

**THE INDIVIDUAL AFTER WAR BEFORE LONELINESS IN KURT
VONNEGUT'S SLAUGHTERHOUSE FIVE AND STEPHEN CRANE'S
THE RED BADGE OF COURAGE**

**Pamukkale University
Institute of Social Studies
Master of Arts Thesis
Department of Western Languages and Literatures
Department of English Language and Literature**

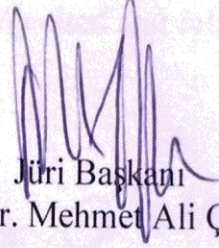
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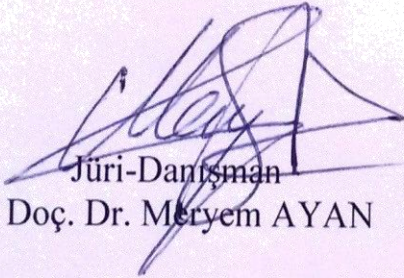
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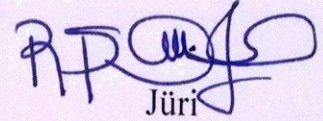
Batı Dilleri ve Edebiyatları Anabilim Dalı, İngiliz Dili ve Edebiyatı Bilim Dalı öğrencisi Onur IŞIK tarafından Doç. Dr. Meryem AYAN yönetiminde hazırlanan “The Individual after War before Loneliness in Kurt Vonnegut’s Slaughterhouse Five and Stephen Crane’s The Red Badge of Courage (Kurt Vonnegut’un Mezbaha No 5 ve Stephen Crane’in Kanlı Madalya Romanlarında Savaşın Sonra Yalnızlıktan Önce Birey)” başlıklı tez aşağıdaki jüri üyeleri tarafından 10.06.2014 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Yüksek Lisans Tezi olarak kabul edilmiştir.



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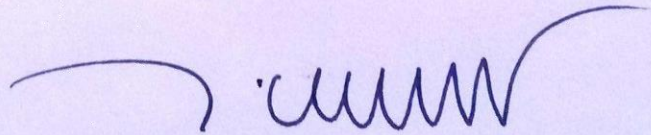


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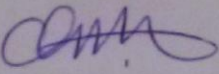
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ABSTRACT**THE INDIVIDUAL AFTER WAR BEFORE LONELINESS IN KURT VONNEGUT'S SLAUGHTERHOUSE FIVE AND STEPHEN CRANE'S THE RED BADGE OF COURAGE**

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Kurt Vonnegut's Slaughterhouse Five and Stephen Crane's The Red Badge of Courage are two of the most significant outcomes of careful observations of two American novelists. In Slaughterhouse Five, Vonnegut tells a story of a man who has survived the Second World War and experiences the unexpected results of war. On the other hand, in The Red Badge of Courage, Crane also tells a story of a man who flees from his brigade because of his cowardice and returns after some time. These men carry the psychological impacts of war in themselves. In this dissertation, the individual's loneliness, psychological traumas during and after war, the meaning of patriotism, absurdity of war and alienation will be analyzed from the perspective of Individualism with a New Historicist approach.

The first chapter gives information on the New Historicism and its background. The second chapter discusses the loneliness and individualism in Stephen Crane's The Red Badge of Courage. The third chapter discusses loneliness and individualism in Kurt Vonnegut's Slaughterhouse Five. Lastly, the fourth chapter compares and contrasts the novels.

The aim of this dissertation is to analyze Kurt Vonnegut's and Stephen Crane's novels according to the New Historicism. The Red Badge of Courage by Stephen Crane and Slaughterhouse Five by Kurt Vonnegut will be studied in terms of Individualism.

Key Words: Individualism, The Civil War, The Second World War, Dilemma, Loneliness, Fear, Cowardice, The New Historicism.

ÖZET

KURT VONNEGUT'UN MEZBAHA NO 5 VE STEPHEN CRANE'İN KANLI MADALYA ROMANLARINDA SAVAŞTAN SONRA YALNIZLIKTAN ÖNCE BİREY

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Kurt Vonnegut'ün Mezbaha No 5 ve Stephen Crane'in Kanlı Madalya romanları bu yazarların dikkatli gözlemleri sonucunda yaratılan iki önemli eserdir. Mezbaha No 5 romanında Kurt Vonnegut İkinci Dünya Savaşı'ndan canlı kurtulan ve savaşın beklenmeyen sonuçlarını deneyimleyen bir adamı anlatmaktadır. Öte yandan, Kanlı Madalya romanında, Crane de birliğinden korkaklığı yüzünden kaçan ancak bir süre sonra geri gelen bir askeri anlatmaktadır. Bu kahramanlar savaşın psikolojik etkilerini içlerinde taşımaktadırlar. Bu çalışmada, bireyin yalnızlığı, savaş sırasında ve sonrasında travmalar, vatanseverliğin anlamı, savaşın absürlüğü ve yabancılaşma konuları bireysellik açısından incelenecektir.

İlk bölüm Yeni Tarihselcilik ve gelişimi hakkında bilgi vermektedir. İkinci bölüm Stephen Crane'in Kanlı Madalya romanındaki bireysellik ve yalnızlığı tartışmaktadır. Üçüncü bölüm Kurt Vonnegut'ün Mezbaha No 5 romanında bireysellik ve yalnızlığı tartışmaktadır. Dördüncü bölüm romanları karşılaştırıp farklılıkları belirtmektedir.

Bu çalışmanın amacı Kurt Vonnegut ve Stephen Crane'in romanlarını Yeni Tarihselcilik kapsamında incelemektir. Stephen Crane'in Kanlı Madalya'sı ve Kurt Vonnegut'un Mezbaha No 5'i bireysellik açısından incelenecektir.

Anahtar Kelimeler: Bireysellik, Amerikan İç Savaşı, İkinci Dünya Savaşı, İkilem, Yalnızlık, Korku, Korkaklık, Yeni Tarihselcilik.

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INTRODUCTION

Stephen Crane and Kurt Vonnegut are important milestones in American Literature with their historical novels. In The Red Badge of Courage Stephen Crane successfully narrated a story of an individual who fought in the Civil War though Crane did not take part in the Civil War. On the other hand, Kurt Vonnegut got his fame with the help of his iconoclastic novel, Slaughterhouse Five. In his novel, Vonnegut told a story which he mixed with his experiences in the time of the Bombing of Dresden. Because of the way they handle war and historical events The Red Badge of Courage and Slaughterhouse Five have special places in American Literature. In this thesis, it will be explained that although Henry Fleming and Billy Pilgrim do not want to stay alone, ineluctably they become lonely. Yet, in the course of their realization of the truth, they understand that approving the brutal realities of the world brings eternal unhappiness to them. Thus, both novels will be compared in the frame of the New Historicism by emphasizing the causes that lead the characters into loneliness causing individual dilemma and eternal unhappiness to excavate the issue of the “Individual after War before Loneliness”.

As war novels, both works have some common points as much as different ones. Although these novels were written in different eras and have distinct structures; both novels involve war, loneliness and individual dilemmas and quest of searching the way of escaping from deadlock of the loneliness. The most important common point of these novels is their protagonists’ investigation of the possibility of being a decent individual in their own circumstances. In these works, both of the protagonists experience unmatched incidents in two different wars. As little pieces of the crowd, these characters’ dilemma is whether to be a part of oppressive ideology or to stay as a lonely man trying to gain his individualism.

Individualism has had its roots from the medieval times until now. The theme of individualism is very important for these two novels. Since, in both novels, The Red Badge of Courage and Slaughterhouse Five the loneliness and individual dilemma are such crucial issues that form the bases of the eternal unhappiness of the characters. It might be helpful to look up the meaning of individuality. In Raymond Williams’ Keywords: A Vocabulary of Culture and Society the individuality is described as follows:

The emergence of notions of individuality, in the modern sense, can be related to the break-up of the medieval social, economic and religious order. In the general movement against feudalism there was a new stress on a man's personal existence over and above his place or function in a rigid hierarchical society. There was a related stress, in Protestantism, on a man's direct and individual relation to God, as opposed to this relation MEDIATED (q.v.) by the Church. But it was not until 1C17 and C18 that a new mode of analysis, in logic and mathematics, postulated the individual as the substantial entity (cf. Leibniz's 'monads'), from which other categories and especially collective categories were derived. The political thought of the Enlightenment mainly followed this model. Argument began from individuals, who had an initial and primary existence, and laws and forms of society were derived from them: by submission, as in Hobbes; by contract or consent, or by the new version of natural law, in liberal thought (1976: 164).

The roots of the word of individuality can go back to the medieval times. Despite the fact that this word is very old, it is seen that Individuality has not had many changes in its meaning. It can be confirmed by the following statement of Daniel Derrel Santee. In Individualism in American Society Santee says:

Individualism was itself reflected and encouraged by the government. The Constitution through the right to vote guaranteed personal participation in government. Numerous personal liberties were guaranteed, such as freedom of speech, of assembly, of religion, and of the press. Each citizen could express himself. This created the dynamic political activity of American democracy. A peculiar and valuable aspect of American character, individualism, contrasted particularly to Europe where a small group of nobles controlled the most of the land; and aristocracy and class distinctions thwarted the ambitions of personal development of many people. Nevertheless, American individualism had negative consequences by creating an aggressive and violent atmosphere and a vicious, competitive attitude among people (2008: 1).

The protagonists of The Red Badge of Courage and Slaughterhouse Five draw a picture of depressed individual victims of wars. In The Red Badge of Courage, Henry Fleming who is an eighteen-year-old young man suffers from a contradiction. Although at first stage, he does not want to take part in the war, he enlists because of the pressure of national pride and sense of mission. In the course of the war, he flees to get away from the brutal nature of war and save his life. Yet, just after escaping from the battle field, he returns back and becomes a "hero". Throughout all these moments, he cannot find any comrade to back him up. From the first time, until the end of the battle he stays on his own. This situation is underlined by Stephen Crane by his long and detailed descriptions. On the other side, in Slaughterhouse Five Billy Pilgrim is a prisoner who was taken by Germans in the Second World War. Pilgrim does not support war, but becomes a victim of it. Both of

the protagonists of these novels cannot find a comrade to share their feelings or experiences. Therefore both Fleming and Pilgrim fall into deep loneliness.

The dilemmas of the characters and their confusions plot a story that mixes fact and history. The New Historicism is a criticism based on the analysis of history (fact) and story (fiction). The New Historicism contains the material which is needed in the investigation and comparison of the factual and fictional stories of the characters in The Red Badge of Courage and Slaughterhouse Five. The aim of choosing the New Historicism instead of other theories is that both The Red Badge of Courage and Slaughterhouse Five are timeless novels that have all the universal themes in themselves. For instance, courage and fear which are tensely used in both novels are two of the basic feelings of human being from the creation of the world. On the other hand, while The Red Badge of Courage stresses on reality, Slaughterhouse Five stresses on absurdity. This difference of the novels constitutes a contrast that will be used for the comparison.

Although there are some historical documents and books on the incidents that happened on the soils of this world and the events presented in the novels, it is almost impossible to penetrate the realities of those moments. Stephen Greenblatt agrees with that in The New Historicism as follows:

What is the evidence of mass murder? How reliable is this evidence? Are there convincing grounds for denying or doubting the documented events? And if there are not such grounds, how may we interpret the motives of those who seek to cast doubt upon the historical record? (qtd. in Veaser, 1989: 4)

It is undeniably true that if there is not any reliable evidence, nothing can be traced to find the reality. To make them reliable, New Historicists choose to take advantage of searching historical records and texts by giving them the same importance as literary texts. In New Historicism and Cultural Materialism John Brannigan notes:

Greenblatt and Montrose treat literary texts as symbolic formations which differ in no respect ultimately from other symbolic formations, including historical events and trends. For this reason they treat history not as a background context, as one possible frame of reference which might help make the literary text meaningful, but instead they treat history as the very subject and form in which literature is enmeshed (1998: 59).

Equal importance is given to historical and literary texts to make the realities of the time visible. Otherwise it would not be possible to get the pieces of history together.

The New Historicism is the name given to the criticism which contains the thought that the texts on the incidents are more important than any other sources. While doing New Historicist research, diaries, documents, almanacs and historical records can be used for the case. Rafey Habib notes:

Louise Montrose stressed that this contextualization of literature involved a reexamination of an author's position within a linguistic system. Montrose also points out that New Historicists variously recognize the ability of literature to challenge social and political authority (Habib, 2008: 762)

Following Montrose's thought it is clear that the New Historicism's focus is on the relations between authority and individual.

Although The Red Badge of Courage has always been criticized from perspective of "naturalist criticism" (Link, 2010: 50) this novel can also be taken as an historical novel and criticized from the New Historicist point of view. On the other hand, Kurt Vonnegut's Slaughterhouse Five is taken as a "black humor" (May, 1972: 1). It is worth noticing that Vonnegut wrote Billy Pilgrim's adventures by the help of his own experiences. That is why this work might be seen as fictional memoir and factual individual perspective.

