

THE CONCEPT OF “ BECOMING ” IN *THE RED BADGE OF COURAGE*: A DELEUZIAN READING

^aKHADJIEH OGHBAEE, ^bSAEED YAZDANI

^aMA Student, Department of English Language and literature, Boushehr Branch, Islamic Azad University, Boushehr, Iran

^b Department of English Language and Literature, Boushehr Branch, Islamic Azad University, Boushehr, Iran,

Email: ^akhadjieh.oghbaee3@gmail.com, ^bsaed.ani.sy2@gmail.com

Abstract. The present article seeks to investigate Crane's *The Red Badge of Courage* in terms of Deleuze and Guattari's concept of "Becoming". It examines the impacts of "Becoming" on individual's mind and behaviors, and also the impacts of "Subjectivity", "Body without Organs", "Desiring-machine", and "Death" on the main character in the novel. Identity is gone when there is no stability for it, and people are identified through their becomings. *The Red Badge of Courage* is an epitome of man's struggle in search of way to establish his identity in a complicated situation. The article investigates the way each individual loses its individuality by becoming; it also exhibits a more analytical view on the process of subjectivity produced by emphasizing the operation of body without organs and desiring-machine.

Keywords: Becoming, Identity, Subjectivity, Body without Organs, Desiring-machine, Death

1 Introduction

"The term "becoming" is a part of a critique of Plato. In Plato, the concept of "becoming" (French :devenir) means to be in a state of change. According to Deleuze, a becoming occurs in a site where many stratifications interact. It is a direction within intersections, but a direction which is not fully controlled, either consciously or unconsciously by the person. Becoming is in-between space from which it arises. Deleuze and Guattari suggest that in the spaces between strata there are loopholes that allow persons or groups to develop in ways which are not fully determined by the antecedent state of that person or group" (Due 141-142). According to Deleuze, "becoming passes between points, it comes up through the middle. A line of becoming has neither beginning nor end, departure nor arrival, origin nor destination. A line of becoming has only a middle. The middle is not an average. A becoming is always in the middle. It is the in-between" (*A Thousand Plateaus* 293).

According to Deleuze, "a becoming is a general type of process. It is a composition of activity and passivity, such that it is undecidable what a person does and what simply happens to that person. It is a process that integrate into itself the parameters by which it makes sense and becomes meaningful. The becoming is a movement and the question for the individual is whether to continue or to interrupt it. According to Deleuze becoming, designates for any individual a process of alteration that changes that individual's most basic relation to the world

and to itself" (Due 141-142).

For Deleuze, "identity itself is always in motion: the identity of the individual subject, pressured from all sides by forces that will make him or her but also the collective subject, pushed together through environmental, governmental or social forces, or coming together in a resistance to these. In Deleuze's opinion, identity is always in motion, no matter how rooted it seems or how fixed. Not only that, but all identifications are in motion, since any fixed

state of an object is merely a stage of apparent rest before another change. If we pick up a coffee mug and look at it, we can have no doubt that it is a fixed object in time and space. It is, in fact, fixed to the extent of being brittle. It will smash if we drop it, and it's

'essential' identity would be at an end. What we are really looking at, however, is a moment (no matter how long)

of apparent rest in the life of its molecules and atoms. It was once wet clay, formed and shaped, glazed and fired under pressure. It continues to change, cracks and fissures forming on its surface, until we break it, when it will be tossed aside as rubbish, returning it to the earth. This 'fixed' object in space is also a fixed object in time (Deleuze called this an 'objectile') only in as much as we isolate it in our minds from the continual change of the universe. If identity is always in motion, it is always coming into being, a never ending project of *becoming*" (Martin-jones 61-62).

Stephan Crane (1871-1900) lived only twenty-eight years. In that time, he earned a reputation as a great American novelist, poet, and short story writer, and became a respected war reporter. Crane's chosen profession as a writer helped to spark a revolutionary change in American literature. He published his first novel, *Maggie: A Girl of the Streets*, a grim, Naturalistic novel about an impoverished woman in a desperate situation. In 1894, he had finished *The Red Badge of Courage*, his best known novel about a soldier's experiences in the Union Army during the Civil War.

