuscripts. Croton, Dracaena, Daemonorops, Calamus rotang and Pterocarpus. The red resin was used in ancient times as a medicine, incense, dye and varnish for making violins in Italy. The tiny female cochineal insect of Spanish Mexico on the left, was crushed to make the deep crimson color used in Renaissance costumes. Extract of carmine, made by crushing cochineal and other scale insects which feed on the sap of live oak trees. Also called kermes, it was used from the Middle Ages until the 19th century to make crimson dye. Now it is used as a coloring for yoghurt and other food products. The Sappanwood tree, native to India, Malaysia and Sri Lanka, and later the related Brazilwood tree shown here, from the coast of South America, were the source of a popular red pigment and dye called brazilin. The red wood was ground to powder and mixed with an alkaline solution. The brazilwood gave its name to the nation of Brazil. Alizarin was the first synthetic red dye, created by German chemists in 1858. It duplicated the colorant in the madder plant, but was cheaper and longer lasting. After its introduction, the production of natural dyes from the madder plant virtually ceased. Red lac, red lake and crimson lake Titian used glazes of red lake to create the vivid crimson of the robes in *The Vendramin Family Venerating a Relic of the True Cross*, completed ≈ 1540 detail. Red lac, also called red lake, crimson lake or carmine lake, was an important red pigment in Renaissance and Baroque art. Since it was translucent, thin layers of red lac were built up or glazed over a more opaque dark color to create a particularly deep and vivid color. Unlike vermilion or red ochre, made from minerals, red lake pigments are made by mixing organic dyes, made from insects or plants, with white chalk or alum. Red lac was made from the gum lac, the dark red resinous substance secreted by various scale insects, particularly the *Laccifer lacca* from India. Other red lakes were made from the rose madder plant and from the brazilwood tree. Red lake pigments were an important part of the palette of 16th-century Venetian painters, particularly Titian, but they were used in all periods. Food coloring The most common synthetic food coloring today is Allura Red AC is a red azo dye that goes by several names including: Allura Red, Food Red 17, C. It is banned in Denmark, Belgium, France and Switzerland, and was also banned in Sweden until the country joined the European Union in 1995. This insect, originating in Mexico and Central American, was used to make the brilliant scarlet dyes of the European Renaissance. Autumn leaves The red of autumn leaves is produced by pigments called anthocyanins. They are not present in the leaf throughout the growing season, but are actively produced towards the end of summer. Their formation depends on the breakdown of sugars in the presence of bright light as the level of phosphate in the leaf is reduced. It has a vital role in the breakdown of the sugars manufactured by chlorophyll. But in the fall, phosphate, along with

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the other chemicals and nutrients, moves out of the leaf into the stem of the plant. When this happens, the sugar-breakdown process changes, leading to the production of anthocyanin pigments. The brighter the light during this period, the greater the production of anthocyanins and the more brilliant the resulting color display. When the days of autumn are bright and cool, and the nights are chilly but not freezing, the brightest colorations usually develop. Anthocyanins temporarily color the edges of some of the very young leaves as they unfold from the buds in early spring. They also give the familiar color to such common fruits as cranberries , red apples , blueberries , cherries , raspberries , and plums. See Autumn leaf color. Blood and other reds in nature Oxygenated blood is red due to the presence of oxygenated hemoglobin that contains iron molecules, with the iron components reflecting red light. In this sense it is used to describe coat colors of reddish-brown cattle and dogs, and in the names of various animal species or breeds such as red fox , red squirrel , red deer , European robin , red grouse , red knot , redstart , redwing , red setter , Red Devon cattle, etc. This reddish-brown color is also meant when using the terms red ochre and red hair. The red herring dragged across a trail to destroy the scent gets its color from the heavy salting and slow smoking of the fish, which results in a warm, brown color. When used for flowers, red often refers to purplish red deadnettle, red clover, red helleborine or pink red campion, red valerian colors.

