

WOMEN'S SIMPLE CHARACTERS FOR THE DOWNFALL OF THE MAYOR OF CASTERBRIDGE IN THOMAS HARDY'S *THE MAYOR OF CASTERBRIDGE*

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ABSTRACT There are a lot of studies about characters, most of which are about characters dealing with the good and bad characters as the result of the study. This study challenges the previous studies above that study on characters not merely deal with and bad but deal with survival through the characters. In Thomas Hardy's the Mayor of Casterbridge, I study about women's simple character for the downfall of the Mayor of Casterbridge. Using New Criticism focusing on the characterization as well as close reading as a method, this study shows the result that the four women: Susan Henchard, Lucetta, Elizabeth Jane, and the firmity woman are above the greatness of the Mayor of Casterbridge through their simple character; Susan Henchard by her simple and natural act for the sake of her daughter future, Lucetta by her simple act to marry another man for fear of the terrible marriage with the Mayor of Casterbridge, Elizabeth Jane with her simple character to ignore the Mayor of Casterbridge for tricking her real father, and the firmity woman with her simple testimony of the terrible wife sale by the Mayor of Casterbridge. All women's simple characters put the Mayor of Casterbridge in complete downfall in love and in business. In conclusion, though being a great man in the Casterbridge, Michael Henchard undergoes a complete downfall by the simplicity of the characters of the women. Finally, simple character is worth studying to prevent people to be arrogant.

Keywords: new criticism, close reading, character, simple character

INTRODUCTION

Terry Eagleton in his book *How to Read Literature* states that character refers to a sign, letter or symbol and a figure of literature, from which it means, on one hand, the exceptional individual sign, what a man and woman are like, on the other hand, the man and the woman themselves. Rather, the mark attached to an individual seems to be the individual himself whose distinctiveness of the sign becomes the exclusivity of that person. Thus, character of a person is the representation of the person as a whole (Eagleton, 2013) as well as the outline of a specific individual type (Cuddon, 2013).

Varotsi (2019) gives approbation to Eagleton's statement above that the most noticeable characteristic of a person is her personality that differentiates her from the rests of her species through a number of criteria. Though the character of somebody could be the image of ways of thinking and acting that have been foreseeable, however, it does not prevent a person's acting out of character. Only if is someone in an area whose people's characteristics are not similar to his, he may act out of his character.

In literary works, characters are the literature life in that they are the objects of the readers' interest and charm, love and hatred, respect and blame. Truly, characters in literary works merely become the object because the readers are so intense with the literary characters. Through the readers' power of identification as well as sympathy and antipathy, the characters may become part of how the readers comprehend themselves, a part of who they are (Bennet, 2014). Therefore, character is the connection of an implicit human personality with the absolutely restricted form of a story (Figlerowicz, 2016) with the readers' involvement with fictional characters being an important part of the literary experience (Thomsen, 2017).

Further, nowadays, fictional character can be seen popularly in a movie, a novel, and a piece of advertising with the stresses and exaggerates of the extreme features and actions of the characters (Euron, 2019) with the representation of universal human categories whose

actions and values have a universal human sense, somewhat separated from what their real personal, social and historical identities likely are (Owen, 2021).

Apparently, fictional characters and real human beings are different to each other; the former are recognizable because they are coherent, predictable, and knowable found in plots whether happy or sad, through which the readers create characters from signs in any literary work. The latter are neither as knowable nor as predictable as literary characters (Saje, 2014).

From this understanding of the fictional characters above, in this article, I would like to analyze characters in a novel that are not connected to the author as well as the historical background in which the novel is written. In other words, I refer to New Criticism in that the analysis is purely the formal aspects of literature, that is, a text's meaning (Berterns, 2014) outside specific authorial or historical contexts (Upstone, 2017). The novel belongs to Thomas Hardy. I tend to use Thomas Hardy's work because Hardy inclines to put female characters in the survivor position whose realm is twice turned upside-down (Benziman, 2018). Besides, mostly, Hardy's novels are novels of character, face to face the conception of borderline between two worlds in contact, for example, men and women (West, 2017). Also, the woman in Hardy's fictions is similar to a hearing to put man in justice (Ferguson, 2013). From the facts of Hardy's characters: character dominating the novels, woman as a character becoming the winner against man, and woman judging man, I'd like to rise an issue about women's characters in this article.

