



RESEARCH ARTICLE

Vol. 7. Issue.4. 2020 (Oct-Dec)

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
ENLILA
2395-2628(Print):2349-9451(online)

STRUGGLE AND SURVIVAL OF SOCIAL UNFITS

Dr. SURELA RAJ. K¹, Dr. P ASHA²

¹Assistant Professor, Department of English, Dr.L.Bullayya PG College, Visakhapatnam

²Assistant Professor, Department of English, GITAM University, Visakhapatnam



Article information

Received:20/10/2020

Accepted: 21/12/2020

Published online:27/12/2020

doi: [10.33329/ijelr.7.4.189](https://doi.org/10.33329/ijelr.7.4.189)

ABSTRACT

The deterministic struggle and survival prevail persistently in all ages and in all species, be it in Darwinistic evolutionary phase or in the postmodern age. Stephen Crane, Theodore Dreiser and Thomas Hardy understand the struggle of human being against the codes of morality, societal culture, religion and even gender. They were ahead of their times in portrayal of struggle with honesty which is still prevalent in modern times of men and women against their cultural environment. They seem to have seized upon the larger insights available to them and to have extended those insights into their fiction. While entertaining boundless sympathy for a struggling individual against ruthless social forces and societal hostility they also give an honest portrayal of slice of life. The kinship of the three protagonists' chiefly rests on the deterministic environment, gender-based domination and victimizing civilization of the nineteenth century.

Keywords: Naturalism, determinism, gender-based domination, societal culture

The nineteenth century intellectual climate of America has witnessed the birth of a generation of writers who questioned the validity of established truths and traditional ways of thinking. Stephen Crane and Theodore Dreiser are the products of this intellectual and spiritual unrest. They have joined their fellow naturalist novelists both at home and abroad in condemning the contemporary society. While entertaining boundless sympathy for a struggling individual against ruthless social forces and societal hostility they also give an honest portrayal of slice of life.

Crane is the superior artist, but Dreiser is more important because "he reveals the very nerves of American society"¹

Literary efforts of Stephen Crane as a naturalist became more significant when his novel *Maggie: a Girl of Streets* is compared to the work of his literary contemporary Theodore Dreiser who also portrays characters struggling against deterministic forces both social and cosmic. Crane's Maggie and Dreiser's Jennie can be categorized as protagonists struggling against their environment and cultural milieu to gain a footing in the society. Stephen Crane and Dreiser are the products of the same cultural environment and American literary naturalistic tradition. Crane and Dreiser have long been hailed as America's leading naturalists.

Thomas Hardy's *Tess of the d'Urbervilles* (published in 1891) may also be included in this comparison as Hardy is a British naturalist. Hardy's Tess is governed by deterministic or naturalistic forces. The theme of Hardy has striking similarity to Crane's *Maggie* and Dreiser's *Jennie*. In all the novels, the protagonists and the other characters are victims of their environment. The novels reflect a shared belief that social relationships and their sexual identity are the sites of fierce personal and public struggles.

The striking resemblance between Crane and Dreiser born in the same year 1871 is their impoverished, rigid religious environment. Their belief, stint as journalists, the study of slums and the influence of the French realist Balzac and the French naturalist Emile Zola on both writers have shaped their naturalistic trends. Crane's characters in *Maggie: A Girl of the Streets* especially Maggie and Jimmie, children of an alcoholic family living in slums, struggling against the forces of heredity and environment, do not have certain tender impulses which extend beyond the animality and prison-like social conditions of slum life. But these impulses from the depths of being are not fully articulated by the characters unlike the characters of Dreiser. In spite of this inarticulateness there is a similarity between the writers feels Pizer when he says,

But Crane in the very inarticulateness and momentariness of these moments, is expressing one of the great themes of American literary naturalism and of Dreiser in particular, that of core of sensibility present in even the seemingly most inadequate and subjugated of men and woman.²

