

APPENDIX I
THE SYNOPSIS OF CRANE'S
MAGGIE: A GIRL OF THE STREETS

Maggie: A Girl of the Streets is written in the late of 19th century where there were a lot of immigrants came to America as the effect of the industrial revolution. As the novel opens, Jimmie, a young boy, is leading a street fight against a troop of youngsters from an opposing neighborhood (Devil's Row). Jimmie is rescued by Pete, a teenager who seems to be a casual acquaintance of his. They encounter Jimmie's offhandedly brutal father, who brings Jimmie home, where we are introduced to his sister Maggie and little brother Tommie, and to Mary, a brutal and drunken mother. Mary Johnson is very angry to Jimmie because he has fought and come home with a bloody face. She terrifies the children until they are shuddering in the corner.

As time passes, the father and Tommie died. Jimmie hardens into a sneering, aggressive, cynical youth. Finally he gets a job as a truck driver. Maggie begins to work in a shirt factory, but her attempts to improve her life are undermined by her mother's drunken rages. Maggie begins to date Jimmie's friend Pete, who has a job as a bartender and seems a very fine fellow, convinced that he will help her escape from her past life in order to be a better woman.

He takes her to the theater and the museum. One night, Jimmie and Mary accuse Maggie of "Goin to deh devil", essentially kicking her out of the tenement, throwing her with Pete. Maggie runs into Pete's arms, and we are given to understand

that the two are, indeed, sleeping together. Maggie leaves home and lives with Pete. Jimmie is furious that Pete has ruined his sister, and he gets very drunk with a friend and gets into a fight with Pete. Jimmie goes to Pete's bar and fights with him. As the neighbors continue to talk about Maggie, Jimmie and Mary decide to join them in badmouthing Maggie instead of defending her. Later, Nellie, a "woman of brilliance and audacity" convinces Pete to leave Maggie. Abandoned, Maggie tries to return home but she is rejected by her mother and scorned by the entire tenement. Months later, we are shown a prostitute, presumably Maggie, but unnamed, walking the streets of New York, pathetic and rejected, bound for trouble. Finally, the novel ends with Jimmie giving Mary the news that Maggie's dead body has been found. Mary stages a scene of melodramatic mourning for her ruined child which ends with her deeply ironic concession: "I'll fergive her!"

APPENDIX II

THE DATA

The Aspects of Naturalism

A. Determinism

1. External forces

No.	Thematic Meaning/ Category	Quotation	Page	Code
1.	Family condition	“Let the kid alone for a minute, will yeh, Mary? Yer allus poundin’ ‘im. When I come home nights I can’t git no rest ‘cause yer allus poundin’ a kid. Let up, d’yeh hear? Don’t be allus poundin’ a kid.”	6	A
2.	Family condition	The mother’s massive shoulders heaved with anger. Grasping the urchin by the neck and shoulder she shook him until he rattled. She dragged him to an unholy sink, and, soaking a rag in water, began to scrub his lacerated face with it. Jimmie screamed in pain and tried to twist his shoulders out of the claps of the huge arms.	6	A
3.	Family condition	The woman screamed and shook her fists before her husband’s eyes. The rough yellow of her face and neck	6	A

		flared suddenly crimson. She began to howl.		
4.	Family condition	In the quarrel between husband and wife the woman was victor. The man seized his hat and rushed from the room, apparently determined upon a vengeful drunk. She followed to the door and thundered at him as he made his way downstairs.	7	A
5.	Family condition	Sounds of labored breathing came through the broken door-panels. He pushed the door open and entered, quaking. A glow from the fire threw red hues over the bare floor, the cracked and soiled plastering, and the overturned and broken furniture.	10	A
6.	Family condition	... There was a crash against the door and something broke into clattering fragments. Jimmie partially suppresses a yell and darted down the stairway. Below he paused and listened. He heard howls and curses, groans and shrieks. With it all there was the crash of splintering furniture...	10	A
7.	Family condition	Her mother drank whiskey all Friday morning. With lurid face and tossing hair she cursed and destroyed	21	A

