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### ETHICAL CORRUPTION IN FINANCIAL SUCCESS: TRAUMATIC ELEMENTS IN STEPHEN CRANE'S MAGGIE: A GIRL OF THE STREETS

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#### ABSTRACT

The aim of present study is to examine the traumatic elements in Stephen Crane's Maggie: A Girl of the Streets with special reference to financial success which create moral and ethical corruption. The researcher highlighted the difference between ideals and realities, fear and courage, imaginative image and desire, ethics and violation that leads to alienation in the novel. Maggie, the heroine of the novel, dreams of escape from the received identity and struggled to find fairyland prince who will be a source of achieved identity with a financial success. The false illusions were disclosed gradually and Maggie became a reluctant prostitute. The sexual social contract violated by the protagonist. The society rejected her due to her involvement in below standard activities which come to an end with suicide. The findings of the study were discussed with special reference to unlimited desire which is the cause of personality destruction or self-construction without any ethical or moral support. Shame is depicted as an unnecessary weight placed on the shoulders of a character which lead to ultimate destruction.

#### INTRODUCTION

Aim of the present study is to depict trauma of financial acceleration and moral degeneration in Maggie: The Girl of the Streets by Stephan Crane. The novel

was published in 1893. Stephen Crane was an American writer. The depiction of moral degeneration is sexual distortion, morally and ethically corruption. The moral degeneration is presented in any wickedness, evilness and immoral action of any individual, group or society. Its aspects could be long lasting in character of a person.

Morality is the key point of any society or an individual of a nation. An individual as well as group is directly affected from moral decline, morality specifies the direction of any society or individual but moral degeneration destroy or society and our norms. Moral degeneration can never lead capable nation, tolerance, healthy activities. It brings inequality, injustice in individual and in our society. In a society where is practice of dishonesty, lies and moral decline found, it hollows the roots of society.

Arthur MacDonald (1908) describes that the person who is prey of bad customs and moral inclination is called moral degeneration, for instance, extravagant, gambler, drunkard, opium addicted, etc. These are the moral flaws of stigma of any individual rather than physical or mental, on which the public mind insists on declaring an individual to be degenerate. Moral degeneration is caused by any vice thought, felling, desire or action that is detrimental to individual or community that is permanent element or tends in one's characters.

According to Hidayati, Nasution and Lubis (2019), Moral decline can be a social trouble limitless to age, learning, and profession however can accrue in all circles of society. The imbalance among domestic cultural values and norms with individual or group conduct can be a picture of moral declination which if no longer treated significantly can cause extra social troubles and communities with the outcomes of the level of self-identification or cultural identification, on a greater scale this will disrupt the satiability of country wide life.

Oktaviana (2016) depicts that Ahmad Tohari , an indonasian writer , humanist and also a strict social critic. He talks about moral degradation in his novel Ronggeng Dukhuh Paruk .in his writings he always raises he voice against the injustice by the lower classes of his society. He also demands equality I the society. He wants justice, honest and responsible government. He also demands reforms in economic, education, politics and culture. He is aware that moral degeneration is a social problem on which can only be overcome by financial acceleration. His writings are cultural and philosophical and in reality it contributes from time to time in changing social history.

In financial trauma monetary tension, are connected with various harmful results, for instance, negative family joint efforts more important work-life lopsidedness, less intimate assistance, and lower levels of intimate quality and sufficiency. This money related stressors can generally influence the individual, couple, or family. The tension experienced by individuals and families from financial related issues can feel the tension in various parts of their lives. Social uneven characters, for instance, social class and social status got from tutoring, pay, material conditions, business, and word related cultural position, are shown to through and through be related with mental issues, similar to disquiet and wretchedness.

Through requirements of money related resources and significant entryways, social incongruities, similar to low monetary status, contribute basically to destitution related pressure, for instance anxiety and troublesome aftereffects besides, cynical individual bookkeeping results diminished pay and joblessness. This can be annoying, as various Americans are dealing with the continuous instability and weakness of the economy due to fluctuating monetary cycles, financial plan cuts, joblessness, political disturbance, and late ordinary calamities. For these Americans, there has been a perceptible example of fundamentally extending customer credit commitment since the year 2000.