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Chapter 3 : Stephen Crane:Bibliography

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Chapter 4 : Red - Wikipedia

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Additional Information In lieu of an abstract, here is a brief excerpt of the content: Lively, Fiction Fights the Civil War: Walt Whitman, *Memoranda during the War* 1865; repr. Peter Coviello, New York: Press, 1996, 6. Edmund Wilson, *Patriotic Gore*: Wilson explained the subject of *Patriotic Gore* in straightforward terms: Daniel Aaron, *The Unwritten War*: Knopf, 1969, William Faulkner, *Absalom, Absalom!* Michael Shaara, *The Killer Angels: A Novel* New York: Howard Bahr, *The Judas Field*: Stephen Cushman, *Bloody Promenade: Reflections on a Civil War Battle* Charlottesville: Press of Virginia, 1992, Notes to Pages 9-12 1. Cushman, *Bloody Promenade*, *The Red Badge of Courage*, *Maggie*: Houghton Mifflin, 1992, Quoted in Aaron, *Unwritten War*, For example, Stanley Wertheim has demonstrated that the plot, imagery, and themes of *The Red Badge of Courage* may reflect the contents of several postwar memoirs by veterans. Williams, ; Alonzo F. Potter, ; John D. Blight, *Race and Reunion*: Press, 1990, Gerald Linderman, *Embattled Courage*: Free Press, 1980, Press, 1990, Hess, *The Union Soldier in Battle: Enduring the Ordeal of Combat* Lawrence: Press of Kansas, 1997, Hess has examined carefully the postwar memoirs of Northern veterans. Contrary to the generalizations of many literary critics, he viewed the narratives as belonging to a sophisticated body of literature marked by multiple subgenres. See Hess, *Union Soldier in Battle*, esp. You are not currently authenticated. View freely available titles:

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Stephen Crane: the hero as victim / Harold Beaver --The red badge of courage: form and function / John Conder --Henry Fleming's heroics in The red badge of courage: a satiric search for a "Kinder, gentler" heroism / Mary Neff Shaw --Stephen Crane's The red badge of courage: Henry Fleming's courage in its contexts / Philip D. Beidler.

Posted on December 3, by wraabe This blog post will be discursive, as it is of the open notebook sort and will review the literature while in the process hopefully of clarifying my own thought. The literature on scholarly annotation is not particularly extensive, but a selective list of important essays several of which are glossed below is found in G. I have reviewed several models of scholarly annotationâ€™theories and individual editionsâ€™and I give them in historical order of appearance, as the theory of scholarly annotation hews closely to the practice. Those who have annotated themselves comment most usefully about nuts-and-bolts of practice, but a few theoretical statements seem to me worth noting. Most discussions of annotation treat only first two matters in any detail. Both are discussed after the initial review of annotation literature. His first substantive observation is that annotation depends in part on genre: I tend to disagree: Friedman, below, will acknowledge the same, at least implicitly. Knowing which books Stowe had would help a lot: I fear my work will be slightly deficient on that. Friedman of course recommends magazines and newspapers Then they offer almost comical practical advice: In sum, the CEAA had no considered position on annotation, except that it was a matter of judgment, up to and including that annotation might be omitted entirely. I read Tom Jones in a graduate class, and I selected the Wesleyan edition rather than the assigned text because my interest was and is scholarly editing. The textual work on that edition is by Fredson Bowers, one of the giants of Anglo-American scholarly editing, and at that graduate school enthusiast stage I often enjoyed textual essays more than historical background. In my secret life, I still do. That is a distance that annotation can and should help bridge. And his essay is, in a sense, often no more than refining principles that Friedman had advocated. Of the first, he argues that the gulf between an undergraduate and a professor is not as wide as is generally supposed, especially given the increasingly narrow specialization of scholars. Nonetheless, avoid pedantry and condescension, which will clutter page with information easily found elsewhere. I find it strange that citing sources remains exception rather than the rule for 21st century annotation. He argues, though, that several novels from 18th Century to 20th are almost as demanding as poetry. The third factor is the idiosyncrasy of the editor: That fact, though, is not a license to do whatever one wants. He also has reservations about the usefulness of catching authors in plagiarisms: These recommendations are both very Greg-like elements, with the emphasis on judgment rather than hard-and-fast rules. He offers the helpful reminder that shared passages from a volume known to have been consulted by the writer, in which quotations share same errors, is pretty good evidence that the work was in use by the author: He has a nice comment on the importance of biblical allusion and hurls a gratuitous insult at Q. Hamilton cites George Watson, who, following Samuel Johnson, recommends three tasks for annotators: Hamilton proves himself a formidable scholarâ€™though this essay shades into show-offy while claiming to ask gentle questions about the foolish annotations of an editor. It has a nice rhetorical move at the end, to suggest that what he finally says has been implied all along, as follows: Annotators need to become aware of the critical assumptions that determine what they choose to gloss, and then choose to say or not say. Only a very little critical sophistication would abort the all-to-usual compiling of miscellaneous information in which anything goes if only it seems somehow relevant or sufficiently learned. If repeating known, why needed? Clare, would probably benefit from being annotated as one who professes a religious doctrine i. Clarke, and praise for Topsy-ish childhood in Oldtown Folks 9 work with longer reviews, mostly, I think, though something have not thought through; 10 plan to do repeating, as scholarly and authoritative edition. Woolley gives useful weasel words also. John Rogers and Testament, for example, is connected to reading materials allowed to Shelby slaves, a major matter in revision. The annotations are very informative for a text that during first reading I could scarcely detect a need for