		furniture all Friday afternoon. When Maggie came home at half-past six her mother lay asleep amid the wreck of chairs and a table. Fragments of various household utensils were scattered about the floor.		
8.	Environment/ circumstance	An old women opened the door. A light behind her threw a flare on the urchin's face. "Eh, child, what is it dis time? Is yer fader beatin' yer mudder, or yer mudder beatin' yer fader?"	8	B
9.	Environment/ circumstance	Curious faces appeared in doorways, and whispered comments passed to and fro. "Ol' Johnson's playin' horse agin"... Jimmie stood until the noises ceased and the other inhabitants of the tenement had all yawned and shut their doors.	10	B
10.	Environment/ circumstance	The babe, Tommie, died. He went away in an insignificant coffin, his small waxen hand clutching a flower that the girl, Maggie, had stolen from an Italian.	12	B
11.	Environment/ circumstance	He threw out his left hand and writhed his fingers about her middle arm. The mother and the son began	30	B

		to sway and struggle like gladiators. “Whoop!” said the Rum Alley tenement house. The hall filled with interested spectators. “Hi, ol’ lady, dat was a dandy! T’ree t’ one on d’ red! Ah, quit yer scrappin’!”		
12.	Environment/ circumstance	The door of the Johnson home opened and Maggie looked out. Jimmie made a supreme cursing effort and hurled her mother into the room. He quickly followed and closed the door. The Rum Alley tenement swore disappointedly and retired.	30	B

2. Internal forces

No.	Thematic Meaning/ Category	Quotation	Page	Code
1.	Passion	His mannerism stamped him as a man who had a correct sense of his personal superiority. There were valor and contempt for circumstances in the glance of his eye. He waved his hand like a man of the world who dismisses religion and philosophy, and says “Rats!” ... Maggie thought he must be a very	17	C

		“elegant” bartender.		
2.	Passion	Maggie perceived that here was the ideal man. Her dim thoughts were often searching for far away lands where the little hills sing together in the morning. Under the trees of her dream-gardens there had always walked a lover.	18	C
3.	Passion	... her life was Pete’s and she considered him worthy of the charge. She would be disturbed by no particular apprehensions so long as Pete adored her as her now said he did. She did not feel like a bad woman. To her knowledge she had never seen any better.	42	C
4.	Passion	To her the earth was composed of hardships and insults. She felt instant admiration for man who openly defied it. She thought that if the grim angel of death should clutch his heart, Pete would shrug his shoulders and say, “Oh, ev’ryt’ing goes.”	20	C
5.	Passion	Swaggering Pete loomed like a golden sun to Maggie. He took her to a dime museum, where rows of meek freaks astonished her. She	26	C

		contemplated their deformities with awe and thought them a sort of chosen tribe.		
6.	Passion	Here was a formidable man who disdained the strength of world full of fists. Here was one who had contempt for brass-clothed power; one whose knuckles could ring defiantly against the granite of law. He was a knight.	19	C
7.	Passion	Maggie always departed with raised spirits from these melodramas. She rejoiced at the way in which the poor and virtuous eventually overcome the wealthy and wicked. The theater made her think. She wondered if the culture and the refinement she had seen imitated, perhaps grotesquely, by the heroine on the stage, could be acquired by a girl who lived in a tenement house and worked in a shirt factory.	28	C
8.	Passion	... Pete's elegant occupation brought him, no doubt into contact with people who had money and manners. It was probable that he had a large acquaintance with pretty girls. He must have great sums of money to	20	C

		spend.		
9.	Passion	As though of Pete came to Maggie's mind, she began to have an intense dislike for all of her dresses.	25	C
10.	Passion	Maggie perceived that Pete brought forth all his elegance and all his knowledge of high class customs for her benefit. Her heart warmed as she reflected upon his condescension.	22	C
11.	Passion	It was obvious that Pete had visited this place many times before, and was very familiar with it. A knowledge of this fact made Maggie feel little and new.	22	C
12.	Passion	Her cheeks were blushing with excitement and her eyes glistening. She drew deep breaths of pleasure. No thoughts of the atmosphere of the collar-and-cuff factory came to her.	24	C
13.	Passion	She began to note with more interest the well-dressed women she met on the avenues. She envied elegance and soft palms. She craved those adornments of person which she saw every day on the street, conceiving them to be allies of vast importance to women.	25	C
14.	Instinct	"Aw, yer bote no good, needer of	31	D

		yehs,” she said, glowering at her daughter in the gloom. He eyes seemd to burn balefully. “Yeh’ve gone t’ d’ devil, Mag Johnson, yehs knows yehs gone t’ d’ devil. Yer a disgrace t’ yer people. An’ now, git out an’ go ahn wid dat doe-faced jude of yours. Go wid him, curse yeh, an’ a good riddance. Go, an’ see how yeh likes it.”		
15.	Instinct	“Oh, what d’ hell, Mag, see?” whispered he softly in her ear. “Dis all blows over. See? D ol’ woman ‘ill be all right in d’ morning. Come ahn out wid me! We’ll have a outa-sight time.”	31	D
16.	Instinct	”Git th’ devil outa here.” Maggie went.	32	D
17.	Instinct	“Dere she stands,” she cried, wheeling suddenly and pointing wit dramatic finger. “Dere she stands! Lookut her! Ain’ she a dindy? An’ she was so good as to come home the her mudder, she was! Ain’ she a beaut’? Ain’t she a dindy?”	53	D