An example of extra commitment likewise, money related inconvenience results as recognize is dynamically used as a financial organization system to develop the family pay, where habitually the base commitment portion owed is paid off Accordingly, this mixtures individual and family stress as more financial commitments and related difficulties arise.

Trauma, we can define as a distressful incident is a painful experience. It has painful feelings, emotions and sentiments furthermore, as a result in trauma; it has long term negative result. Basically past's traumatic event damaged the character mind. It became because of complexity and in security. There are many reasons behind the psychological trauma, for instance, sexual abuse discrimination of employment brutality of security department and domestic violence etc. Psychological trauma occurred due to war, treason, and sexual harassment but in all the condition different people react different reaction of the same incident.

Redstone Susannah (2007) describes that in educational institutions trauma star, since 1990, has been gaining importance. If educational trends and captivations can be joined with publications, then the development of attraction in trauma within the humanities can obviously be represent through reference to the publication of specific work that have since become influential with the area. Texts like *Testimony: Circes of witnessing in Literature, Psychology and History* by Laub and Felman was published in 1992, Cathy Caruth's edited collection *Trauma: Exploration in Memory* in 1995 and second one of her *Unclaimed Experience: Trauma, Narrative and History* in 1996. These are texts which revealed the humanities to trauma.

Caruth says that she outs thoughts and feelings that she has in her mind. These are sources of introspection, retrospection and memories. Singly of every person transfers her picture and mental image. The authority, race, capacity, personality, suffering, oddity, strikingness and trauma prepare the path of learning. These three novels have common aspects in theme. The introspection which is analysis of feeling and emotions of a person, describes that every character inclines to believe a lot about her personal thoughts or sentiments. In *Cat's Eye* Painting is a way of introspection for past's thinking which is replete of despair and grief. In *The Robber Bride* Zenia is an element of introspection for three women to think more about themselves for living in present era. In the *Handmaid's Tale* Gilead is an aspect of introspection about the danger and risk of future for the new generation.

Fitria (2012) describes that So for concerned the title of the novel the interpretation of Maggie, is a most valuable symbol of the beauty. Maggie is known as the first writing of pure naturalism in American fiction.

The story of the novel revolves around young girl name by Maggie. Maggie belongs to Bowery and she is out to ill fatted condition of hardship poorness and isolation. The novella was appraised rebel due to its fiction reality and vigorous themes, if we talk about the story of the novel its starts from Jimmie. Jimmie is young boy who is trying himself to quarrel with the group of boys. This group is belonging to its opponent's neighborhood. At that moment his friend Pete rescued him and then he comes to home. After some time, his father and brother Tommie has been died and Jimmie solidities as an aggressive youth. Jimmie finds the lea master job. There he becomes cruel bully and danger man. Maggie also starts work in a shirt factory but her mother degraded her. Maggie is beautiful girl; she has natural goodness. Later on Maggie starts dates with Pete, who is Jimmie's friend. Pete and Maggie watch romantic shows and then she goes in to his arms and his bed.

Drunken Mary, one night, begins the dispute with Maggie. Mary blames Maggie to bringing disgrace of her family. After that Maggie ran away with Pete, Jimmie quarrels with Pete for destroying his sister's life. After some weeks, Nellie, perused Pete for quitting Maggie whom she calls a little Palo thing with no spirit. After this Maggie returns home but she is refused by her family. In latter chapter we note that Maggie becomes a prostitute, wanders the streets and in last chapter Jimmie tells, her mother that Maggie is died. The mother replied ironically as the neighbor's consolation her I shall forgive her.

### **STATEMENT OF PROBLEM**

Our circle of life is a beautiful voyage; through the journey we meet so many stage of life this journey of life has its own charm in beauty.

Ali (2021) is of the view that in our life and to fulfill all of our needs the most significant factor is money. Money makes life easier but she is of the view that there are certain things which money can never buy. It can never buy our happiness, peace of mind and sleep but on the contrary morality characterizes our life significant and important. In bitter condition we don't speak lie, we remain honest, self-sacrificing. Love, obedience and tolerance are its aspects. We know that financial acceleration increases our life style fulfills most of our needs and requirements but in achieving the wealth, in some cases, it destroy our morality. So in this regard there is further need to explore it and to find out what are the reason, causes and aspects to generate such kind of result. Therefore, I am trying to identify the factor of trauma of financial acceleration and moral degeneration.

