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Author(s): CLAUDIA C. WOGAN

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We came into the town on the other side of the plateau, the road slanting up steeply and dustily with shade-trees on both sides, and then levelling out through the new part of town they are building up outside the old walls. We passed the bull-ring, high and white and concrete-looking in the sun, and then came into the big square by a side street and stopped in front of the Hotel Montoya.⁶

In summary, I can only reiterate that there is an obvious indebtedness to Cézanne in Hemingway's fiction. In both there is an underlying romanticism obscured to all but the sensitive by a studied coldness and calculation; in both there is a simplification and a deliberate ignoring of all but the essential; in both there is the eye perceptive for the cues of the natural scene, but not so naive as to be subservient to them; in both there is a sense of immediacy and directness in presentation joined with a vital motor sense which will not permit reader or viewer the complacency of external observation.

Hemingway was not speaking idly when he declared: "I learned how to make a landscape from Mr. Paul Cézanne."⁷

ROBERT L. LAIR

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The term "impressionistic" is frequently applied to the prose style of Stephen Crane. Essentially, the impressionistic artist, either in painting or in literature, tends to view the world, not as a smoothly flowing inter-related whole, but as a series of intense but disconnected moments or "pictures." Experience is viewed as fragmentary. The narrative structure of Crane's *The Red Badge of Courage* is essentially a series of such fragmentary scenes. These scenes, or "impressions," are often presented literally as pictures or paintings, and are described largely in terms of color. There can be little doubt that Crane's fiction was influenced to some degree by painting.¹ He lived among artists in New York, and the artist is the subject of many of his newspaper sketches and stories. In "War Memories" Crane wrote, "I bring this to you merely as an effect—an effect of mental light and shade, if you like; something done in thought similar to that which the French Impressionists do in colour; something meaningless and at the same time overwhelming, crushing, monstrous."²

The most cursory glance at the titles of the work of Crane reveals his peculiar emphasis on color—"The Blue Hotel"; "The Bride Comes to

⁶ *The Hemingway Reader*, ed. Charles Poore (New York, 1953), p. 160.

⁷ Lillian Ross, p. 54. See note 1.

¹ John Berryman's statement (*Stephen Crane*, New York: 1950, p. 289) that "Stephen Crane owes nothing whatever, apparently, to painting" has little evidence to support it.

² As quoted by Joseph J. Kwiat, "Stephen Crane and Painting," *American Quarterly*, IV (Winter, 1952), 337.

Yellow Sky"; *The Red Badge of Courage*. The opening paragraphs of almost any Crane story are heavily splashed with color, the famous first paragraph of "The Open Boat" being a typical example. That Crane used color widely in *The Red Badge of Courage* is a commonplace. Few critics of Crane's fiction have neglected to mention it; as a matter of fact, this use of color was one of the elements in Crane's style which was criticized by contemporary reviewers of the novel.³ As far as I know, however, there has been no detailed study as to what, stylistically, is gained by this peculiar handling of color, or how Crane's color images function within the impressionistic technique. Such an examination is the purpose of this paper.

In all, color words are used 235 times in the 179 pages of *The Red Badge of Courage*.⁴ A breakdown of the separate colors used is as follows:

Blue	54	Amber	2
Red	44	Pink	2
Black	25	Silver	2
Gray	22	Sapphire	1
Yellow	16	Rose	1
Brown	12	Wine-tinted	1
White	11	Ebony	1
Crimson	9	Leaden	1
Gold	8	Brass	1
Green	8	Bronze	1
Purple	7	Dun	1
Orange	4	Tawny	1

The predominant colors are red, blue, gray, and black. Much of the use of these colors is realistic—the blue and gray of the uniforms, the red of blood and the campfires, the black of night. In many cases, however, their use is distinctly metaphorical or symbolic. It is this symbolic use of color which will be examined in more detail later on.

