

**A Study on the Laws of Plot in Thomas Hardy's *The Mayor of Casterbridge***

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT**

**FACULTY OF HUMANITIES AND CULTURE**

**THE STATE ISLAMIC UNIVERSITY OF MALANG**

**2008**

**A Study on the Laws of Plot in Thomas Hardy's *the Mayor of*  
*Casterbridge***

THESIS

Presented to  
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for the degree of *Sarjana Sastra* (SS)  
in English Letters and Language Department

By  
Zainuddin  
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ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
FACULTY OF HUMANITIES AND CULTURE  
THE STATE ISLAMIC UNIVERSITY OF MALANG  
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## APPROVAL SHEET

This is to certify that the *Sarjana's* thesis of Zainuddin entitled “A Study on the Laws of Plot in Thomas Hardy’s *the Mayor of Casterbridge* Novel” has been approved by the thesis advisor for further approval by the board of Examiners as the requirements for the degree of *Sarjana Sastra (SS)* in English Letters and Language Department.

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## MOTTO

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَالْعَصْرِ ﴿١﴾

إِنَّ الْإِنْسَانَ لِفَىٰ خُسْرٍ ﴿٢﴾

إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَتَوَاصَوْا بِالْحَقِّ وَتَوَاصَوْا بِالصَّبْرِ ﴿٣﴾

*In the name of Allah, the Beneficent, the Merciful.*

*[103.1] I swear by the time,*

*[103.2] Most surely, man is in loss,*

*[103.3] except those who believe and do good, and enjoin on each other truth, and enjoin on each other patience.*

## DEDICATION

*This thesis is proudly dedicated to my dearest parent H.Kafidl & Hj. Naimah,  
thanks you for you endless love, trust, sacrifice, pray, and advise  
My beloved the little girl, Indah, thank you for you great love, support, and  
advice.*

*Many times, I had to say this thanks a lot for the beautiful day together  
My beloved younger brothers and sister ; Abdullah Mahbub, Edwin  
Jhohansyah, Alful Laili, Sahrul Mubarak, thank you for your love, attention,  
pray, and support.*

*All My friends, thanks you for your support.*

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Praise be to Allah SWT, the Almighty and the most merciful, who has given me guidance and blessing in finishing this thesis entitled “A Study on the Laws of Plot in Thomas Hardy’s *the Mayor of Casterbridge Novel* “. Shalawat and Salam are also delivered to the prophet Muhammad SAW, who has brought Islam as *Rohmatan lil Alamin*.

First of all, I would like to express my sincere gratitude to all persons whose assistance has given a great contribution to me in writing this thesis.

1. My sincere gratitude goes to the Rector of UIN Malang, Prof. Dr. H. Imam Suprayogo, the Dean of the Faculty of Humanities and Culture, Drs. H. Dimjati Ahmadin, M. Pd., and the Head of English Letters and Language Department, Dra. Hj. Syafiyah, MA., who had allowed me to conduct this research. All English Letters and Language Department lectures are also important for being so kind, patient, and generous in leading me.
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3. My greatest thank is for my beloved family, especially my parents, H. Khafidl, and Hj. Munaimah “the most powerful and inspiring parents in the world”, I love you last, now, and then; my younger brothers, Abdullah Mahbub, Edwin Jhohansyah, Alful Laili and Syahrul Mubarok. And my lovely my grandfathers and grandmother, my uncles are Hariz, Paimo, Baderul, Daril

Aman nad his wife Ningrum. My aunts are Maftuha and her husband Prasetyo, Masfiyah and her husband Imam. Thanks for inspiring me in every path of my life.

In addition, I would like to express my greatest thanks and love for my beloved soul mate Indah, for giving me your life, love, pray and support.

Thanks for standing beside me and for being the part of my life. Your name orderly has craved in deep of my heard. May Allah SWT always blesses us and arranges the most beautiful things for our life, Amen. Next, for all my big families who always pray and support me in overall time and place. It is so proud for me to be a part of those families.

4. My English Department friends, especially Dany, Faiq, Jarot, Hanif, Chory, Nurul Yaqin, Budi Mahmudah, Liutuang, Fitry, Linda, Indri, Topeng, Ima. Pakde I will never forget our friendship.
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I realize that this thesis is still not perfect; I still open the criticism and suggestion, and I hope that it can be useful for those who want to increase their knowledge.

Malang, 21 Juni 2008

Zainuddin

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Malang, 21 Juni 2008

Zainuddin

## ABSTRACT

**Zainuddin. 2008. A Study on the Laws of Plot in Thomas Hardy's *The Mayor of Casterbridge* Novel. Thesis. English Letters and Language Department, Faculty of Humanities and Culture, the State Islamic University of Malang. Advisor: Dra. Andarwati, MA.**

**Key Word:** The Mayor of Casterbridge, the Laws of Plot.

Literature is human's expression. Literary work is a result of human being thought, which tells life that deals with feeling, ideas, experience, ambition, imagination, and problem. Novel is one of literary work. Novel is a book-length in prose, whose author tries to create the sense of actual life. Through reading novel, the readers can get enlargement of experience and a life interpretation. On the other hand, investigating novel gives the readers better understanding on many things to be investigated specifically. In this thesis, the writer focused on the Laws of Plot in Thomas Hardy's *The Mayor of Casterbridge*.

There are some basis reasons, which provided for the writer in choosing the topic. By reading the novel we may inquire knowledge about the plausibility, suspense, surprise, and unity because it consist of many things we might not be familiar with and has something makes us interested to read and to finish our reading to find out of the and of the story. Since the writer knows there are many things, which invite a curious the reader, feeling stress, surprised with the happening, etc. told in the novel, the writer decides to give the title of thesis "A Study on the Laws of Plot in Thomas Hardy's *The Mayor of Casterbridge*". The statement of problem is "How are the laws of plot in the novel *The Mayor of Casterbridge*?" The purpose of this study is to know the laws of plot in the novel of *The Mayor of Casterbridge* thus the reader can understand the novel better especially the laws of plot in the novel of *The Mayor of Casterbridge*.

As a result, the writer presents the result of the study. The writer presents the data obtained from the data sources. The data presentation is categorized into four parts, plausibility, suspense, surprise, and unity. The law of plausibility is about imaginable story. The writer presents the plausibility in the Novel. Is truth to story itself, it means true to story itself. It was presented where to convince the reader. While suspense and surprise are presented to give the reader a sense of stressing, anxious, and unbelievable event of the story in other the reader, feel that they want to finish their reading. The writer shows which one contained with them. Unity is the last laws of plot if the novel unity of plot that research also presents a slice about the beginning, conflict, complication, climax as the part of middle, and the end of the story. After presenting the data from the source of data, the writer also presents some discussion about the data presenting before. It is done to understand more how are the laws of plot in this novel and for more comprehending the data using the discussion presented.

From this analysis, the writer realizes that this study is far from being perfect. The writer hopes that there will be other researchers who concern to this topic and explore the conflict faced by the main characters more details.

Hopefully, this thesis will be useful for everyone who is interested in studying about literature.



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# CHAPTER I

## INTRODUCTION

This chapter discusses background of the study, statements of the problems, purposes of the study, scope, and limitation of the study, significance of the study and definition of key terms.

### 1.1 Background of the Study

The word "literature" has different meanings depending on who uses it and in what context. Literature is defined as everything in print (Wellek and Warren, 1956:20). From that, statement literature is simply another way we can experience the world around us through our imagination. Literature includes all written materials, such as history book, prose, and act.

Other statement from the free encyclopedia, Literature is a body of written works related by subject-matter, by language or place of origin, or by dominant cultural standards (<http://en.wikipedia.org/wiki/literature>) accessed on 17 December 2007. From the above statement, it is concluded that Literature is a term used to describe written. and literature is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction.

In literature, there are many kinds of literary work, such as novel, drama, poetry etc. Novel is a long work of prose fiction which may consists of over

100,000 words, contain a number of character some of them are fully developed, have more incidents, scene, or episode ( Koesnosoebroto, 1988:19).

Koesnobroto's statement above shows that novel is a fictional narrative, longer than the short story. The length of novel allows the author to use multiple structures, there may be plots, counter plots, and subplots. An author also has more space for social and historical complexity, more psychological background of character, motive, and choice. The author shows characters in novel more depth than the short story. Novel is able to contain more complicated action than the short story, and it is more possible to introduce subplots.

We know story is common thing in a society. Each people have special story and that story is almost various. And it is legal. Because their experiences, view of point, love, and history are different. Event thought they have same a lovely story, may be they have different point of view. it same with Edward's statement (1965:5) he says probably no two readers get exactly the same thought and felling for something they read, because their past experiences have been different.

A story has become the main part of the human life. It belongs to human life that needs an entertainment in this busy world. This is because a story can be a beautiful thing to listen from some one and retell to another one. By using a story also, someone can know what has been going on in the past time, now and then because a story tells something that has relation with time event. The readers can also get many experiences, knowledge and understand how the characters solve their problems from reading story.

Present the reader publicly try to enjoy their reading materials, by allowing them selves to have freedom in imagination. The reading activity has become a personal and private activity and every one enjoyed reading story activities.

Enjoyment alone with reading is not enough but for reading story gives us something more than pleasure, it hardly justifies itself as something important to our life. As we know reading story will develop or refine our minds. To have a compelling claim on our attention, it must not only give in enjoyment, but also understanding.

As human being, we always want to know and understand about someone, and usually we want to know and understand about our self. We ask question about the reasons for our behavior or action. Although a story does not provide answers to the questions, at least by reading story give hints, suggestions, and flashes of insight. Reading story can give these things in such a way as to refresh and support our own thinking, and give us insights how to face problems.

Some people like to read or tell a story to their children, their partner, their best friend, event to every people who close to them. They do it because they want to make a better relation ship with other, make a conversation, or reading a story before sleeping, etc. for some people, a story can be a special thing they have, a special thing they need to read or to ear in every free time they have.

We can find so many novels, which give us various kinds of stories. From romantic novel, which is giving the reader, such a romantic story, which is full of romanticism. Horror as such a novel, which gives us a screaming story that often gives many surprise and weird thing that happen and scared us. thriller that full of

murder because thriller is a kind of novel that the story is about murdering and may it is done for fan of revenge by someone maniac, and another kind of story is about adventure that usually give many journey to investigate something weird that happen. Adventure sometimes such a detective story act. But among all only a few of people read novel and recommend it because of some reason. One of the reasons is because the novel has interesting or uninteresting stories.

With the intelligence of author, he will write and try to make his novels interesting. Writers have, of course, always been interested in the word around them, but the development of the novel reflect a move away from an essentially religious view of life towards a new interest in the complexities of every day experience (John Peck and Martine Coyle, 1984:102). That statement shows us a literary work can be the reflection of the author's point of view on his life. He can use it as a medium of expression of his idea, will, thought, and life experience than it can be advantage for the author to expose something new and the interesting one make the reader interested.

A novel can be appreciated for having many values and it is based upon private relationship between the reader and the writer. Novels provide the reader with understanding the content of novel easily rather than short story because the author of a novel describes more completely about character, setting, and the resolution of it. This is not for short story because the length of the novel is no the same as a short story which is some description are limited.

The reader would be interested to read every page and chapter of novel if there are some things making the reader vexed. And one of elements which is very

dominant to influence the reader to reads on and rereads novel is the laws of plot because this part is most important thing in the novel to influence the reader. They can feel Happy, sorrowful, disappointed, pride, surprised, vexed.

There are two kinds approach of literary work, that is, intrinsic and extrinsic element. Intrinsic is the element that builds literary work from inside, while extrinsic element is the element that build from outside. We can find these two elements in different form of literary work such as poetry, prose, and drama because a literary work has its own element both intrinsic and extrinsic. Novel is one part of prose as one kind of literary work therefore novel has intrinsic and extrinsic element. The intrinsic literary work in novel has some parts such as plot, character, setting, point of view, style, tone, and theme. In this study, however, the writer just talk about intrinsic element of prose that is the laws of plot.

Based on what has been defined above; in this study the researcher uses *The Mayor of Casterbridge* as the object of the study. *The Mayor of Casterbridge*, originally entitled *The Life and Death of the Mayor of Casterbridge: the Story* was first published serially in a London periodical in 1886. The first publication in book form was later that year. Thomas Hardy was an established author at the time and had published nine previous novels a first, unpublished novel has been lost, but *The Mayor of Casterbridge* is considered his first masterpiece; some regard it as his greatest tragic novel (<http://www.victorianweb.org>) accessed on 18 December 2007.