Then, the novel is *the Mayor of Casterbridge* by Thomas Hardy whose main character, a man, undergoes a downfall in business as well as in love through the simple characters of four women. Commonly understanding, in literary works, women become the object of ridiculed as well as marginalized in the eye of men, accordingly, they strive to be equal with men. In this novel, women play important role to tackle down a great man to the dust by their simple characters. Thus, the women's simple characters become my interest to study besides simple characters are worth having to get countenance in life. Accordingly, how the women's simple characters are described is worth studying as such knowledge is useful to prevent people to be arrogant.

Recently, some researchers have conducted analysis on character/characterization, six of which are found in an international journal, two of which are with national ones; Suwastini et al (2020), in two publications in the same year, analyzes characterizations of the main characters. Using id, ego, super ego (Freudian psychoanalysis) in both articles, the study finds that Lucy Pevensie is inquisitive, nice, honest, thoughtful, dedicated, and courageous in the first publication with C.S. Lewis' *Narnia: the Lion, the Witch, and the Wardrobe*, whilst, in the following publication with Yan Martell's *the Life of Pi*, the study finds that Piscine Molitor Patel is inquisitive, clever, reasonable, compassionate, dutiful, devoted, and modest character.

In the following year, Dewi et al (2021), analyzes Amanda Collier's characterization in Nicholas Sparks' *the Best of Me*. Using qualitative data analysis from Miles, Huberman, and Saldaña, the study finds that the main character, Amanda Collier is characterized as a beautiful female student, wealthy, inquisitive, courageous, as well as impetuous.

Surprisingly, Suwastini et al conduct studies on characterization again in two publications in the same year; in the first publication (2022) she studies the Characterizations of Professor Snape in J. K. Rowling's *Harry Potter and the Philosopher's Stone*. Using close reading approach, this study shows that Professor Snape is described as educated, inquisitive, watchful, diligent, recluse, incomplete, faithful, accountable, and commanding. In the second publication (2022), she studies the characterization of Felix Salinger as the Main Character in Morris Gleitzman's *Once*. Using textual analysis, the study finds that the novel pictures Felix Salinger as an eight-year-old Jewish boy who is pious, courageous, thoughtful, and inspired.

The study of characterization seems to develop. Riris et al (2023), in the article Snow White's Characterization in *Snow White and the Seven Dwarfs* by Vera Southgate and Regis

Maine: A Comparison from Liberal Feminists' Perspectives, analyzes and compares the characterizations of Snow White based on feminists' perspective. Using qualitative and textual analysis, the study finds that Snow White with affirmative femininity, like good-looking, hardworking, and communicative, as well as bad femininity, like reliant.

Close to this study, Sodiq (2023) analyzes a woman's strong character who fights for justice in his article Feminism in Jung Chang's *Wild Swans*. Using feminism theory, the study finds that the woman is equal to man in her speeches and actions identified by the way the woman's donation to economies and societies, elimination of sexual aspiration from the female presence to get a more serious, earnest equivalence with men, and women acquisition of equal rights.

Different from the studies above, a study of the changes of character studied by Habibah, et al (2023), in the article Quentin's Personality Development in John Green's *Paper Towns*, studying Quentin's character before befriending Margo and how it is after befriending Margo in John Green's *Paper Towns*. By using Hurlock's character development theory referring to emotional and social determinants and close reading method, they do a deep observation about the main character's character and shows its alteration from apathetic, chicken, and self-restraint before befriending Margo to motivated, fearless and disobedient after befriending Margo.

Aini, et al (2023), in the article Character Development of Max Pzoras in Karan Bajaj's *the Yoga of Max's Discontent*, conducts a study on Max's character before having a divine trip and after having divine trip. By using descriptive and dramatic method and Hurlock's character development theory, the study shows that Max's character alters from expressive as well as uncertain temperaments before having a divine trip to peaceful and conclusive ones (influenced by emotional determinant) as well as from sorrow and worry to cheerfulness and harmony as well as well-being (influenced by social determinant) after having a divine trip.

Though there are similarities between my study and the previous studies above regarding the used theory, there is one clear point regarding the novelty of my study, that is, the characterization of the women in my study can 'defeat' a great man which is in common understanding women may defeat men by their effort, feminism, for instance. Whilst, the characterization in the previous studies refers to the good or bad ones. Then, the defeat of a great man through women's character is urgent in my study insomuch as the previous studies above do not deal with it. From the absence of such a discussion by the previous studies, I come to the suggestion that the previous studies indirectly recommend me as the researcher to conduct such an analysis that also becomes the gap in this study. This is the reason why I entitle the article *Women's Simple Characters for the Downfall of the Mayor of Casterbridge in Thomas Hardy's the Mayor of Casterbridge* in spite of the fact that simple characterization is worth having by everyone to balance the life.