The preponderance of the color words (42%) are found in the first three and last three chapters of the book. Within each chapter, color is used for the most part at the beginning and at the end, the opening and closing scenes being presented visually, as a panorama. These first and last paragraphs are prose descriptions made in moments of calm; during the heat of the battle, when there is any action or dialogue, color is usually absent. It is only when Crane or, occasionally, Fleming himself, is viewing the scene as a whole and, as it were, from a distance, that color is conspicuously used. In the initial paragraph of the novel, the fog lifts, revealing the scene as the landscape changes from brown to green, with an amber-tinted river running past the hills dotted with "the red, eyelike gleam of hostile camp fires" (21). It is perhaps noteworthy that the scenes which are visually presented as paintings, with color predominating, occur either in the early morning or early evening, in the time when light is passing to darkness or

³ Cf., for example, A. C. Sedgwick, *Nation*, LXIII (July, 1896), 15.

⁴ *The Works of Stephen Crane* (New York, 1925), Vol. I. All page references are to this edition.

vice versa. A good illustration of this is the scenic paragraph in Chapter II: "In the gloom before the break of the day their uniforms glowed a deep purple hue. From across the river the red eyes were still peering. In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun; and against it, black and pattern-like, loomed the gigantic figure of the colonel on a gigantic horse" (37). Another instance is the passage in Chapter XXIII: "The men scampered in an insane fever of haste, racing as if to achieve a sudden success before an exhilarating fluid should leave them. It was a blind and despairing rush by the collection of men in dusty and tattered blue, over a green sward and under a sapphire sky, toward a fence dimly outlined in smoke, from beyond which spluttered the fierce rifles of enemies" (189). In both of these sections the impression given is that of a painted landscape, a panorama in which the figures of men are small and unimportant. This use of color to create the impression of a large painted canvas contributes significantly to one of the underlying themes of the book—the indifference of the world of Nature to the affairs of men. It is against this background that the story of Henry Fleming is enacted.

Henry himself tends to view the world largely in terms of color. Early in the book, he views war as "crimson blotches on the pages of the past" (24), and, we are told, "his busy mind had drawn for him large pictures extravagant in color, lurid with breathless deeds" (25). He feels himself to be part of a "blue demonstration" (53), and, while reminiscing, "a thousand details of color and form surged in his mind" (62). At least twice in the book Henry's perception of color is used by Crane to describe a moment of insight. In his first view of a battle scene, the youth "became aware that these battalions with their commotions were woven red and startling into the gentle fabric of softened greens and browns. It looked to be a wrong place for a battle field" (50). Again, in Chapter V, after his first successful experience with combat, Henry's eyes move around the field: "As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment" (70). In both instances color is used to heighten the irony; the insight presented is an awareness of the contrast between the tranquil, undisturbed (and indifferent) world of Nature and the desperate war of men.

The repeated use of color throughout *The Red Badge of Courage* is partially responsible for the rich, sensuous effect of the prose style. Crane often describes sound in terms of color—"red cheers" (87), a "black procession of curious oaths" (66), a "crimson roar" (85)—thus combining two sensory stimuli into one image. More important than this synesthetic effect, however, is the way in which Crane makes color function symbolically to give added meaning to his thematic content. This symbolic and metaphorical use of color has occasionally been mentioned by critics of his fiction.⁵

⁵ John E. Hart ("The Red Badge of Courage as Myth and Symbol," *University of Kansas City Review*, XIX [Summer, 1953], 249) states that ". . . the use of color helps to clarify and extend the meaning. Red, traditionally associated with blood and fire,

Frequently the color image is poetic, as in the description of campfires as "red, peculiar blossoms" (41), or of flags "flying like crimson foam" (184). That no one synonym or association can be applied to any one color can be seen from looking at examples of the use of the color red, taken at random: the "red eyes" of the enemy (37); "the red animal, War" (51); a shell, "exploding redly" (58); "red rage" (65); the "red, formidable difficulties of war" (71); "red cheers" (87); the red sun "pasted in the sky like a wafer" (98); the window of a house, "glowing a deep murder red" (153); the flag, a "woman, red and white" (164); "red letters of curious revenge" (168); "crimson oaths" (198); "the red sickness of battle" (200).