Crane, though expresses similar themes like his contemporaries, his novels are immediately and overwhelmingly brief as opposed to Zola's twenty volumed interconnected Rougon-Macquart series and fuller representations of Dreiser, Norris, Farrell, Steinbeck and Dos Passos. The discrepancy is clear between the compression and compactness of *Maggie* and the expansiveness of Dreiser's *Jennie* and even Hardy's *Tess*. Crane's *Maggie* often referred to as naturalism's first novel, has all the qualities of naturalistic fiction and Crane achieves this effect without a reliance on length, though the contemporary naturalistic fiction is very lengthy. In *Maggie: A Girl of Streets* and *Jennie Gerhardt* Crane and Dreiser trace the struggling compatibility of their characters in deterministic situation. *Maggie* clearly defines that struggle at every point of life and the consequences of it, so also Dreiser's *Jennie*. Through the struggle and survival of Crane's "girl of the streets", to the heroine of each text there has been bestowed an inherent kinship resulting in sisterhood through struggle.

An initial comparison of these three fallen women yields several common traits shared by three women. Maggie, Jennie and Tess are depicted as young and beautiful woman, blossoming in poverty. They are seduced, betrayed and as a consequence a face a tough society which rejects them. The end of Maggie, Jennie and Tess who faces capital punishment are almost similar. Maggie commits suicide and Jennie contemplates self-destruction. The kinship of the three protagonists' chiefly rests on the deterministic environment, gender-based domination and victimizing civilization of the nineteenth century.

Stephen Crane's seemingly impressionistic detachment from *Maggie* contrasts sharply with Dreiser's affectionate involvement with *Jennie*. Maggie Johnson becomes the victim of a grotesque estimation of herself and her place in the universe. Jennie too is a victim of civilization but she thrives as a kind and generous woman. Along with these characters mention must be made of Tess d'Urbervilles. Like Maggie, Tess suffers similar transgression- seduction. The fate of these women is strikingly similar, which is death. Tess endures protracted self-loathing and suffering before she is finally put to death. If Crane portrays the slice of life in Bowery slum and shows an eclipsed sympathy concealed by his impressionistic detachment, towards his characters, Dreiser sympathises with his characters and writes against his cultural gender stereotypes. Even Hardy raises questions about women, society and morality.

In *Maggie* and *Jennie* both Crane and Dreiser are set upon the freedom to treat their themes from unorthodox points of view. Both the protagonists are seduced women who are thrown into a world of hate. Crane creates Maggie in a "tremendous environment" with the spirit which is inadequate to sustain her. Maggie's milieu is too unforgiving, and she is ultimately destroyed. Similar to Crane, Dreiser also holds a pessimistic world-view but he affectionately moulds the characters of Jennie in an environment less callous than Maggie's.

The impression that he quickly creates of Maggie's environment and family is staggeringly harsh. He introduces the impoverished of the Bowery. In depicting the "very little boy" on the "heap of gravel" fighting the urchins of Rum Alley presents an environment of savagery and grief and into this confusion and chaos is born Maggie. She "blossomed in the mud puddle" and is the proverbial rose among thorns; but her environment is so sordid that there is no place for such delicacy. Maggie's world is presented as a terrifying place that is absolutely indifferent to human survival or dignity.

In contrast to the squalor of Maggie's surroundings the simple poverty of the Gerhardt family and the place they live in Columbus, Ohio, is a pastoral Eden. Jennie's environment though poor is far luxurious in comparison with Maggie's sordid and soiled milieu. Unlike Maggie's alcoholic mother and the weak-willed father Jennie's mother is an epitome of love and her father William Gerhardt is willing to work. Maggie's parents are more preoccupied with their domestic quarrels and they are indifferent to the physical and spiritual needs of their children. Both Maggie and Jennie have a few material possessions. Unlike Jennie, Maggie is denied of the familial bond. Maggie is scorned and beaten by her formidable mother who howls at the slightest misstep of Maggie. When Maggie breaks a plate, she screams with anger.