Henchard is the main character in novel *The Mayor of Casterbridge*. When the novel opens we will be surprised Henchard makes the great mistake while in

drink sells his wife and daughter at a country. Henchard regrets what he has done and searches the town for his wife and daughter. Unable to find them, he goes into a church and swears an oath that he will not drink alcohol

In the town of Casterbridge, as results he becomes a prosperous merchant and the town leader. Susan Henchard, and her daughter began a search for Michael Henchard, who has become *The Mayor of Casterbridge*. She returns to Casterbridge than she remarries with Henchard but she falls ill and dies soon after her remarriage to Henchard. Elizabeth-Jane believes herself to be Newson's daughter; he adopts her as his own. Actually, Elizabeth-Jane is Henchard's daughter.

Henchard has hired Donald Farfrae, a young Scotchman, as the new manager of his corn business who will be the next Mayor and Elizabeth-Jane's husband.

Elizabeth-Jane thinks that she is not his own daughter, but Newson's. Henchard becomes increasingly cold toward her. Elizabeth-Jane then decides to leave Henchard's house and live with a lady who has just arrived in town.

Another problem appears Lucetta Templeman is a woman who involved during Susan's absence comes to Casterbridge asks love letter which have sent to Henchard. But their scandal opened, Lucetta faints upon seeing the show and becomes very ill. Shortly afterward, she dies.

The people he loved very much leave him than he is bankrupt. Henchard is once again impoverished, and he returns to drinking. Henchard comes back to Casterbridge on the night of the wedding to see Elizabeth-Jane, but she snubs him.

He leaves again, telling her that he will not return. She soon regrets her coldness, and she and Farfrae, her new husband, go looking for Henchard so that she can make her peace. Unfortunately, they find him too late, discovering that he has died alone in the countryside.

In the novel Tomas Hardy succeeds in drawing sympathy from the reader. His irony comes across as quite amusing. The result is a concise and interesting mixture of tragedy in which characters are reasonably likable. Henchard is impetuous and comes to his end almost entirely through his own actions, but his actions are always motivated by realistic emotions and there is nothing overblown or overdramatic about his downfall. Because he is so human and flawed, it is far easier to feel sorry for him

When people read *The Mayor of Casterbridge*, they are likely to be impressed by Michael Henchard, but they may have trouble deciding whether you admire, hate, pity, or mock him. Some readers see Henchard as a victim he is an unlucky man, while others people feel that he deserves all of the sadness he has to feel it as long as his life until he died.

Related statement above this study is done under the topic laws of plot is the researcher wants to show to the readers of a novel what they feel, sometimes when we read a novel we fell what the character feel. When they feel sad, happy, laugh, cry the reader might feel the same felling. That is why the researcher wants to show to the reader which part of the statement that is sad action for the character that force our feeling to feel the same feeling. The researcher wants to show this statement that affects you to be sad or happy.



From all the description above, the researcher wants to explain the relation laws of plot in this novel. So the writer decides to use this novel in the study of the novel laws of plot.

## **1.2 Statement of the Problem**

Based on the background above the writer takes the general statement of the problem of the law of plot, namely how are the laws of plot in the novel *The Mayor of Casterbridge*.

## **1.3 Purpose of the Study**

The purpose of the study is based on the statement of the problem above, which is about the laws of plot. The purpose of this study is to know the laws of plot in the novel of *The Mayor of Casterbridge* then the reader can understand the novel better especially the laws of plot in the novel of *The Mayor of Casterbridge*.

## **1.4 Scope and Limitation of the Study**

Conducting a research needs a specific focus to make the research easy to understand and make easy for the researcher self to arrange the research better. That is in this research the scope and limitation of the research should exist in order that the writing of the data does not go anywhere out side the purpose. This study is done focusing on the laws of plot, and to limit the research the writer used Thomas Hardy in *The Mayor of Casterbridge*.

### 1.5 Significance of the Study

This study needs significance in order that the readers know why this study is conducted. This research has at least two minds significances, theoretically and practically.

Theoretically, this study has contribution to develop further study, to develop theory in literature, which is related to study of novel *The Mayor of Casterbridge*.

Practically, the students will know how to analyze a novel using the laws of plot approach; in this case, the students will get information about the laws of plot in novel *The Mayor of Casterbridge*. By reading the result of the analysis, the students will get more information about the laws of plot in the novel and understand full of these, it is hoped that the students will gain better understanding and more enjoyment when reading the novel. The findings of this research will be useful and worthwhile reference, especially for the literary researcher.

### 1.6 Definitions of Key Terms

Plot : Storyline, which will make the reader, understand about the events in the fiction they face, Plot is not only as elements contracted in one structure of temporal but also one thing compound and has causalities or cause effect : (A. Sayuti, 2000:30)

Plausibility : Plausibility is truth to story itself, it means true for story itself (A Sayuti, 2000:47).

Suspense : an anxious uncertainty about what is going to happen, especially to the characters whose qualities are such that we have established a bound of sympathy with them (Abrams, 1981:100).

Surprise : If what in fact happens violates our expectation, it is known as surprise. Abrams, (1981: 138). The violation is called surprise it means something strange happened and the readers don't imagine before. Unexpected event as the result of the past event or the event before the readers may hope from the events what the character faces in the story would fit what he expects, but it can happen that it does not happen according to his expectation so that it makes his surprised of it.

Unity : any plot that has a true beginning, middle, and end and that follows the laws of plausibility, surprise, and suspense must have unity, for that is all we mean by unity (Kenny, 1966:22).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this chapter, the researcher will present the theories that are closely related to the analysis. There are many theories that are used in this study. They are theories about the definition of plot, structure of plot, and laws of plot. All of them are needed in study on the laws of plot in Thomas Hardy's *the Mayor of Casterbridge* Novel. Before analyzing the laws of plot in the novel the *Mayor of Casterbridge*, researcher explains those elements. It is necessary to understanding anything about plot and the laws of plot. The structure of plot is exposition, rising action, complication, climax, falling action and denouement or resolution. The next point to discuss is the laws of plot containing plausibility, suspense, surprise, and unity.

#### 2.1 Definition of Plot

Literature has some element which build it become a perfect literature, such as in novel, drama, poetry, short story, etc. Such as novel, there are two elements that interesting in a novel. These elements are called intrinsic element and extrinsic element. In this part, we will talk about plot and the laws of plot as the part of intrinsic element.

Plot is the sequence of incidents or events through which an author constructs a story (Thomson,1991:1003). From that, statement plot is the

arrangement of event or the structure of actions with ordering of the event and actions of a story mostly author adds some exacting artistic or emotional effect.

Similar statement, in fiction a plot or storyline is all the events in a story, particularly rendered towards the achievement of some particular artistic or emotional effect. In other words, it is what mostly happened in the story. Such as the mood, characters, setting, and conflicts occurring in a story (<http://india.smashits.com/wikipedia/plot>, accessed on 18 December 2007).

From the statements above, plot means structure of a story. A story without plot is impossible because it cannot be separated. Other words we can say that plot is the most important thing in a prose because the plot of a story refers to the sequence of the action, which the author develops to build suspense and interest. This sequence or plot is what makes a reader want to continue reading a story or novel until the end.

The story of a man's life will put down everything that happened to him, as long as it is interesting; a good plot will select only those happenings which turn out later to be significant, so that in the last chapter of the book we shall feel 'oh yes, now I understand why he acted like that in chapter first.' A well-constructed plot gives the reader a deep sense of satisfaction as he sees it fitting together at the end.

At the smallest level, plot consists of a stimulus and response, also referred to as action and reaction, or cause and effect; this is made by the author that happens to any person in the story (<http://www.freeencyclopedia.org>, accessed on 18 December 2007). This statement shows that every elements in a story is related

one another as character's feeling, situation, condition, action, and act. Story line or plot can be happened if that composed in one story, every actions are related each other.

The same the statement of A. Sayuti (2000:30) says that plot is storyline that will make the reader understand about the events in the fiction they face. Plot is not only as elements contracted in one structure of temporal but also one thing compound and has causalities or cause effect. From that statement plot is one element making the reader understand about a story they read. And plot is a significant role to make the readers enjoy and interested to read or reread a story.

On those statements, plot in fiction becomes the key part of the element of novel, because plot itself is the story in novel. Without plot, novel will not exist. The structure of cause and effect events is plot. It means a plot is a story of an event that all the events in future happening will came up because we are lead by the events in other short meaning plot is stories but it has link in each story parts.

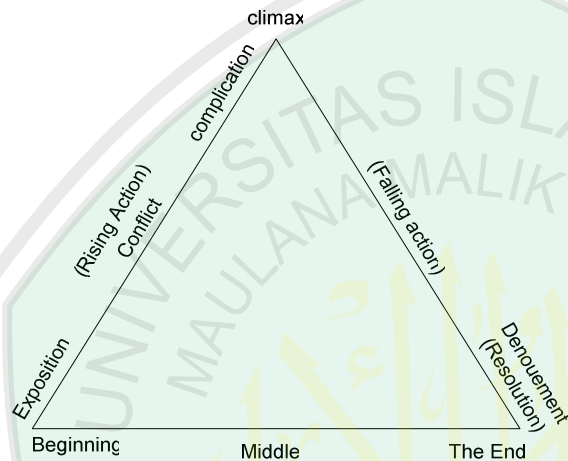
## **2.2 Structure of Plot**

The arranging events to develop the basic idea of story are called by Structure of plot. it is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end.

Principally, plot is divided into three parts and this principle is called structure of plot (Sayuti 2000:32). Structure of plot in fiction can be divided to be the three parts are called beginning, middle, and end. Every story begins with exposition (background info), continues in middle with rising action or conflict,

complication and climax, then come the conflict followed by the falling action, and ends with a resolution (action leading up to a resolution).

Simply plot can be described as following:



First part is beginning. It contains exposition, instability. The second part is middle; it contains conflict, complication, and climax. The last is ending; it contains denouement, or resolution.

### 2.2.1 Beginning

Beginning of the plot contains exposition; we expect a story to begin at the beginning. The beginning or imitation acquaints the reader with the situation in general usually it will introduce the characters, describe their background and so on, will describe the place and time of the events will suggest the basic line of conflict (Koesnosoebroto, 1988:46). From this statement the beginning of the

story, provide information such as an introduction into the situation, background, character, and basic conflict.

According to Abrams (1981:136), “the beginning initiates the main action in a way which makes us look forward to some thing more.” In other word, when we recognize that what we read is the beginning we will deal with our mind if we need to read more. We will ask for more continue the beginning we have read. To begin a story, usually a writer begins with an introduction statement such as introduce the character, the situation, the atmosphere around the characters. This is what we mean with begin at the beginning.

#### **2.2.1.1 Exposition**

Exposition is a part of beginning; Exposition is a process to show the important information to the reader (Taringan, 1985:127). According to Taringan in exposition, the author starts with introducing the important information to the readers as place, time, character and the topic. In the novel, the author will expose more details than short story so the novel more complete and easy imagined. Exposition in beginning is the first impressive to influence the reader. In this part the reader will feels interested to continue his reading to next chapter or not.

Furthermore as quoted, from Kenny the Exposition of a novel is not just the opening statement, but it has the main word that leads the readers to the next content of the novel. As Kennedy (1966:15) said:

“The process by which the writer imparts to the reader information necessary to the understanding of the story is “exposition” and exposition is normally a primary function of the beginning of any story”.



From Kennedy's statement, an exposition of a novel provides of anything related to the plot of the novel in pattern of the introducing of the main characters, the problems happened and the background information of anything the readers need.

In exposition, the writer gives information that is necessary to understand the story, and also introduces an element of instability; there is openness in the story that is capable of being developed so exposition is the important information that the reader needs to know in order to follow the main story line of novel.

### **2.2.2 Middle**

Middle elements of instability group themselves into what we recognize as a pattern of conflict, complication, and climax. Complication turns into climax when it reaches its level of highest intensity.

#### **2.2.2.1 Conflict (Rising Action)**

We move from the end of the beginning to the beginning of middle as the elements attending toward instability in the initial situation group themselves into what we recognize as a pattern of conflict (Kennedy, 1966:17). This case, the conflict is the opposition of two people. Conflict may also exist between individuals with them self. Conflict may also between an individual and large force, such as natural objects, ideas, modes of behavior, public opinion and other. The conflict might be physical, psychological, social conflict or combination of those three.

In addition Wellek and Warren, (1989:217) conflict is 'dramatic' suggest some matching of approximately equal forces, suggest action and counteraction. From that, statement conflict is something relates with negative event. The negative event it meant something bad happened that is never imagined or hoped by someone. That is why people prefer to avoid conflict than have to face it. But in a plot of novel or literary work, life without conflict, a peaceful life without any problem, can be no story life inside. An event of a life becomes a plot if a conflict comes up, a sensational problem and even dramatically. It is the struggle found in fiction.

Hamiddin (2007:38) says there are two types of conflict, there are 1) External - A struggle with a force outside one's self. 2) Internal - A struggle within one's self; a person must make some decision, overcome pain, quiet their temper, resist an urge, etc.