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annotation. Some notes fill a quarter of the page, but scholarly readers will enjoy them. I have assigned this edition, and it is the only assigned text that has prompted a student who had selected an alternate edition to lament aloud that choice. My one reservation is that Carlin neglects to cite her sources for broader cultural information. I have no doubt that publishers prefer not to have such citations, but editors of authoritative scholarly editions need to push back. Well, yes, this one is not like the other ones, but preparing a set of annotation did more than anything to refine my thinking about the purpose of annotation. Over time, I became more comfortable that I knew things that other readers would note i. So, yes, 50 or years from now a serious scholar may return to this and identify many faults, but the next 5 or 6 Whitman biographers will just have to put up with my annotation. I was very pleased that another reader, Sherry Ceniza, appreciated my obsessiveness: As a Brooklyn resident, I delighted in all of the Brooklyn references and links, as well as information about and links to many periodicals. I assume that anyone who goes to the trouble of selecting a scholarly edition values the insights that can be gained from annotation. Textual work does not obviate the need. I was going to put this here, but it will take a bit longer. So I am writing another post. He carefully sorts out the confusions that arise because postmodernist criticism came to prefer the term intertextuality as a kind of alternate and more capacious term than allusion. The former is commended for allowing a richer texture of reference. But the world being the world, and criticism being criticism, intertextuality came to be used as the more fancy modern version of allusion, though Machacek insists on a distinction: But, to continue, Machecek offers the following general definition of his subject: Why this matters, and how it may be treated in editorial annotation, is discussed below. In *The Fluid Text*, John Bryant offers a theory of editorial revision, in which he argue that conventional scholarly apparatus is not up to the task of informing readers about authorial revision and the consequences of such revisions. This call, for editors to narrate revision rather than build a conventional apparatus, has significant consequences for the matter of choosing a base text. The base text, which serves as a scaffold on which to hang the editorial apparatus, must often be the most extended version of a text, the manuscript before the cuts, the uncensored American printing, etc. But in the case of annotation for allusion, choosing a base text is no longer as significant. Fluid text revision narratives could become an informative means to annotate allusions and clarify their significance. But in the apparatus, the version to which the author alluded, the spur, is presented first, and the echo, the reprise in the text follows as part of the apparatus. That is, an editorial annotation of an allusion should include the verbal form of the source text, and the verbal form of the reading text. In other words, treat allusion as a revision sequence. Consider, for example, the following description about what a revision narrative should do: In assessing the mechanics, agents, phases, direction, and modes of revisions, the editor will inevitably speculate upon the strategies that dictate revision. A revision strategy may involve the micromanipulation of words for stylistic ends or the broader modal reconceptualizing of the social and rhetorical impact of the words that may be evidence of inferred versions. Thus, the editor will naturally use the revision narrative as an opportunity to distinguish tactical phases of revision from strategic phases of composition. As such, each narrative tells a story of a revision and initiates discourse about that story.

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Chapter 6 : Project MUSE - Scars to Prove It

The Red Badge of Courage - Ebook written by Stephen Crane. Read this book using Google Play Books app on your PC, android, iOS devices. Download for offline reading, highlight, bookmark or take notes while you read *The Red Badge of Courage*.