Both works have a background of two of the biggest wars of the world. The Red Badge of Courage takes the Civil War and Slaughterhouse Five takes the Second World War as the background. Considering the backgrounds of both works, it is highly important to understand the reasons and some certain incidents of the Civil War and the Second World War.

Yet, before these two big events, there had been so many wars and slaughters in the history of humanity. Since the ancient civilizations until now, the concept of war has always been seen as an important apparatus to solve the quarrels between individuals, tribes and countries. Even in the Holy Scriptures like Old Testament, New Testament and The Quran, there are so many war stories. For instance "the first sin" is one of the most important parts of this collection (New International Version, Gen. 8.21). In this story, Cain

commits the first murder by killing Abel. So, a term shifts to a higher level. Quarrel becomes war. The definition of war is, although changes according to the sources, a big conflict with two opponent groups who have hostilities towards each other for some time, with a considerable magnitude.

It might be said that, to start a war, there are some essential steps to be executed in the process. The first step is to have two opponents; it does not matter on what they cannot compromise. Yet, they have to be stubborn not to solve the problem or problems. Secondly, there must be a considerable duration to collect anger and maybe power to assault. Lastly, the magnitude is really important. Since, this is the determining element of the war. The higher magnitude means, the higher casualties. Like the war of the Titans, the first war of the Greek mythology or a real war between the Hittites and Egypt, each side fights for its own advantage and gets wounded. So, neither side can survive without any harm.

Both in The Red Badge of Courage and Slaughterhouse Five the victims are portrayed well to show the magnitude of anger's effect upon these people. Furthermore, the brutalities in the Civil War and the Second World War can be seen throughout these novels. Maybe they focus on the specific time and space, yet this can be perspective expanding. Although, "inductive method" can help to build up a concept on these novels and their meanings, there might be some blind spots to fulfill (Bressler, 1999: 220). These spots cover the reasons of the American Civil War and the Second World War.

The era before the American Civil War in the U.S. historical context of that time is crucial to understand the reasons of this war. Before the Civil War the northern states' economy was based on industry instead of farming like southern states. Because of this, northerners needed free workers. So, they supported the emancipation (qtd. in Grant, 2010: 24). For fear of freedom of their slaves, southerners opposed to the idea of freeing slaves. Their economy was based on farming and they needed their slaves. Because of the conflicting interests of these sides, the war became an inevitable result for the Americans (qtd. in Grant, 2010: 39).

As a result, on April 12, 1861 the war began by the Southern States or Confederate's fire upon Fort Sumter (qtd. in Grant, 2010: 57). After that, the head of the

northerners or Union, Abraham Lincoln announced Call to Arms to all freed states to take back the fort (qtd. in Grant, 2010: 135). The tension between the two sides did not rise in one day. The elements of all reasons of a war were provided by the opponents. The duration before the war is almost four decades, because the tension started when Monroe was in duty. His policy divided the nation into two sides. The North began their first attempts to industrialize the region while the South made no progress at all (qtd. in Grant, 2010: 318). So, inevitably the war began.

The divergence between the South and the North gave the way to this war. Yet, the results of the Civil War misled the expectations. The difference between the South and the North did not collapse in a short time. On the contrary, the difference continued for so long. Since, the reason of the divergence was not only the problem of slavery. The origin of the problem was lying beneath the changing social taxonomy (qtd. in Grant, 2010: 5). In the times of the Civil War American social life started to transform. Industrialism began to show its effect upon the daily routines of people and this led the people to changing their values. For example, before this change, Americans would see slave-ownership as normal. Yet, day by day the values changed and Americans saw that there was no more need to have a slave.

The North abolished slavery in its own states. Yet, that was not enough for them. They wanted to force the Southerners to do the same. This, in turn, caused new problems. The aristocratic structure of the South did not want to lose its strength and effect upon the land. In other words, a class issue turned itself into a different problem. It was paradoxical that slave-owners did not want to abolish slavery to keep their legendary sovereignty throughout the land, but by opposing the idea they lost everything they had had. Furthermore, by losing their power on their slaves, they started to pay a salary for their works. However, at this time, the ex-slaves began paying for the rent and all other expenses. As a result, both slave owners and slaves lost the battle whose aim was to finish the slavery and give prosperity to all the citizens of the United States. After this long and cruel war, the United States lost its momentum for some time. Also, the regaining the power took so many years, because of the casualties and turmoil in politics.

Just after the Civil War, Reconstruction Era (1865-1877) started. In this era, the United States tried to solve the financial, racial and social problems as soon as possible. At that time, black families wanted to reunite again. Since, before the war they were split up by the slave-owners by selling or buying. Freed people sought to find a new way to live on. Although they got their freedom, they needed job and their social rights. In short, equality for blacks did not come as quickly as expected. In the meantime, the whites of the South were in despair because of the defeat. Aristocracy and their old lifestyle were crushed by the Northerners. Yet, the conquering ones, the Northerners, were also not happy. Both sides had lost more than 600,000 people in war, including approximately 350,000 Union soldiers (qtd. Grant, 2010: 77). This result is more than any war that the United States involved (qtd. Grant, 2010: 77).

As in 1861, in 1939 the Second World War broke out because of race issues. Before Adolf Hitler was in duty in Germany, the political atmosphere of that country was in turmoil. The attempts to form a government failed. Taking the advantage of this confusion, the Nazi party got the power to govern the country. Nazis were a group of people who believed that the Germans had the pure blood which has no relation to the lower human beings. This idea, of course, depends on the thoughts of Nietzsche, according to whom there is an "übermensch" (Nietzsche, 1996: 6). The concept of "übermensch" includes the idea that there must be a group of people who are overtly more powerful than the others (Nietzsche, 1996: 6). Although, Nietzsche did not want to kill people to create a pure race, Adolf Hitler used this idea as a departing point to wipe off the "lower races" according to his ideology (Hitler, 1933: 10). Because of this motivation, Hitler followed an expansionist route. From 1939 until 1945, the Second World War spread all over the world. In the course of the war, from the Pacific to Africa, every inch of the world was shaken by the fire of this war. As in the Civil War, the Second World War met the needs of starting of a wide ranging war (Sertel, 1999: 37). Actually, the agreements, the precautions which were undertaken by the governments were the signals of an upcoming quarrel.

When the war began in 1939, Americans wanted to stay calm and watch the progress. Although Franklin Delano Roosevelt aimed to enter the war, he could not be successful to persuade the American citizens. According to the most of the Americans, it

was not their business to intervene the quarrels in Europe. Yet, Roosevelt was not thinking in the same way. The Great Britain was their ally and needed their help. Therefore, American government sent so many transport vessels to help British Armed Forces. In the course of the war, German U-Boats were always busy with sinking those vessels. That is why; US government was really angry and wanted to stop this quarrel as quickly as possible (Sertel, 1999: 99).

The wishes of the American government met the inevitable result when Imperial Japanese Navy conducted a surprise attack on the American naval base at Pearl Harbor on December 7, 1941 (Sertel, 1999: 102). This was enough to convince the crowd to enter the Second World War. After that incident, the United States declared war on Japan. Following this, Germany and Italy declared war on the United States. So, one of the biggest power of the world entered the Second World War.

Throughout the war, the United States fought on so many different fronts, from the Pacific to Normandy and became helpful to defeat the fascism with all their other allies (Sertel, 1999: 217). Different from other countries that entered the Second World War, the United States profited from this war. Although another war started under the name of the Cold War just after the Second World War, the United States proved its power and success. The finance of the United States rose by the help of the sales of arms and industry. Workforce needed women and they became not only wives, but also bread-winners of the family. Moreover, technological advance speeded up and each family could afford the luxuries. Americans could make profit from the Second World War, but also they caused pain in the time of the war, both to their own citizens and their enemies' citizens. The Bombing of Dresden is one of the examples of such disasters like Nagasaki and Hiroshima (Irving, 1963: 167).

Besides, after the Second World War, the whole world was in a chaos. Even the countries who did not take a role in the war were in economic depression. Because of the precautions which were taken before and in the time of the war, those countries suffered from bankruptcy. Yet, the most suffered individuals were in Germany and its allies. Germans not only lost the war, but also their dreams of becoming the leaders of the world. Furthermore, they entered a decade of debt to the victors of the war. Undeniably, that

situation affected Germany a lot. It took time to rehabilitate and revive the German population again.

It is a known fact that the wars have devastating effects for each side. Yet, sometimes it can be more devastating for one side than the other. Both the Civil War and the Second World War, made a wound in the hearts of the nations. This is the basic similarity of these wars.

Although the Civil War and the Second World War have similarities, they also have so many differences. The most important similarity is that both wars have a race issue. At the same time, their biggest difference is that the Civil War started to liberate the African-Americans from slavery. On the other hand, the Second World War began by wiping away the “lower races” from earth (Sertel, 1999, 80).

In sum, two of the world’s most devastating wars have formed the basic images of The Red Badge of Courage and Slaughterhouse Five which have big importance in the tradition of the American Literature because of their unique atmosphere and value. From the lens of the New Historicism the two war documents form the history. In the meantime, the loneliness and individual dilemmas of the characters form the story of Stephen Crane’s The Red Badge of Courage and Kurt Vonnegut’s Slaughterhouse Five.

CHAPTER ONE

THE NEW HISTORICISM AND ITS BACKGROUND

The New Historicism is a theory coined by Stephen Greenblatt which concerns the superiority of the text. The New Historicism has a very distinct position than other theories in terms of power relations and superiority of the text; on this subject Stephen Greenblatt, pioneer of the New Historicism, says: “Moreover, is it not possible to have communal sphere of art that is distinct from other communal spheres?” (qtd. in Veenser, 1989: 3) This question raises other questions. Cannot art have another sphere? Is it possible to separate history from historicism? These questions are open to varied answers. Yet, he continues: “A shadowy opposition is assumed between the ‘individual’ (bad) and ‘individual subject’ (good); indeed the maiming of the latter creates the former” (qtd. in Veenser, 1989: 3). Here, Greenblatt stresses upon the focal point of the theory. The New Historicism requires so much attention on the relation between the power centers of the works and the question of how much of history is story and an individual story is part of a history. This dilemma is a debatable issue both in the light of the New Historicism and the individual stories of the characters.

It is undeniable that the New Historicist theory is a successor of the new criticism and deconstructivism. These theories cover the idea of foregrounding the primary sources instead of the secondary and non-textual sources. Yet, the New Historicism has some differentiating features from its antecedents. The New Historicism gained momentum in the late 70s till the early 90s. In that time period, Greenblatt, Louise Montrose and their other colleagues’ technique became a hallmark in the history of the New Historicism (Barry, 1995: 166). According to Charles A. Bressler, New Historicist critics want to reveal the hidden or ignored parts in the works. In Literary Criticism: An Introduction to Theory and Practice he notes:

Disavowing the tenets of the “old historicism,” this New Historicism or Cultural Poetics seeks to uncover the multiple discourses that create a text and are shaped by the text. Believing that art(or literature) and society are interrelated, Cultural Poetics critics embrace the principles of different schools of criticism to unlock a text’s power and influence, including the “close reading” principles of the New Criticism and a variety of poststructuralist approaches such as various forms of feminism and Marxism. Denying a

monolithic or monological interpretation of any event, person, or historical era, Cultural Poetics seeks to discover the personal vignettes or “anecdotes” that are ignored, repressed, or suppressed by many critics. Such mini moments in history, they believe, reveal the multiple counter histories that have been marginalized by previous scholars and writers. (1999: 227)

Bressler notes that one of the main principles of the New Historicism is to give a voice to marginalized subjects in the works. By doing this, the New Historicist critics enable to stress on the unheard voice of the characters or events which took place in history.

Another main principle of this technique is to arrange literary and non-literary texts. By the help of that, it becomes available to read the literary text under the light of non-literary texts or documents. After that, it comes to take the literary text out of its canonical lineage so that the text is seen as a new product. Lastly, while reading the primary sources, one must focus on the power relations and how they are sustained (Barry, 1995: 173).

In its most common sense “new” is used for the item which replaces its antecedent (Tyson, 1999: 282). Moreover, new historicists’ most notable difference from old historicists is the use of Jacques Derrida’s deconstructive method that gives “equal weighting” (Barry, 1995: 173) to literary and nonliterary texts. On the subject of Derrida’s effect upon the New Historicism, Peter Barry says:

New Historicism accepts Derrida’s view that there is nothing outside the text, in the special sense that everything about the past is only available to us in textualised form: it is ‘thrice-processed’, first through the ideology, or outlook, or discursive practices of its own time, then through those of ours, and finally through the distorting web of language itself (1995: 169).

