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**Stephen Crane's *The Red Badge of Courage* (1895) and Ernest Hemingway's "In Another Country" (1927):
A Comparative Study**

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Dedication

To

My beloved parents

My brothers

All my friends and relatives.

Feriel.

To

My beloved parents

My brothers and sisters

All my friends and relatives

Yasmina.

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After all, we tend to thank in particular way our supervisor Mrs. ABDELLI Fatima for her guidance, trust and patience all along the writing process of this dissertation.

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Abstract

*This dissertation is a comparative study which intends to compare Stephen Crane's **The Red Badge of Courage** (1895) and Ernest Hemingway's "**In Another Country**" (1927). Our basic attempt in this inquiry is to explore the literary affinities between these literary works and to examine the writers' experience and observation of war in two periods of time, namely the American Civil War and the World War I. Our study falls into two main chapters. In the first chapter, we are involved with reading the two works as heteroglossic texts, in which we made an appeal to Mikhail Bakhtin's concept of Heteroglossia. Our focal point was on the multiplicity of perspectives dominated in the two selected works. The second chapter is about the analysis of the concept of Chronotope in both works. We focused on the temporal and spatial indicators that are presented. This developed examination highlights the main points where the two works intersect and through which one literary work is regarded as a response to the other. Also, it approaches an alternate analogy between the two authors in their concern on describing the effects of war on the individual, both physically and psychologically. We come to the conclusion that these respective works are dialogic in terms of points of view, as well as the representation of time and space.*

Introduction

This dissertation is a comparative study of two selected works by two outstanding American writers, namely Stephen Crane's *The Red Badge of Courage* (1895) and Ernest Hemingway's "**In Another Country**" (1927). Our aim is to examine the literary affinities between these works and to study the authors' portrayal of war at two different periods in the history of the United States of America.

Considerably, in the late 19th and early 20th centuries American fiction started to surround the Americans' life by naturalist writers among them Stephen Crane. The writers of the 1920s have also used the World War I as a material for their writings, like Ernest Hemingway. Despite the fact that Crane and Hemingway belong to the same country and they speak the same language, their aforementioned works were produced in different periods of time. Indeed, our emphasis is to extract similarities and differences between the literary works.

To start with, Stephen Crane in his early twenties has been influenced by the literary movement of realism, as he stated: "I decided the nearer a writer gets to life, the greater he becomes an artist, and most of my prose writings have been toward the goal partially described by that misunderstood and abused word, Realism"¹. Most of his literary works deal with the subject of war even if he has not experienced or saw a combat. His novel *The Red Badge of Courage* (1895) accurately portrays the combat of the American Civil War as he refers to stories, memoirs that were written in magazines.

Ernest Hemingway is one of the great writers of American literature. He participated in both World Wars and reflected these experiences in his written works as in his short story "**In Another Country**" (1927) that depicts the events of World War I. In his writings, Hemingway was concerned with the physical, and psychic effects of war. He is also well

known for his journalistic style of writing. Thus, both Stephen Crane and Ernest Hemingway are famous for their naturalist fiction.

a- Review of the Literature:

Stephen Crane's *The Red Badge of Courage* and Ernest Hemingway's "**In Another Country**" have received much criticism from different reviewers and critics. To begin with, among the reviewers who were interested in Crane's work is Harold Frederic (1856-1898), an American journalist and novelist. In his description of the novel in one of his articles for *New York Times*, he claims that *The Red Badge of Courage* is an important work of contemporary fiction, because the book takes the interest of many writers for many years. He says:

Other magazine editors have articles about it in preparation, and it is evident that for the next few months it is to be more talked about than anything else in current literature. It seems almost equally certain that it will be kept alive, as one of the deathless books which must be read by everybody who desires to be or to seem connoisseur of modern fiction.²

According to Harold Frederick, Crane's novel is an extraordinary book. It is known by all people, who adore reading books. For him, the book is exciting, and he considered it as a deathless literary work.

Another critic who reviewed Crane's work is the American journalist Nicole De Fee, who regards Crane as a writer in motion. He has deduced this idea by reading Pizer's critical essays on Crane's works. Pizer is an American scholar who wrote "Writer in Motion: the Major Fiction of Stephen Crane: Collected Critical Essays" (2013). According to both reviewers, Crane is an interpreter of human condition and an imaginative artist, because his style is based on realism and naturalism as a means of writing, and this appeared obviously in Crane's real description of war in his major work *The Red Badge of Courage*. Pizer adds that any other critic about Crane's work needs to study all the works of Crane, because each one of his novels is a bridge to another novel, he gives the example of *George's Mother* which is a bridge

between *Maggie: A Girl of the Streets* and *The Red Badge of Courage*. For Pizer naturalistic contexts within Crane's works give the reader more understanding of different ideas of the works, and Crane's naturalistic way of writing helps him to interpret human condition in his literary works easily³.

Further, John J. McDermott, an associate professor of English in Gonzaga University, wrote an article entitled "Symbolism and Psychological Realism in *The Red Badge of Courage*" (1968). The critic analyses different aspects in this novel, and he describes the work as: "A juxtaposition of no more than the title, *The Red Badge of Courage*, and some opening lines of the work indicates that Crane's novel is enriched with complicating ironies"⁴ For him, Crane uses in his works an enhanced degree of irony, which is a literary technique to designate via character or even events an intent or viewpoint contrasting to the one that is authentically anticipated.

Hemingway's works has also received a considerable amount of criticism. The focus is mainly put on his short stories. In fact James Steink, in his article "Hemingway's 'In Another Country' and 'Now I Lay Me'," in the publication of *Hemingway Review* in 1895, who argues that the story has been "mistakenly seen as one more contribution to composite of Nick Adams"⁵ Instead, it should be treated as one of Hemingway's semi-autobiographies. In other words, it is a work of fiction strongly determined by events of Hemingway's life.

In addition, Dorothy Parker claims that Hemingway is more effective and popular in short story genre rather than novels. She says:

Mr Hemingway's style, his prose stripped into its form young bones, is far more effective, far more moving, in the short story than in the novel. He is, to me, the greatest living writer of short stories, he is also to me, not the greatest living novelist.⁶

The same opinion is shared by Harold Bloom, a great theorist of influence. He says: “vignette is Hemingway’s natural mode”⁷. For Bloom, short story is an innate form of writing to Hemingway. Therefore, many writers prefer Hemingway in short story genre rather than novels for his use of unique writing style which is different from the other American writers.

Another critic who is interested in Hemingway’s work is the Chinese Journalist Jung Li. For him, Hemingway’s fiction displays many themes especially death, because he was involved in many wars in which he faced death several times. Jung Li says: “Hemingway’s life and works are closely tied with death”⁸. This is apparent in his works, which narrate about killing, blood and death.

b- Issue and Working Hypothesis

From the above review of the literature, we have noticed that critics have put a great concern on different issues of both works, and many made research on both authors separately. So, it remains our task to study *The Red Badge of Courage* and “**In Another Country**” from a dialogic perspective under the theoretical approach of Mikhail Bakhtin. In addition, through our investigation of the issue of war, we shall argue that Hemingway’s short story may stand as a response to Stephen Crane’s novel. Our hypothesis is that Hemingway supports Crane’s portrayal of war and its effects.

c- Methodological Outline.

In our present research, we are supposed to follow the IMRAD method. We start with an introduction which states the objectives, motivations and reasons of writing this dissertation. It presents the review of the literature on both Stephen Crane’s *The Red Badge of Courage* (1895) and Ernest Hemingway’s “**In Another Country**” (1927). It also exposes the problematic. The introduction is followed by the ‘Method and Materials’ section. In the

‘Method’ part, we will present the main concepts of the theory we intend to implement in our research, and in the ‘Materials’ part, we are going to present the biographies of Stephen Crane and Ernest Hemingway along with the summaries of *The Red Badge of Courage* and **“In Another Country”**. In the ‘Results’ section, we will expose the findings of our study. The ‘Discussion’ section, the most important part in our research, consists of two chapters. In the first chapter, we are going to analyze the aforementioned works as heteroglossic texts relying on Bakhtin’s concept of Heteroglossia. In the second chapter, we are going to make an appeal to the concept of Chronotope to seek where do the two works intersect.