### **SIGNIFICANT OF STUDY**

This research is important in many ways as it is the addition to the existing body of literature. At the same time this is the dimensions that show that man can destroy its morality for sake of increasing his financial condition. It apparently shows that many characters are religious but in worldly they are morally corrupt. They can do everything for the sake of itself. Even these characters are not

bothers to destroy some one's destination in order to accelerate finance. This study is basically a representation of the novel in hand that shows the destruction of morality in term of financial increase and also the stance of the writer through condemner's such attitude.

### **RESEARCH OBJECTIVE**

1. To identify the elements of plot development which reveal the effects of rise and fall of

#### ***The protagonist in Stephen Crane's Maggie: A Girl of the Streets?***

2. To explore social and moral values which are consciously scarified by the protagonist for financial gains?

### **RESEARCH QUESTION**

1. How does the plot development reveal the effects of rise and fall of the protagonist in

#### ***Stephen Crane's Maggie: The Girl of the Streets?***

How social and moral values are consciously scarified by the protagonist for financial gains?

### **THEORETICAL FRAME WORK**

Basically word trauma describes an accidental injury of the body. In later term trauma is depicted as an injury of mind, especially in fraud's works, literature and as well as medical learning. Trauma theory first appeared in early 1960s in different cores of social sciences and in 1990s trauma studies comes before us in Caruth's unclaimed experience. This theory depends on Freudian theory that envelops the model of trauma. That trauma model imagines an utmost experience of sexual harassment and discrimination and poverty.

But in my point of view trauma is a mentally imagination rather than physically. In Sigmund Freud writings we find a new theory, name is trauma theory. He relates it with his female patients. Traumatic theory affects people from different ways like violence, rape, sexual abuse and imprisonment.etc. After 1990s, in Caruth, Falman and Laub's writing's we come across trauma theory from psychological, ethical and political point of view.

The field of trauma studies in literary criticism gained significant attention in 1996 with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*. Mohammad Nazri Latiff Azmi, (2018),

In literature Cathy Caruth coin the theoretical trends from different aspects. After the examiner of different point of views, it can be said that trauma theory has more than conceptual framework rather than the social. Trauma study examines about violence, recognize link and unlink between practical events and theory.

Mohammad (2015) is of the view that the theory of intergenerational trauma limits the meaning of trauma in literature because it conflates the distinctions between personal loss actually experienced by an individual and a historical absence found in one's ancestral lineage.

### **LITERATURE REVIEW**

There are multiple strands of the novel where it is asserted but certainly it can be divided into good versus bad, brutality and sexuality. Morality is hallmark of any society, if any society and individual breaks its customs; as a result, society goes in anarchy and restlessness. And eventually moral degeneration comes into existence. Moral degeneration depicts the lower characters. These characters are more dangerous for society. Generally, a moral degenerated person has vice activities like bad habits, alcoholic and sexual aspects.

Zheng (2014) says moral degeneration becomes the cause of developing loss or weakening moral and ethical standards of society which are present in our social's customs. Society which is involved in moral degradation, people prefer to tolerate, embrace and even renormalize ethical actions and penetration. Zheng further argues that degrading morality, or a form of shapelessness, nurture fruitful soil for the development of demoralized market preparation. This indicates that moral degradation is not only established in cultural behavior but also in financial attitude, significantly, moral degeneration has aspects of human life.

Mass shootings, racial hatred, social injustice, incivility, fraud, and White Supremacy are just a few of the examples of the moral decay in America. These extremes form of behavior have occurred because of a decline in morality and ethical behavior. Morality is the system through which we determine right and wrong conduct – i.e., the guide to good or right conduct. Moral theory describes how people, in their everyday actions and judgments, make decisions about right and wrong. Ethical behavior is a set of standards such as those embodied in a code of ethics. Dr. Steven Mintz, 2021.

In trauma single or different consequences shapes an individual event or experience. Trauma revolves our sentiments, behavior, emotions. In traumatic events result is negative and long lasted. Possible causes of trauma are sexual abuse, discrimination in job, or govt or private departments. In trauma society or individual becomes socially unbalance.