2 Discussion

In the novel, *The Red Badge of Courage*, we see becoming in the main character, Henry Fleming. There are many reasons that Henry changes during the war. At the beginning of the story, he seems to indulge in his dreams. He is a young boy from the North of the U.S.A, who believes that war does not happen because of historical reasons and war is impossible because people have become more civilized or more timid. He has no other choice but to go to the front. He remembers that he had told his mother that he wanted to go to the front; thus he enlisted in army privately. He tried to prove himself that he would not run from the battle. He condemned the generals. He had great anxiety in his heart and struggles in his mind. He was depressed and grim. He wished that he could stay and work on the farm instead of joining the army. He keeps on telling himself that he was not destined for a soldier. He suddenly remembers that he has not desired to join the war, and it was the merciless government that had dragged him obligatorily. Henry has a romantic vision of war as a "sort of a play affair", and he despairs "of witnessing a Greek like struggle", fears "the throat-grappling instinct has been effaced"; in short, Henry has a callow and unreal view of war. There is no place to run in real life. Although he attempted to escape but he accepted life and his responsibilities. On his way, he saw a soldier's corpse. Finally, he decided to become another man because he had learned how a man would be made in the wars. He saw his salvation in this changing. But when the war starts, he thinks that it is better to flee. But he forgets everything about himself and he feels that he is a part of his country and he cannot flee. Some moments later, the captain's company is killed at the early stage of the battle. A soldier near him throws down his rifle and flees; he does not think at all, but simply acts. He throws

down his gun and flees. The soldier is not ashamed of his act of cowardice. He runs like rabbit. Fleming has become an observer. He watches the behavior of the soldiers around him and acts like them. On his way, Henry comes across his friend, Jim Conklin, who had been killed because of his wounds. There was struggle between him and his doubts again. These incidents has made Henry think again. He has decided to fight and to show that he is a man of experience. He intends to overcome the obstacles. His attitudes towards the world is changed. During the war, he has

noticed that it's better to go toward the unpleasant situations. He feels that he is filled with a new confidence. He intends to challenge the officer who had said the soldiers "mule drivers", and "mud diggers". He has decided to move, else he would be killed. Therefore, he tries to hold the flag firmly. After the victory, he feels that he is a good soldier. He found himself capable of profound sacrifices. He had thought that bullets are the only things that could prevent him from reaching his aims. Now, he is able to control his fears. He finds that the world of battle is a grotesque and fatal one. In the course of one frightful day, Henry achieved a profound understanding. Henry has learned that life is not dream. He has changed now.

2.1 Becoming in *The Red Badge of Courage*

In the novel, we see that Henry changes in the middle of the war. So, "becoming" occurs in the middle of the war for Henry. It was Henry who has undergone a "becoming" in the middle of the war; there have been unavoidable conditions that Henry could not flee from. He could not even come back home. Because if he came back home, his mother would oppose him rather than support him. Because he remembered that when he volunteered, it was a pang at his mother's helplessness for his departure and her gift of black berry jam. He was ashamed of looking back at her tear-stained face as she knelt among the potatoes parings. He wanted to come back home in glory. He acquires maturity and self-awareness. He is sufficiently matured by his experiences with terror, anguish, anger and his suffering of his wound to deserve him into manhood. The process of becoming starts when he begins to believe that, a faith in himself had secretly been blossomed. There was a little confidence growing within him. He was now a man of experience.

According to Deleuze, "a becoming is a general type of process. It is a composition of activity and passivity, such that it is undecidable what a person does and what simply happens to that person. It is a process that integrates into itself the parameters by which it makes sense and becomes meaningful. The becoming is a movement and the question for the individual is whether to continue or to interrupt it". It means that becoming is not just important, moral principles are important and a becoming is a constitution of specific actions which do and do not. What a person does and what happens to that person are inevitable. Becoming causes to create conditions which these conditions combine together and this new condition is meaningful and acceptable. If this person expresses, or shows becoming apparently, it has had becoming in its brain. For Deleuze, "becoming designates for any individual a process of alteration that changes that individual's most basic relation to the world and to itself". Deleuze believes that the change is not due to the person taking on a new profession or falling in love or suffering from grief, although such events can trigger a further process of changes that may develop into a becoming. Since a becoming is fundamentally unpredictable because it does not flow from an antecedent state. The changes that a person undergoes in becoming can perhaps best be characterized as a process of absorption. A person is absorbed in an activity or in a situation and this increasing absorption changes him or her" (Due 142). We see Henry Fleming's becoming either in his point of view or his actions. He is doubtful. He is doubtful to continue or interrupt. If he continued, he would be killed. If he interrupted, he could not come back his home. The events in the story shows Henry's vacillation between certainty and uncertainty. There is conflict between ideals and reality. But he has to continue and in a moment when he can see that the color bearer is getting killed, and he decides to hold the flag and to fight for his country. Here, as the rival color bearer dies, Henry is reborn. What Henry does is unpredictable. Because he desires to run but when he sees that his friend (Jim Conklin) has been killed, his regiment has retreated, and many soldiers have been killed, he is determined to hold on to the flag.