According to Barry, a new historicist reading requires a hard work and close reading to carve the meaning out. It is hard because, the New Historicism is a text-based reading and the same degree of attention must be paid to both literary and nonliterary texts. Furthermore, the issue of language is also important to understand the New Historicism better. Because of deconstruction, language and the outcomes of it become more crucial. The usage of language, selection of words and idioms and lastly the way they are used are all the subjects of deconstruction. Using a word instead of another might change the whole intention of a sentence according to the new criticism and the New Historicism. Especially

for the New Historicism, it is highly significant to investigate and find the implications of the words. So, this situation makes language more important than any other elements to be focused on. According to Stephen Greenblatt, if there is not any other language than the one on the operation, this situation brings single history to be shared by the whole (Greenblatt, 2005: 4). In his essay in The New Historicism Greenblatt notes as follows:

Lyotard's model for these differentiated discourses is the existence of proper names. But now it is the role of capitalism not to demarcate discursive domains but, quite the opposite, to make such domains untenable. Lyotard's principal exhibit of this attempt by capital to institute a single language—What Bakhtin would call monologism — is Faurisson's denial of the Holocaust, and behind this denial, the Nazis' attempt to obliterate the existence of millions of Jews and other undesirables (qtd. in Veaser, 1989: 4).

The language not only shows the intentions of its creator but also can bring a forced history to the whole. At this point, the relations of power turn out to be another element to be examined. Louis Montrose, Stephen Greenblatt's colleague, sees the language as a power tool from the perspective of the New Historicism and John Brannigan says in New Historicism and Cultural Materialism as follows:

New Historicism is a mode of critical interpretation which privileges power relations as the most important context for texts of all kinds. As a critical practice it treats literary texts as a space where power relations are made visible (1998: 6).

This power relation can be between the state and individual or federal government and state government. The text itself and the ideology it presents are more important than any other source. Montrose continues to focus on the research sphere of the New Historicism: "New historicists are interested in the operations of power within self-regulating ideologies" (qtd. in Veaser, 1989: 7). For Montrose (qtd. in Veaser, 1989: 7), language stands alone, as there is nothing outside except the language and its output. Taking language as the sole source of examination of a text, it is inevitable to evaluate the rules and ideologies of it as Brannigan notes:

Because no self, group or culture exists outside language or society, and because every language and society are self-policing, hegemonic systems, there is no possibility of resistance emerging unchecked. (1998: 8).

Therefore, there is no chance for the hidden meanings behind the letters to be kept secret. Every needed detail is given in the texts. The language creates its own system and brings

the data of its own. This idea stands in the core of the New Historicism. Since, according to new historicists every literary or nonliterary text is an element of a bigger entity. This entity can be called as the culture so that the texts become reflective parts of that culture. Brannigan also thinks that by reading the texts closely, forthcoming threats can be averted:

New historicists usually see their practice as one of exposition, of revealing the systems and operations of power so that we are more readily equipped to recognize the interests and stakes of power when reading culture. Moreover, it is important to recognize that for new historicists the nature of power may remain the same but the form that it takes does not (1998: 8).

According to new historicists, reading the texts from new historicist point of view becomes a space full of gaps to be filled with inferences and interpretations that can be threatening and illuminating. For example, so-called work of Adolf Hitler: Mein Kampf (1925) contains desires and plans. When it is read from historicist point of view becomes a documentary that hints the ideas of Hitler before the Second World War and the plans which would be applied in the course of the war (Hitler, 1925: 906). Thus, this book became Hitler's story of the history of the Second World War which is a blend of fact and fiction or presentation of a story and the truth behind history. In the New Historicism "searching for truth" is a significant issue. Greenblatt says: "[T]he aesthetic is not an alternative realm but a way of intensifying the single realm we all inhabit" (qtd. in Veenser, 1989: 6).

It is a known phenomenon that every human being wants to rehabilitate him/herself to acknowledge the happenings that took place before them and with the relaxation of the data they find power to criticize or decide on these certain incidents. So, it must not be alternative to reality, but a way to reach the soils of reality. Otherwise, nothing would be enlightened about the past because reality or truth diversifies according to individual perspective. As all works of art are taken as the product of manipulations, first it is crucial to take a deep look at the details of these literary works. It can easily be said that, the material of literature, the novel cannot be taken as the sole object to reach the truth historically. So, in this case it becomes a step for the reality. On this case Greenblatt asserts:

It is imperative that we acknowledge the modification and find a way to measure its degree, for it is only in such measurements that we can hope to chart the relationship between art and society. Such an admonition is important – methodological self-consciousness is one of the distinguishing marks of the New Historicism in cultural studies as opposed to a historicism based upon faith in the transparency of signs and interpretative procedures – but it must be supplemented by an understanding that the work of art is not itself a pure flame that lies at the source of our speculations. Rather the work of art is itself the product of a set of manipulations, some of them our own most striking in the case of works that were not originally conceived as “art” at all but rather as something else – votive objects, propaganda, prayer, and so on), many others undertaken in the construction of the original work (qtd. in Veaser, 1989: 12).

Hence, nothing can be trusted fully. According to C. K. Barrett the only reliable way to reach history belongs to archeology. In History, Literature, and Society in the Book of Acts he says:

It is largely within the present century that archaeology has become something of an exact scientific method. The textual and literary criticism of the documents on which the historian must depend have been developed and brought into the historian's craft. History has been brought out into a wider field and seen as part of a social process; as this has happened a wider range of evidence has been employed, and different kinds of evidence, as well as different pieces of evidence of the same kind, have been compared (Witherington, 1996: 34).

As Barrett stated, to take a step towards the truth, all the written documents on the cases and literary texts must be read closely to identify the striking points (qtd. in Witherington, 1996: 35). After detecting the reliability of the texts, one can argue on the cases. Yet, it should not be thought that a new historicist is not a historian, but just a literary critic. That thin line between being a historian and a literary critic might be confusing, but it should be remembered that a historian never examines the literary texts. According to Montrose, the New Historicism not only brings a change in the subject of distinctions between text and context, but also it takes a new position by foregrounding the author or work. He says in the New Historicism as follows:

The newer historical criticism is new in its refusal of unproblematized distinctions between “literature” and “history,” between “text” and “context” ; new in resisting a prevalent tendency to posit and privilege a unified and autonomous individual – whether an Author or a Work – to be set against a social or literary background(qtd. in Veaser, 1989: 18).

By making author or work as the focus points, the New Historicism becomes differentiated from its antecedents. Slaughterhouse Five and The Red Badge of Courage make their

protagonists the focus point of the actions. Both of the novels mention the wars the United States entered. In these novels, taking the battles as background, the personal stories of Henry Fleming and Billy Pilgrim are told.

The Red Badge of Courage tells a story of a young soldier who enlists the army to fight in the American Civil War. On the other hand, in an American soldier's experiences in the time of the Bombing of Dresden are narrated. Although author of The Red Badge of Courage did not take a role in the Civil War he successfully describes real events and a young soldier's mind in this fiction. At the same time, Kurt Vonnegut in Slaughterhouse Five mixes his factual experiences with fiction stories and creates a blend of fictional memoir but a factual history. Thus, these novels were written in accordance with the real events which can be proved by the help of historical records.

In Slaughterhouse Five the protagonist and the author share a common point. Both of them have a memoir of the Bombing of Dresden. So, inevitably the author makes himself the center of research. Although Kurt Vonnegut blends his memoirs with fiction, the reader acknowledges that the stories have a share in the pie of reality. On the other side of the research, as individual is privileged it is highly important to reveal certain movements of that individual in certain incidents. For instance, when Dresden is bombed, the feelings and thoughts of Slaughterhouse Five's protagonist, Billy Pilgrim become crucial. Since, the incident must be evaluated from the point of view of Pilgrim as it is the only eye which could witness the scene. Yet, that might bring subjectivity to the process of research. On that crisis in New Historicism in Renaissance Studies Jean E. Howard indicates:

Finally, it seems to me that the historically-minded critic must increasingly be willing to acknowledge the non-objectivity of his or her own stance and the inevitably political nature of interpretive and even descriptive acts I am not suggesting that it is desirable to look at the past with the willful intention of seeing one's own prejudices and concerns. Nonetheless, since objectivity is not in any pure form a possibility, let us acknowledge that fact and acknowledge as well that any move into history is an intervention, an attempt to reach from the present moment into the past to rescue both from meaningless banality... (1986: 43)

To Howard, there is no possibility of being a pure objective critic while reading the texts from a distance of time. Yet, to avert that problem the New Historicism presents the ability

to reach the historical records. For instance, to discuss the reasons and results of the Bombing of Dresden, it is possible to benefit from David Irving's Apocalypse 1945: The Destruction of Dresden. However, one must not fully trust a book. Because of that, it is better to check the other sources of material. For instance, in her essay Dresden 1945: Reality, History, and Memory, Tami Davis Biddle notes:

Due to the demographics of the war at that point in time, most of the Dresden victims—dead, wounded, and homeless—were women, children, and old people. The death toll at Dresden has been, over the years, a source of extensive and emotional debate. Estimates of the death toll have ranged widely, from 20,000 to 250,000. The uncertainty over the number of refugees in the city complicated the accounting. The highest figures were promulgated most consistently by David Irving, author of the widely-read 1963 book *The Destruction of Dresden* (2008: 423).

It can easily be inferred from here that there is not a fully trusted source both literary and non-literary. That is why all the materials to be used in a research of the New Historicism must be investigated carefully to reach a decision on the events or extract a meaning from the literary works.

Probably the most important feature of the New Historicism is its effort to analyze the relationship between power structures. According to the New Historicism individual is a brick on the wall of power structure; that is why its relationship with society or government is very important. For instance in The Red Badge of Courage, Henry Fleming is placed for the exposition of individual. Fleming breathes, flees, fights and becomes a stereotypical character who symbolizes a crowd. About that subject John Brannigan notes as follows in New Historicism and Cultural Materialism:

For Greenblatt the idea is a process of self-fashioning, by which the subjectivity of each individual is constructed within a heightened awareness of the position of the self within structures of power (1998: 59).

Greenblatt thinks and Brannigan asserts that individual sees itself in the center of the relationships. This egocentric situation brings the loneliness of individual. At that point the New Historicism has an advantage to investigate this particular subject. For example, in Crane's novel Fleming draws a picture of a lonely, unhappy soldier which is depicted highly. Yet, he always seeks to find fear in the eyes' of his comrades. After understanding that he is on his own and nobody can save him from dying, he begins to get familiar with

that situation as an individual. At that point the New Historicism is interested in the relationship between Fleming and his friends on the battlefield. Otherwise, it would be impossible to find out the meaning of loneliness in the middle of the battle.

In New Historicism and Cultural Materialism John Brannigan adds: "[L]iterature or theatre are inseparable from other forms of representation and culture, inseparable from the milieu of social relationships" (1998: 58). In short he wants to explain that the text cannot be a different part of relationships, but its outcome (Brannigan, 1998: 8). Investigation of the context of social relationships contributes to the research with its different angles. It can be said that reviewing relationships between individual and authority can provide varied angles to observe. For instance, the war concept differs for individual and the state. The individual takes part in war to show his bravery and gain honor degree to get rank in social life. At the same time, the state enters war to prove its strength and gain soil or advantage on certain issues. This situation is visible in both The Red Badge of Courage and Slaughterhouse Five. In The Red Badge of Courage, although Henry Fleming does not want to be killed by a bullet, he forces himself to be known as a brave man and gets involved in the battle. Yet, the Union army fights for its own sake, because if they win, it would be easy for Free States to force Pro-Slavery States to do whatever they want. In Slaughterhouse Five, Billy Pilgrim tries to fight in the battlefield, but he gets caught by German soldiers. Throughout his experience in the Slaughterhouse No: 5 as a captive Billy Pilgrim understands that the USA can do whatever they want to their enemies, but it costs a bloodshed. American soldiers think that they became the savior of nations by beating Hitler and his army. However, the concept of victory has not been counted by the quantity of the blood. That is why; individuals are doomed to be alone in their own circumstances.

The condition of individuals was always a debatable subject in terms of American Individualism. In American Literature and Culture 1900-1960 Gail McDonald says:

Certainly The Civil War contributed to the sense of a complexity beyond individual control. And as the country became increasingly industrialized and urbanized, the sensation of being merely one of a mass of individuals was bound to intensify (2007: 84).

Before the Civil War, individualism was more important than the welfare of the nation. Yet, the process of the Civil War and the time after the war were remarkably important for

individualism. People as parts of a crowd were in a rush to clear up what the Civil War left behind. That is why; individual hopes and desires were not put in practice. They thought that they were valuable parts of this country. The same situation was repeated during the Second World War. People ran on fronts and fought for their countries, but they just received medals or got into the coffins.

The details given in The Red Badge of Courage and Slaughterhouse Five might help to constitute the characters' moral, social and political tendencies to make criticism on them. At this point social relationships become a part of protagonists' characters. Since, the individuals in each novel constitute their identity according to the changing circumstances throughout the novels. Each individual story is part of a grand history that combines the reality of one country or individual experience. The history cannot be without story and story cannot wipe out the history behind itself. Yet, the significance of support should not be undermined. If history supports the personal story it becomes factual story or fictional memoir.

Accordingly the present thesis discusses Stephen Crane's The Red Badge of Courage and Kurt Vonnegut's Slaughterhouse Five from the New Historical approach. Since, the power relations and historical background have such a great share in the novels that they present a nutritious source to be discussed from the New Historical perspective.