Endnotes

¹ Glencoe Mc Graw, Hill, *Study Guide for The Red Badge of Courage*, New York. Accessed on July 16, 2020

² Harold Frederic, Review, *New York Times*, January 26, 1896. Available on;
<https://xroads-virginia-edu/Hyper/Crane/reviews/Frederic.html/>

³ Nicole De Fee, “Writer in Motion: the Project Fiction of Stephen Crane: Collected Critical Essays”, *Studies in The Novel* 4. no. 2 (2014):271; DOI:10.1353/sdn.2014.0045

⁴ McDermott John J, “Symbolism and Psychological Realism in *The Red Badge of Courage*”. *Nineteenth Century Fiction* 23. no. 3(Dec., 1968): 324
URL:<https://www.jstor.org/stable/2932560>

⁵ Milne Ira Mark, ‘In Another Country’, in *Short Stories for Students Presenting Analysis, Context , and Criticism on Commonly Studied Short Stories*, vol8, (The Gale Group,2000),127. <https://b-ok-africa/book/828247/914986>

⁶ Shahla Ghouri, *A Critical Study of Hemingway’s Short Stories in Relation to His Novels* (Doctor of philosophy, university Aligarh, India: 1997), 8

⁷ *Ibid.*, 8

⁸ Jung Li, ‘The Impact of Wars on Ernest Hemingway’s Works,’ *English Language and Literature Studies* 5.no.1 (2015):91; accessed on September 12, 2020. URL: <http://dx.doi-org/10.5539/ells.v5nlp91>

II. Method and Materials

1. Method

This part of our dissertation explores the theory of **Dialogism** by Mikhail Bakhtin that we suppose fits best our study and achieves its objectives. Dialogism is a theory in which the soviet theorist Mikhail Bakhtin (1895-1975) made discussions to the ways of using ‘Language and Discourse’ in literature, and it was until the 1980s that his writings became influential under the translation of his book entitled *The Dialogic Imagination*¹ into English. Bakhtin’s School puts its concern on analyzing language from a social, ideological and historical perspectives in opposition to the Structuralists, as Saussure, who treat language as autonomous from verbal context. For Bakhtin, the ‘word’ is a termed utterance or discourse². Along with language, Bakhtin is further concerned with the novel genre in which language is entirely established. In his essay ‘Epic and the Novel’, he states that “The novel is the sole genre that continues to develop, that is yet uncompleted”³.

Moreover, for Bakhtin, ‘Discourse’ is the prime constituent of the literary work; it is composed of assortment of voices and contentious social principles. He also puts a great interest in the novel, and he is against the Marxist view that a novel misrepresents the real image of society⁴. Accordingly, the dialogic novel is influenced by a diverse means as Heteroglossia and Chronotope.

A) - Heteroglossia

Heteroglossia is a concept created by Mikhail Bakhtin. The latter defines it as “another’s speech in another’s language, serving to express authorial intentions but in a refracted way”⁵. It is a double-voiced discourse that presents two speakers simultaneously with both narrator’s intention, and that of the author’s refracted one. This type of speech contains two voices, meanings and expressions which are interrelated in dialogue and social contact⁶. Thoroughly,

it controls the state of producing the meaning of Discourse in the way that it explains the context which brings many social voices.⁷

In a novel, various voices and points of view about the world are in dialogue with each other developing diverse interactions. As Heteroglossia designates the multi-language and multiple tongues, one's expression is a dialogic utterance that is ordered to a specific interlocutor⁸, Bakhtin indicates,

The word in language is half someone else's, it becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention.⁹

In addition, for Bakhtin, one of the elements of heteroglossic text is language, which is a consideration of different attempts to assess and to have experience of the world. Bakhtin argues, "We are taking language not as a system of abstract grammatical categories, but rather language conceived as ideologically saturated, language as a world view..."¹⁰

However, according to Bakhtin, in order to make sense of the other's perspective, one should include it with new thoughts. Thus, through dialogue one can sustain growth by assimilating the other's perspective. Also, the alien words of the other can be 'internally persuasive' in a conversation which accompanies with self-realization, or 'authoritative' as a concrete object¹¹. Bakhtin states:

No living word relates to its object in a singular way: between the word and its object, between the word and the speaking subject, there exist an elastic environment of other, alien words about the same object.¹²

Therefore, for Bakhtin, the author particularly carries a conceptual and spoken conviction, with a specific attitude, worth reasoning and inflections on the world matters.¹³

1- The speeches of the author and narrator:

Firstly, the author reveals his perspective which has an effect both on the narrator's speech and language, and also influences the story's issue in the role of his different viewpoint from that of the narrator, "behind the narrator's story we read a second, the author's story, he is the one who tells us how the narrator tells stories, and also tells about the narrator himself"¹⁴, That is, in the story, there is the position of the narrator, an ideology full with his purposes, signification, and speeches, and the other position is one of the author and his refracted way of speech.¹⁵

Secondly, the owned discourse of the narrator takes part in this authorial system. We deduce on the one hand the intentions of the author which dominate the theme of the text; on the other hand, there is the story in its essence, and the exposition of the narrator in the task of communicating his narrative. Therefore, both the narrator's story and the author are in a responsive contact accompanying the worldview attributed to that typical language, and opposes them in a dialogic way through attitudes, statements and emphases. This contact, as well as these two languages and two ideologies which are in a shared dialogue, allows the recognition of the author's intent .¹⁶

2-The speech of characters

The characters speech is a form that all types of novels share. Each character with his own standpoint, his discourse is considered to be the language of someone else, and this language is being so another refraction of author's objectives, and another representation of his language .Moreover, the character's speech alters authorial speech by different words and adds to the speech diversification and stratification.¹⁷

However, social heteroglossia is introduced in the novel through characters' direct speeches, in dialogues. It is more expanded all through the author's speech that encompasses the characters by developing character zones. Bakhtin says:

These zones are formed from the fragments of character's speech, from various forms for hidden transmission of someone's else word, from scattered words and sayings belonging to someone else's speech, from those invasions into authorial speech others' expressive indicators (ellipsis, questions, exclamations)¹⁸

Above the author's voice, a character zone is the sphere of reaction and character's voice¹⁹. He has always an influence on the context of the author. In the novel, this dialogized zone encompasses the major characters, and this dialogue is worked out by the author and his character.²⁰

3- Incorporated genres:

The last form refers to the incorporation of varied genres. In a novel, there are the artistic genres such as: short stories, lyrical songs, poems, drama scenes, and extra artistic like scholarly and rhetorical genres. Each of these genres can be entailed in establishing the novel. Therefore, the double-voiced discourse is always internally dialogized, an example being, the ironic, parodic and comic discourse. The refraction in such a discourse is the language of a character, and also the discourse of inserted genres.²¹

B- Chronotope

In an essay "Forms of Time and of the Chronotope in the Novel", Bakhtin develops his concept of 'Chronotope' which is another key element in the course of dialogization. It concerns the spatial and temporal contents of the literary works, or time and space which are in an inseparable relationship. According to Bakhtin, the image of man in a literary work is under the condition of chronotope in which he is presented. In his work, Bakhtin begins analysis with the Greek Romance and ends with the Rabelaisian novel. He defines it as an "intrinsic connectedness of temporal and spatial relationships"²², and in another passage he says:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes charged and responsive to the moments of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope²³

For Bakhtin, the narrative texts are arranged not only of events and discourses, but also by a particular fictional world or chronotope. He states two ways in which space can be presented; the first is inside the literary work, and the second is outside the narrative which has a direct relation with the real world. Moreover, spatial chronotope is defined by Bakhtin, in a vague and broad way²⁴. Furthermore, it is clarified by a scholar Valsov through his classification of the spatial chronotope.