When two friends grabbed the flag from the dead color bearer, Henry pushed Wilson away to declare his willingness to further risk himself and it makes the outcome unpredictable. He finds that he is a part of this regiment and this country.

According to Deleuze, "what changes in becoming are the person's priorities and general sense of his or her place in the world. According to Deleuze, becoming relates directly to bits of thought and social reality" (Due 143). We see that after some struggles that Henry has had in his mind, he concludes that he should change. First of all, he changes his mind. He believes that he is capable of making his destiny. According to Deleuze, "becoming defines immanence as an infra-symbolic realm in which not only parts of the physical environment but also the social and symbolic world surrounding it can be transformed into a component of its development without being mediated through a representation. Becoming is thereby a process of making oneself select and be affected by forces and parts of the environment that one would normally exclude" (Due 143). Here we see that those who had called the soldiers, specially Fleming "mule drivers" and "mud diggers" they have been changed too. Fleming's becoming occurs here. Because he has been greatly affected by the war. Henry's identity is changing. He used to be a naive boy who lived in a village with his mother. He was a student. He was affected by newspapers, the gossip of the village and forced to enlist. He did not know himself very well. He was doubtful to stay in, or to run from the war. He did not have a stable opinion about war. This was Henry's state before his changing. This was his fixed state in time and place before changing. This was what Deleuze call 'objectile'. Henry's identity changes at the end of the story. He feels proud of himself. He has reached to his self-awareness and his identity is formed by his oppositions in the past and in the present. He has redeemed himself by adopting a new, more heroic identity.

According to Deleuze and Guattari, "identity is created only by "reactions by others to what are seen as characteristics" (Martin-Jones 64). According to Deleuze, the individual, be it a phenomenon, a quality, a concept, a person or a species is inseparable from individuation" (Weinbaum 25). For Deleuze, "it is important to note that becoming is inherently complex and intractable because it is a progressive determination. This means that determination of trajectories does not take place at all once but in a succession of determining events. Every such event is selective in the sense that subsequent paths and events are indeterminate before the event took place. Becoming is inherently non-deterministic; its outcome can't be predicted in the general case" (Weinbaum 28). In this story, we see that Henry goes beyond his mind and his village. He goes to the front to see the real war, to know himself. Henry is a person who is not separable from his identity like the other people. Henry's becoming happens during such events like, his friend's (Jim Conklin) death and the other soldiers' death, his desire to run from the front, retreating of his regiment, the regiments' generals calling the soldiers, "mule drivers" and "mud diggers", and death of the color bearer and other soldiers. Jim Conklin had been killed for all his bravery. When Fleming finds himself among a troop of wounded soldiers, he is able to see that there is a gap between how these soldiers have been acting and how he himself used to act. He wonders how he should stare at the faces of the men around him. So, he becomes ashamed and self-conscious only when he finds himself the object of the other's gaze. Fleming is filled with shame when he flees while his comrades fighting. Hence he must be a coward.

Henry is wounded with the butt of a gun, not with a bullet. Here Henry builds his courage. He starts to set aside his fear. When he carries the regiment's flag, he distinguishes himself through his courage on the field. When he comes across some wounded soldiers, he feels ashamed. Because of his shame Fleming wishes

that he too had a wound, a red badge of courage ; such a wound would give him a justification to cover his guilt .When he returns to his regiment with a wound by a plausible explanation for his absence, Fleming is welcomed by his comrades. In fact, they treat him as a hero. These incidents has changed Henry. It is not predictable at all from the beginning of the story that Henry would become the hero of the war. Because he had low self-confidence. In *A Thousand Plateaus* , Deleuze and Guattari say that " becoming is involutory , involution is creative". The evolution for Deleuze and Guattari is 'involution', something spiraling inwards, entangling and interweaving" (Ballen 30).