No part of this work may be used or reproduced in any manner whatsoever or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without written permission from the copyright owner except in the case of brief quotations embodied in critical articles and reviews or in the copying of images deemed to be freely licensed or in the public domain. For information about the print edition address the publisher, Salem Press, <http://www.salempress.com>. Bolton *The Red Badge of Courage: Criticism and Commentary*, Patrick K. The Purity of War, James M. This tale of a youth confronting combat for the first time on a Civil War battlefield was written by a youth. Crane was in his early twenties when he penned his masterpiece and had never seen war in person. This was not evident to many of the early readers of *The Red Badge of Courage*, who, not knowing Crane, often imagined it was penned by a blood-soaked veteran, so powerful and immediate were its descriptions of combat. Since its publication, *The Red Badge of Courage* has been the subject of a great deal of criticism. Readers have found it to be a rich and provocative text. They have also looked at the novel as a meditation on the nature of manhood, growth, maturity, and courage. They have picked apart, with exacting detail, the symbolism and religious imagery in the novel. They have examined the novel as an aesthetic artifact, noting its relationship to impressionism, literary naturalism, and realism. They have looked at the novel in terms of deterministic ideologies and other themes that arose out of the scientific and philosophical milieu of the late nineteenth century. And, finally, what so many critics end up asking is the question all readers of *The Red Badge of Courage* ask upon finishing the final sentences of the novel: Has the youth become a man? About This Volume vii Collected in this volume are a wide variety of selections, some written specifically for this volume and published here for the first time and others that are reprinted, having originally appeared in a number of academic journals and books during the past half century. Collectively, they address the core issues previously noted. The passing ranks of soldiers part in a wave around the dead man, as if the soldier possesses in death an unshakable power to move and shape others—a power, to which the corpse itself bears witness, the soldier did not have in life. This power does not, however, protect the corpse from indignity. Death has revealed with the unforgiving force of a blunt instrument things that the soldier would have kept hidden in life: The living can shape how others see them; death reveals secrets. Indeed, it is quite possible that death offers him no revelation other than the mere fact of dissolution. To Fleming, the corpse hints at great revelations: Crane does not tell the reader what the Question is, but the context and the emphasis suggest that it is an encapsulated version of the metaphysical mystery at the heart of all philosophy, all religion, all human striving after meaning: No question is more compelling. But if this is the case, it does not necessarily mean that there is no answer to the Question: Still, the answer revealed through this interaction may not be pleasant or comforting. Crane would toy with this last, bleak notion throughout his brief, whirlwind career, perhaps most famously in a poem from his collection *War Is Kind*: On the battlefield the individual is forced to confront the implications of human mortality in a direct and immediate manner. A single bullet is all that separates the living soldier from the corpse in quiet repose. Battles, as Fleming observes in chapter 8 of *The Red Badge of Courage*, are machines designed for the production of corpses. Still, in a sense, war itself is not the subject of the novel; rather, war is the background against which the real drama of the narrative is set: He was a veteran of no war; he had seen no combat, yet he composed what remains one of the finest war novels ever written. What he lacked in age and experience he made up for in skill, style, and research. He knew veterans of the American Civil War and in libraries had poured over voluminous accounts of the key figures and battles of that bloody national conflict. In particular,

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Crane had picked up details about the Battle of Chancellorsville—the battle on which *The Red Badge of Courage* is based—from reading portions of the long-running series *Battles and Leaders of the Civil War*, which ran in installments from to in *The Century Magazine* and was then compiled into a four-volume set of books. Yes, it is a Civil War novel, but to read the novel principally—if not exclusively—as a war novel is to overlook its depth and complexity. It is also a novel about the relationship between humans and a seemingly indifferent universe. It is about the nature and significance of human heroism. It is about the complexities of human endeavor in the midst of crisis. There has been no lack of criticism written about *The Red Badge of Courage*. One issue that has received considerable attention is the genre of the novel. At various points and by various critics, *The Red Badge of Courage* has been treated as a work of literary naturalism, as a work of psychological realism, as an impressionistic work, as a modernist text, and as a symbolic novel. Much of the scholarly critique of the novel has been devoted to parsing the distinctions among these labels, and this debate has produced some excellent results, but it should be noted that these terms are not necessarily mutually exclusive. Much of the richness of *The Red Badge of Courage* derives from the fact that it can be seen as participating in each of these genres. It uses with uncanny effect the limited omniscient point of view so favored by the psychological realists of the late nineteenth century. Thematically, it grapples with issues that were among the chief preoccupations of the literary naturalists, such as the relationship between post-Darwinian humans and their environment and the nature and scope of human agency within a net6 Critical Insights work of deterministic and coercive pressures. It employs an evocative array of symbols that harken back to the methods of the antebellum romantics. And it brings to bear a distinctively modernist sensibility that makes it look forward to the literary achievements of the s and beyond. Stated most simply, this is a novel about a young man, untried in combat, who flees from battle and must come to terms with his cowardice. Taking stock of his actions at the end of the narrative, Fleming arrives at the conclusion that he is now a man. If only it were that simple. Thus, critics of the novel often fall into one of two camps: On *The Red Badge of Courage* 7 In a sense, however, this critical controversy is unsolvable, for the novel itself is about the difficulties inherent in any interpretive act. In order to make sense of the world, humans seek out and interpret signs and symbols. But in the interaction between the individual and his or her environment the mind is both mediator and commentator. As one travels with Fleming through the narrative, one finds him engaged in a recursive process of interpretation: The reader finds Fleming in a continual shift between action and reflection, between engagement with the environment and the intellectual work of interpreting the meaning of his engagement as he views his sensory data as an array of potentially meaningful signs and symbols. In the end, after all, like Fleming, it is through the elements of perception that we draw conclusions about the world and what lies behind or beyond it; it is through examining the suggestive quality of signs and portents that, like the dead soldier staring in repose toward the heavens, we arrive at answers to the Question. Works Cited Crane, Stephen. *The Red Badge of Courage*. Donald Pizer and Eric Carl Link. Library of America, Because Methodist clergymen were subject to frequent transfer, the young Stephen was moved from Newark to Paterson, New Jersey, before he was old enough to attend school and to Port Jervis, New York, shortly before he began school. As Stephen strayed from the religious teachings of the Methodist Church, his mother became concerned about his spiritual welfare, and, in , she sent him to Pennington Seminary, some ten miles from both Trenton and Princeton, in the hope that he would receive a solid academic background and would simultaneously grow closer to the Church. In , he enrolled in the Hudson River Institute Biography of Stephen Crane 9 in Claverack, New York, a coeducational institution with a military emphasis for its male students. It was perhaps during this period that Crane became extremely interested in war. During the summers, Crane assisted his brother in his news bureau, learning something about journalism as he went about his work. He entered Lafayette College in to study engineering, but failed in his work there and left after the Christmas holiday to attend Syracuse University, where he played baseball, managed the baseball team, and worked on the school newspaper. He was not a strong student, and he left school in to seek his fortune in New York City. His mother died on December 7 of that year. Stephen, who had met and established a friendship with Hamlin