The primary association of the color red is with war, and thus has connotations of passion, bestiality, and rage, of something menacing and at the same time exhilarating, as well as its realistic associations with blood and with fire. Occasionally, however, the color carries with it an association with bombast and heroics, with Henry's unreal, idealistic picture of war as a grandiose Homeric struggle. Thus, "he adopted an air of a herald in red and gold" (21), and battles are "crimson blotches on the pages of the past" (24). The title image, "the red badge of courage," also carries this equivocal use of the word red, the primary association of the color being blood, with secondary, ironic overtones of Henry's false, childish concepts of courage. Similarly, when Crane says at the end of the novel that the youth has rid himself of the "red sickness of battle" (200), it connotes both the hero's passing through the passion of war and his shedding of his false concepts of heroism. Crane frequently uses the color red (and others) both realistically and symbolically; a battle viewed as "a sketch in gray and red" (59) gives the image of red blood and gray uniforms, but also connotes the passion and confusion of war mingled with death (gray).

The other major colors used throughout the novel also carry various overtones and shades of symbolic meaning. In general, however, they are usually related to one main association or idea. Thus, green and brown carry the traditional connotations of the world of nature, serene, secure, implacable. Yellow is used strikingly. Its primary symbolic association is with the harsh world of reality. This connotation is established early in the book when Henry, making the decision to go to war against the wishes of his mother, "made firm rebellion against this yellow light [his mother's arguments] thrown upon the color of his ambitions" (25). The yellow-brown uniform of the dead soldier (Chapter III) is a disagreeable sight, and the harsh yellow fog of Chapter VII reveals a scene which Henry does not want to see. It is in this same chapter that the youth enters the "chapel" of the forest and finds the corpse within. The scene is described almost entirely in terms of color. The dead man's mouth has changed from red to yellow. Although the usage of these colors here is realistically accurate, there are again symbolic overtones, for the idealistic concepts of the youth, previously associated with the color red, are placed against the yellow harshness of

suggests courage, flag, life-energy, desire, ambition. Black, traditionally associated with death, implies 'great unknown,' darkness, forests, and, by extension, entombment and psychological death." Mr. Hart does not pursue this point, nor does he cite any passages as evidence for these associations.

the actuality. Death here is related to the color gray; ugly black ants "swarm greedily over the gray face" of the dead soldier (84). This connection is made even more explicit in the following chapter, where Henry sees a man with the "gray seal of death already upon his face" (88).⁶

The remaining primary colors are by and large used realistically. Blue, for example, is used in connection with the color of the sky and the uniforms of the Union army.⁷ Black is traditionally associated with night and with evil, and so Crane uses it, with occasional connotations of hatred and passion. Purple, and gold, like red, usually carry overtones of false heroics, as in Henry's early, idealized "view of his deeds in purple and gold" (198).

These symbolic associations with particular colors and their continued repetition throughout the novel serve to enrich the meaning of *The Red Badge of Courage*. The use of color to create a panoramic effect is a technical device which further strengthens subsidiary thematic statements in the book. Crane once said that a novel "should be a succession of . . . clear, strong, sharply-outlined pictures, which pass before the reader like a panorama, leaving each its definite impression."⁸ Crane's novel is just such a succession of pictures, and it is his peculiar use of color which contributes significantly toward the success of the impressionistic method.

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⁶ Perhaps it is not pressing this symbolic color interpretation too far to say that the last sentence of the book ("Over the river a golden ray of sun came through the hosts of leaden rain clouds") connotes the emergence of Henry's reconciliation with reality from out of the regions of death through which he has passed, always bearing in mind, however, that these particular associations do not necessarily have a consistent one-to-one correspondence, and that in all probability they were not consciously deliberate on Crane's part.

⁷ James Trammell Cox has pointed out that blue is occasionally used to connote innocence. See "The Imagery of 'The Red Badge of Courage,'" *Modern Fiction Studies*, V (Autumn, 1959), 216-17.

⁸ As quoted by Joseph J. Kwiatt, p. 337.