MOTIFS AND SYMBOLS IN THOMAS HARDY’S
THE MAYOR OF CASTERBRIDGE

SIMBOL DAN MOTIF KARAKTER TOKOH UTAMA
DALAM NOVEL THE MAYOR OF CASTERBRIDGE

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Abstract
The motifs means an element that is meaningful and that are repeated in one or a number of works. In a single work, the motive is the meaning of the smallest element in the story, while a symbol is a person, object, or event that suggest more than its literal meaning. A literary symbol can include traditional, conventional, or public meaning, but it may also be established internally by the total context of the work in which it appears. A literary symbol can be setting, character, action, object, name, or anything else in work that maintains its literal significance while suggesting other meanings. The problem studied in this research is the study of the psychology literature on the motives and symbols of the existing characters in the novel The Mayor of Casterbridge. The goal of this research is to discover, collect the fullest then describe disclosure motifs and symbols of the existing characters in the novel The Mayor of Casterbridge is. The method used is the method of the study of literature (literature research), descriptive, and informal methods. The result of the discussion showed that The Motif novel of The Mayor of Casterbridge are Coincidence, The Tension between Tradition and Innovation, and The Tension between Public Life and Private Life. The symbol of the existing main character in the novel The Mayor of Casterbridge are Red and Black, Bridge, Five Guineas, The Casterbridge Ring, The Caged Goldfinch, The Bull, and The Collision of Wagen.

Key words: symbol, motif, figure, character

Abstrak
Motif adalah elemen yang berarti dan yang berulang dalam satu atau sejumlah karya. Dalam sebuah karya sastra motif adalah arti dari elementer kecil dalam cerita, sedangkan symbol adalah orang, benda, atau peristiwa yang menunjukkan lebih dari arti harfiahnya. Sebuah symbol sastra dapat mencakup arti tradisional, konvensional, atau masyarakat, tetapi juga dapat dibentuk secara internal oleh konteks yang muncul. Sebuah simbol dalam karya sastra dapat berasal, perwatakatan, tindakan, benda, nama, atau hal apa pun dalam karya tersebut yang menunjuk pada hal yang berarti. Masalah yang dibahas dalam penelitian ini simbol dan motif karakter tokoh utama dalam novel The Mayor of Casterbridge. Tujuan dari penelitian ini adalah untuk menemukan, mengumpulkan sepenuhnya kemudian menjelaskan motif pengungkapan dan symbol karakter yang ada dalam novel The Mayor of Casterbridge.. Metode yang digunakan adalah metode studi literatur (penelitiankepustakaan), deskriptif, dan metode informal. Hasil penelitian ini menunjukkan bahwa adapat motif novel The Mayor of Casterbridge adalah Ketegangan antara Tradisi dan Inovasi, Ketegangan antara kehidupan Umum dan Kehidupan Pribadi. Hasil pembahasan menunjukkan bahwa symbol karakter utama yang ada dalam novel The Mayor of Casterbridge adalah Merah dan Hitam, Jembatan, Lima Guineas, Arena Casterbridge, Sangkar Emas, Banteng, dan Tabrakan Wagen.

Kata kunci: simbol, motif, tokoh, karakter
INTRODUCTION
Literature provides both a getaway and agateway. Depending on the type of literature that is being studied, there are many things that people can learn from writings. Literature can be focused around history, art and can even be a direct reflection of a society. Literature that is properly written will provide a clear account of things that have happened and things that people can learn from those events. Literature meaning in Collins English Dictionary (2007: 950) is the written material such as poetry, novels, essays, etc, esp works of imagination characterized by excellence of style and expression and by themes of general or enduring interest. While according to Warren and Wallek (1986: 107) states that literature is the form of human creativity consisting idiom, idea, feeling, spirit, and experience using the language as the medium and having positive to life. Literary work can be used as the reflection or condition when and where the literary work was made. It can entertain people and made the reader enjoy the story, giving some informations, and made us understanding about the way of life.

One of the most popular and most widely read from literature in the world is Novel. A novel is a long story written in the form of prose. Novel is a lengthy fictional narrative prose dealing with character, incidents, and setting that imitate those found in a real life. It is usually story about the conflict of main character with another character or against culture and society. According to Kenney (1966) Novel is a story someone’s life and generally contains forty five thousand word or more. The novel is usually created from experience or a brilliant author. It’s telling human life from birth to death that covers aspects of social, political, psychological, and so on. Novels have the some special attraction in the discussion. In revealing all these elements, poet expresses his feelings choose the language as a medium. The language can be in the form of symbols or implied motives.