According to Deleuze , " as one changes, one also creates change to the surrounding. Individuation is full of factors of change , coincidence and accidents beyond control; it is fluctuation , like waves taking a shape of the rock on a shore , never-stopping, sometimes in a strong wind , sometimes in a dead calm. In this differentiation percepts work as forces and affects as becomings" (Ballen 32) . Here, it is the climax of Henry's becoming, a becoming which is a stage of evolution for Henry. Moving near the flag made Henry feel that he is a savior of people and an appealing cry went from his mind to go forward. He moves from darkness of war toward lightness of victory. Henry has reached from immaturity to maturity, from doubtfulness to assurance, from cowardice to courage.

2.2 Subjectivity in *The Red Badge of Courage*

According to Deleuze "subjectivity is derivative to the expression of thought (Semetsky 20). " subjectivation is the *relation* to oneself . Subjectivity is always posited as collective and plural". Subjectivity is being produced in a process of individuation which is always already collective , or as Deleuze says, "populated" (Semetsky 2 - 3). In Deleuze 's term, " this in-between perpetually in progress, between yesterday and tomorrow, between here and there, between before and after constitutes becoming-other.

According to Deleuze , the self would be defined as a singularity, that is, the one who , in terms of real-life events, may have experienced separation and probably even isolation as a precursor to individuation. This singular self , for Deleuze and Guattari, is a haecceity-or thisness. The haecceity is an event , that is a singularity in a dynamic regime of multiple transformations. According to Deleuze , the sense of the self as singular is derived from the individuation not limited to just a person but encompassing the whole event in a context described by Deleuze as " a draft , a wind, a day, a time of day, a stream, a place, a battle , an illness . It is an experiential situation distributed along the space-time continuum where "something [is] passing through you". The self "consists in choosing choice, [therefore] is supposed to restore everything to us". To restore , as Deleuze uses the term, means to have a freedom to choose, that is not to go back to the old, but to be able to make a choice *per se* a mode of existence "(Semetsky 12-13) . Henry knew wars as far away phantom and considered them they have heavy crowns and high castles. He thought that a part of the world's history belonged to the war. But he sometimes thought that the period of war disappeared forever. He considered the war as a kind of a play affair. He thought about the next dangers that he might face. He tried to stand on his feet but he couldn't. Whatever he learned about himself was useless. As he walked along in careless line of his regiment he was stern and disappointed. Suddenly he thought that it is better to get killed and end his troubles. He decided to glance the war's dragon and then he thought that it is better to flee. First of all Henry thought that it is impossible to occur war. He looked on war with distrust. He believed that battles belonged to the past. He did not take for serious war. He was timid and doubtful. He had low self-confidence . But we see that in the process of becoming and