There are four kinds of conflict there are 1) Man vs. Man (physical) 2) Man vs. Circumstances (classical) 3) Man vs. Society and 4) Man vs. Himself/Herself (psychological).

This statement means that climax is a state of discord caused by the actual or perceived opposition of needs, values, and interests. A conflict can be internal (within oneself) or external (between two or more individuals). Conflict as a concept can help explain many aspects of social life and social death such as social disagreement, conflicts of interests, and fight between individuals, groups, or organizations. In political terms, "conflict" can refer to wars, revolutions or

other struggles, which may involve the use of force as in the term-armed conflict.

Without conflict in the novel, a story can be flat and not interesting.

#### **2.2.2.2 Complication**

Complications are things that happen that make a situation in a story be worse or more complicated. This things getting worse are not a matter of simply increasing the level of the problem it getting worse in a story sense means a increasing of new problems rippling from the old. In here the main character was trying to solve problem is not quite the same as the problem he actually face because but it more difficult. The main character may be able to be added to the conflict between the other characters or he can be separate from the characters.

Complication is development of first conflicts to reach climax (Sayuti 200:43). From this statement, the author makes a story which is the main of character faces a problem than it develops to more difficult situation that many conflict include in and the character will faces the worst problem it means complication than it reaches in climax.

As Kenney (1966:18) says that, “the movement from the initial statement of conflict to the climax is often referred to as complication.” To make the plot develop, the events in the story must undergo a process a complication. In complication, the conflicts increase and more complicate than before. The reader’s tension grows. This thing cannot be avoided if the author wants to start the climax of the problem.

Furthermore, complication is supposed to describe all the troubles in the conflict (Koesnosoebroto, 1988:46). From this statement the author include a lot of conflicts which is faced by the main character in here that incidents of the action are dramatized into scenes, in each scene any problems increasing and the one that came before in dramatic intensity until after a number of crises a climax is reached.

#### **2.2.2.3 Climax**

In this moment, the author creates selected incidents to show how the characters are involved further in their problems. It is somewhat the turning point or conclusion in a story with a single conflict.

Story of the novel will develop to the climax when the conflict that has grown takes the main character to the top of trouble. As Kenney (1966:18) said: “the climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable.” This statement means that climax is when the problems becomes more complicated and need a resolution immediately.

Related to statements above as Taringan (1985:128) says that climax of a plot is the top of a whole story from result of strength top in conflicts. In this item, the character faces a conflict it reaches the worst event and will affect the rest of the story or the result of the crisis.

Furthermore, about the climax of plot as Koesnosoebroto (1988:36) says the climax presents the opposing forces at the top of their struggle. The author

makes the reader feel full of dread because in climax the main character get worst conflict is the result of the conflicts and complication. In story, the author turns point in the story that occurs when character tries to resolve the complication. It is the high point of the story for the reader. Frequently, it is the moment of the highest, interest and greatest emotion.

In addition as quoted by Nurgiyantoro from Stanton (1995:127) says climax is when the conflict reaches the highest intensity, and this moment cannot be avoided of happening. From statements above, the climax of the story is reached when the rising action than complication attains it is the highest point of intensity. The moment from the initial statement of conflict to climax is called complication. Climax is the highest top of combination, the top of the powers in the conflict gets highest intensification.

### **2.2.3 Ending**

Ending is the last part of story this is the point in which the conflict is resolved and the tension is relaxed. The ending is the events after the climax, which closes the story. Usually, the condition is quite similar to the exposition. It is relaxed without conflict. We will see the main character solve their problem, so the end of the story is revealed. This is supported by Kenney (1966:19) who says that the end consists of everything from climax to the denouement or outcome of the story. After everything happened to the characters especially in the climax, ending is the event after its all, and the main character has solved the problem may be it sometimes lack of interest thing again.

According Koesnosoebroto (1988:55) says the ending of a modern short story does not require a long summary of what happened after the complication has been resolved. in his statements above we might say the contemporary short story an author doest not need make more explanation in his ending in his short story, but he must avoid being obscure so a story requires clear in the result of a resolution.

As Abrams (1981:138) states the end follows from what has gone before but requires something more. According to Abrams in his statement above, we might say if the end requires the outcome of a resolution the resolution is the moment of the play in which the conflicts are resolved, it is the solution to the conflict in the story, the answer to the mystery, and the clearing up of the final details. This is the sight that answers the questions raised earlier in the story.

A story has “closed” or “open” plot. In a closed plot, the author resolves or concludes the story for the reader: “they lived happily ever after”, or “the murderer was convicted and hanged”. In an open plot the story frequently ends at the climax, and the reader is left to decide what he thinks the resolution our outcome of the story might be (Edward, 1968:32). From this statement that in the end of the story has two kind of plot those are closed plot and open plot. Closed plot when the reader does not need question in the end of story He can conclude that the story end in happy or sad. In open plot, the reader does not find the conclusion of story because it is still open. The author gives space to the reader conclude the story her self.

## **2.3 Laws of plot**

The Authors have freedom in composing or telling a story as alike mood, atmosphere, matter of symbol, setting, imagery, plot, theme, and act. With their techniques and styles which are most liked by the author. In the freedom of author will produce creativity. With the author's creativity may be produced a work which never one done, he will make new one different with some one else and that can be characteristic of him. To conduct an interesting plot and to develop the artistic side, the author has to become more creative and has a right to have free creativity.

In conventional characteristic of fiction, the free creativity does not mean has no law. There is kind of law on it, but this is not such law that should be followed and did. A disorder of law in conventional literary is a common thing as an unconventional literary. The laws of the plot of fiction contains of four parts. It is as proposed by Kenney (1966:19-22) the four laws of plot are plausibility, suspense, surprise, and unity.

### **2.3.1 Plausibility**

One of the most important is certainly the law of plausibility. According to Kenney (1966:19-20) plausibility is the laws governing plot in fiction to say that a story has plausibility is simply to say that it is convincing on its own terms. From that statement, a story is plausible when it is true to itself. The reader may find it unrealistic. But the reader must admit that, if we accept the unrealistic event direct

instruction inhuman being as a premise, the rest of the story is perfectly convincing.

A story can be called plausible if the characters of the story and their world are imaginable and if the characters and their worlds and actions are explained. They can happen (Nurgiyanto 1995:131). From this statement, a story must be consistent, as a very essential element in fiction. In a story, if the characters are explained inconsistently, it means the story has no plausibility. For example, if the characters are not related with their actions, behaviors, positions, ways of thinking, feeling, and other. The reader will hard imagine it. In other hand, if the characters are explained consistently, it means there are no contradictions among the characters with their behaviors, and actions for example, the actions and behaviors of the characters related with their personalities, ways of thinking, feelings, they can be imagined it called by plausibility.

In addition, plausibility in a story as stated by A Sayuti (2000:47), plausibility is truth to story itself, it means true to story itself. In other words, the demand for plausibility is a necessary because the reader will be confused if they read the story but it cannot be believed, it means this story is impossible for itself. But illogical can be plausible if it is rational for the story itself. Sometimes, we are confused with the plausibility for realism. We have a right to demand that a story be plausible in all the works of fiction always have been plausible. We have no right to demand that a story be realistic, for realism is one of the many modes of fiction.



### 2.3.2 Suspense

Suspense is one thing that makes the reader to be anxious to find out answers of it. Suspense is the quality in a story that makes reader ask, "What's going to happen next?" or how will this turn out?" Such questions make them to keep reading (Thomas 1991:105). From that statement above Thomas describes suspense as the felling worry of the readers feel that this part makes the highest them attentions to the story, it can not be separated in our wondering how it will all turn out. When the readers read novel or fiction in their minds appear so much question; some of the readers' questions are "why is the protagonist this way? How is protagonist's behavior to e explained in terms of human personality and character?" The forms of suspense is from many aspects which is related one another and may involve not only actions but psychological considerations and moral issues as well.

Furthermore, as a plot progresses, it arouses various hope in the reader about the future path of event, or how the conflict will turn out, a nervous uncertainty on what is going to happen, especially to those characters with whom we have sympathy, is known as suspense (Koesnosoebroto, 1988:58). From that, statement suspense is the most important criterion for good commercial fiction unless a story makes us want to keep reading it. It can have little influence. In literary fiction, however, suspense is less exposed than other element but the author uses it to keep the reader's interest. Suspense in a story that makes reader asks what the character does next. Or how she or he will turn this out? That are such questions make them to keep reading.

Moreover, the suspense is more than a matter of not knowing how things will turn out. This is stated by Abrams (1981:138) in a different word that an anxious uncertainty about what is going to happen, especially to the characters whose qualities are such that we have established a connection of sympathy with them. In reading a novel, we might have a connection of sympathy to one of the characters. When we feel that feeling we will keep our mind to think about him, what is going to happen with him, will he survive like that or like this, and so on.

Suspense or tension is the feeling of uncertainty and interest about the outcome of certain actions, most often referring to an audience's perceptions in a dramatic work. (<http://en.wikipedia.org/wiki/suspense> accessed on 18 December 2007). Although suspense is not familiar in literature, it is like making the scene all a big, dramatic moment, which leads up to a big event, causing worry. Suspense as the pleasure anxiety we feel that heightens our attention to the story inheres in our wondering how it will all turn out.

Related to statement above, Kenney (1966:21) says that suspense is an expectant uncertainty as to the outcome of the story. It involves some understanding of the possibilities and develops as we become aware of the just beginning in a situation. The suspense is the great interest of the uncertainty in the story in case of murder mystery the main element of suspense makes the reader's desire to know who committed the murder. In love stories, the reader wants to know if the boy will win the girl, or if the lover will be reunited.

### 2.3.3 Surprise

Closely in the laws of plot connected with the element of suspense in fiction is surprise. If we know, what is going to happen in a story and why before reading completely, there can be no suspense. As long as we do not know, whatever happens comes with an element of surprise is proportional to the unexpectedness of what happen.

If what in fact happens violates our expectation, it is known as surprise (Abrams, 1981:138). From this statement, the violation is called surprise. It means something good or bad happened and the readers do not imagine before. In a story must have surprise unless it will become dull and uninteresting. The interplay of suspense surprise is a source of the magnetic power of a plot, but the most effective surprise is that which turn out to have been thoroughly grounded in what has gone before.

A story that never surprises us is likely to prove rather a dull reading (Kenney, 1966: 19-20). Based on the statements above the story should have some interesting that can improve enthusiasm of reader, one of them is surprise. Surprise pronunciation is a brief emotional state that is the result of experiencing an unexpected event. Surprise can have any reaction that is it can be neutral, pleasant, or unpleasant depend on the story and the reader, how deep the reader appreciate about the story. The reader of the story must have some expectations of how the story will turn out. However, it refers to the readers' expectation, which might not be met when what happens in the story is not what he/ she probably expect.

#### 2.3.4 Unity

The one overbidding demand we commonly make of plot is that it has unity. Any plot that has a true beginning, middle, and end that follows the laws of plausibility, surprise, and suspense must have unity, for that is all we meant unity (Kenney, 1966:22). From this statement, the unity in a story is the story has beginning, middle, and end and contains the laws of plausibility, surprise, and suspense.

A plot has unity of action or is said to be “an artistic whole” (Abrams 1981:139). From the statement above unity is every elements in literary work are connecting, supporting, and interrelationship each other. It makes a unity as a totality in a big system of literature work.

Unity is found when the novel has a beginning, middle, and an end and includes plausibility, surprise, and suspense. From (<http://wwwLiterary Analysis guide.org>, accessed on 18 December 2007). The other statement from Kenney (1966: 66) said any plot that has a true beginning, middle, and end and that follows the laws of plausibility, surprise, and suspense must have unity, for that is all we mean by unity. From the statements above, it can be said that unity exists if the whole plot already has a straight line of the story.

Unity is one of the laws of plot that should be followed and used in order a story can be an interesting one. If a novel have a structural beginning, middle, and ending plot and also plausible story, the most anxious suspense, and surprise but it doesn't has unity among it. This kind of plot will has no meaning at all.

## 2.4 Structuralism

Structural analysis is called as objective approach, because it give attention on literary work itself (Endraswara 2003:51). From that statement, the main guidance of structural analysis is of the text of literary work it self. Then how are the intrinsic elements of its structure. Absolutely it is not accompanied by an analysis of identity and also the view of the author, the role of the readers as the producer of meaning, its relevance with the world, and do no talk also about literary work as a sign on the process of communication.

Abrams (1981:189) says structuralist criticism has adopted many of analytic terms developed over the centuries by traditional critics and rhetoricians, but it employs these within a drastically altered perspective. Thus, such familiar critical concepts as the unity of a work, its genre, plot, narrator character, and figure of speech, once regarded as objective features of a literary work.