Character in a novel, although only the author's imagination, but sometimes able to immerse the reader into an imaginary world if real, it also can evoke emotion, hate, even sympathy simultaneously against fictional figures displayed by the author. Character is essential plot. The method by which a writer creates people in story are called characterization. A good writer gives us the illusion that a character is real, but we should also remember that a character is not an actual person but instead has been created by the author. This illusion of reality is the magic of us to move beyond the circumstances of our own lives into a writer’s fictional world, where we can encounter everyone from royalty to paupers, murderers, cheaters, martyrs, artists, destroyers, and some part of ourselves. The life that a writer breathes into a character adds to our own experiences and enlarges our view of the world.

In this research, The Mayor of Casterbridge was chosen to analyze because it was one of famous novels by Thomas Hardy. Thomas Hardy, born on June 2, 1840 and died on January 11, 1928 at the age of 87 years. He is a novelist, short story writer, and United Kingdom poet who including naturalism movement. Much of his work, set int he semi-imaginary named Wessex, poetic descriptions and fatalism. His novels divided into three types, as: novels of character and environment, romances and fantasies, and novels of
The Mayor of Casterbridge stories about Michael Henchard is travelling with his wife, Jane Susan and their baby daughter, Elizabeth Jane looking for a job. When they stop for supper, Henchard gets drunk, and in an auction that begins as a joke but turns serious, he sells his wife and his little baby to Richard Newson, a sailor, for five guineas. Michael 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 for twenty one years.

The scene changes, after eighteen years Susan and her daughter, Elizabeth Jane are travelling to Casterbridge to track down Michael Henchard. The Sailor, Newson, has died. When they arrive in Casterbridge, they find that Henchard has worked his way up from a lowly hay harvester to hay, grain merchant, and has even been elected Mayor of the town. When Henchard learns that Susan and Jane are not only still alive but in Casterbridge, he decides that it’s only right to take them and support them. They are soon living in the Mayor’s house.

Henchard hires a young Scottish man, Donald Farfrae, to help and manage his affairs. Farfrae has a much better head for business than Hechard does, and he quickly whips Henchards business into shape. The two men become friends, and Elizabeth Jane develops a crush on Farfrae. But Henchard becomes jealous of Farfrae because the employees like him better. He fires Farfrae, who starts to his own business across town and does really well. Then Susan dies. Elizabeth Jane moves out of Henchard’s house to live with a wealthy young woman, Lucetta. Lucetta was in love with Henchard, but then Lucetta meets Farfrae. Lucetta doesn’t want to marry Henchard anymore. Farfare knows nothing about Lucetta’s past relationship with Henchard. Later, the rumors about Lucetta’s and Henchard start flying around. Few drunken towns people decide it would be funny to have a parade with a model of Henchard and Lucetta cuddling together. Lucetta hears about it and so upset that she gets hysterical and then dies.

Elizabeth Jane moves back to Henchard’s house. Then one day, while Jane is taking a nap, Captain Newson shows up at Henchard’s door. They thought he was dead. Henchard lies to Newson that Elizabeth Jane is dead. Newson leaves town immediately, but Henchard is paranoid that Newson will return to take Elizabeth Jane. Then Elizabeth Jane married with Farfrae. She feel sorry for Henchard. She searches for him but only finds him after he has dead.

This research emphasize on the motif and symbol of the main character in the novel. By analyzing them, symbol and motif could be seen the writer present in the main character. Besides, this research analyzed the method of the characterization used by the author to present the main character in the novel because the main character could build
such atmosphere that affected the emotion and feeling of the reader. Then, the aims of this research are to describe the main character in term of motif and symbol aspects.

THEORETICAL GROUND

Motif is an object idea that repeats itself throughout a literary work. Motif can be seen as an image, sound, action or other figures that have symbolic significance and contribute toward the development of theme. Motif and theme are linked in a literary work but there is a difference between them. In a literary piece, a motif is a recurrent image, idea or a symbol that develops or explains a theme while a theme is a central idea or message. In Shakespeare’s Hamlet, we can find a recurring motif of incest accompanied by desire of some characters. Hamlet shows obsession for sexual life with Caludius has an underlying tone an incestuous desire. Besides, there is a motif of hatred for women that Hamlet experience in his relationship with Ophella. The function of motif in a literature to contribute in developing the major theme of literary work and help the readers to comprehend the underlying messages that writers intend to communicate to them.

