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**PROTAGONIST'S PSYCHOLOGICAL POTRAYAL  
IN THE NOVEL "THE RED BADGE OF COURAGE" BY STEPHEN CRANE**

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*The article deals with the methods of psychologism in the novel "Red Badge of Courage" by Stephen Crane. The main methods of psychologism which help to portray a protagonist in the literary work are discovered and the specifics of the hero's image is revealed.*

The development of literature at the end of the XIXth century is closely connected with the history of the United States, its numerous wars and economic changes. Military actions in the XIX century should be regarded separately: The War of 1812 (1812–1815), The American Civil War (1861–1865) and The Spanish-American War (1898).

The American Civil War has a peculiar place in the development of American literature. Radical changes, which began after the Civil War in the social, economic and political life of America, attracted attention of foreign (Harold Bloom, George Monteiro, Leonard Unger), Soviet and Russian (V.N. Bogoslovsky, Y.N. Zasursky, A. Startsev) and Belarusian (U.V. Stulov) researchers [1, p. 7].

The Civil War directed American literature to a new way. Due to the war between the North and the South, realism came into American literature. Now Ambrose Bierce, John William De Forest, Stephen Crane, Frank Norris, Hamlin Garland appeared in its history [2, p. 244]. Their works identified the main line of the literary process in the United States on the eve of the XX century.

After the war one more literary genre appeared. That is the novel about the Civil War. One of the most important writers of that time was Stephen Crane. He was one of the representatives of the American naturalism. As a war correspondent, he explored life on battlefields, contrasted and showed the dark side of the war [3, p. 655].

Three main themes are traced in his works: the life of the slums, the tragedy of war and the weakness of children. The tragedy of war is shown clearly in his main novel "The Red Badge of Courage". The main feature of the book is the psychological state of the protagonist, Henry Fleming, a soldier, who realizes that he is a small part of a large-scale war. The war for S. Crane was the heart of conflicts, images and scenes. The combination of narration with psychologism was typical for the writer. At the same time he doesn't avoid simplicity and clarity, truthful details and symbolism in his literary works. Topics about an average person, his spiritual maturity, his fears, the resistance of feelings to a duty can be traced in S. Crane's story [5, p. 14].

“Red Badge of Courage” attracted the researchers’ attention. They were especially interested in the features of the imaginary world in the novel, the specifics of reflection a man’s interior world, the description of psychological states and processes with the help of figures of speech [6, p. 7]. Crane’s novel is full of the psychologism.

At first sight, the plot is very simple. The storyline and the main character in the novel are common. In “The Red Badge of Courage” an ordinary boy, Henry Fleming, who wanted to become a hero, took part in the war. However, that reality dispelled all his dreams of great victories. Throughout the novel we see the protagonist’s evolution. The author applied to the methods of psychologism to show this evolution. These methods are landscape pictures, psychological details, the psychological analysis, the interior monologues and its kinds (the soliloquy, the monologue-reverie, the monologue-remembrance).

The landscape in the S. Crane’s novel plays an important role. The author describes the nature (a certain place, places of fighting battles and the time of day) to portray the psychological state more exactly. Landscape alludes to the hero’s mental state. It also helps to create a certain mood. The description of the nature shows us hero’s spiritual torments. He rushes from one extreme to another. Firstly, Henry thinks that he is a coward and thinks that even the nature feels sorry for him and treats him with indifference: *He lay down in the grass. The liquid stillness of the night enveloping him made him feel vast pity for himself. There was a caress in the soft winds; and the whole mood of the darkness, he thought, was one of sympathy for himself in his distress* [4, c. 17]. Or later, nature reflects the main character, either proves the correctness of his actions or expresses complete contempt for his existence: *The swishing saplings tried to make known his presence to the world. He could not conciliate the forest. As he made his way, it was always calling out protestations* [4, c. 42]. Stephen Crane uses pictures of nature that help to enrich the literary work ideologically and artistically. Landscape has carried out a huge number of functions: it has helped to follow Henry Fleming’s psychological state, reinforced two battles. Pictures of nature have served to express the protagonist’s feelings and emotions and to uncover the main idea of the novel.

Interior monologue takes the central place in the literary work. So we meet different kinds of it: soliloquy, monologue-reverie and monologue-remembrance. The novel includes a large number of them. All the thoughts and emotional experience of the young soldier are presented in these monologues, which help to observe his interior life throughout the novel. So with their help we trace the protagonist’s “dialectics of the soul”. So, in turn, soliloquys are Henry’s streams of consciousness. Being alone, or in an extreme situation, the narrator conveys the main character’s thoughts.