Thus, New Criticism through characterizing the women is worth applying here since it gives a new nuance that through woman's characterization a man can be defeated by a woman without demanding equality with man, just by characterizing the woman's simple characters. Thus, a woman without demanding equality with man is so significant to study here since women demanding equality with man has been studied by Riris and Sodiq above using feminism theory. Then, I come up with the following question: how are the women's simple characters described for the downfall of the Mayor of Casterbridge in Thomas Hardy's *the Mayor of Casterbridge*? I, further, elaborate how the women's simple characters are described for the Mayor's downfall in the analysis. Through this question and objective, this study meets the requirement of novelty.

LITERATURE REVIEW

Because all the four women in the novel can defeat a great man only through their characters, I, then, use New Criticism theory. It refers to the study of the text's intrinsic elements (the text itself) to find the meaning without paying attention to the author's background (Tyson, 2006). Therefore, I analyse their characters without referring to the background of the author as well as to the society when the novel is written.

There has been some researchers conducting studies on characters; Suwastini et al (2020) with id, ego, and superego, Dewi et al (2021) with qualitative data, Suwastini et al (2022) with close reading, Riris et al (2023) and Sodiq (2023) with feminism, and Habibah and Aini (2023), respectively, with Hurlock theory of character development, though all of whom analyze the character of the main character, surely, the finding is different from mine since the theory used is different. Through the difference use in theory, the previous studies uncover the common understanding of characterization like that found by Suwastin and Dewi, women's wish of equality with man found in Riris and Sodiq as well as the change of character found in Habibah and Aini. Thus, the previous studies cover the capability of women characterization to defeat a great man that is uncovered by my study, in spite of the fact that my study contributes to develop New Criticism a little bit in the level of feminism from equality with man view point.

RESEARCH METHODS

Research Approach

This study employs a qualitative descriptive method. Nassaji (2015) in *Qualitative and descriptive research: Data type versus data analysis. Language Teaching Research* defines a qualitative descriptive method to determine the complication as well as to observe in what way the research occurs and what factors influence it. It further offers deep observation in comprehending the researches which are not yet understandable, whilst, lots of things worthy of thorough exploration are still there. Likewise, it is a flawless technique for the analysis of the social aspect of research (Rutberg & Bouikidis, 2018). The aim of this method is to describe the simple characters of four women in Thomas Hardy's *the Mayor of Casterbridge*.

Besides, I use descriptive and dramatic methods in analyzing the novel through describing the characters by which I mean to perform the character primarily by describing, discussing and reporting the character's dialog and movements. Accordingly, by description, discussion and report of the character's dialog and movements, I perform and examine the character of the four women.

Data Collection

Since this study is a literary study, then, the instrument of the study is I myself as the researcher. Further, I collect the data in four tables in a note; the first part of the data is Susan Henchard's simple characters, the second part is Lucetta's simple characters, the third part is Elizabeth Jane's simple characters and the last part is the furmity woman's simple characters. Therefore, this kind of data collection makes me easy to analyze the problems.

Data Analysis

To get clearly analyzed data, I refer to close reading to be a mainly method for the analysis of the women's simple characters in Thomas Hardy's *the Mayor of Casterbridge*. Close reading is a way of the analysis of the literature focusing on the precise details of a passage or text to recognize deeper meaning. The meaning resulting from the close reading is the reader's understanding of the passage or text. A close reading is never the first reading of a text. Before focusing on the details of a text or passage, it is vital to understand the text as a whole (Pickering, 2019). First, I elaborate on the four women's simple characters based on the concept of the character above. Second, I analyze the quotation and relate the quotations to the downfall of the other character. In the first part, I present the women's speech and behaviors

towards the man, whilst, in the second part, quotations are worth putting to confirm the characterization of the women to make the downfall of a great man.

FINDINGS AND DISCUSSION

In this part, I would like to analyze the four women's simple characters who drag Michael Henchard (the Mayor of Casterbridge) into complete downfall: Susan Henchard, Lucetta, Elizabeth Jane, and the furmity woman. Before going further to the discussion of each character, let me give an introductory paragraph of character that character is fate (Hardy, 1998) that to me, character gives influences other character as well as determines a future life. Michael Henchard's character is vulgar in that he does not take into consideration in anything he does. The sale of his wife (Susan Henchard) and his only daughter, Elizabeth Jane, by Michael Henchard in the beginning of the story, as well as the character of his wife in response of the sale are the initial signs of his downfall in the future.