According to Meyer (2007: 238) a symbol is a person, object, or event that suggest more than its literal meaning. A literary symbol can include traditional, conventional, or public meaning, but it may also be established internally by the total context of the work in which it appears. A literary symbol can be setting, character, action, object, name, or anything else in work that maintains its literal significance while suggesting other meanings. Symbol cannot be restricted to a single meaning, they are suggestive rather than definitive. Their evocation of multiple meanings allows a writer to say more with less. Symbols are economical devices for evoking complex ideas without having to resort to pains-taking explanations that would make a story more like an essay than an experience.

Stories often include symbols that we may or may not perceive on a first reading. Their subtle use is a sign of a writer’s skill in weaving symbols into the fabric of the character’s lives. Symbols may sometimes escape us, but that is probably better than finding symbols where only literal meanings are intended. Allow the text help us to determine whether a symbolic reading is appropriate. A symbol, however, need to be repeated to have an important purpose in a story. A contextual symbol can be an archetype. An archetype is a recurring symbol that embodies some essential aspect of human experience. It can be a theme, setting, character, or symbol itself. Essentially, the archetype is an original model or type after which other similar things are patterned. For instance, Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde are archetypes that have influenced all subsequent horror stories.

The motifs means an element that is meaningful and that are repeated in one or a number of works. In a single work, the motif is the meaning of the smallest element in the story. The motif obtain syntactic function. If the motif was read and reflected, the reader see motif in its entirety and can infer a motif basically. The basic motif was redefined as a metalanguage, then we will see the theme of a work. For example, in Panji stories common theme of true love overcoming all obstacles. When associated
with a variety of works (historical-comparative approach), a semantic unity that always appear in these works. For example, a search pattern of a father or lover, or motif Oedipus, and so on.

Pickering and Hoeper in Minderop (2013: 54—55) states that a symbol is something that stands for the suggests something else by reason of relationship, association, convention, or accidental resemblance a visible sign of something invisible. Symbols, in this sense are with us all the time, for there a few words or objects that do not evoke, at least in certain context, a wide range of associated meanings and feelings. For example, the word home (as opposed to house) conjures up feelings of warmth and security and personal association of family, and neighborhood. In literature, however, symbols in the form of words, images, objects, settings, events and characters are often used deliberately to suggest and reinforce meaning, to provide enrichment by enlarging and clarifying the experience of the work.

**METHOD OF THE RESEARCH**

The data of this research were taken from the main character in the novel The Mayor of Casterbridge by Thomas Hardy. All the information was collected through library research. The data were analyzed according to the theory to find out the symbols and motifs. In analyzing the data, use a structural approach, the approach by looking in detail the elements that exist in the novel. To collect the data collection used the method of library research by reading techniques. The application of methods and techniques aims to gather reviews or discussion relating to the object, and gathering the researches that relation with this research.

In the process of data analysis the researcher used the descriptive analysis. Ratna(2004: 53) states that methods of research can be done through a combination of the two methods, the two methods are not contradictory terms. Descriptive and analytical methods performed by describing the facts and then proceed with the analysis. Descriptive analytic methods also can be combined with formal methods. At first, the data is described, with a view to finding the elements, then analyzed.

**ANALYSIS**

**Motifs in Novel The Mayor of Casterbridge**

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text’s major themes. Novel The Mayor of Casterbridge consist of motif such as: Coincidence, The Tension between Tradition and Innovation, and The Tension between Public Life and Private Life.