producing a new individuality Henry became a new man with a new point of view. He saw the real war and found that what the real war is. Becoming is not for a specific person in a specific place. Becoming may happen for everyone in everywhere . Henry experienced separation and isolation from his mother and village and his regiment. These incidents create a new identity for him. This new identity makes him unique. Henry reaches to the threshold of a new self. This is haecceity or thisness. This haecceity or uniqueness makes numerous changes in Henry. This new self makes him to be a member of a group. He understood that man's courage appears from self-realization. So, he must participate as a member of the group. In this novel, according to Deleuze, the sense of the self is not limited to just Henry. It is containing the whole event. Here, the sense of the self who is containing the whole event described by Deleuze as a battle. The self has a freedom to select. It is the moment that Henry was doubtful to flee or not. he should kill the enemy or to be killed by the enemy or when he gives his wound with the butt of a gun, he could tell the truth but he preferred to tell a lie. So, He was free to select one of them. He was free to select a way of existence. For Deleuze , " the subject is never complete , because it is always in the process of becoming .The Deleuzian subject is capable of political actions precisely because it is embodied in relational networks with both others and its environment and is therefore not individualistic but collectively constituted " (Stark 132) . According to Deleuze, " the subject is necessarily changes (Stark 135). Subject is a product of the world it contains (Stark 141). By situating the subject in time , it is able to differ from itself perpetually (Stark 143). According to Deleuze, the larval subject can't be the foundation of thought , because it is only the effect of other processes; it is the site rather than the source of thought " (Stark 152). Henry is not complete , because he has always been in the process of becoming. It means that he keeps on changing his attitude towards the world and his surroundings during the war. Henry has been capable of fighting actions because he has been in relation with the other soldiers, the commanders and generals. When Henry joined the group of wounded soldiers, he was forced outside of his own thoughts and emotions. Fleming must define himself in relation to these men. So, the collection of environmental and personal factors made Henry collective. According to Deleuze , " the real subject is set in motion by sensation , expresses Ideas , falls into actual identity (Williams 185) . In the process of individuation , the individual is put in touch with a differentiation of all Ideas and with a transformation of an actual situation" (Williams 188). Henry himself is surely changed . Henry has under the effect of his surroundings. His world has been limited to his mother, the merciless government, his warriors, his commanders, the wounded people, the killed people , and the battle. By placing Henry in the period of war, he has been contrasted with the old Henry , permanently, because before the war, he used to live in his dreams. He had been in incessant conflict with his own ideas. He didn't have a static character. But during the war, he is changed. At first Henry was an immature person. Because he was not thoughtful. We see Henry in this story by expressing his different ideas, different sensations before and during the war.

2.3 Body without Organs in *The Red Badge of Courage*

According to Deleuze and Guattari , " the best way to understand a body is to ask what it is capable of. Jacob von Uexküll in *Mondes animaux et monde humain* describes the relation of a tick to its environment. According to Uexküll a tick is capable of only three things: it can climb, fall, and dig. A tick is capable of being affected by sunlight , so it climbs up a tree to the end of a branch . A tick is also capable of sensing warm-blooded animals. When it does, the tick drops to the animal. At this point, the tick begins to search for a suitable place to burrow . When it finds a place it burrows its head under the skin and begins

to draw blood from the animal. The effects that this tick is capable of are the result of the relations of its various parts. For example, the tick's body must also be dense enough to fall relatively straight. If the tick's body caught too much air as it fell, it might fall too slowly to land on the passing animal. If the tick were too heavy its landing on another animal might be noticed. If the tick's body were too broad it might not be able to move through the thick fur of some animals to get to a place where it might dig. The same thing might occur if the tick's body were rough instead of smooth. The tick's body is thus the particular relation of motion and rest peculiar to it and its place in its environment and powers granted to it by this relation to affect or be affected by its environment. The affects themselves are limited by two thresholds: a maximal and a minimal. Deleuze and Guattari speak of this range between maximal and minimal thresholds in terms of intensity. The minimal threshold of a tick would have an intensity of degree zero. Suppose a tick finds itself in a particularly desolate segment of forest, or at least no animals appear within its drop zone. During these times the tick sleeps. It cannot exercise any of its affects so it enters a period of stasis. This is the tick's minimal threshold of intensity. The tick achieves its maximal threshold of intensity when it is full. That is, when the tick has exercised all three of its affects to their fullest extent, the tick can suck no more blood, and it dies.