Negin (2015) portrays that as a new occurrence, trauma makes an interdisciplinary character for itself. It begins a motion to depict a period of changing; the path of grim and grief, continue to reach to a level of learning and knowledge. Margaret Atwood chooses the females characters and their psyches to start a quest with the two greatest access; Feminism and Psychoanalysis. It is inevitable to argue that when these two approaches locate the way to come to literature. Literary criticism as in another access can link to them. Female characters would be entered in a traditional and modern society to gain the new intuition. However, it charges pain and grief. Almost everyone accepts that literature is very wide. It takes the efforts of other areas in order to indicate some features of life.

Marder (2006) in her essay "Trauma and Literacy Studies "Enabling questions" praises trauma and presents an inner relationship within interdisciplinary studies. She mentions the effects of trauma in the various areas which cannot completely cover the phenomenon of trauma.

In 1995, Cathy Caruth wrote a critical introduction to a collection of essays titled *Trauma: Explorations in Memory* and in 1996, she published *Unclaimed Experience: Trauma, Narrative, and History*. Consequently, Cathy Caruth has been recognized as a pioneer of trauma theory. Caruth, Cathy. *Trauma: Explorations in Memory*, USA: John Hopkins University Press, 1995.

According to Caruth in a specific incident trauma is not inflicted in the first moment. It is re-imagination of the specific event that causes its repetition and recurrence. Sigmund Freud relates trauma to the primary effect of the tragedy, but on the other hand Caruth relates its non-existence in the real event. It emerges after a moment later due to suddenness of the shock. Then consciousness interprets right into a feel of loss. When a woman and man depict the trauma, he eliminates the original encounter and transfers the haunting into the narrative. The narrative eliminates original event and replaces it with another event which is not actual itself. There finds recovery position of the event that negates the real one. At the same time Caruth opposes Caruth and her theoretical precursors, explaining a dispersed trauma that doesn't originate from one large occasion however from constant condition of life whose accumulative impact way exceeds any single event.

*Maggie*, a girl on the street by Stephen Crane has considered a ground breaking novel of American naturalism. Its depiction of hostile around universe in different to the polite of it's in habitant, foreshadows the directions of much literary writing in American in the twentieth century. In industrialization, urbanization and a growing sense for materialism creates great gap between rich and poor. It was responsible for the development of the east side of slums as a District that crane's day was poverty and attended vice of filth, drink crime and degrading.

Kim Vahnenbruck (2011) having Argue that the exterior existing living condition contribute to the collapse of moral convention. It will describe New York City around the 1890s and then turn to the mental influences. Crane specifically is trying to show How *Maggie's* environment her poverty and alcoholic abusive family, left her on the way to moral degeneration with no exist. Which, again, like that's a noble idea but can no one think of any way to make that point that does not involve prostitution.

Dreiser (1921) declared *Maggie* to bear all the marks of keen and unblessed sympathy, with life, as well as a high level literary perception. We concluded that crane was one of the few writers who stood forward intellectually and artistically at a time when this notification was as thoroughly sub merged in Romaines and sentimentality and business as it is today.

Garrent (1972) described the novel as a little master piece in its remorseless study of New York Slum and bowery morals. Garrent insisted *Maggie* is not

story about people it is primitive human nature itself set down with perfect spontaneity and grace of handling he found the aesthetic beauty of the work unsurpassed.

### **RESEARCH METHODOLOGY**

This section describes a view of research methodology. Research methodology is a complete processes and instrument which is used to choose, identify procedure and analyze information on a typical topic and researcher critically analyze data about specific topic. The nature of these studies is qualitative and under qualitative it's also an exploratory and interpretive study. The object of this study is text, so textual evaluation is technique of these studies and arguments will base on textual evidences. And for decided on readings all tactics of qualitative studies (description, evaluation, and interpretation) can be applied on this study. Data has also been collected by using libraries, texts, articles, research paper, internet and any other resources that may be helpful for data collection.

### **DATA ANALYSIS**

Authors, mostly fiction writers, depicted American society with the stark realities of life. Life in America always struggles for financial success even by violating social values and norms. "Stephen Crane was one of those activists who depicted the harsh life of prostitution and living in city slums in his writing. Initially Crane was a journalist who reported on the bleak life in the New York City slums. From his journalistic experiences he was inspired in 1893 to write his first novel, *Maggie: A Girl of the Streets*.