Susan Henchard

There are some simple characters of Susan Henchard from her first appearance in the novel to her death. For the sake of herself and her daughter safety, firstly, she makes a terrible decision to leave her husband alone. She thinks simply nonsense what her husband, Michael Henchard, does to sell her wife and child for five guinea (Hardy, 1998). This nonsense comes to her mind as this kind of bargain never exists in spite of the fact that her husband is in the line of hay trussing. Accordingly, she insists on leaving him for an inn to stay the night as it is getting dark.

Secondly, she encourages to send her only daughter, Elizabeth Jane, to see Michael Henchard-described as a prosperous person, a Mayor of Casterbridge-after about eleven years of living in separation from him, to welcome her back. She does this as she regards that Newson, her husband is dead. She encourages to come back to Henchard as she thinks he will forgive her for her abandoning Henchard due to the wife sale. In the beginning of knowing Henchard as being in prosperity and the top person in the town, she is reluctant. However, knowing his warmth to a stranger, she becomes convinced of his good reception to her. "if he takes so warmly to people who are not related to him at all, may he not take as warmly to his own kin?" (Hardy, 59) is spoken to her daughter on the knowledge that Henchard's attitude is quite kind to a strange person, Farfrae, who is next to be his manager of his business, as well as Henchard feels "shame of his past transaction of his life" (Hardy, 1998).

Thirdly, she covers the death of Elizabeth Jane three months after the wife sale by Michael Henchard, the baby she brings with Henchard on the sale, on his knowledge that the living Elizabeth Jane is his own Elizabeth Jane. "I came here for the sake of Elizabeth; for myself, if you tell me to leave again to-morrow morning, and never come near you more, I am content to go" (Hardy, 1998). This simple thinking of Susan is sufficient to understand that she wishes her daughter to live happily under the wealth of the Mayor of Casterbridge though for herself, she does not care. To strengthen her existence under the prosperous Michael Henchard and to understand that her own father, the sailor man, Richard Newson is dead at sea, she recommends her daughter to change Newson to Henchard as her legal name after Elizabeth Jane though initiated by Michael Henchard (Hardy, 1998). Lastly, for further future happiness of her daughter, she wishes Elizabeth Jane to marry Farfrae (Hardy, 1998), her step's father's manager who is next to be her step father's competitor in business.

Other simple character of Susan Henchard can be seen from the way she responds to Henchard's wish many times to sale her for five guinea. "Her present owner is not at all to her liking!" (Hardy, 1998) that is understandable for a woman who cannot stand living with a husband that gives her shame. Though such words are said only for a bluffing to her husband

to stop his shameful behavior, however, such a wife sale continues to occur. Apparently, the key simple character that the wife sale runs smoothly is that her misunderstanding of the legality of such a sale. "She bowed her head with absolute indifference" (Hardy, 1998) is an evidence that the sale is legal to her. This happens after there is a bargain by Henchard to the people in a tent where he takes a break for a drink with his wife and child which is then accepted by Newson for the five guinea.

The simple character of Susan Henchard becomes the public understanding in Casterbridge that it is strange for Henchard as the Mayor of Casterbridge and as a successful man of business to live singly for years, but eventually he marries "so comparatively humble a woman" (Hardy, 1998). This people of Casterbridge's talking of Susan Henchard's simple character continues to the time she is dead that she is dead "as white as marble-stone" (Hardy, 1998), uttered by Mrs. Cuxsom who gives this appreciation to the simple life of Susan Henchard. In fact, Henchard and Newson admit Susan's simple character that the sale of herself as wife to Newson by Henchard is legal in the mind of Susan (Hardy, 1998). Thus, the simplicity of Susan Henchard's character driving Michael Henchard's heart to be attached to Elizabeth Jane as his daughter lead him to the downfall in love of a daughter when Elizabeth Jane regards that Henchard plays a trick to her.

Lucetta

Lucetta is a woman with whom Henchard makes a romantic affair during his doing a business in Jersey. Though Henchard promises her to be his future wife, however, she never makes a fuss of Henchard's cancel of his proposal to her as his lost wife, Susan, comes back. In fact, she lowers herself in respect of Henchard, "I thus look upon the whole as a misfortune of mine, and not a fault of yours" (Hardy, 1998). I quite believe that she utters such words because she understands Henchard as a man of dignity both as Mayor and a successful man of business that when the proposal is cancelled she regards it as 'misfortune' for her.