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Garland in the summer of 1895, tried to make his living as a newspaperman, but he was not initially successful in this work. Buoyed up by seeing his work in print, Crane, in 1896, paid for a private printing of *Maggie*: In 1897, however, Crane revised it, cutting out much of its offensive profanity, omitting some of its graphic description, and regularizing the grammar and punctuation. *Maggie*, although it still was deemed shocking to delicate sensibilities, was more favorably received when it was republished in 1898 than it had been three years earlier. In March of that year, he also went to Mexico for the first time, and the trip made a substantial impression upon him. 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. Although Crane was fascinated by war and by 1898 had written much about the subject, he had never known the battlefield, and he was keenly aware of this lack in his experience. Therefore, when the *Bachelor Syndicate* offered to send him as a correspondent to join the insurgents who were fighting against Spanish rule in Cuba, Crane enthusiastically accepted the assignment. He went first to Jacksonville, Florida, to wait for a ship, the *Commodore*, to be outfitted for the short trip to Cuba. It took until December 31 for the *Commodore* to be ready to sail, and by that time Crane and Stewart, who already had a husband, had fallen in love. Nevertheless, Crane sailed for Cuba as planned. The ship, however, got only several miles down the St. Johns River when Crane and some of his shipmates were forced to put to sea in a small, flimsy lifeboat before the *Commodore* capsized with some loss of life. Biography of Stephen Crane 11 It was fifty-four hours before Crane and his companions were able to ride the heavy surf to shore at Daytona. One of his companions was drowned as they came to shore. It was at this time that Crane met Joseph Conrad and became his close friend. He was, however, rejected for military service and instead went to Cuba as a war correspondent for Joseph Pulitzer. He was fearless in combat situations, but his health began to fail. While celebrating Christmas, Crane had a massive hemorrhage brought on by tuberculosis. From *Dictionary of World Biography: Bibliography* Benfey, Christopher E. *The Double Life of Stephen Crane*. Includes bibliography and index. William Sloane Associates, Includes notes and index. A reissue of the first major biography of the author.

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Chapter 7 : Project MUSE - Beautiful War

Beidler, Philip D. "Stephen Crane's *The Red Badge of Courage*: Henry Fleming's Courage in Its Contexts." *CLIO: A Journal of Literature, History, and the Philosophy of History* ().