The first, Chronotope that has a geographical or historical truth. This type is separated by Valsov to both ‘Abstract Chronotope’, which is a place that is realistic in nature, but it does not exist in reality, and ‘Concrete Chronotope’ which corresponds to an actual place. Bakhtin states: “one that can be identified as true or near to a realistic, naturalistic place”²⁵. Second, Chronotope on the level of the relationship between the protagonist and the spatial forms, it is also separated by Valsov to ‘Alien Chronotope’ which means every place in the narrative seems strange to the protagonist, and ‘Native Chronotope’ which means the protagonist is familiar with the place where he lives²⁶.

In 1973, Bakhtin makes a clarification of different chronotopes discussed in “Forms of Time and of the Chronotope in the Novel”, and there are at least four levels: narrative plot-generating significance, representational significance, generic types and semantic significance. The motivic chronotopes as mentioned by Bakhtin are: the chronotope of road, the castle, the salon, the provincial town, the threshold and the public square²⁷.

Besides, the ‘Threshold Chronotope’ having and expressing a great depth of emotions and worth. In a fundamental case, it is a Chronotope of crisis and break in life. Threshold as a single word, both its literal and symbolic meanings in ordinary form, is related to the time of dilemma and a choice that makes a reversal of a whole life, or a hesitation that does not lead to a life change, and dismay to stride the threshold. From a literary perspective, the chronotope of threshold is metaphorical; it appears in explicit and implicit ways.²⁸

In addition, Bakhtin determines another Chronotope which is ‘The Encounter’ he describes it as “marked by a higher degree of intensity in emotions and values”²⁶. It refers to the meeting that has a significant value, it emphasizes the development of protagonist from public life to a private one.

Moreover, Bakhtin selects two essential biographical forms in ancient Greece, one is the ‘Platonic Time’; it is the chronotope of the life course of one who seeks true knowledge. Space is figurative. Characteristics like height and length signify abstract obstacle to move forward the reality, in aforementioned biographical time texts frequently consists of an object as a transformation knowledge and the protagonist life path is resolved by action.²⁹

In the scope of autobiography, other models of auto-biographical definition of a unique self-consciousness are rather provided by a particular change, one is the ‘Stoic type of autobiography’. Bakhtin distinguishes this type as a ‘solitary conversation with oneself’. Its different characteristics are: first, the own awareness of someone who looks for encouragement and personal account of his destiny. Second, we find the contest with the way of thinking of someone else. Then, the developing course of action is relevant to the personal life of such an individual and it is not the same thing with other persons³⁰.

2. Materials

In this part, we are supposed to expose the Materials needed to accomplish our work. We intend to provide the biographies of both Stephen Crane and Ernest Hemingway, as well as the summaries of the two selected works.

A- The Biography of Stephen Crane

Stephen Crane is an American young novelist, and a respected war reporter. He was born in 1871 in Newark, New Jersey. Concerning his education, Crane attended many Boarding Schools and he never succeeded to stay at any of them, because he was more interested in reading books. Then, Crane worked as a reporter in New York City where he published his first novella *Maggie, A Girl of The Streets*. The latter gained little interest from the American critics.

In addition, Crane was among writers who hate giving up. So, he began reading about the Civil War in which he made interviews with war veterans; these reports gave Crane much information on the most important events of the Civil War veterans in their regiments. By 1894, Crane's best known novel had been finished, *The Red Badge of Courage*, which was about a soldier's experiences in the army during the Civil War. He describes the war as if he is a war veteran. Escaping from notoriety, he travelled to Cuba and he returned to his job as a war reporter, during the Revolution in Cuba, he faced death when he left Cuba on board of a steamship that began to sink. However, he was saved after he was spotted by someone on hand. On his return, Stephen Crane met Cora Taylor, a woman with a controversial fame who had been married twice before. They left Cuba for Greece to report on the Greco -Turkish War. After the end of the war, they married and moved to England where Crane met many writers as Joseph Conrad, H.G Wells and Henry James.

Later, he returned to America with his wife when the Spanish-American War started in 1898. he tried to enlist in the war, but he was rejected because of his poor health Therefore, he

became a war reporter again. After the war, he stayed in Cuba to write *Active Service*, a novel about the Greco-Turkish War and he never contacted his family. Late in the year 1898, Crane went back to New York, then he joined Cora in England where he published his novel entitled *Active Service*, and *War is Kind* as his first poem with many other works. In 1900, Crane faced health trouble which is tuberculosis. He went to health resort in the Black Forest of Germany to heal, but he died at the age of 29 years on June 5, 1900.³¹

C-The Biography of Ernest Hemingway

Ernest Miller Hemingway (1899-1961) is one of the writers of the Twentieth century. He was born in a Suburban Chicago community of Oak Park, in July 21, 1899 to a conservative, upper middle class family. His father, Clarence Edmond Hemingway was a physician, and his mother, Grace Hall Hemingway was a cultivated woman interested in music. Ernest spent most of his childhood in fishing and hunting.

In 1917, Hemingway achieved his high school which coincided with the entry of the United States of America into the World War I, but he was hoping to present his country and joined the armed forces. In addition, He had an experience in writing for both his high school newspaper in Oak Park, and as a reporter for the *Star*, a famous daily Newspaper in Kansas City for seven months.

Later, in 1918 he went to Italy as a Red Cross ambulance driver, but he was wounded and hospitalized at Fossalta di Piave in Italy for six months .Then, he was recovered from his wounds and sent home. His short story “**In Another Country**” (1927) reflects Hemingway’s experience of the Great war. Soon, Hemingway married Hadley Richardson and sailed with her for Paris where intellectualism and literary activity reached its height, and he met there

both F. Scott Fitzgerald and Gertrude Stein who have influenced his distinctive style of writing.

Moreover, apart from his journalistic engagement, he started in Paris to write short stories about the hopeless Americans of his generation who lived in Europe known then as ‘The Lost Generation’. On the professional level, Hemingway published his novel *The Sun Also Rises* in 1926 that made him a well-known author, as it covered the historical events of Spanish Civil War and World War I, and followed by another publication of *A Farewell To Arms* (1929) which was his best seller³²

After that, in the first half of the 1930s Hemingway produced a series of publications as *Death in the Afternoon* (1932), monthly “letters”, personal essays for *Esquire* magazine (1933-1936) and *Green Hills of Africa* (1935)³³. During World War II, Hemingway was a war correspondent in both China and Europe. Then, Hemingway wrote a dramatic play about the Spanish War *The Fifth Column* (1938). He produced his last literary works including his best poetic novel *The Old Man and the Sea* (1952) that made him the laureate of the Nobel Prize for Literature in 1953. Later on, he started to suffer from depression after the Second World War and was twice hospitalized at the Mayo Clinic for Electric Shock Therapy, and on July 2, 1961 he ended his life³⁴.

C- The Summary of *The Red Badge of Courage* (1895)

The Red Badge of Courage is a novel presented with both five major characters and five minor characters. The story starts with Henry Fleming who wants to enlist in the Union army searching for heroism. However, his hope just exists in legends, because the real battle is not as he thought. Later, after he enters the regiment, new things come to Henry’s mind and fear invades him. When the regiment faces the first battle, Henry’s fear lead him to run from

it. Then, after the battle is over, he returns to the regiment to find all soldiers wounded. Henry feels ashamed of himself, especially when the tattered soldier asks him where he is wounded.

As Henry walks with his regiment members, he sees his best friend Jim Conklin wounded. Then, within a few moments, Jim collapses and dies. Away from his regiment, Henry hears noises of guns everywhere, and he aims to know what has happened from a certain soldier. However, the soldier has no time to explain, but Henry refuses to let him go. As a result, the soldier pushes him down by his gun, and leaves Henry with a serious wound on his head. After that, he is found by a soldier who returns him to the regiment. When Henry comes back, all the members of the regiment think that he is injured in the battlefield, and when one of the soldiers asks him, he cannot confide about his wound which is not the result of war.