Good Gawd! She howled. Her glittering eyes fastened on her child with sudden hatred. The fervent red of her face turned almost to purple.³

Even Jimmie, Maggie's shiftless brother, declares his home is a "reg'lar livin hell!" Maggie and her brothers are terrified of their mother. In creating the Johnson household, Crane depicts a home that is absolutely bereft of familial compassion or kindness.

Carried away by middle class morality, Mary Johnson offers her daughter no succour, when Maggie most needs her. When she learns that she has fled with Pete, she curses her saying,

May she be cursed forever! She shrieked. May she eat nothin' but stones and deh dirt in deh street. May she sleep in deh gutter an ever see deh sun shine again (MAGS. p. 159)

When Maggie returns home debased and deserted by Pete, she reacts in a most unchristian way and parades her daughter before the tenement neighbours rather than shielding her with motherly compassion. She ridicules her daughter's plight with "jeering cries" and "derisive laughter". She taunts and terrorizes her daughter until Maggie flees into the endangering environment which ultimately causes her extinction. Tragically Maggie's home is not a refuge from the abysmal streets that surround it. Her mother's oppressive and appalling behaviour construct violent, sadistic prison from which her daughter must escape. Her self-righteous declarations after her daughter's death and forgiveness granted to her erring daughter are well portrayed by Crane to depict sham of morality and meaningless mission-church ideology.

In contrast to Crane's callous description of Mrs. Johnson, Mrs. Gerhardt is a kind and a generous woman. Jennie's mother is a loving compassionate woman who consoles her daughter in distress. Following Senator Brander's death, it is Mrs. Gerhardt who first senses her daughter's anguish. Unlike Mrs. Johnson, Mrs. Gerhardt consoles and empathises with her daughter who bears a child out of wedlock. She does not slight the act of love which is in sharp contrast with Mrs. Johnson. She displays true Christian spirit of forgiveness unlike Mrs. Johnson who utters terms derived from mission churches. Mrs. Johnson is overflowing with misplaced indignation, while Mrs. Gerhardt never reacts to children's dilemmas with fury or scorn. She struggles hard when she has to reveal her daughter's position to her rigidly Christian husband. When Mr. Gerhardt is furious and orders Jennie out, like any other nineteenth century woman subjected to the domination of her husband, she endures the wrath of her husband but wishes that her daughter should remain at home until something is arranged for her. Maggie is cast out by remote and indifferent mother but Jennie is able to turn to a concerned and compassionate mother in the time of sorrow. Mrs. Johnson does nothing but rant and rave anger at children, Mrs. Gerhardt respects her children and entertains contagiously "strong hope for betterment" of her family.

Mrs. Johnson's "mothering" permits only one of her male children, Jimmie, to live. He manages to stay alive because he is as detached and self-centred as his mother. He turns out to be a belligerent truck-driver and Bowery tough. He is mildly concerned about his sister's welfare and is oblivious of his own seduction of other girls. In contrast Jennie's brother Bass, tries to rescue his sister when he learns of her plight. Though he does not solely sympathize with his sister Jennie, who sacrifices her chastity to release him, he at least tries to rescue his sister and family from possible degradation into poverty. Jimmie initially pities his sister and fights Pete, later he succumbs to Bowery morality and repels her with horror of contamination. When Maggie appeals to Jimmie, he withdraws hastily

"Well, now, yes a t'ing, ain' yeh?" he said he's lips curling in scorn. Radiant virtue sat upon his brow and his repelling hands expressed horror of contamination (MAGS, p. 178)

Although he is guilty of the same crime, he takes a hypocritical stance and Crane through Maggie's environment shows how environment stifles affection and shapes selfishness. The detachment from him reinforces hopelessness of her plight and the predictability of her future. In contrast Jennie's brother Bass acts as her advocate and retains her under Gerhardt's roof until Bass is able to send for her. He finds work for himself at Cleveland and lodging for Jennie and family. Bass's determination to save the family becomes Jennie's beacon of hope. Jennie always finds a home to protect her which Maggie is ruthlessly denied. She becomes a girl of streets where as Jennie at least has a shelter. In sketching the plight of a girl devoid of all help Crane mirrors ruthless society, keeping with the naturalistic tradition.