CHAPTER TWO

THE CONTEXT OF INDIVIDUALISM IN THE RED BADGE OF COURAGE BY STEPHEN CRANE

The Red Badge of Courage was published in 1895. Stephen Crane wrote this novel when he was only twenty-four years old. Although he mentions a part of the Civil War in The Red Badge of Courage, he had no chance to join the war. From the memoirs of other people and the historical documents he got the necessary details about war and started to write a novel on the Civil War. In The Red Badge of Courage, the protagonist of the novel, Henry Fleming has a unique experience that he has to face with the unbearable loneliness because of his tangled dilemma in the time of the Battle of Chancellorsville.

When Stephen Crane was alive, The Red Badge of Courage could not take enough attraction. Yet, after Crane died, the novel was begun to be read by the crowds. Until 1950s this situation continued (Smith, 2012: 73). In 1950s, critics were so willing to make researches on The Red Badge of Courage. So, the novel became widely known not only for American but also non-American readers.

The Red Badge of Courage is a novel set in Chancellorsville, Virginia whose protagonist is Henry Fleming, a young Union soldier. In the first chapter of the novel, Fleming wants to enlist to army despite his mother's objection:

She had doggedly peeled potatoes and addressed him as follows: "You watch out, Henry, an' take good care of yerself in this here fighting business--you watch, an' take good care of yerself. Don't go a-thinkin' you can lick the hull rebel army at the start, because yeh can't. Yer jest one little feller amongst a hull lot of others, and yeh've got to keep quiet an' do what they tell yeh. I know how you are, Henry (Crane, 1990: 12).

According to his mother, Henry Fleming is just a lonely kid who does not know anything about the realities of outer world. His mother knows his son enough that she needs to warn him about the possible threats. Yet, she is also aware that his son will not listen to her. After arriving at the camp, Fleming becomes regretful for joining the war. Since, he fails to find a comrade to share his feelings. Fleming thinks that he is the only man who is afraid of getting killed.

At this point he becomes a lonely man who has no hopes for returning back home as healthy as before. In the course of the battle, he finds a way to escape from the bloodshed. Without any hesitation, he flees. While the battle is in progress, he tries to protect himself as much as possible. Following this, Henry Fleming faces with the unbearable side of war. He sees dead bodies, injured soldiers and the survivors who have lost their limbs. After experiencing these moments, Fleming justifies his decision of fleeing.

However, Fleming's deadlock never lets him be comfortable again. Fleming always questions how to be an individual who has no need to have another person to compare his deeds to be confirmed. He blames himself for escaping from battle and leaving his friends behind. On the other hand, he gets anxious because of the possibility of being a target of enemy. This situation constitutes the central crisis of The Red Badge of Courage. Throughout the novel, Henry Fleming searches for meaning of being a decent individual and ways of reaching this. While strolling in the woods, Fleming gets wounded by his own soldier with a gun stroke and he receives his first badge, which would be used as a courage symbol by him later.

Despite the fact that he cannot find an answer to his dilemma, he decides to return to his brigade. When he arrives at the camp of his brigade nobody blames him. Since, they think that he was already a dead man. After learning this, Fleming gets relaxed and makes up a simple story to avoid further questions from his friends. At the end, he joins an engagement and survives. The novel finishes with the unanswered question. So, Fleming's dilemma never meets an answer.

Because of his descriptive narrative and style, the author of The Red Badge of Courage, Stephen Crane has been accepted as a naturalistic writer. Although that can be true, it is undeniable to agree that The Red Badge of Courage is a novel which tells an ordinary soldier's inevitable internal conflicts. Crane's objective point of view helps readers to see the war from a different angle. Matthew J. Bolton says in The Red Badge of Courage in the Context of the 1890s as follows: "Crane's objectivity re-created the actual conditions of war rather than the vague sentiments and platitudes that are so readily found in the earlier dime novels (2010: 32)".By expanding the perception, Crane wants to stress

upon the unseen sides of wars. Henry Fleming, experiences countless incidents which are mostly beyond endurance for many people.

The protagonist of The Red Badge of Courage is captivated as a lonely man by the hands of Stephen Crane. He tries to make the protagonist subject of the story as much as possible both to strengthen the narrative and stress upon the deadlock of the dilemma. In Professing the Renaissance: The Poetics and Politics of Culture Louis A. Montrose notes:

Thus, my invocation of the term “Subject” is meant to suggest an equivocal process of subjectification: on the one hand, shaping individuals as loci of consciousness and initiators of action—endowing them with subjectivity and with the capacity for agency; and, on the other hand, positioning, motivating, and constraining them within—subjecting them to—social networks and cultural codes that ultimately exceed their comprehension or control (qtd. in Veaser, 1989: 21).

From Montrose’s point of view it is likely to see that the first step is being a subject. Being a subject in terms of the New Historicism means it is the focal point of the text. Yet, that situation is followed by the individuality as in The Red Badge of Courage. Henry Fleming, starts his adventure as a subject, but after some time becomes an individual. Lastly, because of the conjectural changes and dynamics he finds himself in an inextricable loneliness.

While constituting this complex atmosphere of The Red Badge of Courage, Crane benefited from the texts on the war and the stories about the battles. In spite of not having a war experience, Stephen Crane succeeded to create a universal novel which is mostly faithful to the historical truths. On the other hand, Donald Pizer asserts in Henry Behind the Lines and the Concept of Manhood in The Red Badge of Courage as follows: “Crane was not interested in rendering the battle and its participants in a manner consistent with full historical accuracy... rather he shaped a narrative closer to the pattern in his head” (2001: 11).

Crane’s aim was not to be just faithful to history. He wanted to recreate the atmosphere by the help of historical truths (Pizer, 2001: 11). Crane is so skillful that it is forgotten that he was born six years after the end of the Civil War. On this subject, Bolton

asserts: “Crane so powerfully evokes the hardships of camp life and the horrors of the battle that it is easy to forget that he did not experience these realities first hand (2010: 23).”

Although the work seems like a story of initiation, the climax cannot be seen as an epiphany, because Fleming fights just to make sure that everyone thinks he is a courageous man. In The Red Badge of Courage: Text, Theme, and Form Pizer asserts:

Crane also undermines the initiation structure of *The Red Badge of Courage* by including in the novel two major counter structures. Initiation is essentially a mythic statement of a faith in the potential for individual growth—that the forward movement of time is meaningful and productive because through experience we acquire both the capacity to cope with experience and a useful knowledge of ourselves and the world. But *The Red Badge of Courage* also contains two major structures which imply that time is essentially meaningless, that all in life is circular repetition that only the superficial forms of the repetition vary and thus are capable of being misunderstood as significant change and progress. One such symbolic structure is that of the rhythmic movement of troops. The novel begins with the advance to battle by Henry and his regiment, it ends with their departure from battle, and the body of the work contains a series of charges and countercharges, advances and retreats (1985: 210).

According to Pizer, the protagonist of Crane does not fulfill the requirements of a story of initiation. Although there are some elements of maturation, The Red Badge of Courage is not a story of initiation. The actions around Henry Fleming have no effective power on him. The ups and downs occur because of Fleming’s inner voice.

Moreover, the structure of the novel is worth noticing. It shows the inconsistent change which Fleming experiences. Throughout the novel Henry Fleming draws a picture of an inconsistent individual. This characterization is created by Stephen Crane with the help of constituting an effective structure. On the importance of the structure of The Red Badge of Courage William B. Dillingham notes in his essay, Insensibility in The Red Badge of Courage as follows:

The novel is divided into two parts of twelve chapters each. The first twelve chapters tell of Henry Fleming’s early insecurities about himself; his first battle, where he fights and then runs; his various adventures during his retreat; and finally his encounter with the fleeing soldier and then his wound. Chapter 13 begins with Henry’s coming back to his own camp to begin anew, and the remainder of the book takes the reader through the battles of the next day (1963: 195).

Dillingham asserts that it is easy to understand the aim of creating the structure of The Red Badge of Courage. By dividing the novel into parts, Crane lets his reader fill in the blanks which are actually time lapses. Another advantage of dividing is that the reader is made ready to the dramatic changes in the narration. For instance, with the 13th chapter Henry changes his mind and returns to his camp (Crane, 1990: 151). This behavior of him is hard to foresee for a reader.

Although Fleming shows some signals of change, this transition does not occur morally. On the contrary, he changes because he has no other choice to save his life. Actually, there is not a big change in the moral situation of Fleming. Throughout the novel, he shows no signal of a permanent difference in his character. From the starting point of the novel until the end, Henry Fleming remains the same. Dillingham notes as follows:

[F]or Crane appearance was seldom reality. Bearing the symbol of his country's cause, Henry is unquestionably courageous, but the underlying causes of his deeds are neither noble nor humane (1963: 194).

Although it seems as if he is courageous, actually he is not. He is afraid of the chaotic atmosphere of the bloodshed. Dillingham adds:

The difference between the external act of courage and the internal act of courage and the internal process that leads up to that act created for Crane one of the supreme ironies of life (1963: 194).

The peak of cowardice leads up to a courage symbol at some point. As Fleming does not know what to do, he finds himself in the center of the battle. Because of the uncertainty of the situation, at the beginning he decides to fight no matter what he thinks on the causes and results of this war. In Symbolism and Psychological Realism in The Red Badge of Courage John J. McDermott asserts:

The central section of the novel, presenting the period during which Henry deserts his regiment, is structured upon Fleming's acquisition of a special kind of wound, a reduplicated red badge of courage. This multiple wound reveals the full complexity of the problem of human valor and it gives witness to the double threats of moral death and physical death which wait upon Fleming's performance in war (1968: 327).

The red badge gives him the power which he needs to join the battle. From the beginning of the war till that moment Fleming has been in search of an impulsion. Surprisingly, the wound he got by the gun stroke becomes the impulsion that he had waited for.

On the other hand, this badge can also be seen as the symbol of dishonor. Since, Fleming begins to use the wound as an excuse for not being in the battle. McDermott continues:

Crane's careful irony here causes the statement of the tattered soldier to be only too accurate: unless Henry Fleming acknowledges the psychic wound derived from his moral guilt, unless he reconciles his ideals with his actions, he may indeed experience a kind of death: a moral death of belief in himself (1968: 328-9).

McDermott underlines that it is easy to claim that Fleming is doomed to carry the wound of moral guilt. He not only suffers from the pain of physical wound but also the guilt that he cannot escape from. From here, it is highly easy to assume that Henry Fleming has a fragile heart, but in the course of the war he covers it for the sake of being pragmatic.

Fleming escapes from his camp and after a moment he returns there with a wound. Actually this is the clearest outcome of his dilemma. To avoid fleeing, he forces himself to get into the fighting. Dillingham asserts: "Henry runs from himself; he escapes his essential humanity in order to avoid running in battle (1963: 196)." As can be inferred from here, the dilemma Henry Fleming experiences never ends. The first fight of him is against the instinct of escaping, and then the cruel war takes its place to be fought. Yet, his dilemma does not start with the first day of the battle. In the beginning of his arrival, he seems willing to fight, but as the time passes he changes his thought. From the point of view of Fleming, it is easy to see his greed to fight at the first stage. In the first chapter it is said:

At last, however, he had made firm rebellion against this yellow light thrown upon the color of his ambition. The newspapers, the gossip of the village, his own picturing, had aroused him to an uncheckable degree. They were in truth fighting finely down there. Almost every day the newspaper printed accounts of a decisive victory (Crane, 1990: 11).

In this quotation it is seen that this is a kind of advertisement of bloodshed. The hands of authorities, newspapers are not interested in the loss of the lives of these youngsters, but the so-called victory. According to the commanders and the executives of the war, the lives of

the soldiers have no meaning at all. Although they fight against their own race, these young men were so encouraged by the authorities that they were not aware of the reality. For Greenblatt the propaganda is a dangerous toy of the politicians and he sees the discourse as a tool of authorities' propaganda. Greenblatt says in Towards a Poetics of Culture as follows:

We could argue, following Jameson, that the establishment of the distinction is the principal effect, with a view towards alienating us from our own imaginations by isolating fantasies in a private, apolitical realm. Or we could argue, following Lyotard, that the abrogation of the distinction is the principal effect, with a view towards effacing or evading differences by establishing a single, monolithic ideological structure (1989: 7-8).

Following the quotation it is clear to understand that the government uses its elements to create an alternative realm which prospective soldiers would follow and support the action. Yet, undeniably the power of propaganda should be confirmed. The youngsters are affected by government's rhetorical tricks. It is this fact that occurs in the novel that soldiers cannot wait to fight:

It's a lie! That's all it is--a thunderin' lie!" said another private loudly. His smooth face was flushed, and his hands were thrust sulkily into his trouser's pockets. He took the matter as an affront to him. "I don't believe the derved old army's ever going to move. We're set. I've got ready to move eight times in the last two weeks, and we ain't moved yet (Crane, 1990: 6).