He characterizes Maggie Johnson as an innocent girl who is trapped in a New York slum. She becomes a fallen woman and progresses in a downward spiral to prostitution. Though Crane does not provide detailed information on Maggie's initial step into this profession, he provides enough material for the reader to understand the reasons for Maggie's descent. Crane uses Maggie's mother, brother and lover as a means to position Maggie in the role of the victim. Maggie's mother is the authoritarian figure within the domestic sphere, but the men maintain authority outside the confines of the home. As a result, Maggie remains powerless no matter where she goes. When she first meets her lover, Maggie is hopeful about escaping her circumstances, but Crane does not give her a fairy tale ending.

Crane portrays this reality by having Maggie die shortly after she resorts to having sex for money. Throughout the novel, Crane portrays Maggie as being completely dependent on men. By placing Maggie in this subservient position, Crane presents a realistic representation of a 19th century, lower class woman, allowing him to critique the harsh conditions of the city slums". Through Maggie's fate, he suggests that even a "good" girl cannot escape the hopelessness of the slums.

The narrator acknowledges that the reader may have difficulty imagining the environment because "there are some things so far removed from the lives of normal, decent people as to be simply unbelievable by them" (Sims 47). The decent people, who are from the city's wealthier districts, are portrayed in sharp



contrast. Crane describes “an atmosphere of pleasure and prosperity” as the theatre lets out (Crane 62). The crowds, who are “born, perhaps, of good clothes,” hail cabs with a “polite request” (Crane 62). Social class and family status change the behavior of people which is beyond the nature of control. It is desirous as most of the people struggle for.

Crane declares that Maggie has “blossomed in a mud puddle,” although “none of the dirt of Rum Alley seemed to be in her veins” (Crane 18). With this description, Crane characterizes Maggie as an innocent girl, inviting his “respectable” female readers to sympathize with Maggie. Her difficulties are shown on her “thin, white face,” “small frame” and the fact that “her features were haggard from weeping, and her eyes gleamed from fear” (Crane 14). Her family is not supportive which leads her to destruction followed by trauma. She is trapped with her negligent family in a tenement apartment, which is repeatedly referred to as a “reg’lar livin’ hell!” (Crane 12). Violence is a constant occurrence in her home and usually administered by her mother. The mother is not supportive and she always behave in authoritative approach which is the cause of her destruction.

Crane describes how the “mother’s massive shoulders heaved with anger. Grasping the urchin by the neck and shoulder she shook him until he rattled” (Crane 8). As Gandal writes, “The slum is not an evil place but a separate moral universe, whose alternative ethics have developed in response to its inferior social status and physical misery” and the people “have either hardened against the hardship and humiliation of their circumstances, or they have sunk into self-loathing” (Gandal 760).

The enormity of “both her anger and size mark her as excessive, as insufficiently feminine” (Irving 37), and her rejection of maternal responsibility “serves as proof of her monstrosity” (Irving 35). Her authority is only “effective within the walls of the tenement home, as the home is the typical realm where female power is acceptable. When the father tries to intervene in Jimmie’s punishment, the mother attacks him and the fight ends with her as the victor” (Crane 9). The powerless nature of the character is effectively disclosing to the readers to justify her activities.

Maggie makes sure to follow “the authoritative demands of her mother and brother for fear of being on the receiving end of any violence. Yet, she remains innocent and naively trusts people. She also exhibits signs of domesticity as she tottered on her small legs beneath burdens of dishes” (Crane 10) and purchases material for drapery in a “flowered cretonne for a lambrequin. She made infinite care and hung it to the slightly-careening mantel” (Crane 23).

Crane suggests that an element of Maggie’s dream is able to materialize into fruition. Soon after, “her mother notices that Maggie hungers for a better life. In a violent act of a dysfunctional motherly protection, Mrs. Johnson tries to force Maggie to realize the impossibility of this dream by destroying the lambrequin, with the knots of the blue ribbon appear [ing] like violated flowers” (Crane 24). Maggie must learn to survive, unless she can escape to a “correct environment in which she might come to embody the ideal of American

womanhood” (Irving 38). Maggie what she must do. He says, ““Yeh’ve edder got teh go teh hell or go teh work!”” (Crane 19).