However, when she hears the death of his wife, Susan, she tries to get the 'fortune' to live together with Henchard as husband and wife (Hardy, 1998). Likewise, I come to the strong assumption that such a wish of hers is an indication of her simple character since in the following times during her life in Casterbridge, she meets a young successful businessman, Farfrae, soon after she inherits a lot of property from her aunt, because of which she ignores Henchard. "I won't be a slave to the past—I'll love where I choose!" (Hardy, 1998) are simple attitude uttered from a person whose love changes from a person to other person as well as from the have not to the haves. On other occasion, under Henchard's threat of the revelation of her past secret with him, she agrees to marry Henchard, yet, she then insists on marrying Farfrae, instead, because she knows the sale of Susan as his wife from the people of Casterbridge when it is open in an occasion, "How terrible a contingency for a woman who should commit herself to his care" (Hardy, 1998). Thus, again Michael Henchard undergoes a downfall in this case a downfall of romance from Lucetta as his passion has been quickened by her when later she is "indifferent to the achievement" (Hardy, 1998).

Elizabeth Jane

There appears two Elizabeth Janes in the novel, the first one is a baby brought by Susan and Henchard but she is dead three months after the separation from her father, Henchard. The second one is a baby born from Susan's relation with Richard Newson, a man who buys Susan as well as the baby from Henchard. Unknown of the past life between her mother and Henchard, Elizabeth Jane lives a very humble life. Especially when her father, Newson is supposed to be dead at sea, her mother undergoes financial difficulties. Therefore, she is brought by her mother to find Henchard, told to her to be a relative by marriage, for the sake of her future. Though having a beautiful face, she is not reluctant to be a servant in a hotel for the sake of her mother's health. "As you seem busy here to-night, and mother's not well off, might I take out part of our accommodation by helping?" she asked of the landlady (Hardy, 1998). It happens when her

mother is lack of money, accordingly, she works for the hotel as a servant for the accommodation cost of their staying.

In any condition, Elizabeth Jane shows her humble life; though she has been a step-daughter of a prosperous man as well as Mayor of the town, she feels her condition is "not worth having" (Hardy, 1998). The people in the novel are described as worldly thought people in that those who have lots of property and good position in a workplace get admiration. In this time, her mother is married to a high ranked and a successful business man, therefore, admiration is directed to Elizabeth Jane as well as her mother. Though Henchard gives warm treatment to her and wishes to put his name after Elizabeth Jane instead of Newson, Elizabeth Jane is not simply proud to have the name as the name is not the real father's name (Hardy, 1998). Still, Elizabeth Jane shows her simple character when Henchard is in bankruptcy due to which Henchard wishes to leave Elizabeth Jane, she does not mind Henchard's being poor (Hardy, 1998:298) that is in contrast with the character of the people in Casterbridge in common.

That the people of Casterbridge admire those with property and Elizabeth Jane has a simple character gets Henchard's approbation. Henchard feels humiliated when he sees his step-daughter does something that should be done by those without property as well as without good position.

"Elizabeth, come here!" said Henchard; and she obeyed. "Why do you lower yourself so confoundedly?" he said with suppressed passion. "Haven't I told you o't fifty times? Hey? Making yourself a drudge for a common workwoman of such a character as hers! Why, ye'll disgrace me to the dust!" (Hardy, 1998)

This initial simple character of Elizabeth Jane is a sign of the next Michael Henchard's downfall in worldly pride in the eye of the Casterbridge people. Henchard seems not to care what Elizabeth Jane does is honorable, yet, he feels to be disgraced 'to the dust.' Likewise, to have Elizabeth Jane, with her simple character, to be his step-daughter, draws him to a downfall, mentally, when he learns the rumors that she works as servant in a hotel sometimes before she is with him. He thinks that honored people and humble ones cannot be in the same house (Hardy, 1998).