Later, at the time the regiment starts to move for the second time, Wilson, Henry's friend, asks him to return his letter, which he gives him during the battle for his fear of death. From this point, Henry understands that he is not the only one who is afraid of death. Therefore, this realization builds upon him a desire to fight harder and to become the leader of the battle. However, Henry hears a common preparation of the regiment to be sent into an attack, under the leadership of Henry and also as a flag bearer of the regiment. Then, the other bronzed veterans abuse Henry's regiment verbally, but the regiment's members continue to unite in the battle and fight the adversary, resulting with a limited triumph. In his return to the camp, Henry retracts his childish view of reputation and stops blaming himself for leaving the battle.

D- The Summary of "In Another Country" (1927)

"In Another Country" centers on the experience of war by an American officer in an alien country, who is following physical treatment along with the Italian Major, and other four

officers in Milan hospital. The American assembles in a group with four Italian officers who all encounter death and continue to live. While they are moving along the city's communist quarter, they are insulted for having medals as officers. Once the Italian officers know that the American has earned his medals for only being an American and not for his courage, they change their attitude toward him. Yet, as he walks on the street, the American imagines himself as being brave and realizes that it is not true, because he is afraid of death. The Major, a skillful fencer who does not believe in bravery, and this is the cause that lead the American to feel such a bond between them. At first, the Major helps the American learn Italian grammar, but later on unexpectedly he shouts at him and that he is wrong to take trouble with. Also, when the American replies him that he has a hope to get married, the Major angrily responding and goes to another room asking for a phone in a private way. In the following shortened time, the major comes again, relaxed. He expresses regret to the narrator, then makes him know that his wife has just passed away; the narrator feels sorry for him.

Endnotes

- ¹ J.A Cuddon, *Literary Terms and Literary Theory*, 5thed, (A John Wiley and Sons, Ltd, 2013),198
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III. Results

This part of our research presents the results reached after comparing Stephen Crane's *The Red Badge of Courage* and Ernest Hemingway's "**In Another Country**". In examining the two respective works, it has been noticed that even though the two writers have never met, both of them portray war in the same realistic way. While Crane depends on his artistic creativity to make a real description of warfare events, Hemingway is involved in real circumstances of war.

Moreover, in order to achieve our objective which is to argue that Hemingway's short story may be a possible answer to Crane's novel, we have singled out and then implemented the two concepts from Mikhail Bakhtin's **Dialogism**, namely Heteroglossia and Chronotope.

Concerning Heteroglossia, we come to the first result that some evidence is found on the influence of Crane on Hemingway in several aspects. Thus, the similarity is apparent in Crane and Hemingway's aim to depict the war from both its physical and psychological effects, and to reveal the harsh experience that the soldiers face in the battlefield. Their protagonists experience approximately the same circumstances of war. In addition, they have presented nearly the same characterization such as traits, motives and psychology of their main characters in their works of fiction.

We have also achieved the second result that language in *The Red Badge of Courage* and "**In Another Country**" can be regarded as a way to interpret the reality of war, and to change the points of view of Henry Fleming and Nick Adams through dialogue and conversation they had with other characters. Also, another remarkable result in the two works is that environment influences the characters' utterances or their way of speaking in which they are shaped.

Besides, through applying Bakhtin's exemplary of Chronotope on both Crane's and Hemingway's works, we come to the conclusion that time and space in both works have a direct relation with the American Civil War and the first World War. It has been also given an account that spaces, where the events take place, influence the protagonists' attitudes. As we have found out that war does not only have physical effects, but also psychological ones on the soldiers' mind. Along the timeline of both works, we find that the two main characters reach consciousness after experiencing several unstable situations in their life course. In this way, we have achieved another main finding that Hemingway is clearly influenced by Crane's novel in the representation of time and space.

Throughout our analysis of the two selected works, we have deduced that Hemingway's short story can be considered as a recognition to Crane's novel, in the way that both of them are naturalistic writers, and they depict war environment realistically. We conclude that Crane and Hemingway are in dialogic relationship. On the one hand, their states of mind are in dialogue between their fictional world and their real world, because their writings represent real events which are derived from the American history. On the other hand, Hemingway responds to Crane by exchanging ideas about the same major themes such as: war, death, bravery, and he adopts Crane's realistic style of writing. Therefore, Mikhail Bakhtin's theory of Dialogism helps us to achieve the results that there exists a certain affinity between the two authors' works.

IV. Discussion

In this section of our research we will shed light on the dialogic aspect of Stephen Crane's *The Red Badge of Courage* and Ernest Hemingway's "In Another Country" by focusing on Stephen Crane's and Ernest Hemingway's depiction of war. The first chapter is dedicated to the examination of 'Heteroglossia' that expresses a multiplicity of voices and points of view either by authors or characters. In the second chapter, we intend to implement the Bakhtinian model of 'Chronotope' in considering that although the two literary works are written at two different periods of time, they can meet at several points, and thus can make a dialogue.

Chapter One: *The Red Badge of Courage* and "In Another Country" as Heteroglossic Texts

In this chapter, we will examine the literary works as heteroglossic texts, in which different voices of authors, narrators, and characters communicate; this interchange permits each character to articulate his standpoint of the world. Also, through the implementation of Bakhtin's concept of Heteroglossia, we will try to prove how Hemingway's short story can be an answer to Crane's novel in terms of their views of war, characters and language.

In fact, Stephen crane in *The Red Badge of Courage* is the forerunner who depicts the war away from idealism. Therefore, his work has been appreciated by several authors in the twentieth century, among them Ernest Hemingway who in 1942 declared that: "There was no real literature of our Civil War excepting the forgotten 'Miss Ravenall's Conversion' by J.W. De Forest, until Stephen Crane wrote '*The Red Badge of Courage*'"¹

Moreover, in *The Red Badge of Courage*, Stephen Crane as the author of the novel contemplates at showing the truthful description of war to revise the conventional war stories.

In doing so, he contradicts the main character's romantic assumptions of war. While at the beginning of the novel Henry views war as romantic and heroic, and through his interaction with the other soldiers, his vision gets changed at the end.

At the opening of the novel, Henry Fleming has a romantic vision about the war and despite his mother disapproval, he signs up in the army dreaming of heroic battles and glory. However, this romantic view is used by the author on purpose; it aims at revealing the real conditions of war under which the soldiers are living. In addition, Henry is inexperienced with war, his expectation is to act brave, but the reality of the military life he faces is quite different, as Crane says:

He had, of course dreamed of battles all his life – of vague and bloody conflicts that had thrilled him with their sweep and fire. In visions he had seen himself in many struggles. He had imagined peoples secure in the shadow of his eagle-eyed prowess. But awake he had regarded battles as crimson blotches on the pages of the past.²

He meets death that leads to his acknowledgment of fear and ultimate departure of the battle, and he sustains the hardships of the soldiers' lives. For example, in his first engagement in battle, he observes the absence of soldiers' epic acts that contradicts his romantic visions, "There was a singular absence of heroic poses. The men bending and surging in their haste and rage were in every impossible attitude"³.