Henry’s character is built on the constant fluctuations from one extreme to another. Radical changes during the war attracts hero’s thoughts which are really changeable. From the very beginning Henry sees himself as a part of the great battles: *He had been out among the dragons, he said, and he assured himself that they were not so hideous as he had imagined them. And, furthermore, how could they kill him who was the chosen of gods and doomed to greatness?* [4, c. 79] However, later he becomes a coward and thinks that he has never wanted to fight and was recruited against his own will: *As he perceived this fact it occurred to him that he had never wished to come to the war. He had not enlisted of his free will. And now they were taking him out to be slaughtered* [4, c. 21]. We see how fear comes to him, the fear of war and the fear for his own life. Monologues-remembrance and monologues-reverie also help to show the hero’s interior feelings. At that time the civil war was completely different from earlier wars. With the development of actions we see how the hero and his view of the war change: *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* [4, c. 9]. Henry feels how fear gets control over him: *«a little panic-fear grew in his mind»*; he isn’t ready to be a hero. Having appeared in the war, the soldier’s choice in an extreme situation becomes the main plot of the novel. From the very beginning, he dreams of heroism, but later, after he has faced with fear, he suffers a defeat. We see that S. Crane needed these kinds of monologues to show the complexity of the Henry Fleming’s character. And exactly that way of the hero’s introspection, helps the reader to know more about his interior world.

Psychological details also have specific functions in the novel. The title “The Red Badge of Courage” is very symbolic. From the title it can already be seen that the word “red” is a psychological detail. This word means “scarlet” – this badge of valour and courage a soldier can receive only with the help of his own strength and own blood. Throughout the novel we meet this word for many times. “Red” is interpreted as a symbol of magnificence and a bloodshed. However, S. Crane resists courage, its essence to the soldier’s fear. At the beginning, the reader thinks he will get to know about the great battle and great heroes. But with the development of the novel a completely different reality is shown.

Stephen Crane constantly reminds the reader that the hero’s interior world evolves throughout the novel. “Red Badge of Courage” symbolizes the opening of one simple truth to the hero – the time, the victory and the glory of a man are perceived in different ways, depending on their internal state. And finally, Henry overcomes his fear, feels the courage and becomes a hero.

The novel “The Red Badge of Courage” is created by a man, who had a personal military experience. Stephen Crane also refers to the military memoirs, L.Tolstoy’s books and uses, of course, his own imagination.

We see the episode of the Civil War in 1861-1865 through the recruit's eyes, Henry Fleming. Methods of psychologism help to understand the main idea of the novel. Considering the artistic originality of the novel, we can come to the conclusion that the hero's path is very difficult. S. Crane shows the reader the whole tension of the protagonist's psychological state, the specifics of Henry's interior world and his moral searches. "Red Badge of Courage" becomes a symbol of faith, a symbol of human rights and especially the rebirth of his soul.

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**“ROSENDE LUND” AS THE TRADITIONAL SETTING OF SWEDISH NATURAL-MYTHOLOGICAL BALLADS**

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*There is a special concept of “rosende lund” (“the grove of roses”) in the Swedish literary criticism. Researches give a number of different explanations of this particular setting of Swedish ballad plots. Some of them see pagan or Christian symbols in it, the others try to link it with medieval chivalrous literature, especially “Roman de la Rose”.*

In pagan times people believed that the sacred groves, which were forbidden even to approach without due respect, were protected by invisible deities. If the tree looked stronger and more sprawling than others, it was called a habitable tree (boträd). It was believed that it was inhabited by an elf who was itself invisible and lived in the shadow of a tree. That elf could reward the person who took care of the tree with health and prosperity, and could punish those who did harm to it. A halo of sanctity of pagan groves and trees originated in an ancient tradition to make sacrifices on the trees [1, p. 193].

Sacred groves played an outstanding role in Scandinavian mythology. The best example is, perhaps, the description of Ragnarök (from Old Norse “Ragnarøkkr” i.e. “Fate of the Gods” or “Twilight of the Gods”) from the literary monument, commonly called “Edda”, written by the Icelandic scholar, poet and politician Snorri Sturluson in 1222–1225 in Iceland. Snorri Sturluson is the most famous Icelander. However the importance of “Edda” is not only that it is one of the works by the most well-known Icelander. In the treasury of the world literature “Edda” is the only work of its kind. In no other work the reader can find such a complete reflection of mythology, which not only all the Scandinavian peoples, but all peoples speaking Germanic languages, consider as their most valuable cultural, historical and artistic heritage. Therefore “Edda”, along with “Elder Edda”, a collection of songs about the Old Norse gods and heroes, is unfadingly popular throughout the Germanic world [2, p. 8].

So, according to “Edda” after the fall of the world only two people Líf (Life) and Leifþrasir (Blazing with Life) will take refuge from Surt's flame in the grove Hoddmimir. Morning dew will serve them as food. And from them the great offspring will appear and populate the whole world as it is said here:

“Líf ok Leifþrasir,  
en þau leynask munu  
í holti Hoddmímis;  
morgindöggar  
þau at mat hafa,  
en þaðan af aldir alask.”  
(“Líf will hide