In the structure approach to literature there is a constant movement away from the interpretation of the individual literary work and a parallel drive towards understanding the large, abstract structure, which contain them, (Peter 1995:40). Similarly, in analyzing literary work structurally, what is going to be analyzed in the structure, what is available in the work. For instance, what we are going to analyze a novel, what we can analyze is the structure constructing the novel that is the aspects of the novel, not the author. It is already known that novel is composed of some aspects such as story, plot, character, setting, point of view, tone, theme, and message. Those are found inside the novel.

## 2.5 Previous Studies

During the writing of the research, the writer observed the previous study about laws of plot. And during the observation the writer find thesis that focused the study on it, and the writer also found another focus with laws of plot including to the analysis, namely the analysis of plot. There are around two theses focusing on the study about plot.

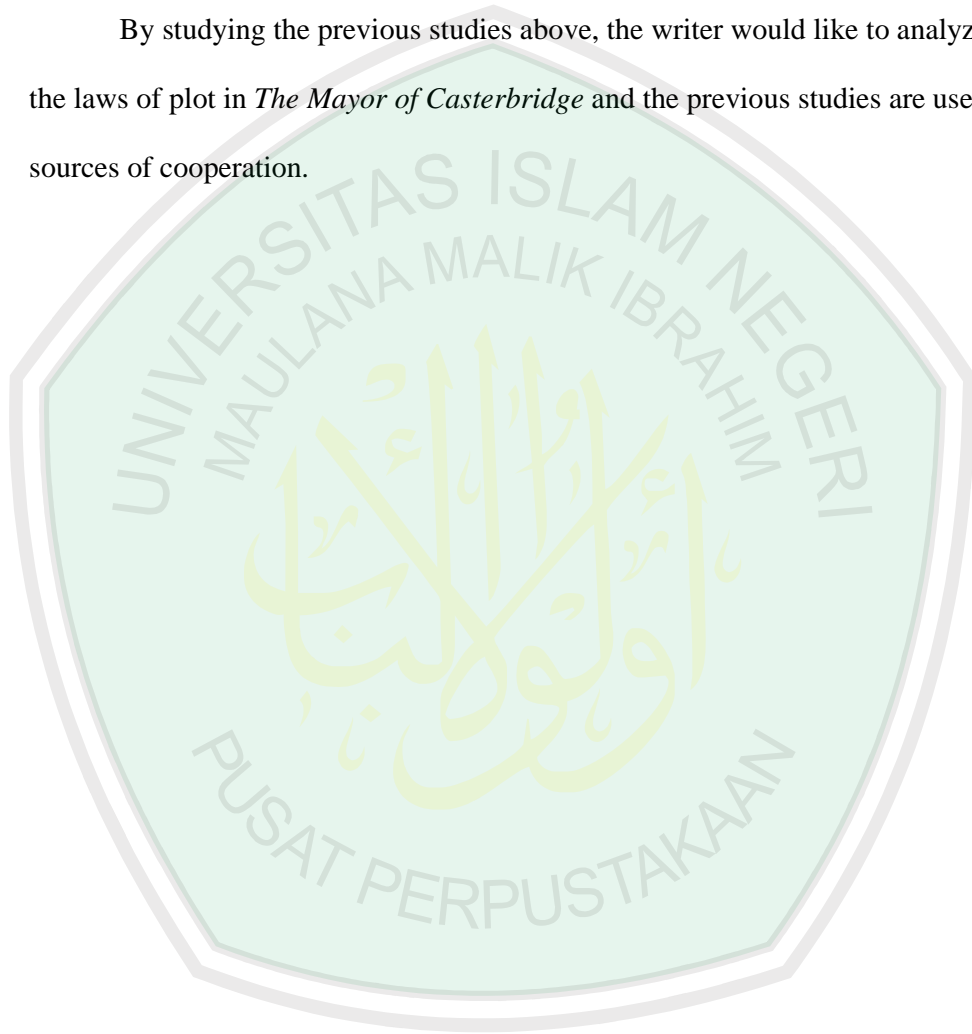
Sriyati in her thesis "*Plot Structure in Oscar Wilde's A Woman of No Importance*" (2000) analyzed the plot and it' structure and laws, She uses structuralism approach. She analyzed that plot has two kinds of it part and for the analysis, she tries to find the application of all part of plot according to her in the book she used. Beside the analysis of plot, she also tried to figure out the theme of the book. In her discussion, she found connection in plot such as the beginning, middle, and the end of plot, and theme.

Besides Sriyati, the writer also found the same discussion in Nailatur Rifdah's thesis; the title is "*The Plot of Our Mutual Friend by Charles Dickens*" (2003) She also uses structuralism approach. She analyzed two parts of plot, structure, and laws. She finds the plot application in the novel cannot separate. In her result of analysis, she says that the plot is the most importance in prose. As like the beginning, middle, and the end and laws of plot is the one away to make the reader interested in and whole of these are connected each other.

Idah Latifatul Zahro (2002) carried out a research entitle *The Relation between Plot and The Theme in the Novel "rising sun" by Michael Crichton*. In her researched, she tried to find the development of plot within the novel and

finally found that there was a close relation between the plot and the theme. She concluded that in the whale story of the novel could be called as good story by way the writer develops plot.

By studying the previous studies above, the writer would like to analyze the laws of plot in *The Mayor of Casterbridge* and the previous studies are used as sources of cooperation.



## **CHAPTER III**

### **RESEARCH METHOD**

Research method is a way to conduct a research and the way to manage data in order to be well managed. This thing is used in order that a research can give a good research result. The writer presents some parts of research method including research design, data sources, data collection, and data analysis.

#### **3.1 Research Design**

This study is literary criticism means that the object of the study is literary work especially novel, Peek and Coyle (1984:149) states that literary criticism is usually regarded the analysis, interpretation and evaluation of literary works: it does not mean “finding fault with”. Criticism as an academic activity expresses the reader’s sense of what is happening in a text. The novel is analyzed based on the intrinsic aspect of literary work it is the laws of plot.

This study uses structuralism approach which means the study analyzes the work it self, without relating to the author’s life, background of the novel. Endraswara (2003:51) says that emphasizes of structuralism is viewing literary work as an autonomic text. It means that we view literary work based on it that is not influenced by the outside element.



### 3.2 Data Source

A research without data source is nothing, the data source of the present study is the novel of *The Mayor of Casterbridge* by Thomas Hardy Besides the writer also got the data from the internet site.

### 3.3 Data Collection

The data source in this study is a novel *The Mayor of Cartridge* written by Thomas Hardy. By the reading the novel completely and understanding the content on the novel then discover, identify and choose the data that have any relation with the research question of the study in such of this case, the writer uses documentary technique. This method is an attempt to trace the sources of information which are relevant to the study with following steps:

- a) Reading and comprehending the novel *The Mayor of Cartridge* by Thomas Hardy as data source.
- b) Choosing and electing the data, which have relation with the purpose of the study.
- c) Arranging the data systematically in accordance with the problem of the study.

### 3.4 Data Analysis

The writer analyzed and describes the data of this study are taken from *The Mayor of Cartridge* by Thomas Hardy. This is chosen as the source of the data. Then the writer chooses data, which have relation with the problem of the study.

Next, the writer analyzes the novel based on the theories, after the data collected; the writer presents the analysis with the following steps:

- a) Presenting the data obtained from the data sources. Presenting the data here is writing the data result before discussing in other that the reader knows the data.
- b) Discovering and discussing the data base on the laws of plot which refers to the purpose of the study
- c) Drawing conclusion base on the results of data analysis and the writer makes conclusion based on the analyzed data.

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### 4.1 Findings

The finding format in this chapter is divided according to the plot structure, which is beginning, middle, and ending. From each part, the researcher will find the laws of plot of novel *the Mayor of Casterbridge* that can be divided into four, plausibility, suspense, surprise, unity.

##### 4.1.1 Beginning

The prose has the beginning when it begins from the beginning. An author usually begins his work from introducing the characters, time of the event, place, and event the topic and the author of this novel did.

In *The Mayor of Casterbridge*, the beginning of this novel is shown by introducing the atmosphere, time, and place of event.

It is as the context bellow:

One evening of late summer, before the nineteenth century had reached one-third of its span, a young man and woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now. (*The Mayor of Casterbridge p.1*)

The data above tells atmosphere, time, and place a story. As the story begins, the reader is introduced the atmosphere and characters. In the beginning of novel, the

author shows the time happened in summer evening of the nineteenth century, and author also introduces the characters, he describes about a young family is walking towards the village of Weydon-Priors, in the region of upper Wessex. The other thing about the beginning is shown in the data below that told about character,

The man was of fine figure, swarthy, and stern in aspect; and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wore a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waistcoat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with black glazed canvas. (*The Mayor of Casterbridge p.1*)

Above is another data of the beginning, besides describing the atmosphere place, time the author describes about the main character, Thomas shows the Character physical appearance, He is a tall man of fine figure. This goodness is reflected in his haste to get food for his family and his asking about employment and place to stay. It is as importance information to the reader before continuing their reading.

#### **4.1.1.1 The laws of plot**

##### **4.1.1.1.1 Plausibility**

A prose must have plausibility; the plausibility is plausible when it is true to itself. To make a story plausible, we can determine whether a story is believable in its own terms and the true to it self or not. That means it is undoubted and can make the readers feel that the story is something real and as the can feel the happening.

Each thing every act in the novel *The Mayor of Casterbridge* is same with the common people and place of real world, the author shows in his novel the atmosphere, situation, and all events happen in the nineteenth century of Weydon-Priors and takes the readers to imagine it.

It is as the context bellow:

When the outlying houses of Weydon-Priors could just be described, the family group was met by a turnip-hoer with his hoe on his shoulder, and his dinner-bag suspended from it. The reader promptly glanced up. (*The Mayor of Casterbridge p.3*)

She slowly stirred the contents of the pot. The dull scrape of her large spoon was audible throughout the tent as she thus kept from burning the mixture of corn in the grain, flour, milk, raisins, currants, and what not, that composed the antiquated slop in which she dealt. Vessels holding the separate ingredients stood on a white-clothed table of boards and trestles close by. (*The Mayor of Casterbridge p.5*)

The author describes atmosphere and the time event as in the first half of the nineteenth century and a young man named Michael Henchard, his wife, Susan, and their baby daughter, Elizabeth-Jane, walk along a road in the English countryside toward a large village called Weydon-Priors.

They meet a turnip-hoer, and Michael Henchard asks if there is work and inn to be found in the town. The pessimistic laborer tells the young man that there is neither. The family comes Weydon-Priors and than stops for food. They enter in tent, where a woman sells a kind of gruel made from corn, flour, milk, raisins, currants, and other ingredients. The setting of the novel reflects the emotions of the characters. On the way to Weydon-Priors, nature is in a state of decay. The road is surrounded by clouds of dirt. The natural world frequently identifies with the characters and mirrors their actions.

The plausibility in the beginning may be a little bit strange if the readers do not read and understand the novel. It may look like a strange event. The protagonist, Michael Henchard sold his wife and daughter to the sailor. It is as the context below:

I'd challenge England to beat me in the fodder business; and if I were a free man again I'd be worth a thousand pound before I'd done o't. But a fellow never knows these little things till all chance of acting upon 'em is past." (*The Mayor of Casterbridge* p.7)

"Mike, Mike," she said; "this is getting serious. O!—too serious!"  
"Will anybody buy her?" said the man.  
"I wish somebody would," said she firmly. "Her present owner is not at all to her liking!" (*The Mayor of Casterbridge* p.9)

He tells the people in the tent, he would "be worth a thousand pound". He regrets with his marriage than he would be willing to sell his wife and daughter if someone wanted to buy her.

The sentences above are imaginable because before selling his wife and daughter. Michael Henchard drinks rum and ignoring his wife's pleas for place to stay. Soon the man, who is called Michael, complains loudly about his marriage and his poverty. Outside, Michael Henchard hears an auction of horses, and he wonders why men cannot sell their wives at auction. Some people inside the tent actually respond happily as a joke, but Michael opens and offers his wife for sale with the child as a bonus. The selling action is effect of drinking rum and the stressing of emotion. It is as the context below:

The man finished his basin, and called for another, the rum being signalled for in yet stronger proportion. The effect of it was soon apparent in his manner (*The Mayor of Casterbridge* p.6)

#### 4.1.1.1.2 Suspense

Every author makes his work so interesting by inviting the readers' interest strongly. The author of this novel shows that suspense makes the readers constantly follow the story with many questions toward further events.

That the man and woman were husband and wife, and the parents of the girl in arms there could be little doubt. No, other than such relationship would have accounted for the atmosphere of stale familiarity, which the trio carried along with them like a nimbus as they moved down the road. (*The Mayor of Casterbridge p.3*)

The man is Michele Henchard and woman is Susan, they are the parents of the baby. They walk together to looking for a job and inn. They walk a long road of Weydon-Priors and it make them look shabby moreover they do not find any job and inn. The man and woman do not regard each other at all, even though they are clearly traveling together. Hardy keeps the reader with questions in their mind. The readers will be anxious with what will be done by husband and wife, and how about their baby is.