B. Pessimism

No.	Thematic Meaning/ Category	Quotation	Page	Code
1.	Lost hopes for jobs	Jimmie's occupation for a long time was to stand on the street corners and watch the world go by, dreaming blood-red dreams at the passing of pretty women. He menaced mankind at the intersections of streets.	12- 13	E
2.	Lost hopes for jobs	On the corners he was in life and of life. The world was going on and he was there to perceive it.	13	E
3	Lost hopes for jobs	About this period her brother remarked to her: "Mag, I'll tellyeh dis! Yeh've eeder got t'go on d' toifer go 't work!" Where upon she went to work, having the feminine aversion to the alternative.	29	E
4.	Lost hopes for love	The inexperienced fibres of the boy's eyes were hardened at an early age. He became a young man of leather. He lived some red years without laboring. During that time his sneer became chronic. He studied human nature in the gutter, and found it no worse than he thought he had reason to believe it. He never	12	F

		conceived a respect for the world, because he had begun with no idols that it had smashed.		
5.	Lost hopes for love	Maggie was anxious for a friend to whom she could talk about Pete. She would have liked to discuss his admirable mannerism with a reliable mutual friend. At home, she found her mother often drunk and always raving. It seemed that the world had treated this woman very badly, and she took a deep revenge upon such portions of it as came within her reach.	26	F
6.	Lost hopes for security	The small frame of the ragged girl was quivering. Her features were haggard from weeping, and her eyes gleamed with fear. She grasps the urchin's arm in her little trembling hands and they huddled in a corner. The eyes of both were drawn, by some force, to stare at the woman's face, for they thought she need only to awake and all the fiends would come from below.	11	G
7.	Lost hopes for security	The babe sat on the floor watching the scene, his face in contortions like that of a woman at a tragedy. The	6	G

		father, with a newly laden pipe in his mouth, sat in a backless chair near the stove. Jimmi's cries annoyed him.		
8.	Lost hopes for security	"Good Gawd!" she howled. Her glittering eyes fastened on her hild with sudden hatred. The prevent red of her face turned almost to purple. The little boy ran to the halls, shrieking like a monk in an earthquake.	8	G
9.	Lost hopes for a better future	It was obvious that Pete had visited this place many times before, and was very familiar with it. A knowledge of this fact made Maggie feel little and new.	22	H
10.	Lost hopes for a better future	She imagined herself, in an exasperating future, as a scrawny woman with an eternal grievance. She thought Pete to be a very fastidious person concerning the appearance of women.	26	H
11.	Lost hopes for a better future	During the evening he had been standing against a bar drinking whiskies, and declaring to all comers confidentially: "My home reg'lar livin' hell! Why do I come an' drin'	9	H

		whisk' here thish way? 'Cause home reg'lar livin' hell!"		
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C. Detachment of the story/ Objectivity

No.	Thematic Meaning/ Category	Quotation	Page	Code
1.	As close as possible to the reality	Eventually they entered a dark region where, from a careening building, a dozen gruesome doorways gave up loads of babies to the street and the gutter. A wind of early autumn raised yellow dust from cobbles and swirled it against a hundred windows. Long streamers of garments fluttered from fire-escapes. In all unhandy places there were buckets, brooms, rags, and bottles. In the street infants played or fought with other infants or sat stupidly in the way of vehicle. ... A thousand odors of cooking food came forth to the street.	4	I
2.	As close as possible to the reality	By a chance, she got a position in an establishment where they made collars and cuffs. She received a stool and machine in a room where sat twenty girls of various shades of	16	I

		yellow discontent. She perched on the stool and treadled at her machine all day, ...		
3.	As close as possible to the reality	The air in the collar-and-cuff establishment strangled her. She knew she was gradually and surely shriveling in the hot, stuffy room. The begrimed windows rattled incessantly from the passing of elevated trains. The place was filled with a whirl of noises and odors.	25	I
4.	As close as possible to the reality	An orchestra of yellow silk women and bald headed men, on an elevated stage near the center of a great green-hued hall, played a popular waltz. The place was crowded with people grouped about little tables. A battalion of waiters slid among the throng, carrying trays of beer glasses, and making change from the inexhaustible vaults of their trousers pockets. ... There was a low rumble of conversation and a subdued clinking of glasses. Clouds of tobacco smoke rolled and wavered high in air above the dull gilt of the chandeliers.	21	I
5.	As close as	The dancer's smile of enthusiasm	23	I