The official discourses for the subsequent U. Looking at the writings and blogs of U. Once more they are thousands of miles from home, in a country whose language and culture remain alien to them; once more they find it difficult to distinguish between friends and foes, and once more they discover that the people whom they were sent to protect more often than not consider them invaders rather than liberators. In short, for many of the U. President Obama seems to share these sentiments to a certain degree and appears determined to use military force only as one of many means of U. Let us never negotiate out of fear. But let us never fear to negotiate. Kennedy himself became the charismatic emblem of a youthful presidency, taking over the office from the ageing Dwight D. Eisenhower, suggesting a new dynamics. Thousands of young Americans, inspired by these words, volunteered for military service in the then escalating Vietnam Conflict; after their tour of duty, many of them returned disillusioned, embittered, and traumatized; Vietnam veterans keep writing a still growing flood of fiction, poetry, and personal narratives in order to come to terms with their experience. The abysmal disappointment and trauma of Vietnam dramatically widened an already existing split ever since the Korean War between official U. There have been quite a number of US military interventions since the end of the Vietnam Conflict in The official discourses for these military engagements employ a variety of motivational rhetoricisms – there is talk of new beginnings, the spreading of democracy, of protecting the safety of U. Heller and others illustrate , the Vietnam War soon makes it clear that this model has not even a remote affinity to the Vietnam conflict, though many authors use it anyway, like J. Del Vecchio in *The 13th Valley*. As an American reviewer of fiction about Vietnam puts it in In short, since World War II, war has become a spatial event that affects us even if we happen to live in a peaceful space. Not surprisingly, American fiction and personal narratives of Vietnam exist in dazzling variety and multitude, to which one still has to add other genres like poetry, drama, cartoons, graphic novels, diaries, film, and television. What all of them share is the attempt to understand – or at least come to terms with – a war that went terribly wrong by all traditional American standards. The familiar beliefs of fighting a just war with a strong sense of mission in a unique historical situation are radically shaken by the Vietnam experience, which gives rise to a serious questioning of basic American values on the personal as well as the collective level. Not knowing the language, they did not know the people. Peace of mind, or anguish? They did not know. They knew the old myths about Quang Ngai tales passed down from old-timer to newcomer - but they did not know which stories to believe. Magic, mystery, ghosts and incense, whispers in the dark and strange smells, uncertainties never articulated in war stories, emotions squandered in ignorance. They did not know good from evil. During a rest, Cacciato goes fishing: He tied a paperclip to a length of string, baited it up with bits of ham, then attached a bobber fashioned out of an empty aerosol can labeled Secret. Cacciato moved down to the lip of the crater, then flipped out the line. The bobber made a light splashing sound. For both youths, the ritual of fishing is meant to re- constitute a sense of personal identity, but its form and its significance are notably different. Compared to this, the very material Cacciato uses for fishing – some string, paperclip, a piece of canned ham, an empty aerosol can – signifies more than just a low grotesque version of Yankee ingenuity. In the world of the year old Cacciato, no piece of untouched nature is left between the burnt land and the swamp: Soon after, Cacciato decides to leave this war and go West in the tradition of Orr in *Catch*, who paddles from the Adriatic to Sweden – to Paris, where the nation that took over the French colonial heritage in Vietnam gained its own independence from England in Different from the enigmatic Cacciato, Paul Berlin imagines his own desertion but in the end is unable to follow through with it: I fear the loss of my own reputation. I fear being thought of as a coward. I fear that even more than cowardice itself. Even in imagination we must be true to our obligations, for even in imagination, obligations cannot be outrun. Imagination, like reality, has ist