Other sentences that show suspense the readers are when Michael Henchard gets up and remembers what he has done was not dream. As shown below:

He looked about—at the benches—at the table supported by trestles at his basket of tools—at the stove where the furmity had been boiled at the empty basins—at some shed grains of wheat at the corks, which dotted the grassy floor. Among the odds and ends he discerned a little shining object, and picked it up. It was his wife's ring. A confused picture of the events of the previous evening seemed to come back to him, and he thrust his hand into his breast-pocket. A rustling revealed the sailor's bank-notes thrust carelessly in. This second verification of his dim memories was enough; he knew now they were not dreams. (*The Mayor of Casterbridge p.15*)

"I, Michael Henchard, on this morning of the sixteenth of September, do take an oath before God here in this solemn place that I will avoid all strong liquors for the space of twenty-one years to come, being a year for every year that I have lived. And this I swear upon the book before me; and may I be strook dumb, blind, and helpless, if I break this my oath!" (*The Mayor of Casterbridge* p.18)

The next morning, Michael Henchard wakes up from his unconscious. He is confused about what he has done and about the events before evening. Then Michael Henchard discovers his wife's wedding ring and the five guineas the sailor gave as payment. He suddenly remembers about the action. He decides that he must find his wife and Elizabeth-Jane and give back the many to the sailor. Next, he walks to look for his wife and baby in anywhere but they disappear. Then he becomes angry with his wrong about selling his wife and baby. Soon he returns to blaming himself and searching for his family again. Thomas Hardy makes the readers anxious, angry and the author tries to keep the readers with Michael Henchard's regret.

#### **4.1.1.1.3 Surprise**

Surprise in fiction is something, which is differing from our expectation. Surprise is also an unexpected event of the past event or the event before. Shortly, the surprise is the events of the story cannot be guessed before. In the beginning of plot in the novel, Thomas Hardy expresses surprise with selling action.

"I be," promptly answered a short man, with a nose resembling a copper knob, a damp voice, and eyes like button-holes. "Who'll make an offer for this lady?"

The woman looked on the ground, as if she maintained her position by a supreme effort of will.

"Five shillings," said someone, at which there was a laugh.



"No insults," said the husband. "Who'll say a guinea?" (*The Mayor of Casterbridge* p.9-10).

"A joke? Of course it is not a joke!" shouted her husband, his resentment rising at her suggestion. "I take the money; the sailor takes you. That's plain enough. It has been done elsewhere—and why not here?"

"'Tis quite on the understanding that the young woman is willing," said the sailor blandly. "I wouldn't hurt her feelings for the world."

"Faith, nor I," said her husband. "But she is willing, provided she can have the child. She said so only the other day when I talked o't!"

"That you swear?" said the sailor to her. (*The Mayor of Casterbridge* p.12)

The readers will be surprised with selling action, which is really done by Michael Henchard. The Husband of Susan does not protect her and his baby but opposite he sells his wife as sell horse. The surprising here comes when Michael Henchard hears an auction of horses, and he wonders why men cannot sell their wives at auction. Some people inside the tent actually respond kindly to this question, and Michael openly offers his wife for sale with the child as a bonus. Although the wife, named Susan, begs her husband not to do that, Michael Henchard ignores her.

A sailor soon speaks from the doorway. He will take Susan and Elizabeth-Jane and the child for five guineas although he knows that Susan is unwilling. The situation becomes disorder finally; Susan follows Newson than they go out of tent. When Michael drinks, Michael says that he will never take his wife back, and begins to fall asleep in the tent. Eventually, the other villagers depart, leaving Michael there sleep. From the context above it, clear enough if it is a surprise.

#### **4.1.1.1.4 Discussion**

From beginning of the novel, the laws of plot that can be found a simple event as start more attractive event. Such as Thomas Hardy, the author of this novel expresses plausibility in the situation of Weydon-priors as common village. A Village there is some laborers, store that is selling any kind foods and people need. and the other plausibility, there is strange event in the beginning of plot as auction wife is done by her husband but it is possible event because before selling his wife He drinks rum which makes him unconscious.

The suspense in the beginning at least there are two questions toward further events to kept the readers continually follow the story: first what will the main character do, after walking along road for looking job and inn and but they do not get it. Second, what the main character do after selling his wife.

The surprise in the beginning of novel happen, when the author describes Hechard really sells his wife and his daughter. The readers will be surprised about selling action and the egoist of Michael Henchard. From those elements as plausibility, suspense, surprise, Thomas Hardy keeps the readers to continue reading of the next chapter.

#### **4.1.2 Middle**

##### **4.1.2.1 Conflict (Rising of Conflict)**

The rising of conflict in this novel appears when Susan comes back to Casterbridge to look for Michael Henchard her husband then they meet in that town. And other conflict will happen when a young Scotsman named Donald

Farfrae enters Casterbridge on the same day, as do Susan and Elizabeth-Jane.

Michael Henchard loves the foreigner and convinces him to stay in Casterbridge as his manager.

"I have learned what I wanted, however," said her mother quietly. "The last time our relative visited this fair he said he was living at Casterbridge. It is a long, long way from here, and it was many years ago that he said it, but there I think we'll go." (*The Mayor of Casterbridge* p.25)

Two men were indeed talking in the adjoining chamber, the young Scotchman and Henchard, who, having entered the inn while Elizabeth-Jane was in the kitchen waiting for the supper, had been deferentially conducted upstairs by host Stannidge himself. The girl noiselessly laid out their little meal, and beckoned to her mother to join her, which Mrs. Henchard mechanically did, her attention being fixed on the conversation through the door. (*The Mayor of Casterbridge* p.51)

#### **4.1.2.1.1 Laws of plot**

##### **4.1.2.1.1.1 Plausibility**

Plausibility in middle (rising action, complication, climax) is same as the beginning the whole of sentences imaginable as the condition of town Casterbridge, why Susan comes back to Casterbridge, And cool expression of Michael Henchard to his daughter after her mother dies that events is can happen because their relationship is inharmonious.

The agricultural and pastoral character of the people upon whom the town depended for its existence was shown by the class of objects displayed in the shop windows. Scythes, reap-hooks, sheep-shears, bill-hooks, spades, mattocks, and hoes at the iron-monger's; bee-hives, butter-firkins, churns, milking stools and pails, hay-rakes, field-flagons, and seed-lips at the cooper's; cart-ropes and plough-harness at the saddler's; carts, wheel-barrows, and mill-gear at the wheelwright's and machinist's, horse-embrocations at the chemist's; at the glover's and leather-cutter's, hedging-gloves, thatchers' knee-caps, ploughmen's leggings, villagers' pattens and clogs. (*The Mayor of Casterbridge* p.32)

From Thomas Hardy's description above, we can learn a lot about the people there. They have a connection with the land, as we can see from their stores selling scythes, reaphooks, sheep-shears plough-harness, and other agricultural needs. However, the people are all concerned with the gathering places. They meet at the church, the bar, and the streets. They also share gossip, as shown in the willingness of the townswomen to share the town gossip with the strangers.

"It was here I first met with Newson—on such a day as this."

"First met with father here? Yes, you have told me so before. And now he's drowned and gone from us!" As she spoke the girl drew a card from her pocket and looked at it with a sigh. It was edged with black, and inscribed within a design resembling a mural tablet were the words, "In affectionate memory of Richard Newson, mariner, who was unfortunately lost at sea, in the month of November 184, aged forty-one years." (*The Mayor of Casterbridge* p.21-22)

"And it was here," continued her mother, with more hesitation, "that I last saw the relation we are going to look for Mr. Michael Henchard." (*The Mayor of Casterbridge* p.22)

Hardy expresses as the context above there are two women, Susan Michael Henchard, and her daughter, Elizabeth-Jane, walk along the road of Weydon. When they are walking, they speak of the sailor, Newson, whom Elizabeth-Jane believes to be her father and his recent death at sea. Susan explains that they are in here to look for a long-lost relative by the name Michael Henchard.

They stop in store, Susan recognizes the seller in tent, and she takes a private moment to ask the woman whether she remembers a husband selling his wife. After a moment, the seller remember, and she states that the man comes back to her tent a year later to ask her to send anyone who came looking for him

to the town of Casterbridge. Susan thanks the woman and sets off with Elizabeth-Jane for Casterbridge. Susan returns to Casterbridge with hoping get better life especially for her daughter. Than they continue their trip specifically to find Michael Henchard.

She had directed it in these words:

"Mr. Michael henchard. Not to be opened till elizabeth-jane's wedding-day."

The latter sat up with her mother to the utmost of her strength night after night. To learn to take the universe seriously there is no quicker way than to watch to be a "waker," as the country people call it (*The Mayor of Casterbridge p.135*)

The sullen expression of Henchart began from the moment, when Susan has gotten worse. One night, she asks Elizabeth-Jane to bring her a pen and paper. She writes a letter, which she closes and marks, "Mr. Michael Henchard. Not to be opened till Elizabeth-Jane's wedding-day." Because of that letter, the relationship between Michael Henchard and Elizabeth-Jane begins unharmonious.

#### **4.1.2.1.1.2 Suspense**

"Why did we hinder our time by coming in here? I thought you wished to get onward?" said the maiden.

"Yes, my dear Elizabeth-Jane," explained the other. "But I had a fancy for looking up here."

"Why?"

"It was here I first met with Newson—on such a day as this."

"First met with father here? Yes, you have told me so before (*The Mayor of Casterbridge p.22*)

"I have learned what I wanted, however," said her mother quietly.

"The last time our relative visited this fair he said he was living at Casterbridge. It is a long, long way from here, and it was many years ago that he said it, but there I think we'll go."

With this they descended out of the fair, and went onward to the village, where they obtained a night's lodging. (*The Mayor of Casterbridge* p.25)

The suspense in the middle of plot here appears when a mother and daughter travel on the road to Weydon-Priors. Now they have returned to Weydon-Priors to find their lost "relative", Michael Henchard. Elizabeth-Jane does not know the real connection between Susan and Michael, and Susan wants to keep it that way.

The mother and daughter stop at the old tent. Elizabeth-Jane tells her mother that it is not good to stop there, but Susan ignores her and goes inside. She meets the old seller. Susan asks if she remembers of selling wife auction, and after a few moments of thought, the woman remember. In fact, the husband returned to the tent a year later and said he lives in Casterbridge. Susan leaves the tent. She tells Elizabeth-Jane that they will go to Casterbridge.

Other Suspense happens when Thomas Hardy, the author includes Farfrae the new character. Farfrae introduce him self to Michael Henchard than he as Hanchard's manager.

Henchard seemed to take the seat offered, and in a moment he resumed: "Well, first I should ask, did you write this?" A rustling of paper followed.

"Yes, I did," said the Scotchman.

"Then," said Henchard, "I am under the impression that we have met by accident while waiting for the morning to keep an appointment with each other? My name is Henchard, ha'n't you replied to an advertisement for a corn-factor's manager that I put into the paper—ha'n't you come here to see me about it?"

"No," said the Scotchman, with some surprise.

"Surely you are the man," went on Henchard insistingly, "who arranged to come and see me? Joshua, Joshua, Jipp—Jopp—what was his name?"

"You're wrong!" said the young man. "My name is Donald Farfrae. (*The Mayor of Casterbridge* p.52)

It made such an impression on me that I swore, there and then, that I'd drink nothing stronger than tea for as many years as I was old that day. I have kept my oath; and though, Farfrae, I am sometimes that dry in the dog days that I could drink a quarter-barrel to the pitching, I think o' my oath, and touch no strong drink at all." (*The Mayor of Casterbridge* p.55)

Michael Henchard meets the writer the note, Henchard believe that he is an applicant for the position of general manager, someone named Joshua. The Scotsman introduces himself as Donald Farfrae, a young man leaving for America. He has a method for turning the bad grain machine into usable grain, and he gives that machine to Michael freely. Michael is so pleased that he offers Farfrae the position of general manager. In that conversation, Farfrae seems to have a wonderful figure. Farfrae is touched and offers to drink with Michael, but Michael tells him about the oath, he does not drink.

Susan Henchard entered a carriage for the first time in her life when she stepped into the plain brougham which drew up at the door on the wedding-day to take her and Elizabeth-Jane to church. It was a windless morning of warm November rain, which floated down like meal, and lay in a powdery form on the nap of hats and coats. Few people had gathered round the church door though they were well packed within. (*The Mayor of Casterbridge* p.95)

The next suspense about marriage between Michael Henchard and Susan, The context above show that Michael finally lives up to his promise; buy back his mistake with remarrying Susan.