Maggie does not question her brother’s authority. Since the phrase “go to hell” means to “become a prostitute” (Hayes 12), Maggie “went to work having the feminine aversion of going to hell” (Crane 19). The image of the factory woman is clearly depicted along with environmental issues. She must follow the instruction of the head for which she will remain in her position till her shift. This is a very depressing scene, as “the workroom is full of girls of yellow discontent.” Crane creates this scene to raise social awareness about the conditions of the sewing factories. Maggie “possessed few if any educational qualifications, Collars and cuffs were used to protect clothing from the accumulated perspiration and airborne dirt because most people did not bathe daily” (Turbin 90).

Maggie is always in search for a new station where she may be upgraded socially and financially. is desperate to do something more fulfilling. William Sanger describes the situation for many girls in Maggie’s position, as “her brain is disengaged, and while her mechanical duties are adroitly performed, the mental faculties will be in full exercise” (535). As a result, “Maggie has little to occupy her thoughts. She copes by letting her whimsical imagination run free, as her dim thoughts were often searching for faraway lands where, as God says, the little hills sing together in the morning. Under the trees of her dream-gardens there had always walked a lover” (Crane 21).

Kevin Hayes suggests that the “promise of a better life exists in Maggie’s romantic imagination, not in Pete’s words, because Pete is incapable of providing her with a better economic standing. Regardless, Maggie dreams about having a happier life with him” (Hayes 15). Initially she is impressed by his “blue double-breasted coat, edged with black braid, buttoned close to a red puff tie, and his patent-leather shoes,” which set him apart from the drab attire of the other neighborhood men (Crane 20). She is further mesmerized by Pete’s “enticing nonchalance” and “personal superiority” (Crane 20). She is also captivated by how “Pete loomed like a golden sun” (Crane 30) and envisions the “golden glitter of the place where Pete was to take her” (Crane 24). Crane’s use of the “golden color suggests that Maggie views Pete as a man with a wealth of gold”.

Maggie is deceived that he is a “beau ideal of a man, because she believes he represents everything that she desires, including luxury and adventure, though he does not” (Crane 21). As Maggie is unable to have a close relatives or friends to spend time and get guide line for the future life. The materialistic approach towards life encouraged her to indulge in such activities for the sack of social status and family status.

Once Maggie meets Pete, “she cannot forget that another world exists outside of her horrible home and job and identifies Pete as the knight in shining armor to save her from the daily drudgery of her life. She reviews her surroundings and realizes the actual extent of the depravity of the dark, dust-stained walls, and the scant and crude furniture of her home” and her job in the factory “began

to appear to her mind as a dreary place of endless grinding” (Crane 23). So when Pete takes her out for a night of entertainment, Maggie is overwhelmed with new experiences. In particular, she is awestruck when she sees a play at the theater where the hero, who was once poor, ends the play in wealth. She is so excited that “she drew deep breaths of pleasure” and “no thoughts of the atmosphere of the collar and cuff factory came to her” (Crane 28).

Maggie always hope for the better life which is socially advance and financially strong. She considered that all these are possible in the relationship of Pete. It can happen in her own life, in which Pete “becomes her ‘ideal man’ a prince charming who could sweep her out of her squalor” (Knapp 50). Though Crane characterizes “Maggie’s family as dysfunctional and vulgar, they reject Maggie once they suspect she is having sex outside of marriage. Crane illustrates how Jimmie is pursued by one of his past sexual partners, Hattie. In response, Jimmie tells her go teh hell and avoids her” (Crane 57). Once again Maggie is told to “go teh hell,” which foreshadows her path to prostitution. When the mother says that Maggie has “gone to deh devil.” Crane has not provided any textual evidence to support her claim. In fact, when Pete initially goes to kiss Maggie, she “laughed, as if startled, and drew away from him” (Crane 28). Regardless of Maggie’s innocence, she is kicked out of her family home. Florence Mabel Dedrick notes “is the reason why many go deeper down in sin. Family has no trust upon Maggie and there is no notion of forgiveness for her, no encouraging words, no sympathy, no care. A sad mistake here many parents make, refusing forgiveness, when your child may have made just one mistake” (Dedrick 114). Crane differentiates her from the Bowery community that Maggie “fall[s] by sins of ignorance” because she cannot comprehend the blatantly sexualized scenes surrounding her (Roe 35). Even after being banished from her home, she believes that “her life was Pete’s and she considered him worthy of the charge” (Crane 46). But after three weeks with Pete, her “air of spaniel-like dependence had been magnified and showed its direct effect in the peculiar off-handedness and ease of Pete’s ways toward her” (Crane 51), which are symbolic of Maggie’s loss of innocence although there is no intention of Maggie in such activities.