Jennie and Maggie are seduced before marriage largely because of their poverty. Yet both are untouched by their sin. Crane characterizes Maggie as,

The girl... blossomed in a mud puddle. She grew to be a most rare and wonderful production of a tenement district, a pretty girl. None of the dirt of Rum Alley seemed to be in her veins (MAGS, p. 141)

Maggie remains trusting and compassionate in spite of the horrors that she faces in her life. She innocently places her trust in those who are contemptible. She is constantly surprised by the heartlessness of those who betray her. She is "dazed" when her leonine Pete saunters off with Nellie his old flame leaving Maggie alone. Crane seems to detach himself when his heroine is battered by all deterministic forces, yet he truly sympathizes with Maggie's quandary, when he adapts ironic tone.

Like Maggie, Jennie represents virtue and goodness. In the course of Dreiser's novel, she is indigent, seduced, betrayed and deserted. Even though she seems to be governed by circumstances beyond her control, her aspirations suggest that her life will not inevitably end in bitter defeat, whatever struggles Jennie encounters- Senator Brander's sudden death, her illegitimate pregnancy, banishment from her family home and her daughter's death and Lester's desertion and his death, she continues to sustain but towards the end she never quite attains what she seeks, so she contemplates suicide. But Dreiser is not willing to give her a sad end. Though he entertains a tragic vision of life, he refuses to bring in a tragic document. He is reluctant to paint a black future for her. Gerber comments on Dreiser's dilemma that

Jennie's future is left open for the reader to surmise as ambiguity which by itself is a sizable concession for a master naturalist to make. But Dreiser's dilemma is clear. On the one hand, he sees Jennie as eminently deserving of the best life can bestow; on the other, he is committed to his view of life in which the worthy are unjustly thwarted by circumstance... with his emotions too strongly engaged in both directions, his clouding and denouement in irresolution was perhaps the only tenable answer.⁴

Crane seems to be more naturalistic in giving his heroine a ruthless end rather than Dreiser who is emotionally associated with his characters. Crane is more devoted to the documentation of the brutal world with a scientific precision rather than Dreiser whose deep scepticism regarding human goodness is softened by sentimentality. Parents and lovers reject both Maggie and Jennie and because of this rejection, they have similarly distorted perceptions of self. Not only the forces of morality and religious rules but also Pete's seduction and betrayal are largely responsible for Maggie's position. When she walks out of her home with Pete, her courage and self-assurance leave her. Ostentatious and stupid Pete becomes her knight in shining armour.

Maggie was pale. From her eyes had been plucked all look of self-reliance. She learned with a dependent air toward her companion. She was timid, as if figuring his anger or displeasure. She seemed to beseech tenderness of him."(MAGS, p. 166)

Maggie has embraced the demeaning patriarchal myth; she begins to evaluate her situation increasingly wretched. Crane seems to reinforce the gender bias of nineteenth century America where a woman voluntarily submits her own dignity and feels naturally inferior to the man in her life. Through Maggie's submission Crane

depicts the status of a woman in a male dominated society as a second-rate cultural minority. Her environment forces her to accept her inferiority. The crushing deterministic environment does not allow her to assert herself and hence her self-perception is distorted and this leads her to the ultimate destruction.