They are so eager to fight as if they did it before and became superheroes, but the truth is beneath the surface. Although these men seem so willing to be in the fight, they actually have no idea about the slaughter that they will come across.

Just as in The Red Badge of Courage, in real world the elaborated pictures of war, successfully affected so many young men. In Themes of the American Civil War, Susan Mary Grant stresses on the motivation of youngsters:

Soldiers arrived at the various camps of rendezvous—normally organized by state authorities and conducted under the auspices of the state militia—with little more than a willingness to fight for their country or their cause. Few had any personal experience of war, but relied instead on what they could recall from school textbooks and the stories of romance and glory that found an audience through popular literature [...] Many young volunteers did indeed set out for the camps of rendezvous filled with thoughts of the excitement and drama of war (2010: 82).

As the time passes Henry Fleming changes his tendency to take part in the battle, because he faces with the brutal truths of war. Despite the fact that he is in a trapped situation, he knows that there is not a way back home. Yet, the main reason of his perplexed feelings is his loneliness. Fleming fails to find a comrade to share his thoughts and feelings. So, in the process of the time, he deeply suffers from the unbearable pain of loneliness:

He felt alone in space when his injured comrade had disappeared. His failure to discover any mite of resemblance in their viewpoints made him more miserable than before. No one seemed to be wrestling with such a terrific personal problem. He was a mental outcast (Crane, 1990: 39).

At some point before he flees, he sees that the enemy is not a so-called monster but a human being like himself. Moreover, even the enemy becomes a kind of friend to him when he reserves a time to talk:

The only foes he had seen were some pickets along the river bank. They were a sun-tanned, philosophical lot, who sometimes shot reflectively at the blue pickets. When reproached for this afterward, they usually expressed sorrow, and swore by their gods that the guns had exploded without their permission. The youth, on guard duty one night, conversed across the stream with one of them. He was a slightly ragged man, who spat skillfully between his shoes and possessed a great fund of bland and infantile assurance. The youth liked him personally. "Yank," the other had informed him, "yer a right dum good feller." This sentiment, floating to him upon the still air, had made him temporarily regret war (Crane, 17).

The loneliness of the protagonist in The Red Badge of Courage is so important for the context of individuality. Since, the New Historical point of view requires giving meaning to the situation of individual and explaining this meaning in the context of relation between authority and individual. According to Montrose:

"Subject" a simultaneously grammatical and political term, has come into widespread use not merely as a fashionable synonym for "The Individual" but precisely in order to emphasize that individuals and the very concept of "The Individual" are historically constituted in language and society (qtd. in Veaser: 1989: 20-1).

As of the subject of the story literally, Henry Fleming does not enjoy the process in which he ponders all the time on his own. He questions his loneliness time to time:

He suddenly lost concern for himself, and forgot to look at a menacing fate. He became not a man but a member. He felt that something of which he was a part a regiment, an army, a cause, or a country was in crisis. He was welded into a common personality which was dominated by a single desire. For some moments he could not flee no more than a little finger can commit a revolution from a hand (Crane, 1990: 68).

Fleming becomes anonymous. That makes him stressed, because it is one of the most dangerous moments of his life. He loses his individual path. After thinking this, it is revealed that he searches for the pragmatic ways of surviving: “If he had thought the regiment was about to be annihilated perhaps he could have amputated himself from it (Crane, 1990: 68).”

Henry Fleming is such a lonely man that he even deserts his comrades in the battlefield. He does not think of helping them by fighting. This shows that he is not just a lonely, but also a selfish man. He discovers individualism on the way through being a selfish person. As he becomes numb his all thoughts about war just before the battle vaporizes.

Moreover, Fleming leaves tattered soldier when he is in need of a serious help. Probably this scene affects him and he thinks:

The simple questions of the tattered man had been knife thrusts to him. They asserted a society that probes pitilessly at secrets until all is apparent. His late companion’s chance persistency made him feel that he could not keep his crime concealed in his bosom (Crane, 1990: 126).

Besides leaving him alone, Fleming understands that the crime he has committed gives him a heavy burden. This burden becomes heavier as Fleming continues to be apart from the battlefield. Actually the reason of Fleming’s coming back to the camp is not only the red badge, but also his loneliness which he deeply suffers from.

As a consequence of his loneliness Henry Fleming begins to be mixed up with his thoughts. Before moving on the front everything was blurring for him. Yet, by the time maneuver takes place, a gruesome feeling commences in the mind of Fleming:

The youth was in a little trance of astonishment. So they were at last going to fight. On the morrow, perhaps, there would be a battle, and he would be in it. For a time he was obliged to labor to make himself believe. He could not accept with assurance an omen that he was about to mingle in one of those great affairs of the earth. 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. He had put them as things of the bygone with his thought-images of heavy crowns and high castles. There was a portion of the world's history which he had regarded as the time of wars, but it, he thought, had been long gone over the horizon and had disappeared forever (Crane, 1990: 9).

Reality becomes cruel at this time. He does not want to accept the reality before him. All heroic events in his mind are actually fictitious. Actually Fleming knows the truth, but he wants to experience it no matter what he will lose or gain. That is why he rolls into his deep conflict which contains a selection of whether to be a part of the Union army or just a dishonorable deserter. At the end, he understands that reaching the goal of victory is not as simple as he thought before, when he is shocked by the bloody clashes:

A little panic-fear grew in his mind. As his imagination went forward to a fight, he saw hideous possibilities. He contemplated the lurking menaces of the future, and failed in an effort to see himself standing stoutly in the midst of them. He recalled his visions of broken-bladed glory, but in the shadow of the impending tumult he suspected them to be impossible pictures (Crane, 1990: 19).

The childish dream of Fleming becomes a nightmare. After realizing the truth, he makes his mind and tries to find out the ways of escaping:

The battle reflection that shone for an instant in the faces on the mad current made the youth feel that forceful hands from heaven would not have been able to have held him in place if he could have got intelligent control of his legs [...] The youth achieved one little thought in the midst of this chaos. The composite monster which had caused the other troops to flee had not then appeared. He resolved to get a view of it, and then, he thought he might very likely run better than the best of them (Crane, 1990: 64).

In the middle of the battle he wants to move off, but he is unable to do it. He plans his escape. He does not know what awaits him in the face of "monster" (Crane, 1990: 64). Moreover Fleming imagines war like a child's game. He is too young to be in front of bullets:

He went slowly to his tent and stretched himself on a blanket by the side of the snoring tall soldier. In the darkness he saw visions of a thousand-tongued fear that would babble at his back and cause him to flee, while others were going coolly about their country's business. He admitted that he would not be able to cope with this monster. He felt that every nerve in

his body would be an ear to hear the voices, while other men would remain stolid and deaf (Crane, 1990: 39).

Fleming has a different kind of dilemma. Although he has no choice other than entering the war, he never ends his questioning. This process can be seen as an effort to justify being just a chess pawn in this war. He always thinks about the inevitable conclusions of the choices which he has. The first is to fight and die. The second is to flee and get killed by his comrades. Another option is not calculated. In Insensibility in The Red Badge of Courage it is said:

Until he receives the head wound in Chapter 12, he is characterized by a romantic and thoughtful self-consciousness. In his anxiety about how he will conduct himself in combat, he speculates constantly about himself and the nature of battle (Dillingham, 1963: 195).

Although the protagonist of The Red Badge of Courage searches for a helping instrument to make him take part in the battle, he faces with it by accident, or chance. After having his “red badge” Fleming thinks that the red badge is going to give him the courage which he needed before. According to him a symbolic badge is enough to fight. Yet, he realizes that he bears this sign not only physically, but also psychologically. In Wounded Hearts, Masculinity, Law, and Literature in American Culture Jennifer Travis notes:

The Red Badge of Courage has often been read as an imprecise account of the Civil War because it lacks accurate narrative detail about the war’s many battles; yet as a tale of psychic distress it is deeply rooted in this conflict. It recognizes an important and often unarticulated link among the multitude of red badges that marked many of the wounded soldiers in the war. Psychological wounds exploded like a canon onto the stage of the bloody struggle [...] Crane’s novel would remake Henry’s intimate suffering as a model for the national ego; his “privatized state of feeling” would become the most “authentic” representation of national heroism itself (2005: 49).

The dilemma of Henry Fleming actually begins with his realization of the importance of individualism. After noticing that, he becomes stuck in the middle of two inner forces: Being a hero for the country or being a healthy man for himself. These concerns reflect themselves in the shape of concern of individual and concern of authority. On this subject Jennifer Travis says as follows:

Against the multitudes of “injured flesh,” these barely tangible psychic injuries emerged to become their own symptom of national crises in the war years and those following. Indeed, the appearance of soldier’s heart during the Civil War prompted an unusual conflict: within

the larger battle for re-union of the national body, another battle for the soldier's mind, and, by extension, the national psyche, was taking place (2005: 25).

Travis stresses upon the two inner conflicts of a soldier. On the one hand, the soldier thinks about the national survival. On the other hand, the same soldier wants to survive in the bloodshed. So, it is easy to assume that the dilemma of Henry Fleming lies beneath this conflict. While he wants to save his life, he cannot find a way to save his country without fighting.

However, Dermott thinks that these conflicts meet at a certain point. According to him Henry Fleming succeeds to unite the inner and outer badges of him. McDermott asserts:

At the final point in the story, heroic action and mature motivation have at last converged in Fleming's character; in symbolic terms his inner and his outer red badges have coalesced into a complex but coherent unity, and as the novel closes he is a very human but nonetheless triumphant embodiment of the virtue of courage. And, of course, in the context of the novel it is this achievement which has conferred manhood upon him (1968: 330).

With the union of the badges, Henry Fleming overcomes the mission of being a man in terms of masculinity. Although he achieves that, the issue of becoming a decent individual is still debatable. When he is injured by a comrade, he does not think that it will be inappropriate to use the wound as a way of returning to camp:

A Union soldier, not the enemy, gives Henry his wound, and unlike his comrades he is wounded with the butt of a gun, not with a bullet. Upon this highly ironic "red badge" Henry builds his courage (Dillingham, 1963: 196).

That is the climax. Fleming gets his first wound to be used as an excuse of his fleeing. And thereafter he starts to become a "brave" soldier (Dillingham, 1963: 197). He gets what he needed before: "A red badge".

The novel includes the ironical talent of Stephen Crane. He uses the image of red badge like a seal on Henry Fleming. The symbol of cowardice becomes a symbol of Fleming's bravery.

Yet, the protagonist of Stephen Crane is not the only one who flees from battles. In the Civil War, there were so many soldiers who were afraid of being killed. In his memoir,

War from the Inside, in the 16th chapter which he tells the Battle of Chancellorsville Frederick L. Hitchcock asserts:

We could not see a thing. What there might be between us and it, or whether it was the onslaught of the enemy or the firing of our troops, we knew not. But we had not long to wait. Soon stragglers, few in numbers, began to appear, emerging from the woods into our clearing, and then more of them, these running, and then almost at once an avalanche of panic-stricken, flying men without arms, without knapsacks, many bareheaded, swearing, cursing, a wild, frenzied mob tearing to the rear. Instantly they began to appear, General Couch, commanding our corps, took in the situation and deployed two divisions to catch and hold the fugitives. Part of the Third Corps was also deployed on our left. We were ordered to charge bayonets and permit no man to pass through our ranks. We soon had a seething, howling mob of Dutchmen twenty to thirty feet in depth in front of our line, holding them back on the points of our bayonets, and still they came. Every officer of our division, with drawn sword and pistol, was required to use all possible endeavors to hold them, and threatening to shoot the first man who refused to stand as ordered. General French and staff were galloping up and down our division line assisting in this work (1985: 120).

The statements of Colonel Frederick L. Hitchcock are supporting for the incidents taken place in The Red Badge of Courage. Therefore, it can be said that, from the New Historicist point of view, other sources justify the primary source.

The consistency between history and fiction is important for the New Historical approach. Since, this shows that the author has followed the route of linear history. Moreover, apart from being faithful to the chronology, it is also significant to be aware of the historical truths.

In The Red Badge of Courage, Stephen Crane not only follows the linear track of the events, but also he tries to present the blur truths of the Civil War. By focusing on an individual, Henry Fleming, Crane tells a story of the Civil War. While stressing upon the feelings and thoughts of Fleming, it is undeniable that Crane achieves to draw a lively picture of the war. In other words, both the topics of war and individual perspective feed each other.