	possible to the reality	was turned for ten minutes upon the faces of her audience. In the finale she fell into some of those grotesque attitudes which were at the time popular among the dancers in the theaters uptown, giving to the Bowery public the diversions of the aristocratic theater-going public at reduced rates.		
6.	Nameless characters	A very little boy stood upon a heap of gravel for the honor of Rum Alley. He was throwing stones at howling urchins from Devil's Row, who were circling madly about the heap and pelting him.	1	J
7.	Nameless characters	Up the avenue there plodded slowly a man with sullen eyes. He was carrying a dinner pail and smoking an apple-wood pipe. As he neared the spot where the little boys strove, he regarded them listlessly. But suddenly he roared an oath and advanced upon the rolling fighters.	3	J
8.	Nameless characters	Formidable women, with uncombed hair and disordered dress, gossiped while leaning on railings, or screamed in frantic quarrels. Withered persons, in curious	4	J

		postures of submission to something, sat smoking pipes in obscure corners.		
9.	Nameless characters	A small ragged girl dragged a red, bawling infant along the crowded ways. He was hanging back, babylike, bracing his wrinkled, bare legs. The little girl cried out: "Ah, Tommie, come ahn. Dere's Jimmie and fader. Don't be a-pullin' me back."	4	J
10.	Nameless characters	Finally the procession plunged into one of the gruesome doorways. They crawled up dark stairways and along cold, gloomy halls. At last the father pushed open a door and they entered a lighted room in which a large woman was rampant.	5	J
11.	Nameless characters	"Eh, what? Been fightin' agin!" She threw herself upon Jimmie. That urchin tried to dart behind the others, and in the scuffle the babe, Tommie, was knocked down. He protested with his usual vehemence, because they had bruised his tender shins against a table leg.	6	J
12.	Nameless characters	He floundered about in darkness until he found the stairs. He	8	J

		stumbled, panic-stricken, to the next floor. An old woman opened a door. A light behind her threw a flare on the urchin's face.		
13.	Nameless characters	Once, when a lady had dropped her purse on the sidewalk, the gnarled woman had grabbed it and smuggled it with great dexterity beneath her cloak. When she was arrested she had cursed the lady into a partial swoon...	8-9	J

D. Unpredictable Ending

No.	Thematic Meaning/ Category	Quotation	Page	Code
1.	Unpredictable ending/ unexpected course	In a room a woman sat at a table eating like a fat monk in a picture. A soiled, unshaven man pushed open the door and entered. "Well," said he, Mag's dead." "What?" said the woman, her mouth filled with bread. "Mag's dead," repeated the man. "Deh blazes she is!" said the woman. She continued her meal.	62	K
2.	Unpredictable ending/ unexpected	"I kin remember when she weared worsted boots, an' her two feet was no bigger dan yer t'umb, an' she	63	K

	course	wear'd worsted boots..."		
3.	Unpredictable ending/ unexpected course	"Yer poor misguided chil' is gone now, Mary, an' let us hope it's fer deh bes'. Yeh'll forgive her now, Mary, won't ye, dear, all her disobed'ence? All her t'ankless behavior to her mudder an' all her badness? She's gone where her ter'ble sins will be judged."	63	K
4.	Unpredictable ending/ unexpected course	"Oh, yes, I'll fergive her! I'll fergive her!"	64	K

APPENDIX III
SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

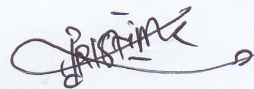
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Menyatakan bahwa dengan sesungguhnya saya telah melakukan trinangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama Yusiana Reginanita dalam penelitian yang berjudul "The Aspects of Naturalism in Stephen Crane's *Maggie: A girl of the Streets*."

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 12 Mei 2012

Yang Membuat Pernyataan,



Rena Damar Kristina

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini saya:

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Menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data sehubungan dengan analisis data yang telah dilakukan oleh mahasiswa yang bernama Yusiana Reginanita dalam penelitian yang berjudul “The Aspects of Naturalism in Stephen Crane’s *Maggie: A girl of the Streets*.”

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 12 Mei 2012

Yang Membuat Pernyataan,


Hernita Oktarini