Likewise, "**In Another Country**" Hemingway presents the after war experience. He emphasizes the narrator's experience to delineate the course World War I transforms a person, who participates in this large disastrous conflict from physical and psychological sides. At the beginning, the narrator Nick Adams comments on his environment, he says "There was much hanging outside the shops. And the snow powdered in the fur of the foxes and the wind blew their tails"⁴. Hemingway describes him as a young boy who enters the war without experience, and along the course of the events, he enables him to experience the real side of

war and to change his earlier conception through his interaction with other characters. Therefore, with reference to the concept of Heteroglossia, the element of language plays a principal role in evaluating, and experiencing the world, or by way of explanation how we conceive the world through words or points of view. Bakhtin argues,

All languages of heteroglossia, whatever the principle underlying them and making each unique , are specific points of view on the world, forms for conceptualizing the world in words, specific world views , each characterized by its own objects , meanings and values .⁵

Moreover, to illustrate this idea in both Crane's novel and Hemingway's short story, we will analyze the process in which Henry Fleming and Nick Adams become mature and their views change through the course of their interaction with the other soldiers' words and language practice. For example, in *The Red Badge of courage*, the tattered man's question to Henry about his own wounds is harsh, as he says:

After a time he turned to the youth. 'where yeh hit , ol'boy? He asked in a brotherly tone. The youth felt instant panic at this question, although at first its full import was not borne in upon him.'what?' he asked.'where yeh hit?' repeated the Tattered man. 'why', began the youth 'I, I- that is- why; I.'⁶

As a consequence, in this passage the language of the tattered man awakens in Henry a feeling of shame. Especially, when he sees the injured soldiers, he feels shamefaced as he is not bruised, "The mob of men was bleeding because of the tattered soldier's question he now felt that his shame could be viewed"⁷. For Henry, war wound is a symbol of 'the red badge of courage' which demonstrates his innocent reasoning of what really constitutes bravery. However, unintentionally the question of the tattered man encourages him to face his fear, and to a larger course of action⁸.

Hemingway's "**In Another Country**" also displays this idea, when the three officers ask the American about his medals, they find that these medals are offered to him for the fact that he is both an American, and being wounded in war. In contrast, their medals are

the rewards of their brave acts. This indicates the romantic regard to bravery by these officers, instead of observing the mental effects of war, they are interested in heroism and glory which cannot resolve this terrible situation. However, unlike Henry who does not confide to his comrades in the regiment about the reality of his wound, Nick Adams confesses that his medals are the result of his wound in war, "I had been wounded, it was true; but we all knew that being wounded, after all, was really an accident"⁹. Contrary to Henry Fleming, Nick Adams does not have a feeling of shame concerning this truth, "I was never ashamed of the ribbons"¹⁰

Moreover, chapter twelve emphasizes the episode of Henry's injury by his friend; as in unconscious panic the soldier strikes Henry in the head, "Let go me! Let go me! why-why-?" stuttered the youth; well, then, he bawled the man in lurid rage. He adroitly and fiercely swung his rifle. It crushed upon the youth's head. The man ran on"¹¹. Consequently, Henry gets a serious wound on his head from his comrade. And then "At last he heard a cheery voice near his shoulder: 'yeh seem t'be in a pretty bad way, boy?'. The youth did not look up, but he assented with thick tongue. 'uh' "¹², this soldier with a cheery voice gives a helping hand to Henry to move. Afterwards, as a way of controlling the intellectual capacity, the cheery soldier interrogates Henry and insists to respond as asking about the regiment in which he is a member of ¹³. In the conversation they had with each other, the cheery soldier makes an account to Henry about his knowledge of the battle, and especially about the death of his friend.

As a result, the language of the man of cheery voice or his way of speaking has encouraged him to see the world differently, and pushes him to pursue inner bravery. Moreover, when Henry comes back to the regiment, the lieutenant appreciates Henry for his persistence, and he is astonished of the effortless way through which he approaches bravery.

Similarly, Hemingway also supports the idea of realizing the self and attaining moral growth through language by interacting with others' words or utterances, through Nick Adams's conversation at the end with the Italian Major, who "did not believe in bravery"¹⁴;

-What will you do when the war is over if it is over? He asked me, Speak-grammatically!
-I will go to the States.
-No, but I hope to be
-The more of a fool you are, he said. He seemed very angry. A man must not marry¹⁵.

In this passage, the Major in an unexpected way starts to shout at the narrator and angrily responds him, as a result of his wife's death, "I would not be rude. My wife has just died"¹⁶. This incident has taught the American that moral pain is much deeper than physical one. Thus, the language of the Italian Major and his utterances can stand as a reconsideration to the narrator's thought or perspective about bravery which contrasts with other officers' perspectives. At first, he experiences war from a physical side, but then he learns a moral of what the meaning of inner courage is.

Furthermore, in *The Red Badge of Courage* chapter eighteen makes another turning point of Henry's earlier perception of the army through the language of the other, and this was in the passage of the army general who orders the mounted soldier, "As the other officer tossed his fingers towards his cap, and wheeling his horse, started away, the general called out to him in a sober voice: 'I don't believe many of your mule drivers will get back'¹⁷. As a consequence, this verbal exchange between the officers affects Henry's psyche to recognize the unimportance of a soldier as an individual in the inclusive course of the war. Opposed to his earlier thought of soldiers as heroes, and instead of his desire to hear something heroic about the regiment¹⁸, "the officer spoke of the regiment as he referred to a broom"¹⁹. Besides, the word 'mule drivers' acts as a consistent insult to Henry that stimulates him to keep a

strong resistance in the battle. It further pushes him to enhance his courage, and overcome his weakness.

Considering that he becomes a flag bearer, and gets authority for the actions of the entire regiment, another level in which Henry gets self-actualization through the other's language. As in the way the regiment returns to the camp, the soldiers hear abuses from the other "bronzed regiment", they face the regiment with insulting questions, "Questions were wafted to them. Where yeh comin back fer? why didn't yeh stay there? was it warm out there, sonny? goin' home now, boys?"²⁰. Even with Henry's shame by these insults, but from another side Henry feels proud of his own accomplishment, "However, to the youth there was a considerable joy in musing upon his performances during the charge".²¹

In "**In Another Country**", Hemingway rejoins to Crane by developing this idea. The American officer and other three officers, while walking in the streets of Milan the nonmilitants have attacked them with an Italian word "A basso gli ufficiali"²². This insult makes the American feels alienated in a country which is not his own, then knows that their suffering as officers cannot be understood by those who have never experienced it, and the insult is a way to change his viewpoint he has grasped so far about how much respect is given to soldiers by civilians.

Besides, for Bakhtin, a part of double-voiced discourse is the dialogue between character and the author and this conflict between their intentions creates an ironic discourse. Therefore, it is apparent that Crane reveals a kind of irony which is directed to his main character. For example, in the incident when Henry is happy to get a wound, or 'red badge of courage', every soldier in the army has thought that it is an injury in the battle. This event is highly ironic, because the objective of Crane is to stand against Henry Fleming's point of view through this accident and to show him that reality is different from his earlier expectation of courage. Like Crane, Hemingway questions the understanding of bravery in

connection to these medals. Irony is evident and conveyed in comparison of the way in which the medals are given to the American and to the ones of the other officers. The latter excommunicate the American, because of what the medals signify to them, and the American's desire to show a considerable courage²³, “ and sometimes , after the cocktail hour, I would imagine myself having done all the things they had done to get their medals”²⁴. Similar to the fact that Henry is afraid of death, Nick Adams also admits his fear that does not allow him to be courageous “I knew that I would never have done such things, and I was very much afraid to die”²⁵, this indicates that in war , there is only death, no heroism.

Subsequently, both in *The Red Badge of Courage*, and “**In Another Country**” a point of change in the protagonists' life is marked by their feeling of self- satisfaction. Therefore, we come to their concluding visions about war. They feel fulfilled by rejecting their prior thoughts of glory and heroism. They build upon a new sense of becoming a man, including the realizations that they no longer afraid of death like before and that human being can face a deeper feeling of pain which is inner. In addition, according to Bakhtin, each word is produced as a result of a specific environment, He argues:

The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogized heteroglossia, anonymous and social as language, but simultaneously concrete, filled with specific content and accented as an individual utterance ²⁶.

Therefore, in Crane's novel when Henry witnesses the death of his best friend, the tall soldier that is described as follows:

As the flap of the blue jacket felt away from the body, he could see that the side looked as if it had been chewed by wolves. The youth turned, with sudden, livid rage, toward the battlefield. He shook his fist. He seemed to deliver a philippic ‘Hell’²⁷

This passage accurately illustrates the reality of war. Death is portrayed in a realistic manner, like the miserable conditions in which the soldiers' corpses are witnessed. Henry is unable to speak clearly his speculation, as he comes out to convey a phillipic which means an impressive talk, but all what he can voice is the word 'hell' .As a result Henry's utterances are influenced by the horrible scene of death.