Accordingly, in the terms of the New Historicism individual and social networks of the society fulfill the needs of the other. In The Red Badge of Courage, Henry Fleming tries to identify himself with making comparisons. This situation shows that when he lacks the

requirements for being a hero, he realizes this deprivation by witnessing the behaviors of his fellow soldiers (Reynolds, 1987: 62). Shortly, it can be assumed that both individual and the society exist in a harmony in which one of them cannot be identified without the other. In Critical Theory Today, Lois Tyson notes:

In a similar manner, our subjectivity, or selfhood, is shaped by and shapes the culture into which we were born. For most new historicists, our individual identity is not merely a product of society. Neither is it merely a product of our own individual will and desire. Instead, individual identity and its cultural milieu inhabit, reflect, and define each other. Their relationship is mutually constitutive (they create each other) and dynamically unstable. Thus, the old argument between determinism and free will can't be settled because it rests on the wrong question: "Is human identity socially determined or are human beings free agents?" For new historicism, this question cannot be answered because it involves a choice between two entities that are not wholly separate. Rather, the proper question is, "What are the processes by which individual identity and social formations—such as political, educational, legal, and religious institutions and ideologies—create, promote, or change each other?" For every society constrains individual thought and action within a network of cultural limitations while it simultaneously enables individuals to think and act. Our subjectivity, then, is a lifelong process of negotiating our way, consciously and unconsciously, among the constraints and freedoms offered at any given moment in time by the society in which we live (1999: 284).

This mutual relationship shows that not only individual but also the society cannot find a space to grow. In terms of the New Historicism, The Red Badge of Courage has so many battlefields for the quarrel between individual and society. Henry Fleming tries to have a place in the ranks of the community such as martyr or just a soldier. He wants that, because he needs to be fed by the gaining of being a piece of the community.

When Fleming identifies himself, or tries to identify, he always faces with the differences between him and other individuals who are already parts of society:

Another, who was a boy in years, took his plight with great calmness and apparent good nature. He conversed with the men in blue, studying their faces with his bright and keen eyes. They spoke of battles and conditions. There was an acute interest in all their faces during this exchange of viewpoints. It seemed a great satisfaction to hear voices from where all had been darkness and speculation (Crane, 1990: 255).

Fleming is at the margins of this circle; firstly he becomes a subject of the novel and then exists individually not with a group of people. At the end, he appears as a lonely

man. Even if it seems that he meets with approval through the end of the novel, it can be claimed that he does not prove to be the real partner of the community.

Maybe Henry Fleming does not have a story of initiation, but it is certain that he starts his journey as a subject and ends it as a lonely man:

With this conviction came a store of assurance. He felt a quiet manhood, nonassertive but of sturdy and strong blood. He knew that he would no more quail before his guides wherever they should point. He had been to touch the great death, and found that, after all, it was but the great death. He was a man (Crane, 1990: 263-4).

At the last stage, Henry Fleming learns to be satisfied with the condition that he has. He knows that, otherwise he would be in despair. Waiting of the admission of community is a corrosive process which Fleming experiences till the end of the novel. That is why, Fleming decides to move alone. By the help of his own decisions and movements he gains the satisfaction of being the accepted outsider.

Fleming is not part of this society of manhood. Moreover, he cannot achieve to join this society. Yet, he succeeds to prove himself that loneliness is bearable when he decides his own fate.

It has been demonstrated that in The Red Badge of Courage, Stephen Crane tells a unique story to put his character into a difficult adventure to prove something. The protagonist, Henry Fleming, tastes the captivation in lack of means, fleeing and becoming a lonely man.

In the course of the Civil War as a young soldier, Fleming comes across with great difficulties such as holding a rifle for the first time or being far from the hometown. From this point of view it is easy to say that the dilemma of becoming a part of the society or having a world of solitude occupy a great space in his mind. He gets bogged down because of his irresoluteness.

His inextricable dilemma gives him a different position than others. Fleming cannot decide what to do and falls into a deep hopelessness. He thinks that by becoming marginalized he can escape from this problem. So, firstly he flees and becomes a deserter. Then, he comes back to the camp and becomes the only soldier who escaped and returned

afterwards. Lastly, he fights both as a fighter and deserter. In contrast, a fighter never flees and a deserter never comes back and fights.

This is the clearest example of the perplexed mind of Henry Fleming. The uncertainty in the feelings and thoughts of Fleming make him remain closed to the outer world. Only he can do is to follow his own feelings to reach the freedom from solitude. While trying to be away from the loneliness, Fleming finds that the only solution is to return to the camp and fight. As a consequence of his entering the battle, Fleming faces with the feeling of being hero, although he does not deserve it. Yet, in the novel it is seen that to be courageous, firstly the person is supposed to abandon his all values behind for the sake of being seen as a courageous person.

It has been demonstrated that the characterization of Fleming is drawn to emphasize the feelings of an ordinary soldier in a war. By objectifying the image of the individual Stephen Crane succeeds to create a unique profile. Undeniably everybody has dreams about future and having a great life with a wife and children. Yet, the soldiers like Fleming and his comrades are convicted in a camp which sucks their whole energy and hope about future. Because of all the depressing details in the atmosphere of war, an individual might think of fleeing; moreover this individual might even think of killing himself. All these problems occur because of the oppression of the authority. In contrast, the crowd who sent them to the battlefields is not capable of feeling empathy with these men. That is why, Crane sets up a plot that can underline the bloody atmosphere of war, the sense of loneliness and the individual's dilemma. By this way, Crane achieves to reflect the realities of the Civil War.

CHAPTER THREE

THE CONTEXT OF INDIVIDUALISM IN SLAUGHTERHOUSE FIVE BY KURT VONNEGUT

Kurt Vonnegut's Slaughterhouse Five was published in 1969. Its protagonist is Billy Pilgrim whose adventures are actually Kurt Vonnegut's fictionalized experiences in Dresden. The novel is set in the last days of the Second World War in Germany. The ironies and non-linear narrative of Vonnegut give a different place to Slaughterhouse Five in the history of the American Literature. Slaughterhouse Five has always been called as a black humor (Farrell, 2008: 12). Because of its importance for American Literature and its effect on the readers, Slaughterhouse Five's protagonist, Billy Pilgrim has a very unique place. Throughout the novel, Billy Pilgrim experiences a series of striking incidents in the time of the Second World War which makes Slaughterhouse Five notable in the context of individualism from the point of the New Historicism. Marjorie Levinson asserts that:

We want to articulate the literatures of the past in such a way as to accommodate the contingency of the present-the willfulness of our textual politics- and at the same time, to configure that freedom with the particular past that is retextualized. We want a framework that will explain the objective value of a belated criticism, one which reads into the work anticipations that we are not present in the text's contemporary life, only in its posthumous existence, an existence that turns around and plants *itself* in the past (Levinson, 1989: 22).

With the rereading of the texts on the past, the New Historicists think that present time can be understood. Yet, to achieve this there is a need of an objective point of view. Because of that, historical texts, research documents and memoirs on the incidents must be reviewed. To avoid from the subjective point of view on Slaughterhouse Five, the texts written on the Bombing of Dresden and the Second World War are quoted.

Since the Bombing of Dresden is still a debatable issue, nobody can mention the full certainty. According to the New Historicist approach, the incidents took place in the past cannot be fully reachable. There is neither a universal truth, nor a sole data to be presented. So, each detail must be investigated carefully. That is why Munslow points out that in Deconstructing History:

Finally, new historicist thinking suggests that our evidence and the written discourse we produce in interpreting it are time and place specific – there are no universal historical truths to be discovered or transcendental values to be elaborated. (Munslow, 1997: 34)

In the opening chapter of Slaughterhouse Five, Vonnegut does not hide himself from the readers and speaks directly to the reader. He visits his old friend from Dresden, Bernard V. O'Hare and says to him that he wants to write a book on the war. When O'Hare's wife hears this, she thinks that this novel will be another cruel story of war. Mary O'Hare wants to react this at first and says:

You'll pretend you were men instead of babies, and you'll be played in the movies by Frank Sinatra and John Wayne or some of those other glamorous, war-loving, dirty old men. And war will look just wonderful, so we'll have a lot more of them. And they'll be fought by babies like the babies upstairs (Vonnegut, 1991: 20).

Vonnegut tries to convince Mary O'Hare that Slaughterhouse Five is going to be written to show the cruel side of the war. Thus, she is assured that the novel will not bless the war; on the contrary, it will show the brutal sides of war. After they discuss on the issue in detail Vonnegut succeeds to convince Mary O'Hare.

In the following chapters, the protagonist of Slaughterhouse Five, Billy Pilgrim's life is told. Pilgrim enlists the army to fight against Germans. However, he is captured by German soldiers and taken to an old slaughterhouse. After the Second World War, Pilgrim marries a girl named Valencia and starts working in an optometry clinic. Pilgrim is kidnapped by aliens called Trafalmadorians. He experiences a fictitious time travel and goes to the planet of Trafalmore. On the character of Billy Pilgrim Sarah Fay notes as follows:

Billy witnesses the Bombing of Dresden, returns home safely but emotionally numb, marries a woman he does not love, has two children, and eventually becomes "unstuck in time" (qtd. in Mustazza, 2010: 15).

In the course of the novel, Pilgrim has a plane crash. After this incident he remembers the things that he did in the Second World War. All his recollections come after this accident. Therefore, it is easy to assume that by the help of the plane crash he enters in a delusional dream world.

All along the novel, the narrative changes. From time to time Kurt Vonnegut interrupts the narration and starts to give information on the details of the Second World War and his experiences. Vonnegut does it on purpose to underline his allegorical allusions such as the planet Trafalmore. By creating such an impressive atmosphere Vonnegut aims to show a utopian-like world. Since, in the planet of Trafalmore, nobody thinks of preventing someone from thinking freely. Sarah Fay asserts: "And they don't accept the concept of free will, the Notion that we can determine or even affect the course of our lives" (qtd. in Mustazza, 2010: 16).

Moreover, although Trafalmoreans know their fate, they do not try to interfere with the stream of the time, because they believe in the free will. At one point, Pilgrim wonders the reason of not intervening the ending action of the planet:

'We know how the Universe ends,' said the guide, 'and Earth has nothing to do with it, except that it gets wiped out, too.' 'How-how does the Universe end?' said Billy. 'We blow it up, experimenting with new fuels for our flying saucers. A Tralfamadorian test pilot presses a starter button, and the whole Universe disappears.' So it goes. If you know [that the Universe will be destroyed by a Tralfamadorian pilot who presses a button]," said Billy, "isn't there some way you can prevent it? Can't you keep the pilot from pressing the button?" He has always pressed it, and he always will. We always let him and we always will let him. The moment is structured that way" (Vonnegut, 1991: 55).

Pilgrim starts to have his inner fantasies. When Billy Pilgrim visits Trafalmore, he meets an old porn star named Montana Wildhack and makes love with her. As this is a fantasy of Pilgrim, that does not make sense for others. That is why, whenever Pilgrim wants to tell his story to someone in real world, nobody takes him serious, even his own daughter. Hence, he is dragged to his solitude.

Besides content, the structure of Slaughterhouse Five has striking features. Slaughterhouse Five is furnished with the flashbacks and flash-forwards. Sarah Fay says:

The linear plot is abandoned as Billy zips into the past or whips ahead to the future without warning. Reading it feels like being inside a pinball machine. And if time travel weren't enough, Vonnegut throws aliens into the mix (qtd. in Mustazza, 2010: 16).

Throughout the novel, the plot shifts between past and present. This feature of Slaughterhouse Five makes it a special piece of literature. The difference between the times

is presented sharply. On the structure of Slaughterhouse Five Kevin Alexander Boon asserts in Temporal Cohesion and Disorientation in Slaughterhouse-Five: A Chronicle of Form Cuts and Transitional Devices in the Novel as follows:

Because content is inseparable from its structure, to understand a work, we must understand its structure. Structure is particularly important in Slaughterhouse-Five, a work that abandons conventional linear narrative in favor of nonlinear narrative in order to mirror the experiences of Billy Pilgrim, who has come “unstuck in time” and leaps back and forth through various moments of his life. Traditional narratives tend to present time as we imagine it to be, as a sequence of experiences proceeding chronologically one after the other, but the structure of Pilgrim’s story reflects the way time is experienced in the mind—as individual moments reconstituted in our memory or constructed in our imagination. Careful examination of transitional devices in Slaughterhouse-Five reveals how the novel constructs a cohesive story from fragments of experience and disorients readers by modeling memory and its relation to time (qtd. in Mustazza, 2010: 36).

According to Boon, the unique structure of the novel is created to present the true way of working principle of the mind. By doing so, Vonnegut succeeds to show the transparent picture of the individual’s way of thinking.

Furthermore, there are two narrations in Slaughterhouse Five which are consequently first person point of view and the objective perspective of history. In Bloom’s Guides: Kurt Vonnegut’s Slaughterhouse Five it is said: “There we see essentially two perspectives; the highly personal recollections of the author who was involved in the event, and the detached, distant view of history (Bloom, 2007: 53).” The contribution of Vonnegut into the facts fulfills the gaps of the story and makes it a deeper text to be understood. Greiner asserts as follows:

His personal involvement with the novel’s subject has cost him a great deal, but his imaginative reconstruction of the experience has produced a truer, a more deeply felt, and a more somber-toned fiction (qtd. in Mustazza, 2010: 114).

These two different perspectives contribute to the narrative of Slaughterhouse Five in terms of fictional fact story. The protagonist of the novel, Billy Pilgrim is described as a fragile and naïve person throughout Slaughterhouse Five. He is incapable of making a bold decision. This condition of him might be the conclusion of his outsider psychology. Since,

as a captive he is in a great isolation. That is why; he fails to foresee the next step for himself.