Deleuze and Guattari take their cue from Spinoza in conceiving of a body. For Spinoza a body is an infinity of parts (or modes) with a fixed relation of motion and rest among its various parts, and this relation of motion and rest allows one body to be distinguished from another. 'Bodies are distinguished from one another in respect of motion and rest, quickness and slowness, and not in respect of substance'. A body is identified by the unique relation of its parts to one another. The identity of a body is the result of a unique intersection of modes that relate to one another in a peculiar and limited way. If this relation among the parts is changed, the specificity of the body is lost. For example, upon returning from a walk through the woods with my dog I discover a tick attached to the dog's ear. If I take a lighter and burn the tick so that its hard outer shell melts and its legs shrivel and curl under its body, the tick no longer maintains the same relation of motion and rest among its parts. As a result it is no longer capable of the same affects as it was prior to its burning. This new relation of motion and rest among its various parts create a new body. This new body would still be referred to the original tick, but the unmistakable change would also be registered by calling the new body 'burned tick' or even 'dead tick'. This extensional relation of parts Deleuze and Guattari call a body's longitude. It means that the body (taken as a composition of infinite particles) is defined in terms of its rest and movement. The affects that extensional relations make possible are called a body's latitude. It means that the body is defined in terms of its capacity to affect other bodies and in turn be affected by them. The capacity for affection is not fixed but elastic. Affects increase or decrease a body's power to act. This takes two forms: sad passions result from a decrease in the body's capacity for action, whereas joyful passions are the result of an increase. A body's individuality is determined by its longitudinal and latitudinal coordinates. For Deleuze and Guattari an analysis of the tick's affects, what sort of body could produce such affects, and the limits of those affects is the best way to understand the tick. All bodies have limits. The limits of anybody are produced by that body. In other words, for a body to have particular affects it must be organized in a particular way. This limit that is, on the one hand, produced by the organization of a body, and, on the other hand, precludes the body from exceeding it, Deleuze and Guattari call the 'body without organs'. Sometimes Deleuze and Guattari use the term 'full body without organs' is used to refer to the maximal limit, it means that the full body without organs is in a state in which it can maximize its potential to form connections but more often 'body without organs' is used to refer to both the

minimal and maximal limit" (Adkins 125- 129). Here, the researcher surveys Henry's characteristics before and after the war. Before the war,

Henry is in his dreams about the war. He considers himself the defender of people. This is Henry's minimal intensity. He thinks that he must be a hero. When the regiment approaches to the field of battle. He thinks that it is better to flee. He is frightened. He is filled with great anxiety. He is stern and disappointed. But at the end of war, when he sees that his regiment is retreating and many soldiers were being killing. He held the flag and persuades the soldiers to fight and to go forward. This is Henry's maximal intensity. After the war he feels happiness and calmness. He thinks that he is a good soldier. Holding the flag has been Henry's longitude, and Henry's influence on his regiment and the effect of environment on him has been Henry's latitude. This is Body without Organs. When Henry makes his regiment win, it is called full body without organs. Sad passions occur when he witnesses his friend's (Jim Conklin) and the other soldiers' death. He becomes anxious or when he came back to his regiment after fleeing, he feels that he has done something wrong. He is filled with shame. Henry knows that his greatest despair has been that when he was alone and isolated from the rest of the army. But joyful passions has made him feel manhood, experienced, skilled, useful. For example, when he carries the flag and encourages the soldiers to go forward and its outcome is victory. He becomes happy.

According to Deleuze, "the body without organs can never be entirely free of the sedimentation of social coding, because it must articulate itself against (and thus exist within) the structures that organize the world" (Stark 159-160). Henry was not free from social coding. Because he did not want to come to the war, the merciless government forced him to enlist. War forced him to kill the other people or to be killed himself.

According to Deleuze and Guattari, "the Body without Organs is non productive; nonetheless it is produced, at a certain place and a certain time in the connective synthesis, as the identity of producing and the product" (*Anti-Oedipus* 8). Here, Henry is considered as a nonproductive individual. Because he is produced during the war. He has shown his talents and potentials during the war. He has sacrificed himself for his country in a certain place and at a certain time.

2.4 Desiring- machine in *The Red Badge of Courage*

Deleuze and Guattari argue that "desire attaches itself to part-objects. Deleuze and Guattari's typical example of this relation is a baby sucking at her mother's breast. For Deleuze and Guattari the connection made here is not a connection between mother and child. Rather, it is a connection between mouth and breast. Moreover, this connection is not a connection born out of a lack in either the mother or the baby. On the face of it this claim seems absurd. The Body without Organs breaks these connections. In the case of the child at her mother's breast, not only is a connection made that allows the flow of milk from breast to mouth, but also this flow is periodically broken as the child stops sucking and swallows. This break is the result of the relation of motion and rest among the parts of the child's body.

The child's body is such that it cannot suck indefinitely. It must break the connection in order to swallow. This oscillating cycle of making and breaking connections Deleuze and Guattari call a 'desiring-machine'" (Adkins 133-134). According to Deleuze and Guattari, "desiring-machines are binary machines, obeying a binary law or set of rules governing associations; one machine is always coupled with another. This is because there is always a flow-producing machine, and another machine

connected to it that interrupts or draws off part of this flow (the breast- the mouth). And because the first machine is in turn connected to another whose flow it interrupts or partially drains off.