**Coincidence**

The structural pattern of The Mayor of Casterbridge reveal patterns that show the coincidence. The story seems to be difficult to go forward if it were not for the opportunity that encourages Henchard always close to failure. Examples incidentally present in the story when Susan, that a furmity woman and Newson, each of which carries a dark secret comes to Casterbridge with the same mission that is to destroy Henchard. Although we, as modern readers, are unlikely to excuse such overdetermined plotting, we should attempt to understand it.
When Susan and Henchard meet, they decide that Susan and Elizabeth-Jane should take lodgings and that Henchard will begin to pay court to Susan. Henchard admits to young Farfrae that he has been philandering with a young woman from Jersey named Lucetta le Sueur. He asks Farfrae to meet Lucetta and prevent her from coming to Casterbridge. Henchard and Farfrae fall out over Henchard’s harsh treatment of a simpleminded employee. Farfrae has surpassed Henchard in popularity in Casterbridge. The break between the two men becomes complete when a country dance sponsored by Farfrae draws all the town’s populace, leaving Henchard’s competing dance unattended. Anticipating his dismissal, Farfrae sets up his own establishment but refuses to take any of Henchard’s business away from him. Henchard refuses to allow Elizabeth-Jane and Farfrae to see each other.

Accidental factors closely related to the philosophy of the world. Human life is formed not by things, but by such powerful of God and lineage. Henchard rails against such forces throughout the novel, lamenting that the world seems designed to bring about his demise. In such an environment, coincidence seems less like a product of poor plot structure than an inevitable consequence of malicious universal forces.

The Tension between Tradition and Innovation

Casterbridge is, at first, a town untouched by modernism. Henchard’s government runs the town according to quaintly traditional customs: business is conducted by word of mouth and weather-prophets are consulted regarding crop yields. Farfrae is a man of intellect. He brings to Casterbridge a method for salvaging damaged grain, a system for reorganizing and revolutionizing the mayor’s business, and a blend of curiosity and ambition that enables him to take interest in—and advantage of—the agricultural advancements of the day (such as the seed-sowing machine).

Although Henchard soon comes to view Farfrae as his adversary, the Scotchman’s victories are won more in the name of progress than personal satisfaction. His primary motive in taking over Casterbridge’s grain trade is to make it more prosperous and prepare the village for the advancing agricultural economy of the later nineteenth century. He does not intend to dishonor Henchard. Indeed, even when Henchard is at his most adversarial during his fight with Farfrae in the barn, for instance the Scotchman reminds himself of the fallen mayor’s circumstances, taking pains to understand and excuse Henchard’s behavior. In his calm, measured thinking, Farfrae is a model man of science, stereotypical strengths, and weaknesses of such people.

The Tension between Public Life and Private Life

When Susan and Elizabeth-Jane find Henchard in Three Mariners Inn, he was mayor of Casterbridge and most successful grain merchant, two positions that put him at the center of public life and civic duty. However Henchard success began to fade after the reputation and financial decline. After his bussiness godown, he turned to his personal problems with Farfrae, Lucetta, and Elizabeth Jane.
Symbols in Novel *The Mayor of Casterbridge*

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts. The symbol of the existing main character in the novel *The Mayor of Casterbridge* are Red and Black, Bridge, Five Guineas, The Casterbridge Ring, The Caged Goldfinch, The Bull, and The Collision of Wagen.

Red and Black

Michael Henchard’s face is often described as a combination of red and black. Although Henchard is racially white, he’s very tan, and his work in the outdoors has turned his skin ruddy and red. Folks used to describe being very suntanned as being his face when he almost blackened the sun. Henchard also can’t hide his emotions, and his blood is always rushing to his face when he’s angry or upset as in the page 114: “Henchard looked at him with a face stern and red”. This account for the “redness” of his face. Let’s check out another example:

“Elizabeth Jane now entered, and stood before the master of the premises. His dark pupils—which always seemed to have a red spark of the light in them though this could hardly be a physical fact, turned indifferently round under his dark brows until they rested on her figure.”

Bridge

Bridge often have a symbolic weight when they appear in literature. There are two bridges in *The Mayor of Casterbridge*, one brick and one stone. Both of bridges attract the people try to feel like “failures”. Sometimes these people try to throw themselves into the water, but mostly they just like to lean against the rail, stare down at the water, and feel dejected.

There was a marked a difference of quality between the personages who haunted the bridge of brick and the personages who haunted the far one of stone.

Bridge represent connection. In literary it connect different places, and they suggest the connection of ideas. Standing on a bridge might suggest that a person is stuck at some” in between” stage, between jobs, between relationships or unable to make a decision. Lingering on a bridge could symbolize stagnation, that the person passers by on bridge keep moving.