Apart from the plot and structure, the setting of Slaughterhouse Five is also highly important. Dresden has witnessed one of the most devastating bombings of all times (Biddle, 2008: 424). The Second World War was coming near to the end and Allied forces wanted to overthrow Adolf Hitler as soon as possible. To do so, thinking Dresden as a military headquarter, Allied Forces operated a bombing on Dresden on 13-14 February 1945 (Biddle, 2008: 425). Actually, Dresden was far from being important from the point of German army. On this issue David Irving asserts in The Destruction of Dresden:

In recognition of the city's lack of any obvious military significance, the Reich government had turned increasingly to Dresden as a haven for administrative departments and commercial offices, especially as the pressure from air attacks on Berlin became more severe during 1943. Typical of this trend was the decision to move the head office of the Berlin Grossbank to Dresden with its entire staff. But even by February 1945 there was no sign that the Reich government itself would be transferred to the city, although with the fall of Berlin such a move might have been contemplated (1963: 77).

Dresden became a target because of its logistic importance. Actually Dresden was an unofficially open city which was attractive for the people who escaped from the fronts to save their lives.

The city's historical and artistic sides were also supporting the residents' idea that the city would not be shot by the enemies. Since the city did not hold a power to assault, nor to threat. Tami Davis Biddle says in her essay Dresden 1945: Reality, History, and Memory:

During the war, rumors circulated in Germany about the sanctity of the city due to its art and architecture; Dresdeners themselves did not seem to think that the city would draw the full wrath of the Anglo-American air forces. But there was a certain degree of self-delusion in this faith in immunity; it overlooked, for instance, the fact that much of Dresden's consumer-related industry had been converted to war-related industry. Dresden's biggest manufacturer, the lens and camera maker Zeiss-Ikon, made instruments vital to the war effort, including Luftwaffe bombsights. Seidel and Naumann, which had manufactured type writers and sewing machines, switched in wartime to the manufacture of armaments. These are two examples among many others. And Dresden had not been spared up to that point: the Americans had waged two relatively light raids on targets in and around the city, in October 1944 and again in January 1945 (Biddle, 2008: 425).

David Irving emphasizes on the issue that Dresden's defense lines were so weak that it was not thought to be bombed by any Allied forces. According to Dresdeners and German authorities Dresden was safe enough to be a center to welcome the hospitalized people and refugees. Irving states in Destruction of Dresden as follows:

Throughout the middle years of the war, Dresden's Luftgau IV had stationed strong flak defenses around the city, but as the years passed without their springing into action more than twice, the authorities not unreasonably accepted that the guns were being wasted in Dresden, and dispersed them to the eastern front and the Ruhr. There thus arose the widespread but fatal legend of Dresden, the city that would never be bombed. On the one hand, the Dresdeners were reassured by the authorities' inaction on civil defense programs and by their relinquishing of the city's flak defenses; and on the other hand they had a pathetic confidence in the Allied governments respecting a city that housed ever increasing numbers of civilian hospitals and military dressing stations. Those people who could send their children to Dresden for safety. The Allies might bomb one of the more remote industrial suburbs; it was admitted, but never the city center (Irving, 1963: 77).

Dresden was a special city in the history of Germany. On the other hand, it became a center to host the civilians unofficially. Because of these reasons, German authorities trusted the idea that Dresden is one of the safest cities in Germany during the Second World War.

From the New Historical point of view this information is important, because Kurt Vonnegut follows the path of commonly agreed history in Slaughterhouse Five. Yet, Vonnegut adds his own experiences to his work of fiction. By this way, Slaughterhouse Five becomes a fiction which is mixed with the facts.

Like Vonnegut, there were so many people who shared the similar experiences in the Bombing of Dresden. One of them is Angela Gill, who was 8 years old when Dresden was bombed. She witnessed the firestorm. In her memoir she says:

Suddenly the apartment house was shaking, bombs dropping all around us, and as we have been trained to do, we jumped into our "training suits" now called sweat suits, grabbed our rucksack (backpack which my mother made for us children in case we had to flee the Russian Army) and went into the basement with all the others from the apartment house. Bombs were dropping all around us; the house was shaking and vibrating. This lasted about half an hour. When we came out of the cellar, my mother as an air aid warden had to leave to help others whose houses were burning, ours was still standing but all the windows were blown out, and our curtains from the 2nd floor were hanging down to the street in strips.

Almost all the apartment houses in our neighborhood were completely engulfed in flames. I suddenly heard one siren sounding somewhere in the west from us (Angela's Story, 2003).

In her memoir, Angela Gill gives a personal record which has no significance in terms of official records, but her memoir justifies the incidents in Slaughterhouse Five mentioned by Vonnegut.

The Bombing of Dresden changes Pilgrim's fate drastically. Before the bombing he is treated as a worker by the German soldiers. After the attack, everything becomes different for both the Dresdeners and captives. Yet, something does not change. Pilgrim continues to work for the Germans, but as a corpse carrier this time:

Billy experiences personally the bankruptcy of the modern imagination: the fire-bombing of Dresden, destruction of a magnitude unequalled by anything during the Second World War, including the atomic bombing of Hiroshima. One hundred and thirty-five thousand people died in Dresden and eighty-three thousand in a similar bombing of Tokyo, while only seventy-one thousand people died at Hiroshima. The bombing of Dresden, that Billy survived because he was in a concrete slaughterhouse, turned the Florence of the Elbe into a cratered section of the moon's surface and gave Billy the rare opportunity of working afterwards in his first corpse mine (May, 1972: 29).

The Bombing of Dresden was heavily devastating for both the city and the people who were living there. Vonnegut asserts the Bombing of Dresden as follows:

Nobody talked much as the expedition crossed the moon. There was nothing appropriate to say. One thing was clear: Absolutely everybody in the city was supposed to be dead, regardless of what they were, and that anybody that moved in it represented a flaw in the design. There were to be no moon men at all (Vonnegut, 1991: 160).

In this quotation Vonnegut creates an allegory for the Bombing of Dresden by giving information about Trafaladorians. For Trafaladorians everything should happen according to its fate. Moreover, nothing should interrupt the course of the incidents. So, Vonnegut criticizes the numbness of the fighter pilots who bombed Dresden.

After the Bombing of Dresden, Billy Pilgrim finds himself in a great solitude, because Pilgrim cannot be successful in finding a friend in these hard circumstances to share his sorrow and other feelings. This situation drags him to the loneliness. As a soldier he denies to kill anyone. Hence, that makes him an outsider of the majority. In The Anti-hero in the American Novel: From Joseph Heller to Kurt Vonnegut David Simmons notes:

Though he is conscripted into the army, and sent to fight in Germany, Billy remains a self-confessed pacifist. In fact, Billy resolutely avoids joining in with the conflict in any way, even going so far as to refuse to carry a weapon throughout the entire course of the war (Simmons, 2008: 123).

Pilgrim is neither fit for the army nor is he mentally suitable to fight. So, when he is caught by Germans, he surprises the enemy by his appearance:

A German measured Billy's upper right arm with his thumb and forefinger, asked a companion what sort of an army would send a weakling like that to the front. They looked at other American bodies now, pointed out a lot more that were nearly as bad as Billy's (Vonnegut, 1991: 40).

Billy Pilgrim is portrayed as a lonely man who is a misfit for the war conditions by Kurt Vonnegut. David Simmons says: “The fact that Billy becomes a chaplain’s assistant rather than a soldier also makes him somewhat of a peripheral figure to the war” (qtd. in Mustazza, 2010: 67). It is clear that Billy Pilgrim is not suitable to be a fighter in a war.

Pilgrim experiences hardships in the Second World War. His captivation and the Bombing of Dresden never let him be mentally healthy even after the end of the war. When the war ends, Pilgrim tries to get back to his routines. Yet, he becomes “unstuck in time” (Vonnegut, 1991: 35), so the moments that he remembers as hallucinations start to have the place of the real world. That is why, the time shifts in Slaughterhouse Five occur so densely.

Kurt Vonnegut chooses Billy Pilgrim to suffer from the results of the incidents that happened in Dresden instead of himself. Vonnegut tries to escape from this atrocity’s burden. In Vonnegut’s Slaughterhouse-Five and the Fiction of Atrocity Donald J. Greiner asserts:

As an American Billy shares the guilt of both the Allied victimizers who slaughtered and the German victims who survived. Vonnegut must have experienced the same sort of double guilt, and the guilt of survival may have inhibited for years his efforts to write [...] (qtd. in Mustazza, 2010: 114).

Kurt Vonnegut’s feeling can be called as double guilt. Vonnegut’s reason of writing this novel is to ease his pain. Donald J. Greiner continues:

If we take Billy as a partial mask for Vonnegut, then the seriousness of the novel probably results from Vonnegut's own experience with atrocity. The writing of *Slaughterhouse-Five* has likely been a liberating process, for expression of the experience eases the pressures caused by identification with both victim and victimizer (qtd. in Mustazza, 2010: 114).

Moreover, Kurt Vonnegut not only wants to get away from the burden of the Second World War, but also he tries to tell his story from an objective perspective. David Simmons emphasizes on this in Negotiating the Reality of World War II in Slaughterhouse-Five and Catch-22:

Following the ending of the war, and spurred on by his realization, Billy becomes an optometrist, devoting the rest of his life to helping others to see more clearly, both literally and metaphorically (qtd. in Mustazza, 2010: 72).

Vonnegut underlines the importance of commenting on the events took place in past requires a clear vision. Therefore, the reality shall be presented in an objective way to evoke the true feelings. In Diagnosing Billy Pilgrim: A Psychiatric Approach to Kurt Vonnegut's Slaughterhouse-Five Susanne Veas-Gulani says:

Vonnegut's writing of *Slaughterhouse-Five* can be seen as a therapeutic process that allows him to uncover and deal with his trauma. By using creative means to overcome his distress, Vonnegut makes it possible for us to trace his path to recovery. We slowly narrow in on his condition using the novel as a conduit first to the protagonist, Billy Pilgrim, then to the narrator, and finally to the author himself (2003: 176).

It is indisputable that the only way to have the path to reality is to have a clear vision. On this issue, from the point of the New Historicism Alun Munslow notes:

As a cultural analysis, new historicism was yet another twist in the continuing exploration of the socially constructed relationship between the knower and the known, between evidence, proof and truth (1997: 34).

When the light is cast upon these elements it is revealed that the truth is not what people hear or witness. On the contrary, the truth is hidden behind the details. In that issue, the concept of time gains value. In Slaughterhouse Five Kurt Vonnegut reverses time to deteriorate the meaning of truth searching by showing the impossibility of reaching the reality in past:

When the bombers got back to their base, the steel cylinders were taken from the racks and shipped back to the United States of America, where factories were operating night and

day, dismantling the cylinders, separating the dangerous contents into minerals. Touchingly, it was mainly women who did this work. The minerals were then shipped to specialists in remote areas. It was their business to put them into the ground, to hide them cleverly, so they would never hurt anybody ever again. The American fliers, turned in their uniforms, became high school kids. And Hitler turned into a baby (Vonnegut, 1991: 36).

These images are seen in the dream of Billy Pilgrim. He watches the incidents in the Second World War backwards in a hallucinated mood. When the sequence of the events in the Second World War is reversed, it is seen that everything becomes more positive and peaceful. Vonnegut achieves to turn each war element into a peacemaker instrument with a great irony. This irony includes the idea that everything can be used for the good purposes if it is aimed; otherwise, it is not possible to reverse the time as it happens in the films or fictitious works.

Vonnegut's irony also shows itself in the dream-like world of Trafalmadore. Whenever Billy Pilgrim remembers the things happened in Dresden it is seen that he sets out for Trafalmadore. Pilgrim uses the planet of Trafalmadore as a place to escape from the realities of the past.

The escape from reality to self-created utopia indicates the hopelessness of Billy Pilgrim. He fails to find a solution for the post-war trauma. In Vonnegut's Slaughterhouse-Five: The Requirements of Chaos Robert Merrill and Peter A. Scholl assert: "Billy is a man who can only solve his problems by saying that they are insoluble (1978: 67)." In addition to his depressed mood, he loses his wife and becomes a lonely man again. To come over this situation he chooses to hide behind the imaginary world. Merrill and Scholl note:

Pilgrim may not literally be insane, but Vonnegut has undermined the reality of his experience on Trafalmadore. Indeed, the conclusion is irresistible that Pilgrim's space and time travel are modes of escape. Surely it is not coincidental that Billy first time-travels just as he is about to lie down and die during the Battle of the Bulge, nor that he begins to speak of his trip to Trafalmadore after his airplane crash in 1968. He faced with the sheer horror of life, epitomized by the World War II and especially the fire-bombing of Dresden, Billy "escapes" to Trafalmadore (1978: 66).

By creating a channel to get away from the memoirs, Pilgrim opens a gate to a new fantasy world. Although he is not fully satisfied with the Trafalmadorians' point of view on the

time and life, he understands that he cannot change the past. Yet, disability of changing past does not prohibit enjoying the good moments.