As explained above that Elizabeth Jane has a simple character in that she does not care of the worldly possession. She honors those who behaves good in front her. Yet, when she finds that somebody tells a lie to her that somebody else is harmed, she hates him. It happens when Henchard tells Newson that his Elizabeth Jane is dead in a year or two, therefore, Henchard does not get Elizabeth Jane's love. "But how can I when I know you have deceived me so—so bitterly deceived me" (Hardy, 1998) are words from her to Henchard after knowing that her real father considers Elizabeth Jane as being dead told by Henchard that he cannot meet her when he is in the hope of the meeting. Again, Henchard does not get love from a girl supposed to be his through heart attachment by his wife Susan. Unless Susan tells him the truth about his own Elizabeth Jane in the first place, Henchard might not have fallen into downfalls: first from Susan's return to him that makes suspicious of such a marriage, second from Lucetta of a romantic downfall, and now from Elizabeth Jane of parental downfall.

The Furmity Woman

The furmity woman is a woman who witnesses the terrible transaction of Susan, as a wife, sold to other person. Naturally, she has forgotten that transaction but the event comes to her mind when Henchard gives a message to her about a woman to be told to come to Casterbridge if she is in search of him. This transaction is open in public by her when she is on a trial for her mistakes and she defends herself that the man (Henchard) as a judge is not appropriate in the position as he does a terrible action by selling his wife. This kind of confession is not denied by Henchard. Thus, people of Casterbridge, the board men in the parliament, the associate in business do not trust him any longer.

“Small as the police-court incident had been in itself, it formed the edge or turn in the incline of Henchard's fortunes. On that day—almost at that minute—he passed the ridge of prosperity and honor, and began to descend rapidly on the other side. It was strange how soon he sank in esteem. Socially he had received a startling fillip downwards, and having already lost commercial buoyancy from rash transactions, the velocity of his descent in both aspects became accelerated every hour” (Hardy, 1998).

Such mistrust by the people of Casterbridge leads Henchard to the complete downfall: his position of Mayor is given to his competitor as well as his former manager in business, Farfrae. His former love, Lucetta cancels to marry him. She marries Farfrae, instead. People no longer deal a business with him and the last is the loss of Elizabeth Jane for daughter love. Thus, the furmity woman completes the downfall of Michael Henchard as the Mayor of Casterbridge, in business and in love that has been described by the author through a bridge on which the failed people reflect themselves “For to this pair of bridges gravitated all the failures of the town; those who had failed in business, in love, in sobriety, in crime” (Hardy, 1998).

Thus, the women's simple characters have driven Michael Henchard, the Mayor of Casterbridge into complete downfall both in love and business; Susan Henchard leaves him alone and then comes back to him for the sake of her daughter's future life, Elizabeth Jane. Through the love attachment of parent and daughter by Susan Henchard's behavior, Michael Henchard feels loss of Elizabeth Jane. Knowing a terrible wife sale, Lucetta acts simply by marrying a well-mannered man ignoring the threat of a man she promises to marry. Considering that Michael Henchard plays a trick to Elizabeth Jane's real father, Elizabeth Jane, having been in Henchard's heart as daughter, hates him so much. Trying to get away from the jail, the furmity woman exposes the wife sale by Michael Henchard on trial of her.

All in all, to compare from the previous researchers, this study has a novelty. Study on characters by Suwastini, Dewi, Riris, Habibah, and Aini, all of whom discuss the characterization in their article, referring to good and bad characters. I then would like to challenge this character study that not all the discussion of characters show the good and the bad ones, it also shows the greatness of women through their simple characters.

CONCLUSION

From the discussion above, I come to conclude that though it is not easy to discuss about character since there are a lot of studies dealing with it, however, I succeed in getting the novelty of this study. All women above: Susan Henchard, Lucetta, Elizabeth Jane, and the furmity woman are successful to get what they want through their simple characters against the great Mayor of Caterbridge; Susan Henchard succeeds in putting her daughter, Elizabeth Jane, under the Mayor of Casterbridge's guardian and marry the successful Farfrae though she herself is dead before, Lucetta succeeds in avoiding an unexpectedly terrible marriage, Elizabeth Jane succeeds in welcoming her own father though breaking the heart of the Mayor of Casterbridge on other side, and the furmity woman succeeds in getting away from the jail by exposing the Mayor of Casterbridge's terrible wife sale, whilst, the characterization in the previous studies refers to the good or bad ones.

In a nutshell, it is clear that there are limitations in my study that not all the women's characters are discussed here only the simple ones and the women discussed here refer to Susan Henchard, Elizabeth Jane, Lucetta, and the furmity woman whose speech and behaviours lead the great man in a complete downfall. Besides, I hope so much that in the future, there are researchers interested in developing this study with other theories since this study is not flawless. Consequently, literary studies will develop in line with the other studies.

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