Besides, in *The Red Badge of Courage*, the intensification of war conditions or living environment has a great influence on the soldiers' utterances in the army. It is noticeable that their speeches emerge into profanity such as: curses, screamings and oaths. For instance, in chapter five, "The tall soldier was swearing in a loud voice. From his lips came a loud procession of curious oaths".²⁸ One other thing, they experienced life hardships which lead also to the vulgar language in their conversations. These slang words tell a lot about their sufferings. For example, in the third and in many other chapters, the words "damn fool" and "fool" are voiced repeatedly by most of the characters in the novel, an example being, "The tall private, roared you little fool; you little damn'cuss"²⁹. In addition, to stress vulgar speech the word 'hell' is spoken many times, such as in chapter nine; "Hell"³⁰ the youth said, chapter twenty; "where in hell yeh going!?" The lieutenant was asking.³¹

Equally, "**In Another Country**" pain is figured out in the characters' speech. A young American officer and Italian soldiers reflect the psychological state that the war imposes, and in order to overwhelm pain, the Italian Major reveals an impression of courage, so he tries to be pleasant and helps the narrator to learn correctly the Italian grammar as when he says: "why, then, do you not take up the use of grammar?"³²and all is an attempt to promote him a sense of contact in Italy. Nevertheless, all at once the major changes his attitude toward the narrator and his voice becomes rude as he calls the narrator "A stupid impossible disgrace"³³, because he is unable to study grammar. Also his talk with the narrator

later reveals his extreme disturbed condition. Therefore, the Major's voice turns into anger as he uses vulgar terms as 'fool' to stress the intensity of his feeling of pain.

As a result, *The Red Badge of Courage* and "In Another Country" narratives center on the harsh experience of the Civil War and World War I by the characters Henry Fleming and Nick Adams. Their interaction with other soldiers that helped them to attain their own view of the world. In addition, the vulgar language of the other characters in both works is just a reflection of their harsh environment in which they are living.

In conclusion, these literary works are constructed among points of view which are revealed in the protagonists' experiences of war. Both Crane and Hemingway achieve their vision through their main characters Henry Fleming and Nick Adams. Our analysis is attained by showing the dialogic nature of Crane's novel and Hemingway's short story. Having studied the latter as a response to the former permitted us to give an example of dialogism that exists between the two literary works.

Endnotes

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Chapter Two: War as Chronotope in Stephen Crane's *The Red Badge of Courage* and Ernest Hemingway's "In Another Country".

In this chapter, we intend to study different types of chronotope in *The Red Badge of Courage* and "In Another Country". We will put emphasis first, on the nature of time and space; also, how both writers portray time and space, characters' attitudes, events realistically during war time. Second, we will move to the study of Hemingway's short story as a possible response to Crane's novel.

1- Concrete Chronotope.

In his essay "Forms of Time and of the Chronotope in the Novel", Bakhtin states that chronotope emerges as a concrete representation of the novel, which means that chronotope can help to determine the primary meaning of any literary work. In this case, *The Red Badge of Courage* can be classified as a realistic novel because of Crane's way of depicting the effects of war as they are. This appears through Crane's focus on an ordinary soldier's experience in war, rather than the generals' deeds, by depicting Henry's harsh experiences during the battle, and how the war time changes Henry's view of war from a romantic view to a realistic one.

Consequently, the primary meaning of the novel is Crane's revolution against romanticism and steps towards realism in the portrayal of war. Similarly, Hemingway is another writer who is against the romantic depiction of war, and he claims publicly that he is influenced by Stephen Crane's realistic style of writing in one of his interviews with the media. This appears in his short story in which he portrays realistically the impact of war upon human beings, concluding all the short details that may help to realize the truth. Hemingway's short story is about young soldiers who live after they faced death and suffering both physically and psychologically. Therefore, Hemingway's "In Another Country" can be

considered as a rejoinder to *The Red Badge of Courage*, because both of the two literary works portray the effects of war in a realistic way, and both writers share the same purpose which is their revolt against the romantic view of war.

Moreover, Crane's novel displays the characteristics of concrete chronotope. It appears through the existence of the spatial references that correspond to the actual and historical places. For example, in chapter one Crane writes, "they're going to Richmond"¹. Richmond is the capital city of Virginia in the real world ; there is also an allusion to the Rappahannock River², as well as the Washington³ state which are situated in America. These places coincide directly to an important event in the American history, which is the American Civil War and more precisely the battle of Chancellorsville. It occurred in Virginia April 30, May 1863⁴. Historically, this battle occurred between the Confederates and the Union. During the battle, the general Joseph Hooker led one hundred and thirty thousand union soldiers against the general Robert E. Lee who led sixty thousand confederate soldiers. The battle took place in Chancellorsville, Virginia, which is situated near the Potomac River and the Rappahannock River.

The land in Chancellorsville is characterized by a thick forest which makes it difficult for soldiers to fight⁵. This is portrayed by Crane in his novel, he says: "It looked to be a wrong place for a battlefield"⁶. In this quotation, the author shows that soldiers face difficulties to maneuver in the wooded setting, as it indicates that Crane's use of places look like the real places where the battle of Chancellorsville took place. Through our reading of "**In Another Country**", like Crane, we notice that Hemingway also depicts real places where the First World War took place, such as Milan, in his short story. The above mentioned short story can also be presented as a concrete chronotope in the way that Hemingway describes Milan during First World War, he writes:

In the fall the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind turned their feather. It was a cold and the wind came down from the mountains⁷.

This quotation explains how Hemingway portrays Milan realistically as a cold and dark city during the war time. He also portrays the gloominess of the city, which is perceived by the feeling of the presence of death through describing the shops as "heavy", "stiff" and "empty". It appears as if the main character witnesses a funeral from the hospital's window of Milan. We notice that this description has a direct relation to Hemingway's experience of war during the First World War. After America's intervention in war in April 1917, America joined the Allies led by France, Britain, Italy, and Russia. In 1917, Hemingway was accepted by the Red Cross to drive an ambulance in Italy. When he arrived to Italy, he stayed only two weeks after he had nearly been killed by an Austrian attack, which shot Hemingway's legs. And while he attempted to save an injured soldier, he was shot again by the enemy in his knee. As a result, Hemingway was awarded a silver medal by the Italian troops. Therefore, Milan as a spatial form in the short story, coincides with Milan as a real place during the First World War, because Hemingway clearly narrates his personal experience in war in Italy⁸.

To sum up, the two literary works prove to be a Bakhtinian model of concrete chronotope, in the way that literature links to both time and space which exist in the real world. Furthermore, we notice that the two writers are in a dialogic state of being realistic in their writings.

2- Eduard Vlasov's Model of Chronotope.

According to Vlasov's protocol, the relationship between the protagonist and the spatial forms in a particular literary work can be native or alien. In Crane's novel, Henry's

relationship with the spatial forms is alien, because the writer describes the places where the protagonist is in state of uneasiness. Alien chronotope is defined by Bakhtin as follows: “The two can never be unified peacefully. This relation is often seen as a picture or a symbol of the external reality outside the novel”⁹. It means that the protagonist and his locality can never be unified, and the main character is strange in the space where he lives, and there is a certain conflict between the protagonist and the place. This contradiction has a relation with the real world. For instance, Crane states: “He went from the fields into a thick woods, as if resolved to bury himself. He wished to get out of hearing of the crackling shots which were to him like voices”¹⁰. From this citation, we notice that Henry feels strange in the fields, where the battle takes place, these places seem to the protagonist as dangerous spaces, because of his fear of death. However, this feeling opposes with Henry’s previous feeling of excitement about battlefield. Therefore, Henry enters in a conflict throughout the novel between himself and the locality, because his image about the battle fields is totally different from what he experiences in the real battle.