For this reason, Vonnegut applies a different response to the bitter incidents in Slaughterhouse Five. Whenever someone dies in the novel, it is said: "So it goes". With undermining the deaths of the characters, Vonnegut points out that an individual's death is not as important as a victory. Especially in the chapters which the Bombing of Dresden is told, Vonnegut uses the phrase "So it goes" a lot of times for not only civilian Germans, but also the captivated American soldiers. So, it is inevitably clear that the phrase includes a criticism for American brutality.

Finally, Vonnegut creates a fiction which is mixed with the facts; because he witnessed the Bombing of Dresden. It is seen that Slaughterhouse Five's protagonist, Billy Pilgrim stands as an example of a lonely individual. Pilgrim's experiences on the front and his trauma after the Second World War show the devastating power of war. Even the survivors of the war carry the wounds of this experience psychologically. So, that does not have to be just a physical wound. Furthermore, by adding an objective point of view, Vonnegut shows the individual's dilemma which is between the self and society gives a way to the loneliness of the individual.

CHAPTER FOUR

THE MISFITS IN THE RED BADGE OF COURAGE AND SLAUGHTERHOUSE FIVE

The Red Badge of Courage by Stephen Crane and Slaughterhouse Five by Kurt Vonnegut present lonely individuals on the fronts. Both of the novels' protagonists experience a dilemma which makes them impotent in terms of war. Both Henry Fleming and Billy Pilgrim enlist to army to fight for their country. Yet, after some time they get aware of the situation that they are not the ones who are suitable to sacrifice their lives. They do not value the sacrifice for the sake of others, so in their deadlock these characters feel hopeless.

In fact, the departure point of choosing these novels is just a simple quotation from Slaughterhouse Five:

Derby sat on a three-legged stool. He was given a book to read. The book was The Red Badge of Courage, by Stephen Crane. Derby had read it before. Now he read it again while Billy Pilgrim entered a morphine paradise (Vonnegut, 1991: 47).

In that quotation Vonnegut likens the situation of Billy to The Red Badge of Courage's hero, Henry Fleming, because both of the protagonists of the novels experience an unbearable process for most of the people. They enter the war, become alienated and dragged to the loneliness. Fleming and Pilgrim have some common points.

First of all, both of them are American and enlist the army without an outer suppression. Moreover, they become hopeless when they see the difference between the stories told before war and the reality in the battlefield. Before the war, they listen to so many bravery stories and get ready to fight for their country. Yet, the reality does not fit with the expectations.

David L. Vanderwerken underlines the similarity between The Red Badge of Courage and Slaughterhouse Five by pointing out the condition of the protagonists:

Not surprisingly, Vonnegut's position echoes that of Stephen Crane. The correspondent's insight that we are all in the same boat adrift in an indifferent sea, and that once we realize

that we have only each other, moral choice is “absurdly clear,” is Kurt Vonnegut's insight as well. (Vonnegut mentions The Red Badge of Courage.) The courage, sacrifice, and selflessness in The Red Badge appear in Slaughterhouse-Five also (1974: 150).

The hopelessness and the feeling of being surrounded without a way out drag them to the loneliness. The main conflict starts here. Fleming and Pilgrim fail to find a solution to end their deadlock. Both of them try to find a person to share their feelings. However, nobody can help them to ease their dilemmas' pain.

They get stuck in their own periphery. Both Fleming and Pilgrim are trapped in their dilemma which is whether to be a part of the herd or to be independent fully. Being already in the middle of the battlefield makes the second choice unreachable, because they have already joined the herd, but cannot escape. That is why, without a solution they try to survive from their loneliness.

Yet, at that point the authors of these novels follow different paths. While Stephen Crane chooses to narrate the loneliness of Henry Fleming by detailed descriptions, Kurt Vonnegut adds a utopian-like world for his character to underline his loneliness. The Red Badge of Courage contains long and elaborated pictures of both the protagonist and the nature. Because of this, The Red Badge of Courage is known as a powerful naturalistic novel. The protagonist, Henry Fleming, is left alone on purpose by Crane to emphasize the loneliness.

On the other hand, Slaughterhouse Five has two narratives, one of which is Kurt Vonnegut and the other one is the protagonist, Billy Pilgrim. By doing this, Vonnegut adds an extra dimension to intensify the image of Pilgrim's loneliness by narrating over the third person omniscient point of view.

The difference between the narrative techniques does not show itself in the selection of the words. The diction of The Red Badge of Courage and Slaughterhouse Five has striking similarities. For example, the word “alone” is used in The Red Badge of Courage six times. On the other hand, the same word is used in Slaughterhouse Five twelve times. Moreover, “individual” is used two times in The Red Badge of Courage and three times in Slaughterhouse Five. “Alone” and “individual” denote the loneliness of the individuals in

these novels. From the beginning of the novels until the end, both Fleming and Pilgrim experience the wars as lonely and hopeless men.

Yet, the most striking similarity presents itself in the word of “death”. While Stephen Crane uses “death” twenty-two times in The Red Badge of Courage, Kurt Vonnegut uses it thirty-two times in Slaughterhouse Five. This excessive usage in both novels shows that these men are vulnerable to the threat of death at any time in the course of the war. Hence, Fleming and Pilgrim do not have a stable conscious. The decisions of them are not made under normal circumstances.

The common selection of the words shows that focus points of these novels are the same. Both of them stress on the issue of individual and individual’s loneliness in the battlefield. Besides, The Red Badge of Courage and Slaughterhouse Five give the reader to get a different angle to see the war. One of the remarkable features of these novels is that they enable the reader to get into the battlefield by seeing the incidents from the eyes of protagonists. The peculiarity of these novels is that they show and tell the things which official historical records choose to ignore.

In that way, Crane and Vonnegut draw a different picture of war. Since, they do not praise the bloodshed. On the contrary, these authors achieve to criticize war successfully. In The Red Badge of Courage Crane says:

The men dropped here and there like bundles. The captain of the youth's company had been killed in an early part of the action. His body lay stretched out in the position of a tired man resting, but upon his face there was an astonished and sorrowful look, as if he thought some friend had done him an ill turn. The babbling man was grazed by a shot that made the blood stream widely down his face. He clapped both hand to his head. "Oh!" he said, and ran. Another grunted suddenly as if he had been struck by a club in the stomach. He sat down and gazed ruefully. In his eyes there was mute, indefinite reproach. Farther up the line a man, standing behind a tree, had had his knee joint splintered by a ball. Immediately he had dropped his rifle and gripped the tree with both arms. And there he remained, clinging desperately and crying for assistance that he might withdraw his hold upon the tree (Crane, 1990: 23).

In that quotation Stephen Crane stresses upon the lack of necessity of dying. Similarly, Vonnegut asserts:

It is so short and jumbled and jangled, Sam, because there is nothing intelligent to say about a massacre. Everybody is supposed to be dead, to never say anything or want anything ever again. Everything is supposed to be very quiet after a massacre, and it always is, except for the birds. And what do the birds say? All there is to say about a massacre, things like “Poo-tee-weet?” (Vonnegut, 1991: 13)

Like Crane, Vonnegut criticizes the massacres, in other words, the wars. Both of the writers constitute their critical approach to war by using irony. With the help of irony, they could underline the needlessness of the wars.

On the other hand, the protagonists of the novels are misfits for the circumstances that they exist. To show this inconvenience it is said in The Red Badge of Courage that: “The youth would have liked to have discovered another who suspected himself. A sympathetic comparison of mental notes would have been a joy to him” (Crane, 1990: 8).

Vonnegut gives a dialogue to show the incompatibility between the situation and the protagonist in Slaughterhouse Five:

She asked Gluck if he wasn't awfully young to be in the army. He admitted that he was. She asked Edgar Derby if he wasn't awfully old to be in the army. He said he was. She asked Billy Pilgrim what he was supposed to be. Billy said he didn't know. He was just trying to keep warm. 'All the real soldiers are dead,' she said. It was true. So it goes (Vonnegut, 1991: 73).

This disharmony makes Fleming and Pilgrim isolated. These men are not able to find a space to express their characters. Feeling depressed, they experience an introversion to come over this situation.

In connection with the introversion, the name of the Slaughterhouse Five's protagonist may indicate that the character sets for a journey to liberate him from the sin and its effects. When Pilgrim joins the war and takes a rifle he can be taken as a sinner, because although he does not want to kill anyone his duty is to kill to survive. Because of this situation, Pilgrim feels himself guilty of the war and tries to find a refinement. That is why, he visits Trafaladorians. So, the process of introverting of Billy Pilgrim consists of his journeys to the planet of Trafalmadore. In other words, it is easy to say that introversion of Pilgrim can be taken as a pilgrimage.

Likewise, Henry Fleming sets out on a journey. Yet, he does not have a mental journey. On the contrary, he goes to the woods and tries to keep away from the slaughter. His seclusion makes him a kind of hypochondriac. He finds himself in the depth of hopelessness. Fleming always wonders what will happen next. To end this questioning, he decides to return to his camp.

In the last stage, The Red Badge of Courage and Slaughterhouse Five have common features such as taking the war as background, having lonely individuals and lastly the dilemmas of these characters. It is revealed that both The Red Badge of Courage and Slaughterhouse Five present loneliness of the individual in hard circumstances of war. Moreover, these individuals, Henry Fleming and Billy Pilgrim, try to resist a dilemma which urges them to make a choice between the oppressive ideology and the independent way of the individual. Thus, it has been shown that with the help of the New Historical approach, the perspective is narrowed and focal points such as individual dilemma and loneliness become more visible in The Red Badge of Courage and Slaughterhouse Five.

CONCLUSION

This thesis has studied to show the lonely individuals' inner conflicts in two well-known American war novels of Stephen Crane's The Red Badge of Courage and Kurt Vonnegut's Slaughterhouse Five in terms of the New Historicism which is a movement based on close reading of historical and individual experience. Thus, the New Historicism has given a nutritious perspective in order to find out the historical details and individual experiences leading to loneliness in Crane's The Red Badge of Courage and Vonnegut's Slaughterhouse Five. Varied sources such as David Irving's The Destruction of Dresden: The Most Appalling Air Attack of WW II for Slaughterhouse Five and memoirs of the Civil War veterans for The Red Badge of Courage have been researched and used to quote information about the Civil War and the Second World War. Both of these wars have a great influence on the American history and literature.

Crane and Vonnegut, two important American war novelists have used the historical events of the Civil War and the Second World War in order to construct their stories in their novels, The Red Badge of Courage and Slaughterhouse Five. They do not praise the war; on the contrary they praise the humanity and the loneliness the soldiers fall into during these wars. Both of the protagonists of the novels suffer from the maladjustment with the conditions of war. The protagonists, Henry Fleming and Billy Pilgrim, have the courage to join the army but they do not accept the brutality they witness during the war, therefore they experience difficult times in the course of the battles and are forced to be lonely individuals as the war and after. This situation shows that these characters have similar adventures, but in different time, space and concept because Fleming witnesses the bloodshed while Pilgrim visualizes the slaughter of firestorm in Dresden rather than individually experiencing the close combat.

The thesis consists of four chapters and introduction which give general information about the thesis. The first part gives information on the New Historicism and its background. The second chapter discusses the loneliness in Stephen Crane's The Red Badge of Courage. The third chapter discusses the same topic in Kurt Vonnegut's Slaughterhouse Five. Lastly, the fourth chapter compares and contrasts the novels.

In the light of the New Historicism both of the novels follow the linear stream of the time. By the help of the memoirs, diaries and texts written in and after the time of the Civil War and the Second World War, it has been clearly stated that both of the authors stay faithful to the historical truths and places. Although Stephen Crane does not use a specific location, it has been revealed that the battle mentioned in The Red Badge of Courage takes place in Chancellorsville. On the other hand, in Kurt Vonnegut's Slaughterhouse Five it is a known fact that the place is Dresden. Despite the fact that these novels take place in true historical places, they differ in time and space.

Both protagonists, Henry Fleming and Billy Pilgrim wondering in different time and space are alienated from the society they are fighting for. In other words, they are not only alienated from the society they are fighting in but are alienated from themselves that is split with their dilemmas. Throughout the works, both protagonists suffer from the dilemma of choosing whether to be a part of the mainstream or their own way of living. They know that if they choose the latter, they will have to face with the difficulties of this path that will lure them to loneliness. Henry Fleming and Billy Pilgrim become helpless that they cannot find a way out. The helplessness is the main reason of their loneliness on the fronts that they are unable to share their ideas, experiences and feelings.

Finally, this thesis has analyzed the two American novels of Crane's The Red Badge of Courage and Vonnegut's Slaughterhouse Five from the New Historicist perspective. Throughout the novels the protagonists are helplessly drifted into loneliness because of their dilemmas they experience. Casting light upon the loneliness of the individuals and their inextricable dilemmas in both of the novels, The Red Badge of Courage and Slaughterhouse Five, the individuals' loneliness in and after the war have been reviewed from varied angles.

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