Maggie accompanies “Pete to a sordid club and does not experience the same deep breaths of pleasure” as she did going to the theater in “Chapter 7” (Crane 28). Instead, Maggie is scared and uncomfortable. During the stage performance, Maggie witnesses the singer slowly stripping off each layer of her clothing. Maggie became “timid” and “leaned with a dependent air toward her companion” (Crane 45). In this scene Crane demonstrates how Maggie’s “fantasy has been indulged to an extent that she can no longer tolerate the reality of her environment” (Holton 49). Yet, she cannot make her fantasy a reality. Crane describes her as “a woman of brilliance and audacity (Crane 51).

Crane presents three different paths for a female character to take; however, these options provide limited possibilities for Maggie. Maggie could assume the role of wife/mother, but this is not possible at this point in her life. Since Pete is her only love interest, she has no possibility of getting married because he is content with being a bachelor. When she seeks Pete’s protection, he refuses and tells her, Oh, go teh hell and shuts the door in her face” (Crane 61).

Though Maggie's family repeatedly tells her to "go teh hell," she is not sexually aggressive and is ill prepared to enter prostitution. Since Crane characterizes Maggie as defenseless, he implies that she is too fragile to endure the harsh means necessary for survival. After experiencing the shock of her abandonment, Maggie is "bewildered and could not find speech" (Crane 61). When she is able to focus on dealing with her predicament, "she wandered aimlessly" and asks herself who would be able to help her (Crane 61). She realizes the severity of her situation, as there is no one, until she comes "upon a stout gentleman in a silk hat and a chaste black coat, whose decorous row of buttons reached from his chin to his knees (Crane 62).

Maggie is characterized as a helpless victim; Maggie inevitably faces the destructive forces of the city that will consume her. As she is left to her own defenses, she becomes weak in body and mind, her character loses fixedness of purpose and tenacity and true energy" (Brace 117). She drifts toward the inescapable identity associated with her name. "Maggie," a shortened form of Magdalene, is "deliberately equated with the practice of prostitution" (Stein 269). Without any other guidance, Maggie surrenders to her family and Pete's echoing command to go teh hell" and becomes a prostitute because she is too despondent to consider a sensible alternative" (Hapke, 49).

Crane shows Maggie "several months after the last chapter" (Crane 62). The chapter is a "symbolic compression" of time, then Crane is illustrating how Maggie begins her career in the Theater District, but eventually she is rejected and climbs down the social ladder until she reaches the bottom. Pizer agrees, and claims that "Maggie's movements happen over a considerable span of time" (Dowling and Pizer 40). But Dowling disagrees and suggests, "only a short time has elapsed between paragraphs" (Dowling and Pizer 43). Pizer disputes Dowling's analysis because a literal reading of the text loses the "effect of inevitability in the life of an East Side prostitute—the sense that every step is a step downward toward death" (Dowling and Pizer 49).

Crane describes "Maggie as being one of the painted cohorts of the city" (Crane 63) and the "crimson legions, which are references to prostitution" (Crane 65). She is dressed in a "handsome cloak and delicately steps over a puddle with her well-shod feet to keep her clothes clean" (Crane 63). By wearing this apparel, she tries to disguise her lower class social status, but she cannot conceal the physical signs caused from this harsh trade. Since "Maggie is no longer new to prostitution" (Crane 63), she is no longer the "pretty girl that she was in her youth" (Crane 18), and exhibits a repulsive appearance of an "old girl of the streets" (Crane 63). Crane does not provide specific details about her repulsive appearance, "but some male passersby react with a slight convulsive start when they see her, which indicates that her hideous appearance is evident, or the men guiltily recognize her from previously accepting her solicitation" (Crane 63). During her walk, "she hurried forward through the crowd, as if intent upon reaching a distant home" (Crane 63). Her steps are "hurried," as she walks with a purpose. The use of the word "intent" suggests that she is determined to reach a specific destination. Though the description of "a distant home" is not directly named, its vague meaning becomes clearer as Maggie proceeds toward the river. As she passes through the different classed neighborhoods, she "threw changing

glances at men” (Crane 63). All this is a struggle for financial success for which she violates certain values and ethics that’s leads to trauma.