In the case of Hemingway’s short story, Nick Adams’s relationship with the spatial form is also alien. According to Vlasov, native chronotope is the protagonist’s real own land. However, in Hemingway’s short story the spatial chronotope is clear from its title “**In Another Country**”, it means that the protagonist’s story takes place outside his homeland. Through our reading of the short story, we understand that the protagonist is an American soldier, who contributed in war at Italy. As a result, Nick Adams is an alien in his environment, because the protagonist is not familiar with the spatial form and it seems to him unknown. This appears when the author writes: “It was cold in the fall in Milan and the dark came very early”¹¹. From this quotation we deduce that the protagonist seems strange in Milan, because of his way of describing it, especially when he said that dark came very early,

as if he wants to say that in his country the situation differs there, time passes very quickly in Milan.

Furthermore, Bakhtin states that the protagonist and his locality can never be unified. In relation to Hemingway's short story, and just like Henry Fleming, Nick Adams and the battle field can never be unified. The author writes: "I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again"¹². Because of the protagonist's fear of death, he always panics about his return to the front. This fear makes the protagonist in conflict between himself and his existence in war environment.

Consequently, this relationship has a direct contact with the external reality outside the literary works as Bakhtin describes it, in the way that both Crane and Hemingway portray the real battlefield as a dangerous place full of panic, fear and loss. Also, he opposes the romantic depiction of battles as exciting and heroic. As a conclusion, we deduce that space can influence the protagonist's state of mind, we also find that there is a dialogic relationship between Crane's protagonist and Hemingway's main character in the point that both of them are affected by the space where they live. It means that both protagonists suffer from misunderstanding of the image war, but when they live inside the war environment, they become more realistic and the spatial forms can help to free themselves from the romantic image of war.

3-The Chronotope of the Threshold.

According to Bakhtin , the Chronotope of threshold has to do with the determination of both the success or the failure of the decision taken to changing life as well as the places where the crisis, resurrections ,renewals, epiphanies occur .This type of chronotope is defined by Bakhtin as:

Highly charged with emotion and value...And is connected with a decision that changes a life or an indecisiveness that fails to change a life ... It is the main places where crisis events occur , the fall, the resurrection, renewals, epiphanies, decision that determine the whole life of a man. ¹³

In relation to Crane's novel, we notice that there is a kind of epiphanies. The author complains against the soldier's insult at war and the insult that Henry's regiment receives from the general who describes them as "mule drivers"¹⁴ .Although Henry is surprised by the sting of being called "a lot of mule drivers", he is forced to swallow the officer's poor estimation towards the regiment .As a result, the insult affords Henry and Wilson a great responsibility to break the officer's false judgment ,as well as improving their inner bravery at war .Like Crane, Hemingway also objects insulting soldiers at war. The author's protagonist is faced with insults by the Italian people, while he is walking in the streets with his friends. This appears when an Italian man insults them with his native language "Abasso gli ufficiali"¹⁵. However, the officers ignore the insults by convincing themselves that people who dislike them do not understand their situation, because they have never experienced war. As a result, in order to break down the romantic image of soldiers as heroes, Crane and Hemingway portray the soldier's resentment from the insult in war.

Besides, the renewal is seen to be a fundamental element in the chronotope of the threshold. It is revealed in the novel through Henry's renewing his state of mind about how small the previous battle is, when he heard the great sounds of the current battle. Crane writes: "It suddenly occurred to the youth that the fight in which he had been was, after all, but perfunctory popping. In the hearing of this present din he was doubtful if he had seen real battle scenes."¹⁶ It means that Henry after he restores his thoughts about the first battle, he discovers that he never sees a real battle as the present one, and the first battle is only small skirmish, and his expectation about considering his first fight as a bronze tablet is completely canceled by the appearance of the real battle . As a result, when Henry sees the real battle he

renews his previous thoughts about the romantic view of war and he replaces it by a more realistic view.

Hemingway's protagonist also renews his thoughts. Nick Adams thinks that bravery only exists by gaining medals at war; however, after his meeting with the Major, everything changes, especially when he heard the tragedy of the Major's wife and the feeling he receives when his dearest wife dies, and it is portrayed by Hemingway through this citation: "Then he began to cry. I am utterly unable to resign myself, he said"¹⁷. The protagonist understands that the real meaning of bravery is not only physical but also psychological. Therefore, Nick Adams renews his view about bravery and he finally recognizes that real bravery is needed for both life and death. To conclude, we notice that both writers demonstrate all the psychological effects that a soldier faces during war time.

The chronotope of threshold determines also the crisis in the novel. In *The Red Badge of Courage*, Henry passes through a naïve crisis. It appears when Henry lies about the reality of his wound, and he mentions that he was shot during the battle. The protagonist benefits from his lie, to gain respect from his fellows in the regiment. However, his feeling of guilt does not let him live in peace, because he knows that his wound is not war-made. Similar to Crane's protagonist, Hemingway's protagonist also suffers from false wound in war. Although Nick Adams gets a medal in war, he never does brave acts. As Nick says: "I knew that I would never have done such things"¹⁸. He always feels guilty, because people see him as a brave soldier, whereas in reality he is such a coward who fears to die. At the end, we deduce that the two writers try to demonstrate the naivety of the soldiers during war time in order to prove themselves publicly ignoring the real bravery which has to do with oneself.

4- The Chronotope of the Life Course of Someone Seeking True Knowledge.

This type of chronotope is defined by Bakhtin as: “ The seeker’s passage goes through a series of philosophical schools with their various tests ,and the marking of this path by temporal division determined by their own projects”¹⁹It means that in a literary work the protagonist passes through a series of events.

In *The Red Badge of Courage*, the time line is made up by the events from Henry’s life. The protagonist goes through the course of his life, from naive and humble view point about bravery, to a mature soldier who discovers the real image of being brave .However, Henry’s road of enlightenment is not easy .His tests start simultaneously with the time of his engagement to the regiment. The first test occurs when Henry feels afraid of war, Crane writes: “They were going to look at war, the red animal-war”²⁰.His fear appears in chapter three with the imagery of the pervasive fog and the depiction of war as a red beast .The second test is when Henry flees from the battle into the deep forest. He demonstrates his self-righteous attitude to defend his mental state, but he cannot escape from the feeling of shame. The third test is when Henry encounters his regiment, while returning back from the battle. The youth notices that he is the only one who is not wounded. The last lesson is when Henry discovers that soldiers are not respected, and always receive insults from others. Therefore, they decide to react against the insulters, through showing maturity with his own proper bravery.

Similar to Crane, Hemingway follows the time line of Crane’s novel to demonstrate Nick Adams life course .This appears through the protagonist’s first lesson, which is depicted in his fear of death. The writer says: “I was very much afraid to die”²¹; he thinks that the only aim of a soldier is to survive during war. The next lesson is just like Henry Fleming’s self-righteousness, Hemingway writes: “I had been wounded, it was true, but we all knew that being wounded, after all, was really an accident ,I was never ashamed of the ribbons”²². He mentions that he is not ashamed of his wound; however, he confesses later that he does not

merit the medal he gets. Then, the other lesson is when the protagonist feels alienated from his friends, because they are all considered as hawks in war, and he is the only one who is not a hawk. Similar to Crane's protagonist, Hemingway's protagonist also suffers from people's insults. To sum up, the above mentioned chronotope demonstrates that time goes hand in hand with the events of the narratives. This, consequently, makes a chronological order of the events.

5- Chronotope of the 'The Stoic Type of Autobiography'

This major chronotope is described by Bakhtin as "a solitary conversation with oneself"²³. In *The Red Badge of Courage* Henry makes introspection; this is shown in the following quotation: "He had fled, he told himself, because annihilation approached. He had done a good part in saving himself"²⁴. This inner conversation appears when Henry flees from the battle, and it is made by the protagonist to escape from the feeling of guilt. In response, Hemingway uses the same conversation on his protagonist when he thinks about the reality of his medal, and he deduces that he is not brave to get such a medal.