Morally he was; there could be no doubt of it. Henchard, who had hitherto been the most admired man in his circle, was the most admired no longer. One day the daughters of a deceased farmer in Durnover wanted an opinion of the value of their haystack, and



sent a messenger to ask Mr. Farfrae to oblige them with one. The messenger, who was a child, met in the yard not Farfrae, but Henchard.

"Very well," he said. "I'll come."

"But please will Mr. Farfrae come?" said the child.

"I am going that way....Why Mr. Farfrae?" said Henchard, with the fixed look of thought. "Why do people always want Mr. Farfrae?"

"I suppose because they like him so—that's what they say."

"Oh—I see—that's what they say—hey? They like him because he's cleverer than Mr. Henchard, and because he knows more; and, in short, Mr. Henchard can't hold a candle to him—hey?"(*The Mayor of Casterbridge* p.114-115)

The author makes suspense event increases with crack relation between Henchard and Farfrae, Farfrae's ability to ingratiate himself among the common people of Casterbridge. Farfrae demonstrates earlier at the Three Mariners increases the Farfrae's popularity. It makes Michael Henchard's jealousy.

"I am now on my way to Bristol, to see my only relative. She is rich, and I hope will do something for me. I shall return through Casterbridge and Budmouth, where I shall take the packet-boat. Can you meet me with the letters and other trifles? I shall be in the coach which changes horses at the Antelope Hotel at half-past five Wednesday evening; I shall be wearing a Paisley shawl with a red centre, and thus may easily be found. I should prefer this plan of receiving them to having them sent.—I remain still, yours; ever,  
"-LUCETTA" (*The Mayor of Casterbridge* p.134)

The next suspense when Michael Henchard receives a letter from Lucetta, the woman from Jersey with whom he was having an affair. In letter, Lucetta says that she accepts of Henchard decision to remarry his first wife Susan and understands the hopelessness of any extra communication between them. She also requests that he return to her the love letters she has written to him. She announces that she will be on a carriage at Casterbridge.



#### 4.1.2.1.1.3 Surprise

The surprise here is shown when Susan and Elizabeth-Jane enter in inn.

Susan asks Elizabeth-Jane to ask about Michael Henchard. In that place Elizabeth-Jane, ask to some one to show where Henchard is.

If you mount the steps you can see em. That's Mr. Henchard, the Mayor, at the end of the table, a facing ye; and that's the Council men right and left....Ah, lots of them when they begun life were no more than I be now!"

"Henchard!" said Elizabeth-Jane, surprised, but by no means suspecting the whole force of the revelation. She ascended to the top of the steps. (*The Mayor of Casterbridge p.36*)

She forgot her daughter till a touch from Elizabeth-Jane aroused her. "Have you seen him, mother?" whispered the girl. (*The Mayor of Casterbridge p.37*)

"Yes, yes," answered her companion hastily. "I have seen him, and it is enough for me! Now I only want to go—pass away—die." (*The Mayor of Casterbridge p.37*)

nobody filled the Mayor's glass, who still drank large quantities of water from the tumbler behind the clump of crystal vessels intended for wine and spirits. (*The Mayor of Casterbridge p.38*)

Susan is nervous, but she sends Elizabeth-Jane inside to ask about Michael Henchard. An old man, he tells to Elizabeth-Jane woman that a man has brought everyone to dinner the inn, is the Mayor Michael Henchard. Susan hears what the old man said and hurries to her daughter's side. They see Michael talking to the people. Susan becomes nervous and says she wants to die because she doesn't believe that Michael Henchard as Mayor in Castrebridge.

Elizabeth-Jane is confused in her eyes; Michael Henchard their relative seems very grand no one fills his wineglass. The old man says that the mayor

never drinks because he swore an oath. Another old man, says that the mayor punishes any worker who is drunk in his presence.

"No," said Henchard gloomily. "He won't be that, because he's shortly going to leave me." He looked towards Donald, who had come near. "Mr. Farfrae's time as my manager is drawing to a close—isn't it, Farfrae?"

The young man, who could now read the lines and folds of Henchard's strongly-traced face as if they were clear verbal inscriptions, quietly assented; and when people deplored the fact, and asked why it was, he simply replied that Mr. Henchard no longer required his help. (*The Mayor of Casterbridge* p.123-124)

The author increases the problem with firing Farfrae by Henchard. In that night, Michael goes home, pleased that his reputation will be protected by firing Farfrae. The next morning, with his jealous Michael Henchard fires him. Farfrae regrets his mistake. Henchard becomes increasingly polite and reserved in his way toward Farfrae. They are still business partners but no friends as along before.

Her mother was ill—too unwell to leave her room. Henchard, who treated her kindly, except in moments of irritation, sent at once for the richest, busiest doctor, whom he supposed to be the best. Bedtime came, and they burnt a light all night. In a day or two she rallied. (*The Mayor of Casterbridge* p.133)

He rang the bell so softly that it only sounded a single full note and a small one; and then he was informed that Mrs. Henchard was dead—just dead—that very hour. (*The Mayor of Casterbridge* p.136)

The context above show surprise for the reader Susan becomes too ill after wedding than Michael Henchard sends for her a doctor. Elizabeth-Jane spends the time at her mother's bedside. But not long time, Susan dies in the next morning.

#### 4.1.2.1.1.4 Discussion

In the middle of plot, the plausibility is still same as in beginning; the author describes Casterbridge town, stores and the people. They have connection with the land and they have good relationship each other sometimes they share new issues happen in their town. But in middle of plot the suspense gets rising. The readers feel the interest to the event. The suspense here began with the appearance of Susan and Elizabeth Jane they enter at Casterbridge. The next suspense appears when new character comes to Casterbridge he is Donald Farfrae, the Scotsman. Farfrae becomes Michael Henchard's manager. Henchard marries Susan and the other suspense about the women her name Lucetta, she enters in Henchard's life when Susan absent. She asks letters which have sent to Henchard.

The author gives surprise reader with Henchard as *the Mayor of Casterbridge* and never drinks wine for eighteen years. Susan and Elizabeth meet Henchard as Mayor in Casterbridge. The next surprise comes when Farfrae's popularity makes Henchard jealous. Then Henchard fire him, and other surprise here appear with death of Susan.

#### 4.1.2.2 Complication

In complication, the author makes the main of character faces a problem than it develops to more difficult situation that many conflicts include in and the character will faces the worst problem. In this novel, the author expresses complication with competition between Farfrae and Hechard, and also the love letter which as proof Lucetta and Hencard scandal.

#### 4.1.2.2.1 Suspense

This unluckily aroused Henchard. "You cannot in honour refuse me," he said. "And unless you give me your promise this very night to be my wife, before a witness, I'll reveal our intimacy—in common fairness to other men!"

A look of resignation settled upon her. Henchard saw its bitterness; and had Lucetta's heart been given to any other man in the world than Farfrae he would probably have had pity upon her at that moment. But the supplanter was the upstart (as Henchard called him) who had mounted into prominence upon his shoulders, and he could bring himself to show no mercy. (*The Mayor of Casterbridge* p.226).

The context above shows the curious of the readers that wait for the next happen. Farfrae and Henchard's rivalry becomes more intense. Henchard goes Lucetta's house and enter in without knocking, demanding to know why she does not want to marry with him after the dead of his wife. Lucetta does not willing to talk with him, Michael Hechard threatens to expose their affair if she does not keep her promise to marry him. Michael forces Lucetta into accepting him. Henchard is aware of her unwillingness, but he does not care. Before that event, happen Lucetta and Farfrae have declared their love.

Abel Whittle was edging his skeleton in at the wicket, and she said, "Mr. Farfrae is master here?"

"Yaas, Miss Henschet," he said, "Mr. Farfrae have bought the concern and all of we work-folk with it; and 'tis better for us than 'twas—though I shouldn't say that to you as a daughter-law. We work harder, but we bain't made afeard now. It was fear made my few poor hairs so thin! No busting out, no slamming of doors, no meddling with yer eternal soul and all that; and though 'tis a shilling a week less I'm the richer man; for what's all the world if yer mind is always in a larry, Miss Henschet?"

The intelligence was in a general sense true; and Henchard's stores, which had remained in a paralyzed condition during the settlement of his bankruptcy, were stirred into activity again when the new tenant had possession. (*The Mayor of Casterbridge* p.264)

The other suspense is about Henchard bankruptcy. And that as a new information. It is as the seller's story. Those issues had become common issues in Casterbridge. After such a shocking confession of his mistake, Henchard's fortunes decrease along with his good name. Not long time, his social life falls down. He has lost almost all his fortune. The creditors take control of any property Michael has left. During the bankruptcy events, Henchard offers everything he has to her. Several business setbacks have forced him to the frame of bankruptcy. Farfare knows that issues and he desires to be a master in *the Mayor of Casterbridge*.

"Poor fool!" said Henchard with fond savagery, holding out the note. "To know no better than commit herself in writing like this! Why, if I were to show that to her dear husband—pooh!" He threw the letter into the fire. (*The Mayor of Casterbridge* p.273)

The suspense here is about the love letter. Lucetta goes into the barn where Michael is working. She sends him a note that begs him not to be so bitter the next time they meet. Although Michael Henchard realizes this letter could damage Lucetta, he throws it into the fire. Henchard may be bitter, but he is not a blackmailer.

#### **4.1.2.2.2 Surprise**

"Marriage?"

"Yes. With Mr. Farfrae. O Michael! I am already his wife. We were married this week at Port-Bredy. There were reasons against our doing it here. Mr. Grower was a witness because he happened to be at Port-Bredy at the time."

Henchard stood as if idiotized. She was so alarmed at his silence that she murmured something about lending him sufficient money to tide over the perilous fortnight.

"Married him?" said Henchard at length. "My good—what, married him whilst—bound to marry me?" (*The Mayor of Casterbridge* p.242-243)

Grower is a witness to Lucetta wedding with Farfrae. She hears about the auction, she feels unsafe with Michael. She goes to Port-Bredy to marry Farfrae. Henchard is shocked. Lucetta cites his past scandal as one of the major reasons she has broken her promise.

He thought it over as he wimble his bonds, and the piece of news acted as a reviviscent breath to that old view of his—of Donald Farfrae as his triumphant rival who rode rough-shod over him. (*The Mayor of Casterbridge* p.264).

"Why d'ye say only a dozen days?" asked Solomon Longways as he worked beside Henchard in the granary weighing oats.

"Because in twelve days I shall be released from my oath."

"What oath?"

"The oath to drink no spirituous liquid. In twelve days it will be twenty-one years since I swore it, and then I mean to enjoy myself, please God!" (*The Mayor of Casterbridge* p.265)

In context above describes the reader how pity is Henchard. After Henchard moves to the poor side of town, Henchard begins to focus on the people and places in that neighborhood, Than Jopp tells Henchard that Farfrae and Lucetta have moved into his former house and have even bought his old furniture at public sale. "Surely he'll buy my body and soul likewise!" Henchard says. And Henchard hears that his rival Farfrae may soon become Mayor of Casterbridge. He begins counting the days until he is released from his oath with touching drinking about twenty-one years. The expiration of the oath seems to show for Henchard a return to his old self.

#### **4.1.2.2.3 Discussion**

In the complication, Thomas Hardy, the author gives more suspense and surprise. It makes the story more interesting. Suspense or the Events, which make the reader anxious about the outcome of the story in complication, are when Henchard wants to marry Lucetta. He forces her but she chooses Farfrae, the next suspense Henchard goes bankrupt and creditor takes central Henchard's property than his social life falls down, Lucetta asks the other letters, which have sent him.

The surprise makes the readers' tension increase. Suspense comes up when Thomas Hardy, describes in his novel Farfrae marries Lucetta and after wedding, they move to former house and buy Henchard's furniture. And Michael Henchard hears a new issue that his rival Farfrae may soon become Mayor of Casterbridge.

#### **4.1.2.3 Climax**

Climax is when the problem becomes more complicated and needs a resolution immediately. The problem is in the highest point of the worse. It cannot be denied again to have the resolution.

The climax in this novel is the moment when Lucetta asks Henchard to return to her all the letters she has sent him. On his way to deliver the letters, is Jopp, he stops at an inn. The peasants there convince him to open and read the letters loudly.



#### 4.1.2.3.1 Suspense

The author expresses suspense in the climax still related with the other love letter. Lucetta forces Hencrad to give its back. But he forgot where he put its

"Michael," said she, "I must again ask you what I asked you months ago—to return me any letters or papers of mine that you may have—unless you have destroyed them? You must see how desirable it is that the time at Jersey should be blotted out, for the good of all parties."

He could not say—he would consider. When she was gone he recollected that he had left a heap of useless papers in his former dining-room safe—built up in the wall of his old house—now occupied by Farfrae. The letters might have been amongst them. (*The Mayor of Casterbridge* p.280)

Lucetta meets Michael Henchard in the crowded marketplace. She asks him to return her old letters. Henchard says he does not know where they are, but he will think about finding them. As the town celebrates Farfrae's vote, Henchard remembers that the letters are in the dining-room safe of the old house.