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limits. The concluding words of Robert C. Domestically, looking at the flawed arguments for the Iraq war and the profits certain U. In , Senator J. William Fulbright warned of the detrimental effects of long wars on a democratic society: When a war is of long duration, when its objectives are unascertainable, when the people are bitterly divided and their leaders lacking in both vision and candor, then the process of democratic erosion is greatly accelerated. Congressional Record, Senate, Mar. Iraq and Afghanistan So far, no important American novel about the Iraq war has come to my attention, but the number of blogs is infinite, they are also getting published in book form e. David Bellavia, with John R. A Frontline account of the Battle for Fallujah. Most of these texts praise the courage and endurance of GIs and Marines and the lower ranks, but often criticize incompetence and arrogance among the higher command. Joshua Key, who entered the army as a trigger-happy patriot from small-town Oklahoma, after 6,5 months of service in Iraq does not return from a home leave but, after hiding for over a year within the US, flees with his wife and children to Canada; he sums up his war experience this way: I am ashamed of what I did in Iraq, and of all the ways that innocent civilians suffered or died at our hands. The fact that I was only following orders does not lessen my discomfort or ease my nightmares. I deserted an injustice and leaving was the right thing to do. I owe one apology and one apology only, and that is to the people of Iraq. Kennedy and volunteered for Vietnam or, a generation later, were members of the National Guard and suddenly found themselves sent to Iraq or Afghanistan. To make things worse, when the veterans came back they had the feeling that they " rather than the politicians " were blamed for a war they did not start and could not win. Census Bureau reports there are 8. A film by Cedric Godin, titled P. The three sequels , , , however, show Rambo mostly as an invincible super warrior for a good cause who rescues US prisoners from the Viet Cong against the will of US politicians , helps the Afghans against the Russians also against the will of superiors , and a group of Burmese rebels against their cruel army again on his own. With some benevolent interpretation, one could see Rambo and his military commander Col. Trautman as Thoreauvian individualists fighting against a morally questionable majority of politicians, civil authorities, as well as army bureaucrats, but the action thriller dominance definitely overshadows this aspect. Documentaries Quite differently, Ron Kovich, author of the book on which the movie Born on the 4th of July is based, was left wheelchair-bound from his war injuries and has been a staunch activist against war since In his foreword to the edition of his book, he wrote about the message he wants to bring across: I wanted to share with them as nakedly and openly and intimately as possible what I had gone through, what I had endured. I wanted them to know what it really meant to be in a war " to be shot and wounded, to be fighting for my life on the intensive care ward " not the myth we had grown up believing. I wanted people to know about the hospitals and the enema room, about why I had become opposed to the war, why I had grown more and more committed to peace and nonviolence. I had been beaten by the police and arrested twelve times for protesting the war and I had spent many nights in jail in my wheelchair. I had been called a Communist and a traitor, simply for trying to tell the truth about what had happened in that war, but I refused to be intimidated. Military Combat and Mental Health. All the words fade except for the last four. After his tour of duty is over, he comes back to his girlfriend and son, but soon signs up for another day rotation. The final shot shows him in his bomb-suit walking towards yet another IED, suggesting that he has become, as suggested by the initial quote, an addict to the drug of war. After their tour of duty, they try to re-integrate into civil life and find it rather difficult, having to acknowledge the effects of the new silent signature wound of the Afghan and also the Iraq war, Traumatic Brain Injury TBI. At the end of the movie, only Dominic, with the help of an art teacher, is able to rediscover his artistic self and expresses his troubles in the form of a narrative mural on the back wall of the college. His friends appear to be suspended in limbo, not yet? Eventually, my film becomes a story about the war at home, how it affects families, loved ones and communities here, and how the war continues at home when these young men return from a year in combat. But at its heart it is still a film about growing up. I hope that my film will help viewers get to know these young men and their families, feel compassion for them, and see a bit of themselves in the people on the screen. What I find worth noting in the last two films is that the development of the hero figures resembles

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very much those in the movies about Vietnam: Rather, the boys from Michigan return from Afghanistan as prematurely disillusioned adults, and the bomb expert in *The Hurt Locker* is so unfulfilled by domestic family life that he leaves again for another tour of duty. It testified to the individual leadership qualities of these recent war veterans and also maintains that the latest generation of veterans is different from the previous ones Vietnam, Korea, and World War II because they receive more and better attention to their injuries, physical and psychic, than any of the earlier veterans in the USA. The liquidation of long-sought Osama bin Laden in also removed one of several reasons given to maintain Western military presence in the area, and the largest NATO meeting ever in Chicago in May was called primarily to find the best exit strategy from Afghanistan without leaving the field to the Taliban. The results of this meeting received mixed responses, and it remains to be seen whether they work in practice. Del Vecchio, John Fromberg Schaeffer, Susan Hartley, Jason Christopher Key, Joshua, as told to Lawrence Hill Mason, Bobbie Anne *The Things They Carried*. A Frontline Account of the Battle for Fallujah. What Was Asked of Us. Michael Winterbottom *Avatar* , dir. Strouse *Green Zone* , dir. Paul Greengrass *In the Valley of Elah* , dir. Paul Haggis *Iraq for Sale: The War Profiteers* , docu *Lions for Lambs* , dir. Laura Poitras, docu *No End in Sight* , dir. Sara Nesson, docu *Redacted* , dir.

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Chapter 8 : The Red Badge of Courage (Critical Insights) - PDF Free Download

Beidler, Philip D. "Stephen Crane's *The Red Badge of Courage*: Henry Fleming's Courage in Its Contexts." *CLIO* 20 ():
Bender, Bert. "The Chaos of His Brain': Evolutionary Psychology in *The Red Badge of Courage*."