Like Maggie, Jennie also has a false perception of self when she first meets Senator Brander. She is enamoured by his position and power. Because she sees him as so distinguished in relationship to her, she becomes conscious of "the disgrace of her position". Similarly, the moment she first sees Lester, she thinks she has met "a personage of real worth", and she ponders over her own status. Like Maggie, Jennie does not seem to think herself worthy of such men. Dreiser seems to imply that Jennie's perception of self as inadequate. Crane and Dreiser, present an aspect of nineteenth century woman's social quandary. Women have difficulty in valuing themselves in a society where they are worth so little. And this knowledge reaches to a remarkable extent in Maggie who becomes a prostitute and Jennie a kept woman. Their minority status, rather than their own belief system engender their self-doubt.

Regardless of her absolute virtue, the last thing Maggie sees of life is a "fat man in torn and greasy garments". This ugly encounter has an effect on her that prompts her to end her misery by walking into the East River. Her failure to sustain even in such a lowly position of a prostitute leads her down the spiral and she dies for her offense, an offense of losing the struggling instinct. Through Maggie's death and shame followed by her family's lamentation, Crane creates a work of social criticism.

Even Dreiser's Jennie Gerhardt, as a fallen woman acquires an unsavoury reputation. She struggles throughout her life but her triumph seems muddled because her future is vague. Whether she remains a survivor to take care of the two orphaned children or what she will do, is left to the reader's understanding. Crane and Dreiser successfully chronicle the struggles of the protagonists thrashing about to sustain themselves. Though they are the victims, the authors are successful in portraying them as an indictment against the gender based nineteenth century that imposed harsh restrictions on women.

Crane, then is a naturalistic writer in the sense that he believes that environment moulds lives. But he is much more than this, for his primary concern is not a dispassionate, pessimistic tracing of inevitable forces but a satiric assault on weaknesses and on social morality. Sharing Crane's belief Donald Pizer says,

He seems to be saying that though we may not control our destinies. We can at least destroy those systems of value which uncritically assume we can. If we do this, a Maggie (or a Jennie Gerhardt) will at least be saved from condemnation and destruction by an unjust code.⁵

Maggie is thus a novel primarily about the falsity and destructiveness of certain moral codes. To be sure, the codes and their analogous romantic visions of experience are present in Maggie's environment and are in part what Crane means when he wrote that environment shapes lives regardless. Crane's ironic technique suggests that his goal is not only to show the effects of environment but also to distinguish between moral appearance and reality, to attack the sanctimonious self-deception and sentimental emotional gratification of moral poses. Though he is concerned with dramatizing a deterministic philosophy, here also assails those who apply a middle-class morality to victims of amoral, uncontrollable forces in man and society. So, Maggie says Pizer,

is therefore very much like such early Dreiser novel as *Jennie Gerhardt*, though Dreiser depends less on verbal irony and more on an explicit documentation and discussion of the discrepancy between an event and man's moral evaluation of an event.⁶

Thomas Hardy, the greatest British naturalist born on June 2nd 1849 in Dorset England, creates yet another character Tess akin to Maggie. His native Dorset figures prominently as Wessex in *Tess of the d'Urbervilles* and other novels. Hardy's roots in the working class and his focus on the bare essentials of existence are reflected in his novels. Crane and Hardy often use vernacular language and their novels bring into literature a personal richness that expresses the tension between the rich and the poor, between the old and the new, and between men and women. Both authors have dealt with pessimistic determinism in their

novels and they seem to recognize the gender exploitation which is inexorably linked to economic and cultural status.

Largely because of their poverty, both Maggie and Tess are exploited for their sexuality and naivety. Both the protagonists die eventually owing to their "tremendous environment". Maggie commits suicide and Tess dies as a punishment for her transgression. Hardy seems to entertain a soft corner for his heroine and in spite of it, he tailors Tess's sad demise and he implies that she is somehow the victim of cosmic determinism beyond her control. Both Maggie and Tess face the time's scorn for a fallen woman. Their punishment is so absolute and their demise is pathetic.