"Well, what do you want me to do?" he said gently. "I am sure I shall be very willing. My reading of those letters was only a sort of practical joke, and I revealed nothing."

"To give me back the letters and any papers you may have that breathe of matrimony or worse." (*The Mayor of Casterbridge* p.289)

Henchard silently looked at her: he almost envied Farfrae such love as that, even now. "H'm—I hope so," he said. "But you shall have the letters without fail. And your secret shall be kept. I swear it."

"How good you are!—how shall I get them?"

He reflected, and said he would send them the next morning. "Now don't." (*The Mayor of Casterbridge* p.290)

The author shows the suspense here with Lucetta reaction after reading letter by Henchard. After Henchard read the letters in Lucetta's aunt house. The next morning, Lucetta writes a note to Michael asking to meet at the Ring that



evening. She meets Henchard in the Ring. Seeing the tired young woman waiting some one, and his heart is full with pity. She begs for her letters, Henchard thinks that she has taken herself in a very dangerous situation. Then Henchard says that reading the letters was just a practical joke, and he promises to give them back the next morning.

"It is a thing I know nothing about," said Lucetta coldly.

"But you can testify to my trustworthiness better than anybody, ma'am," said Jopp. "I was in Jersey several years, and knew you there by sight."

"Indeed," she replied. "But I knew nothing of you."

"I think, ma'am, that a word or two from you would secure for me what I covet very much," he persisted. (*The Mayor of Casterbridge* p.291)

The author Hardy develops that situation by introducing the evil, Jopp.

Although Henchard may not be a blackmailer, Jopp is. Henchard gives the letter to Jopp, than asks him to send it to lucetta. Jopp does what Hechard said. He goes to meet lucetta, before he gives Lucetta the letters. He asks Lucetta to convince her husband to give him a job. He also mentions that he knew her past.

#### **4.1.2.3.2 Surprise**

He opened a third and fourth letter, and read. This time he approached the conclusion as if the signature were indeed coming with the rest. But again he stopped short. The truth was that, as may be divined, he had quite intended to effect a grand catastrophe at the end of this drama by reading out the name, he had come to the house with no other thought. But sitting here in cold blood he could not do it. ( *The Mayor of Casterbridge* p.284)

Surprise comes, in chapter thirty-four when Henchard comes to Farfrae's house. Farfrae decides to allow Henchard into the house to open the safe.

Henchard finds the letters there. He reminds Farfrae of behind him, and then

Henchard begins to read them loudly to Farfrae.

"One that stands high in this town. I'd like to shame her! Upon my life, 'twould be as good as a play to read her love-letters, the proud piece of silk and wax-work! For 'tis her love-letters that I've got here."

"Love letters? then let's hear 'em, good soul," said Mother Cuxsom. "Lord, do ye mind, Richard, what fools we used to be when we were younger? Getting a schoolboy to write ours for us; and giving him a penny, do ye mind, not to tell other folks what he'd put inside, do ye mind?"

By this time Jopp had pushed his finger under the seals, and unfastened the letters, tumbling them over and picking up one here and there at random, which he read aloud. These passages soon began to uncover the secret which Lucetta had so earnestly hoped to keep buried, though the epistles, being allusive only, did not make it altogether plain. (*The Mayor of Casterbridge* p.297-198)

The surprise is shown when Lucetta's letters are open for society, it began after Lucetta refuses Jobb to get job with her husband. Jopp walks and meets Mrs. Cuxsom than she asks Jopp what is in the package. Remembering his hate of Lucetta, Jopp begins to read the letters loudly. The women are shocked suddenly a stranger enters the inn on his way to Casterbridge. Than the women tells him that it is a funny story, but expensive. That is about the scandal between Lucetta and Henchard. Since the stranger will be in Casterbridge a while, and since in Casterbridge he will need to be entertained. Than a scandal story becomes common in Casterbridge.

"Have you heard?" she asked. "Mrs. Farfrae! She is—dead! Yes, indeed—about an hour ago!" (*The Mayor of Casterbridge* p.334)

The next surprise is about death of Lucetta. She looks a show and passes out than be unconscious. Henchard knows her daughter Elizabeth-Jane at Farfrae's

house and learns that Lucetta is near death. Not in long time Lucetta dies.

Elizabeth-Jane goes home then meets her father and tells that Lucetta died an hour ago.

By a whirl Henchard brought Donald dangerously near the precipice; seeing his position the Scotchman for the first time locked himself to his adversary, and all the efforts of that infuriated Prince of Darkness—as he might have been called from his appearance just now—were inadequate to lift or loosen Farfrae for a time. By an extraordinary effort he succeeded at last, though not until they had got far back again from the fatal door. In doing so Henchard contrived to turn Farfrae a complete somersault. Had Henchard's other arm been free it would have been all over with Farfrae then. But again he regained his feet, wrenching Henchard's arm considerably, and causing him sharp pain, as could be seen from the twitching of his face. He instantly delivered the younger man an annihilating turn by the left fore-hip, as it used to be expressed, and following up his advantage thrust him towards the door, never loosening his hold till Farfrae's fair head was hanging over the window-sill, and his arm dangling down outside the wall. "Now," said Henchard between his gasps, "this is the end of what you began this morning. Your life is in my hands." (*The Mayor of Casterbridge* p.315)

The last surprise comes where Jopp's evil attendance carries over to this chapter Jopp meets Henchard and turns Henchard's emotion to against both Farfrae and Lucetta. Henchard decides that he must confront Farfrae. In Farfrae's barn, Henchard challenges the new mayor to fight until death. He says that he is the stronger man. The battle is over quickly. Henchard forces Farfrae to the edge of the loft and he wants to push him to his death. He cannot do it. Henchard stops himself from destroying Farfrae or Lucetta.

#### 4.1.2.3.3 Discussion

Hardy introduced two important ideas: First, Henchard's desire to destroy Farfrae and Lucetta, and second, Lucetta's tendency to put her feelings into letters that can be used against her.

There are some suspenses and surprise happening in climax. It is used to add the stressing of the suspense and surprise. The suspense as happening to Lucetta asks another old love letters but Henchard forget where put it. After that moment, he remembers that the letters he put in house of Lucetta's aunt. Henchard gives the letters Jopp to turn back to Lucetta.

The Surprise as before the letter are given to Jopp, Henchard reads the letter to Farfrae. Lucetta knows about it and bags Hanchard to give those back. Henchard promises that he will give back the letter. He asks Jopp to send the letters but he read it in a tent. the scandal between Lucetta and Michel Hechard is as common issues in Casterbridge. And other surprise is Lucetta death, and the battle between Henchard and Farfrae.

#### **4.1.3 Ending**

Ending is the last part of a story. We will see the main character or other character solve their problems, so the end of the story is revealed. The ending of this novel has a set of other laws of plot.

"I am going to leave Casterbridge, Elizabeth-Jane."

"Leave Casterbridge!" she cried, "and leave—me?"

"Yes, this little shop can be managed by you alone as well as by us both; I don't care about shops and streets and folk—I would rather get into the country by myself, out of sight, and follow my own ways, and leave you to yours." (*The Mayor of Casterbridge* p.359)

The sailor comes and Henchard leaves as like when he enters in Casterbridge. Michael returns to life and becomes fully aware of the consequences of his actions. After this form of resurrection, Michael goes on to save his own world.

#### **4.1.3.1 The Laws of plot**

##### **4.1.3.1.1 Plausibility**

What Henchard saw thus early was, naturally enough, seen at a little later date by other people. That Mr. Farfrae "walked with that bankrupt Henchard's step-daughter, of all women," became a common topic in the town, the simple perambulating term being used hereabout to signify a wooing; and the nineteen superior young ladies of Casterbridge, who had each looked upon herself as the only woman capable of making the merchant Councilman happy, indignantly left off going to the church Farfrae attended, left off conscious mannerisms, left off putting him in their prayers at night amongst their blood relations; in short, reverted to their normal courses. (*The Mayor of Casterbridge p.355*)

The townspeople are shocked that Farfrae is interested in "that bankrupt Henchard's stepdaughter". The young ladies of town angry with Farfrae and ignore him because he walks with Elizabeth-Jane the lower classes.

It was one clothed as a merchant captain, and as he turned in the scrutiny of the road he revealed his face. Henchard lived a lifetime the moment he saw it. The face was Newson's. Henchard dropped the glass, and for some seconds made no other movement. (*The Mayor of Casterbridge p.358*)

He surprised the young woman whom he had looked upon as his all in this world by saying to her, as if he did not care about her more: "I am going to leave Casterbridge, Elizabeth-Jane."  
"Leave Casterbridge!" she cried, "and leave—me?" (*The Mayor of Casterbridge p.359*)

The author, Hardy describes the people of Casterbridge interested a new issue around them. And a new issue appears about nearness and love between Farfrae and Elizabeth-Jane, it makes jealousy among ladies, and Henchard in the end vacillates because of his fatal flaws: sometimes proud, sometimes abject, sometimes forgiving, sometimes cruel, and not totally bad. And There is some reconciliation with his daughter Elizabeth-Jane, and some with his former man Farfrae and Newson, in above context that shows Henchard expression when sees Newson and in end of chapter also Henchard leave his daughter. he knows the sailor Newson will take his daughter.

#### 4.1.3.1.2 Suspense

"Good morning, good morning," said the stranger with profuse heartiness. "Is it Mr. Henchard I am talking to?"

"My name is Henchard."

"Then I've caught 'ee at home—that's right. Morning's the time for business, says I. Can I have a few words with you?"

"By all means," Henchard answered, showing the way in.

"You may remember me?" said his visitor, seating himself.

Henchard observed him indifferently, and shook his head.

"Well—perhaps you may not. My name is Newson."

Henchard's face and eyes seemed to die. The other did not notice it.

"I know the name well," Henchard said at last, looking on the floor.

( *The Mayor of Casterbridge* p. 335)

They told me in Falmouth that Susan was dead. But my Elizabeth-Jane—where is she?" ( *The Mayor of Casterbridge* p.337)

Suspense in this context makes the readers curious with Newson returns Casterbridge. Seaman Newson The father of Elizabeth-Jane who returns to find her. Newson meets Henchard and asks about Susan and Elizabeth-Jane. Henchard is afraid of losing her companionship and tells Newson she is dead. Henchard is

once again impoverished, and, as soon as he broke of his promise. He cannot do noting only lie to Newson to keep his daughter.

"O father!" she said innocently. "I have had a letter—a strange one—not signed. Somebody has asked me to meet him, either on the Budmouth Road at noon today, or in the evening at Mr. Farfrae's.. (*The Mayor of Casterbridge* p.358)

"Well, well—never mind—it is all over and past," said Newson good-naturedly. "Now, about this wedding again." (*The Mayor of Casterbridge* p.369)

The other suspense appears when Elizabeth-Jane asks him about invitation of a strange letter. With the letter, Elizabeth-Jane is reunited with Newson and she learns of Henchard's dishonesty. In that time, Newson and Farfrae start planning the wedding between Elizabeth-Jane and the Scotchman.

During five consecutive days Henchard's rush basket rode along upon his shoulder between the highway hedges, the new yellow of the rushes catching the eye of an occasional field-labourer as he glanced through the quickset, together with the wayfarer's hat and head, and down-turned face, over which the twig shadows moved in endless procession. It now became apparent that the direction of his journey was Weydon Priors, which he reached on the afternoon of the sixth day. (*The Mayor of Casterbridge* p.366)

After knowing that letter is trick of Newson to meet Elizabeth-Jane. Henchard goes out from home. He travels for five days. Henchard reaches Weydon-Priors, where he reflects on the public sale and his unsuccessful efforts to fix the wrongs he made. After he has finished there, he goes to a farm located on a highway. He again becomes a hay-farmer, in the same time he always worries about his daughter Elizabeth-Jane.

"Oh, please ma'am, we know how the bird-cage came there. That farmer's man who called on the evening of the wedding—he was



seen wi' it in his hand as he came up the street; and 'tis thought that he put it down while he came in with his message, and then went away forgetting where he had left it."

This was enough to set Elizabeth thinking, and in thinking she seized hold of the idea, at one feminine bound, that the caged bird had been brought by Henchard for her as a wedding gift and token of repentance. He had not expressed to her any regrets or excuses for what he had done in the past; but it was a part of his nature to extenuate nothing, and live on as one of his own worst accusers. She went out, looked at the cage, buried the starved little singer, and from that hour her heart softened towards the self-alienated man. (*The Mayor of Casterbridge* p.180)

The last suspense happened in the last of story and will be continued by the last surprise, it comes when Elizabeth-Jane finds a birdcage wrapped in paper with a dead bird inside. A house cleaner enters house and announces to Elizabeth-Jane that he understand why it is there. The house cleaner sees Michael Henchard with it when he comes to the wedding. Elizabeth-Jane reasons that the bird must be a wedding gift, and from that moment, she feels pity for her father. She asks Farfrae to find him.