Desire causes the current to flow, itself flows in turn , and breaks the flows. Hence the coupling that takes place within the partial object-flow connective synthesis also has another form :product/ producing. Producing is always something “grafted onto” the product ; just as every machine is a machine connected to another machine (*Anti-Oedipus* 5-6). *Partial objects are direct powers of the body without organs , and the body without organs, the raw material of the partial objects”* (*Anti-Oedipus* 326). Henry, flag, regiment , war, each of them is considered as a machine. When Henry joined to the army and when he held the flag, there was a reasonable desire. Henry’s desires were that he wanted to examine himself, see the real war, save his regiment and soldiers. There is a connection between Henry’s thoughts , dreams, the war’s reality and flying the flag as machines. These machines connected to each other. They have created a desire for Henry to enlist and to go to the front, because he considers himself as a defender of people and he considered the war as the far- away phantom. Courage has connected Henry to the flag. Fear, anxiety , courage are “body without organs” and these machines have made Henry go forward. Of course, in some moments he stopped but he continues and becomes a hero. This is a desiring- machine. The product of this desiring- machine was the victory of Henry’s regiment and offering the red badge of courage to Henry.

In one part, Henry’s desire was destroying either Henry or his regiment. When Henry sees the soldier’s corpse , his enthusiasm vanishes or when the war starts , many soldiers decide to flee like Henry. That turns catastrophic for the regiment. But the officers’ shouting and punching made them stay. So, Henry’s desires are controlled in an acceptable way. Henry and Wilson notice that the color bearer has been killed , so they try to grab the flag, but Henry succeeds in taking the flag.

2.5 Death in *The Red Badge of Courage*

Deleuze and Guattari , are arguing that" the death instinct is a recent invention, the result of the the way capitalism constrains desire. For Deleuze and Guattari the death instinct is a function of Oedipus(The hero of Sophocles’ play: *The Oedipus Rex*) .As Oedipus slowly migrates from the limit of the socius in the primitive society , to residing in the person of the sovereign in the despotic society, and finally to representing desire in an Oedipal complex in capitalistic society, the death instinct migrates along with it. Or better, death can only become an ‘instinct’ where the subject is constituted around a lack. According to Deleuze and Guattari whenever desire is interrupted , this is death" (Adkins 178-181). As Oedipus, when Henry and the other soldiers move from their home, their villages or cities to defend their state in the battle to show their courage to their regiments’ generals, the death instinct walks side by side along with them, and it manifests itself through the sight of the body of a dead soldier who lay upon his back, staring at the sky. The flag that Henry carries symbolizes the group’s loyalty, it does not belong to the living men. The corpse from whom they grab it tries to warn Henry and Wilson that to serve the flag is to die but the warning seems useless. For Henry, death becomes an instinct, when he feels that he does not have enough self-confidence; for him, courage, hope and war is an expression of death and grotesque disorder which produces corpse. He did not have any enthusiasm to continue. This is zero intensity or minimal limit for him .When Henry feels that his desires are finished and flees the battle, he is closer to death. It is a personal death for him. Henry has been experiencing death when he has moved from minimal limit to maximal limit. It means that he has decided to put aside all his disappointments and to do an acceptable action . It is a becoming. Henry ’s lack is that he had

low- confidence . He didn’t know himself and war’s reality very well and used to be in his dreams. When he is desperate, hopeless ,frightened and separated from his regiment, it is death for him.

3 Conclusion

According to Deleuze and Guattari ’s theory of becoming , it occurs in a space between spaces , in a person between people and there are unavoidable condition that a person or groups can never flee and these conditions are not determined by previous state of the person or group. It means that the person’s changings are not controlled , either consciously or unconsciously. The changings are inevitable. Becoming causes to create conditions which these conditions combine together and this new condition is meaningful and acceptable. If this person expresses , or shows becoming apparently, it has had becoming in its brain. Different events cause changes but changes are unpredictable because changes occurs without previous state of a person and these changes cause the person to be absorbed to do an action. Becoming is a process in which a person is under the influence of environment forces that she or he was not before.

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