She received her PhD from Drew University in Swift and Joseph R. Her two current subjects of research are Rebecca West and the relationship between modernism and radio. Her book, *At Home, At War: Pearl James*, a visiting assistant professor in English at Davidson College, is currently editing a volume of essays, "Picture This! She is also writing a book-length study on the representation of World War I in American novels of the s and s. Her major research interest is World War I literature and culture, especially war propaganda. She is the author of *The Peculiar Sanity of War: Hysteria in the Literature of World War I*, as well as articles and book chapters on the subject of war and propaganda. She is currently working on a project involving World War I propaganda aimed specifically at women and children and popular fiction that mirrors the propaganda. Susan Meyer is a professor of English at Wellesley College. She is the author of *Imperialism at Home: Feminist Readings of Underread Victorian Fiction*. Her edited books include *Willa Cather: The Contemporary Reviews*. She now lives in Lake Havasu City, Arizona. Before returning to academia in , Wendy K. Perriman spent fifteen years as an international high school teacher, specializing in English, drama, and dance. She established extracurricular clubs in Germany and England, choreographed many full-scale dance productions, and trained other drama teachers to incorporate movement as part of the National Curriculum. She is the author of *The Home Plot: The Search for a New Parnassus*. She has published on Cather in collections of essays and in journals such as *American Literary Realism*.

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Chapter 9 : Ponyboy Curtis | BEST TEENAGERS EVER

The Red Badge of Courage in the Context of the s Matthew J. Bolton So vivid and affecting were Stephen Crane's depictions of battle in his novel The Red Badge of Courage that many readers assumed the book must have been written by a soldier.

Huck assists a fellow runaway, Jim the slave, and forges an unconventional and inspired for the time and place concept of right and wrong. Either way, the characters remain a byword for youthful love. Readers young and old still love this British classic, one of the ultimate chick-lit treasures. Created by Bob Montana. Directed by George Lucas. Princess Leia shows spunk in Star Wars and inflames adolescent boys with her skimpy slave costume in Jedi. Edward Stratemeyer alias Carolyn Keene. There was a TV series in , a TV movie in , and a feature film in Nancy was 16 for the first 29 years of the series, and then turned and stayed 18 from on. Katniss and the District 12 boy who loves her survive the Games, but the way they triumph infuriates the evil President Snow, leading to dark days ahead in the sequels, Catching Fire and Mockingjay. Created by Stan Lee and Steve Ditko. Beginning in , a series of successful films starring Tobey Maguire and later Andrew Garfield as Spider-Man made the brand and character more popular than ever. She saves his life, falls in love, and trades her voice for legs. What does that get her? The prince marries another, and the ex-mermaid throws herself into the sea. The original Little Mermaid had no name Disney called her Ariel in and no happy ending. One of the great comic novels of all time was turned into an Academy Award-winning film in , starring Albert Finney as Tom. Directed by Nicholas Ray. Pretty and popular, she is a torment to middle sister Jan. The lovely Ferdinand washes up on the island, and after a few twists and turns, love prevails. While Stephen King hated the first Carrie film there was a remake , the screenwriters and Spacek made the character a lot more sympathetic. Sentenced to be hanged, she is rescued by the hunchback, who spirits her away to the Notre Dame Cathedral in Paris. Thomas Howell played Ponyboy. Directed and co-written by Robert Zemeckis. The character won wider fame with a movie starring Sandra Dee and a sequel plus a TV series starring Sally Field. Jim Jacobs and Warren Casey. There have been two Broadway revivals of Grease, plus numerous other adaptations. Screenplay by Cameron Crowe. Entertainment Weekly in ranked Fast Times as the second-best high school movie ever made, behind The Breakfast Club. There have been at least 10 film versions of the novel including a David Lean adaptation that won two Oscars. John Mills playing the teenage Pip. In , director Steven Spielberg brought the globe-trotting kid to the big screen with The Adventures of Tintin. Written and directed by John Hughes. Created by Max Fleischer. Debuting as French poodle in , Betty took her more familiar human form in , replete with skimpy outfits and come-hither looks " she was a cartoon for adults, not kids. In an attempt to clean up Hollywood films, the Hays office insisted that Betty show less leg and cleavage after I was just telling Wallace how pleasant it would be for Theodore to accompany us to the movies. Meek and mild for most of the novel, she eventually stands up to her bully of a husband. Whoopi Goldberg played Celie in the Steven Spielberg film. All the same, Plath created a compelling character who continues to haunt and fascinate readers. Screenplay by Daniel Waters. That pretty much sums up Heathers, the darkest of dark teen comedies. Winona Ryder plays a conflicted heroine in a teen angst film with a body count that satirizes the mean-girls syndrome, the cult of popularity, and everything else about adolescent culture. Screenplay by Eleanor Bergstein. Direction and screenplay by Cameron Crowe. With persistence and a Peter Gabriel song, love wins out. There have been more than 50 film and TV versions of this story, including Muppet Treasure Island in and Treasure Planet, a animated Disney film that retells the tale with a futuristic angle. Co-written and directed by Jared Hess.