On this type of chronotope, Bakhtin explains,

The point of view that another takes toward us which we take into account and by which we evaluate our –selves functions as the source of vanity, vain pride, or as the source of offense. It clouds our self-consciousness and our powers of self-evaluation. We must free ourselves from it²⁵.

Through this quotation, Bakhtin states that in a literary work the protagonist gives much attention to the others point of view, and through these opinions, he evaluates himself and considers other's views as a valid source. However, these viewpoints cover him from his real personality. This is portrayed by Crane in his novel through Henry Fleming's conversation with the tall soldier, when he asks him about whether he runs from the battle or not, and the tall soldier answers by yes. As a result, Henry is affected by Jim's conversation, he says: "The

youth of this tale felt gratitude for these words of his comrade”²⁶.The protagonist is influenced by the tall soldier’s words, and he evaluates his panic about war. However, he never claims his fear publicly, because he frees himself from any rumor. Like Henry Fleming, Nick Adams is also influenced by the other’s conversation. It appears through the following quote: “The Major came very regularly to the hospital. I do not think he ever missed a day, although I am sure he did not believe in the machines. There was a time where none of us believed in the machines, and one day the Major said it was all nonsense”²⁷

The protagonist confirms his inner thoughts through the Major’s thoughts about the machine, but he finally recognizes that the machine heals many soldiers before him. To sum up, through this type of chronotope, we notice that the two authors encourage soldiers to have self-confidence rather than depend on other’s viewpoints.

6- The Chronotope of the Encounter

The chronotope of the encounter in Crane’s novel is Henry’s chance meeting with the cheery soldier at night. This appears in chapter twelve:

A warm and strong hand clasped the youth’s languid fingers for an instant, and then he heard a cheerful and audacious whistling as the man strode away. As he who had so befriended him was thus passing out of his life, it suddenly occurred to the youth that he had not once seen his face.²⁸

This quotation explains that by the help of the cherry soldier, Henry moves from his focus on a public recognition for his deeds to the focus on his inner bravery. The protagonist never sees the soldier’s face, this indicates Henry’s transition from public to private measures of perceiving bravery. Therefore, this passage can be considered as a beginning of a slow change of Henry’s view of war .This encounter occurs immediately after Henry is wounded. Consequently, time and space are inseparable and obsolete, because it is a kind of meeting that transcends time and space to more worthy issues, which is inner bravery and maturity.

Like Crane's novel, in **"In Another Country"** the chance meeting is depicted in the protagonist encounter with the Italian Major at the hospital. This meeting also occurs after the protagonist is wounded in his knee during the war. As a result, this meeting has a significant meaning, because the protagonist learns from the Major that bravery is not only needed in war but is also needed for both life and death .To conclude, we find that Crane and Hemingway reach the top of their literary works through chance meetings, in order to introduce the real effects of war both psychologically and physically. Besides, people must rethink about the image of war as glorious and heroic.

Through the Bakhtinian model of chronotope, we have examined the way Crane's novel and Hemingway's short story deal with time and space. We also have studied Crane's influence on Hemingway with reference to Bakhtin's chronotope. As a result, we have found that time and space in war literature can rely on the real historical events such as the American Civil war the First World War, as we have shown that space can influence the character's mind as well as the writer during war time. Besides, through war chronotope, we portray the effects of war on the soldier's psychological states, that he faces during the war time which goes hand in hand with the timeline of the events of the story .

Endnotes

- ¹ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 18
- ² Ibid., 109
- ³ Ibid., 15
- ⁴ Lew, Michael. *Novel Resource*. (Demidec Corporation, 2007), 49
- ⁵ Ibid., 49
- ⁶ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 32
- ⁷ John, Patrick and Hemingway, Gregory. “ In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987), 164
- ⁸ Davis, Garick and Koss, Erika. *Reader Resource A Farewell to Arms by Ernest Hemingway*, (Arts Midwest), 67
- ⁹ Valsov, Edward.“ The World According to Bakhtin: On The Description of Space and Spatial Form in Mikhail Bakhtin’s Works”, vol 37, n 112.March- June (1995), 43
- ¹⁰ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 57
- ¹¹ John, Patrick and Hemingway, Gregory. “ In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987), 164
- ¹² Ibid., 165
- ¹³ Bakhtin M.M. ‘ Forms of Time and of The Chronotope in the Novel’, in *The Dialogic Imagination: Four Essays*. Carl Emerson and Michael Holquist (trans). Michael Holquist(ed). Austin(Texas University Press, 1981), 248
- ¹⁴ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 121
- ¹⁵ John, Patrick and Hemingway, Gregory. “ In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987), 165
- ¹⁶Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 62
- ¹⁷ John, Patrick and Hemingway, Gregory. “ In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987),166
- ¹⁸ Ibid., 165

- ¹⁹ Bakhtin M.M. ‘ Forms of Time and of the Chronotope in the Novel’, in *The Dialogic Imagination: Four Essays*. Carl Emerson and Michael Holquist (trans). Michael Holquist (ed). Austin(Texas University Press, 1981), 130
- ²⁰ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 33
- ²¹ John, Patrick and Hemingway, Gregory. “In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987), 165
- ²² Ibid., 165
- ²³ Bakhtin M.M. ‘ Forms of Time and of the Chronotope in the Novel’, in *The Dialogic Imagination: Four Essays*. Carl Emerson and Michael Holquist (trans). Michael Holquist(ed). Austin (Texas University Press, 1981), 145
- ²⁴ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 56
- ²⁵ Bakhtin M.M. ‘ Forms of Time and of the Chronotope in the Novel’, in *The Dialogic Imagination: Four Essays*. Carl Emerson and Michael Holquist (trans). Michael Holquist(ed). Austin (Texas University Press, 1981), 145
- ²⁶ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 19
- ²⁷ John, Patrick and Hemingway, Gregory. “In Another Country” in *The Complete Short Stories of Ernest Hemingway* (The Vinca Vigia Edition, 1987), 166
- ²⁸ Crane, Stephen. *The Red Badge of Courage*, (London, Penguin Books, 1895), 91

V. Conclusion

In this piece of research, we attempted to explore the literary affinities between the American literary works, Stephen Crane's *The Red Badge of Courage*, and Ernest Hemingway's "**In Another Country**". The purpose was to discuss their concern on describing the war as it is conveyed in both works.

Stephen Crane and Ernest Hemingway are two influential American authors whose works are widely investigated. Crane's motivation of writing about war comes from his imagination and the reports he made, while Hemingway participates in the Great War which has a direct influence on his fiction. As far as these authors are concerned, both of them depend on personal experience and historical period of their own works. Therefore, the affinities are apparent between them.

While handling with the theory of Dialogism by Mikhail Bakhtin proposed in *The Dialogic Imagination* (1981), this comparative study allowed us to prove that the two authors engage in a dialogic relationship in their view of war. Thus, Ernest Hemingway has dealt with the same way and vision of war as Stephen Crane's, and both of them developed merely the same representation of time and space.

Through reading Hemingway's "**In Another Country**" as a response to Crane's *The Red Badge of Courage*, in reference to the concept of Heteroglossia, it has been revealed that Hemingway and Crane's protagonists, and other characters are in dialogic contact among points of view that are reflected through the language. We also ventured to study time and space in both works relying on the concept of Chronotope. Stephen Crane and Ernest Hemingway put their concern in writing about subjects such as maturation of their protagonists, and the different experiences they have undergone in the realm of historical events as the American Civil War and the First World War.

The extent of our research cannot deal with all the subjects connected to the works of Stephen Crane and Ernest Hemingway. By this comparative study between these works of American fiction, namely, *The Red Badge of Courage* and “**In Another Country**”, we have endeavoured to withdraw a potential resemblance between them. As any academic study shall not be at full-scale .Hence, we propose to other students to investigate these works from new perspectives. For example, through a New Historicist lens by Stephen Greenbaltt.

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