Maggie’s eye contact indicates that she is “actively soliciting clients,” but I argue that Maggie’s “glances” are to acknowledge the passing men’s presence (58). She remains silent, so as not to provoke their further interest or pursuit. She is well aware “that if she walked with such apparent aimlessness, some men looked at her with calculating eyes. She quickened her step, frightened. As a protection, she adopted a demeanor of intentness as if going somewhere” (Crane 61). In the “glittering avenues” of Broadway she comes across “a tall young man, smoking a cigarette,” “a stout gentleman, with pompous and philanthropic whiskers” and “a belated man in business clothes” (Crane 63). When she enters the “darker blocks” in a seedier part of town, she passes “a young man in light overcoat and derby hat,” “a laboring man,” “a boy who was hurrying by with his hands buried in his overcoat,” “a drunken man,” “a man with blotched features” standing outside a saloon, “a ragged being with shifting, bloodshot eyes and grimy hands, and “a huge fat man in torn and greasy garments” (Crane 63-64). Throughout her journey, “she continues to avoid interacting with these men, because she is intent upon reaching a distant home at the river to die” (Crane 63).

Crane illustrates how the upper class men scowl at her, while the lower class men “smile” at her (Crane 64). It seems that Maggie is only able to attract the less appealing men in the “darker blocks of the city, and if she wants to survive, she must service them” (Crane 63). Since she avoids contact with these men, she evades further dishonor.

She pursues a permanent end to her suffering through suicide. Hapke notes that “the prostitute was not inhuman or better off dead if she could be reformed” (Hapke, 33). Since Crane fails to offer Maggie a way to be reformed, her only escape from the desolate Bowery slums is through death. In the 1893 edition, textual evidence suggests that the “huge fat man in greasy garments” murders Maggie (Crane 64). Yet, this character is absent from the 1896 revision, which suggests that “Maggie asserts her free will to kill herself.

In fact, many of the women who were desperate enough to enter prostitution would inevitably die as a result of this profession. Regardless of which edition of Maggie is discussed, in both publications Crane does not allow Maggie a credible role model to offer her forgiveness or teach her how to improve her life. Crane allows Maggie to die in both versions of the novel as a means to illustrate a more realistic outcome of a prostitute’s life.

Although in the later revision, Crane allows Maggie to reject being the victim and take her life into her own hands, her death is still a tragedy. Crane creates such a melancholy ending in both versions to critique how respectable society treats prostitutes as disposable objects” by harshly reproaching them with intolerance and discrimination.

## CONCLUSION

In the whole discussion above, it is concluded that there is no free will and individual are determined by social forces, religious values and traditions of family and its details are shaped in lengthy description of the dilemma starting from the setting to end with different factual textual representation. The scholar presented certain quoted words to justify the desirous nature of the character with more images set in colors about poverty, financial gians, violence and violation of social laws and values. There is an accurate depiction of nineteen century American society as it is portrayed by Crane's Maggie a Girl of the Streets. It has been discussed in the second chapter that, America during nineteen century have experienced a fact of poverty before reaching to this point, there was what we call industrialization and immigration which called for the growth of poverty and disorganized red building which leads to trauma. The terrible outcomes were, lack of financial satisfaction that make poor people lose their self-esteem therefore, drinking alcohol was their way of life, their miserable life which led to spread of prostitution and practicing violence among members of family and streets of America at that time. You never expect from Crane to be optimistic in his book after all those problems thus, his tone was pessimistic toward American society, presenting in his work of Maggie violent persons destroying all the sorts of humanity who draw their daughter and sister to the world of viciousness. Besides, in the first chapter, we have seen that many historians have recorded the events that occurred during nineteen century in American society concerning immigration and the oppression of Irish immigrants specifically, also, the growth of city dwellers and prostitution all is included in the book of Crane, presented artistically. The traumatic condition leads the character to the stage of suicide or repent over all the activities performed by the protagonist. This research also provides room for the future scholars to select the same by applying other literary theory to explore the various aspects for readers in general and scholars in particular.

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