#### 4.1.3.1.3 Surprise

She flushed up, and gently drew her hand away. "I could have loved you always—I would have, gladly," she said. "But how can I when I know you have deceived me so—so bitterly deceived me! You persuaded me that my father was not my father—allowed me to live on in ignorance of the truth for years; and then when he, my warm-hearted real father, came to find me, cruelly sent him away with a wicked invention of my death, which nearly broke his heart. O how can I love as I once did a man who has served us like this!" (*The Mayor of Casterbridge* p.376)

Waiving, therefore, his privilege of self-defence, he regarded only his discomposure. "Don't ye distress yourself on my account," he said, with proud superiority. "I would not wish it—at such a time, too, as this. I have done wrong in coming to 'ee—I see my error.



But it is only for once, so forgive it. I'll never trouble 'ee again,  
Elizabeth-Jane—no, not to my dying day! Goodnight. Good-bye!"  
(*The Mayor of Casterbridge* p.377)

The author expresses the surprises in the end of plot with derisive Elizabeth-Jane's attitude to Henchard in her wedding; One-day farmer tells Henchard that he has heard of a wedding occurring in Casterbridge Elizabeth-Jane and Farfrae. Henchard decides to go there for forgiveness from Elizabeth-Jane. Finally, he reaches town. He asks to meet Elizabeth-Jane but the housekeeper stops him, asking him to wait until the dance ends. Michael watches the dance, and sees that Elizabeth-Jane is dancing with Newson. When the dance ends, Michael begs for some love from His daughter, Elizabeth-Jane and forgives him, but she says she cannot feel love for him. Henchard says that he will not bother them again, and then he leaves them.

"O sir—Mr. Henchard! Didn't ye know it? He's just gone—about half-an-hour ago, by the sun; for I've got no watch to my name."  
"Not—dead?" faltered Elizabeth-Jane. (*The Mayor of Casterbridge* p.383)

"Dear me—is that so!" said Farfrae.  
As for Elizabeth, she said nothing.  
"Upon the head of his bed he pinned a piece of paper, with some writing upon it," continued Abel Whittle. "But not being a man o' letters, I can't read writing; so I don't know what it is. I can get it and show ye."  
They stood in silence while he ran into the cottage; returning in a moment with a crumpled scrap of paper. On it there was pencilled as follows:—

#### MICHAEL HENCHARD'S WILL

"That Elizabeth-Jane Farfrae be not told of my death, or made to grieve on account of me.  
"& that I be not bury'd in consecrated ground.  
"& that no sexton be asked to toll the bell.  
"& that nobody is wished to see my dead body.

"& that no murners walk behind me at my funeral.  
 "& that no flours be planted on my grave,  
 "& that no man remember me. "To this I put my name.  
 'Michael Henchard' (The  
 Mayor of Casterbridge p.384)

#### 4.1.3.1.4 Discussion

In Ending, what can find the tragedy story when Elizabeth and Farfrae find Michel Henchard had died, than everything going back to normal Elizabeth and Farfrae live together as husband and wife. The plausibility in end of novel, Hardy expresses new issues that commons activity of society to talk. It is about relationship between Farfrae and Elizabeth-Jane. He falls in love with Elizabeth-Jane, and other plausibility Michael Henchard leaves because Newson comes back to look for his daughter. In Event the end of the novel, Hardy also introduces some elements of suspense. It happens a little bit stressing about Newson returns in Casterbridge to look for Susan and Elizabeth Jane than Henchard leaves

Casterbridge. The other suspense comes when after Elizabeth-Jane's wedding, she finds a birdcage with a dead bird inside which is present from Michael Henchard.

While the surprise, is about Elizabeth-Jane's respond and the end of Michael Henchard life. Michael Henchard comes back to Casterbridge on the wedding to see Elizabeth-Jane but she insults him. He leaves again, telling her that he will not return. She soon regrets on her coldness, she and Farfrae, her new husband, go looking for Michael Henchard. Unfortunately, they find him too late, discovering that he has died alone in the countryside.

#### **4.1.4 Unity**

This research already presented the law of plausibility, suspense, and surprise that is found in three parts of novel, which is beginning, middle, and ending. But the research left the last laws of plot, that is the law of unity.

A good plot of a fictional work shall have a well-arranged unity aspect if the plot has the following element namely "beginning", "middle", and "ending", and it follows the laws of plot plausibility, suspense, surprise, and unity. The events must be related to one another.

In the Novel, the beginning the laws of plot can be found in. the plausibility, the author describes the situation of Weydon-priors as common a Village there are some laborers, store that is selling any kind foods and people need. The suspense, it about what will the main character do, after walking along road for looking job and inn and but they do not get it. Second, what the main character do after selling his wife. The surprise in the beginning of plot it is about

the selling action; Henchard sells his wife and their baby daughter, Elizabeth-Jane, to Newson, a sailor.

In the middle of plot, it is still related with the beginning specially Henchard, Susan and Elizabeth. In the plausibility, Thomas Hardy describes Casterbridge town. In there town are the stores and the people have connecting with the land and have sensitive emotional. The suspense It is talking about Susan and Elizabeth Jane comes back at Casterbridge. And The new character comes to Casterbridge he is Donald Farfrae, Farfrae become Henchard's manager. Henchard marries Susan and the other suspense about the women her name Lucetta, she enters in Henchard's life when Susan absent. Lucetta asks letter which have sent to Henchard. The surprise, it about Henchard's promise never drinks wine. Susan and Elizabeth meet Henchard in Casterbridge after long time and Henchard fires Farfrae.

In the complication, Suspense it about the egoist of Henchard, he forces Lucetta to marry with him, the next suspense the creditor takes central Henchard's property, Lucetta ask the other letters, which have sent him. In The surprise it is about Farfrae marries Lucetta than they move to former house and buy Hanchard's furniture.

In climax, suspense as Henchard gives the letters Jopp to turn back to Lucetta, but he doest do it. The Surprise Jopp reads the letter in a tent. It is as common issues in Casterbridge. And other surprise is Lucetta dies, and the battle between Henchard and Farfrae.

In Ending of plot, The plausibility in end of novel, Hardy expresses new issues that about Farfrae. He fall in love with Elizabeth-Jane. The suspense, it is about Newson returns in Casterbridge to look for Susan and Elizabeth Jane, Henchard leaves Casterbridge. While the surprise, is about bad respond of Elizabeth-Jane and the end of Hechard life.

When the plot has fulfilled the elements of laws mentioned above, it can be concluded that the plot has unity. And as presented above that the novel has those elements that show the novel *the Mayor of Casternridge* has unity inside.

#### **4.1.5 Discussion**

Plausibility in this novel is shown clearly in the form of a term that this Novel is a reality reflection. Hardy express the condition in this novel in the nineteenth century, and the center place the event happen in Casterbridge city it as common city. The people there have a connection with the land, as we can read whole the novel there are stores selling scythes, reaphooks, and other agricultural needs, and other stores selling a kind of gruel made from corn, flour, milk, raisins, and other ingredients, the people are all concerned with the meeting places. They meet at the church, the bar, and the streets. They also share gossip when the meet other people in their meeting.

From the data content above, we see that all action are a make sense's thing, a common thing in this world. In the novel, the author wrote the usual thing, as like it is a common thing which can be find around us. He wrote it detail and reason why they did. The readers are invited to thing and act just in their way.

Generally, this novel is a life reflection that full of romance competition and the plausibility of this is reflected in their life action.

The next thing after plausibility discussion of the novel is the suspense. Suspense of this novel is spread among the content. The reader can find it in every session of the event. The writer put the suspense in pieces and in the form somebody action. As Henchard finds his wife's ring and remembers the selling action is not a dream. In the next chapter, His wife and daughter come back and in the same time, the strange man comes in Casterbridge and gives him a machine of grain than he as his manager. And the suspense in the end of plot begins when the sailor, Newson comes for Elizabeth-Jane.

Thomas Hardy put his suspense like the way he did because he want to give his readers curious felling along they read the novel. She wants to make the readers always have anxious feeling with their curiosity and feel the suspense, which the writer wants to invite the reader to read next chapter. Suspense in this novel is so exciting, because while the readers waiting for something next, they also can have other new thing that deserve to know just to add their imaginary knowledge.

While suspense give the stressing to the readers what happen next, the surprise suddenly comes up just like that without predictable. The readers will be surprised with the happen. They might have thought what the next, but the author gives something out of the readers mind, something beyond their imagination. That is what called surprise.

Hardy put his surprise in good timing, such as when he expresses selling action in the beginning of plot. It is very importance to influence reader's felling and tension in the first time of reading. And in the middle the author introduces Jopp as evil who opens a love letters than it as common issues in Casterbridge, he breaks relationship Henchard and Farfrae. And in the end of plot the readers will be surprised with the death of Henchard.

Plausibility, suspense, and surprise are the proof that this novel has unity. As known, a novel is unity if it has been known has the laws of plot, beginning, middle, and ending in the content of the story and them related each other. And as know also that this novel almost what is expected by the most of the readers and fulfilled with something that make the readers feel what that character feel, this novel has some elements which make the readers interested.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

The conclusion is presented in accordance with the data which have been analyzes and interpreted in the previous chapter. In the previous chapter the writer has discussed about thing concerning with the statement problem of the background. Where, the writer stated about how are the laws of plot in the novel *The Mayor of Casterbridge* written by Thomas hardy.

After presenting the result of the laws of plot in the novel and discussing, the writer wants to give a little bit of conclusion of the discussion in the previous chapter.

The writer concludes that there are many things concerning with the laws of plot in the novel. This shows that this novel has a very good development of plot. As stated before that law of plot is a kind of the way a writer develops his plot of a novel has the four parts of the laws of plot completely.

The writer found that plausibility in the novel is good, as the readers need a convincing statement of the story. There might found some strange event for readers but the author also gives a statement where he defined what this was. This statement could bring a kind of convincing statement as the kind of plausible in terms of the novel. The readers are convinced using it. From this statement, the writer concludes as an event of plausibility of this term of novel.



Based on the data presented before suspense in the novel is put almost from the story begins in the novel. The suspense from the first event, which gives the readers feel the curiosity, continued to the next event. Thomas Hardy gave the suspense and surprise almost in the whole of the novel. That made the readers wanted to finish their read and want to read it from beginning until the end.

And for the last part is unity. This novel has good unity. As known from the previous chapter, this novel is plausible enough to understand that means it has plausibility, so many suspense of the content, a good placing of surprise and this novel has beginning, which defines in clear defining, conflict complication, and climax as the part of the middle of the novel are had by this novel. And the last is ending. Where the ending of this novel presents slowly and through another part of suspense and surprise as Newson the sailor returns, Henchard is afraid of losing Elizabeth-Jane and tells Newson she is dead. Henchard is once again impoverished, and, as soon as the twenty-first year of his oath is up, he starts drinking again. Then leaves Casterbridge. With strange letter Elizabeth-Jane meets Newson next she marries Farfrae. In that time, Henchard comes to Elizabeth wedding but she drives out him. She regrets what she did. She and her husband go looking for Henchard to forgive him, but he has died.

## **5.2. Suggestion**

The writer admits that this thesis is far from being perfect. Therefore, she welcomes the next participants who are interested in this study to conduct a deeper research on the same topic.

The writer also hopes this thesis will be useful as additional information to present study and especially for the writer itself. And hoped for the future student to read more about literary work, because it is an interesting to be read and discussed. We can find unpredictable thing inside, such in this novel is we can find many surprises thing as the event of the novel. many events that make reader surprised such as when the novel open the readers will be surprised with the Michael Henchard event by selling his wife and daughter as what we are in and how to deal with.



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#### JADWAL BIMBINGAN SKRIPSI

No.	Tanggal	Materi	Tanda Tangan
1.	24 September 2007	Pengajuan Proposal	
2.	25 September 2007	Seminar Proposal	
3.	22 November 2007	Pengajuan Bab I & II	
4.	14 January 2008	Revisi Bab I & II	
5.	2 February 2008	Pengajuan Bab III	
6.	29 February 2008	Revisi Bab I, II. & III	
7.	17 March 2008	ACC Bab I, II, & III	
8.	9 April 2008	Pengajuan Bab IV, V & Abstrak	
9.	2 May 2008	Revisi Bab IV, V & Abstrak	
10.	9 Juni 2008	ACC Bab IV, V & Abstrak	
11.	21 Juni 2008	ACC Keseluruhan	

Malang, 21 Juni 2008  
Dekan Fakultas Humaniora dan Budaya

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