Maggie and Tess are at the mercy of their poverty-stricken families. Maggie is the victim of parental neglect. Her parents are often engaged in insanely drunken battles making home a regular living hell. Her formidable mother is an alcoholic and her father is so weak that he always bears the brunt of her mother's drunken fury. Maggie takes the first chance to flee from her sordid environment when she meets Pete, her belligerent brother's friend. Unlike Maggie, Tess is the bread winner for her family, but her position as family wage earner, seems to be forced on her and like Maggie she is the victim of her alcoholic parent in her case, her father. It is Tess who must take the family's wagon-load of goods to market because her father is too drunk to do so. When she falls asleep at the reins, and the family's horse, Prince is killed, Tess is overcome with remorse and blames herself for the loss of the family's livelihood. Her father works harder digging a grave for the horse than he has worked growing food for his family. Contrasted with her shiftless parents Tess is the responsible one in the family. Because of their shiftlessness, her parents send her to claim kinship with the rich Mrs. d'Urberville to better the family's circumstance. Tess obliges, overcome by feelings of guilt. It is this turn of events which prompts the unfortunate collision with Alec d'Urberville. Hardy, just like Crane, burdens his protagonist with the oppressive forces of environment and society in a deterministic world.

Tess's first meeting with Alec includes a terrifying careening carriage ride. In spite of her fear and anger, she submits to Alec's advances.

Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive; why so often the coarse appropriate the finer thus, the wrong man the woman, the wrong woman, the man, many thousand years of analytical philosophy have failed to explain to our sense of order, one may, indeed admit the possibility of a retribution lurking in the present catastrophe" ⁷

Tess is violated in the woods one night and she bears a child out of wedlock. She feels herself outcast from the society just as Maggie who is violated and deserted by Pete. Both Alec d'Urberville and Pete are sketched as betrayers and imposters. Tess unwillingly and Maggie willingly respond to their advances.

After Tess's fall, Hardy reinforces that Tess is a woman of integrity. Overcome with regret and remorse she loathes herself and tries to rectify herself. In contrast with Tess, Maggie when rejected by her family helplessly stoops into prostitution. Yet both Crane and Hardy attempt to portray Maggie and Tess as blameless women who are taken advantage of by sinister men and even sinister society. They struggle to maintain purity but tragically surrender to seduction because they have no option.

Maggie and Tess are presented as young women untutored in the ways of men and the authors seem to focus on those arbitrary social and religious principles that doom and condemn them. Tess's visible goodness suggests that there may be a possibility of purifying atonement but no amount of suffering and remorse can save Tess from her fate. Maggie does not have remorse but loss of her self-esteem and survival instinct, begin her doom. The self-loathing which is conspicuous in both women is not accompanied by remorse in Maggie. She passively drifts into the degradation. Like Tess, Maggie is an unwilling participant in latter degradation and is a victim of her circumstances. When compared to Tess, Maggie faces a very brutal environment which eventually brings her extinction.

Tess's encounter with a gentleman at Talbothay's dairy, Angel Clare changes her life. He falls in love with her, marries her and rejects her when he learns about her illegitimate child. Tess' disclosure that she, like

he, has sinned in the past is more than Angel can comprehend. Gender dynamics and societal values which are inherent in Angel's departure is Hardy's censure of a culturally established double standard. In spite of the fact that Angel too has had pre-marital sex, he cannot accept Tess' confession. To emphasize Tess' helplessness, Hardy places her in the arms of a confused man. When she pleads with him, he says

You were more sinned against than sinning. That I admit. (*TOD*, p. 229)

Yet he cannot forgive her and cannot love her as he used to. Tess in turn delivers herself to him absolutely. When he carries her in his arms in his somnambulistic venture, Hardy's narrator says that

So easefully had she delivered her whole being up to him that it pleased her to think he was regarding her as his absolute possession to dispose of as he should choose (*TOD*, p. 243)

Tess is adrift in the arms of someone who thinks she would be better off dead; she is adrift in a world where she no longer belongs. Akin to Tess, Maggie also submits with her whole being to her seducer. Pete rejects her because she poses a threat to his respectability and when she asks him:

But where kin I go? The question exasperated Pete beyond the powers of endurance. It was a direct attempt to give him some responsibility in a matter that did not concern him. In his indignation he volunteered information. Oh, go t' hell! Cried he. He slammed the door furiously and returned, with an air of relief, to his respectability (*MAGS*, p. 180)

Maggie goes away from Pete's life and she wanders aimlessly and slowly drifts into an abominable life of a harlot. Even Tess in Angel's absence, deliberately mars her physical attractiveness. She also shaves off her eyebrows in an effort to make herself even more repugnant and to atone her sin. Her lingering misery and prolonged wandering are great punishments that Tess bears.

In Angel's absence, Alec her former seducer returns. Ironically as a reformed preacher. Although it is clear that it is his passion for her that has prompted his return, Alec refers to Tess as reason for his backsliding and even accuses her of tempting him. Tess can never escape. She has been beaten down by her struggles and her adversities. Her hopes of being reunited with Angel are dashed and she allows Alec to do what he will with her. Tess is again sexually involved with Alec. Tess allows Alec to take over her. She seems to be performing according to the rules of her culture's accepted gender protocol, and tragically her performance is at the expense of any personal development. Moreover, it is only the presence of Angel that brings her to her senses not her own sense of self-worth or self-preservation. Tragically no lover comes back for Maggie. In her state of absolute degradation, the presence of different mean looking men, bring her into reality. A reality that looms in her face that she has lost her self-esteem and the rejection she faces even as prostitute is too much for her to handle and she loses the instinct of self-preservation, she finds solace in the oily waters of East River. Return of Angel into Tess's life brings another disaster. She kills Alec and loses her life to the hangman's noose.

Maggie and Tess are placed in abyss of sadness, and their stories seem to be an account of human life wasted. Maggie and Tess try to recover, yet their attempts are thwarted. Forever they remain as victims of their environment and of those who inhabit their world. They are subjected to endless indignities. They are the targets of gender bias, rigid religious rules and societal restrictions. Crane and Hardy portray struggling women who get snuffed out in their battle to survive. The texts vary in style from eighteenth century sentimentalism to late nineteenth century naturalism. Yet Maggie Jennie and Tess are indeed sisters and their sisterhood is born out of similar struggles of being seduced and abandoned and each case the outcome is death.

The deterministic struggle and survival prevail persistently in all ages and in all species, be it in Darwinistic evolutionary phase or in the postmodern age. Stephen Crane, Theodore Dreiser and Thomas Hardy understand the struggle of human being against the codes of morality, societal culture, religion and even gender. They are ahead of their times in portrayal of struggle with honesty which is still prevalent in modern times of men and women against their cultural environment. They seem to have seized upon the larger insights available to them and to have extended those insights into their fiction.

WORKS CITED

- Crane Stephen: *Maggie: A Girl of the Streets. American Literature Survey*, edited by Milton, R. Stern & Seymour L. Gross, Nation and Region 1860-1900, The Rising Press, Inc., 1962, 1968, p. 134
- Dreiser Theodore: *Jennie Gerhardt*, Cleveland, World, 1911.
- Gerber, Philip L.: *Theodore Dreiser*, New York: Twayne Publishers, 1964, p. 85.
- Hardy Thomas: *Tess of the d'Urbervilles*, Oxford University Press, 1983, p. 77
- Pizer Donald: *Maggie and the Naturalistic Aesthetic of Length: American Literary Realism*, 1995-1996, p. 59.
- Pizer Donald: *Critical Essays on Theodore Dreiser*, Boston: Mass, G.L. Hall & Co., 1981.
- Pizer Donald Ed.: *The Cambridge Companion to Realism and Naturalism: Howells to London*, Cambridge University press, 1995, pp. 129,130.
- Stallman, R.W.: *Stephan Crane: Modern Fiction Studies*, Lafayette Ind: Purdue University, 1971, p. 251.
-