Five Guineas

This is the amount of money Henchard received from the sailor in exchange for his wife Jane Susan. A guinea is a unit of British currency (now no longer used) equal to one British pound plus one shilling. It was a lot of money back in in the late 19th century. So five guineas was a whole lot of money for a poor man back in the day. Michael Henchard is very into symbols, there is something fetichistic in this man’s beliefs.

But first he resolved to register an oath, a greater oath than he had ever shown before, and to do it properly he required a fit place and imagenery; for there was something fetichistic in this man’s belief.

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So he actually turns the five guineas into a symbol himself by making a big show of giving Susan five guineas when they’re reunited. He is symbolically “buying her back”.

The amount was significant, it may tacitly have told her that he bought her back again.

The Casterbridge Ring

The ring is an old Roman (like a smaller version of Colosseum in Rome) just outside Casterbridge. It’s about the history of the place during Roman times, it was used for public entertainment. In later years, it was used for public executions. More recently, it had been used as a place to for private meet for private duels.

The Ring at Casterbridge was merely the local name of one the finest Roman Amphitheatres, if not the very finest, remaining in Britan.

The ring is an important setting in the novel for two scenes. Henchard’s first reunion with Jane Susan and his meeting with Lucetta. During the second it remarks on the similarity between the two scenes. The ring’s ancient history and the fact that scenes tend to repeat themselves there suggest that the ring might be an emblem for the way the past comes back to haunt the present.

The Caged Goldfinch

In an act of contrition, Henchard visits Elizabeth-Jane on her wedding day, carrying the gift of a caged goldfinch.

What should that present be? He walked up and down the street, regarding dubiously the display in the shop windows from a gloomy sense what a mightmost like to give her would be beyond his miserable pocket. At length a caged goldfinch met his eye. The Cage was a plain and small one, the shop modest sum asked. A sheet of newspaper was tied round the little creature’s wire prison, and with the wrappedup cage in his hand Henchard sought a lodging for the night.

He leaves the bird in a corner while he speaks to his stepdaughter and forgets it when she coolly dismisses him. Days later, a maid discovers the starved bird, which prompts Elizabeth-Jane to search for Henchard, whom she finds dead in Abel Whittle’s cottage. When Whittle reports that Henchard “didn’t gain strength, for you see, ma’am, he couldn’t eat,” he unwittingly ties Henchard’s fate to the bird’s: both lived and died in a prison. The finch’s prison was literal, while Henchard’s was the inescapable prison of his personality and his past.

There is an element of self-destructiveness in Henchard’s character. His sense of what is right trumps his desire for comfort and makes it impossible for him to live a life. Henchard believes that he must suffer.

The Bull

The Mayor of Casterbridge is filled with such symbolic events; one of techniques is the encapsulation of larger issues and conflicts into passing details. Another example of this technique is Lucetta and Elizabeth-Jane’s confrontation with the bull. If malicious forces dominate the world, then the bull might be read as a manifestation of
those forces. It tracks Lucetta as deliberately as her past and the scandal that ultimately destroys her. This scene also provides a moving counterpoint to Henchard’s decline. Having lost his position of mayor, his prominence as a businessman, and now, with the testimony of the furmity-woman, much of his dignity, Henchard is given the opportunity to demonstrate what he still possesses. His physical strength is on display as he corrals the bull and ushers the women to safety, but so too is the generosity of his spirit. Although he is increasingly estranged from Lucetta and Elizabeth-Jane, he risks danger on their behalf, proving that, despite bouts of petty behavior, he is essentially a good man, in full control and possessing fortitude and resolve.

The symbols of bull is a representative of physical strength and power. The Bull is very strong, as well as fertility and the power to multiply to extend the life. Bull is also symbolic great luxury and a source of wealth. The bull rage and pursue Lucetta and Elizabeth-Jane as a symbol of brute strength that threaten human life. Malignat, deadly , and bent on destruction. It seems to Henchard depicted as a bull that displays the strength and courage.Naturally, the bull is a metaphor for Michael, who like the bull has placed Lucetta and Elizabeth-Jane in danger on several occasions.

The Collision of the Wagons
When a wagon owned by Henchard collides with a wagon owned by Farfrae on the street outside of High Place Hall, the interaction bears more significance than a simple traffic accident. The violent collision dramatically symbolizes the tension in the relationship between the two men. Donald's business prosperity rankles morbidly in Henchard's mind. Henchard's "fetichism" by showing if someone has placed a curse on him. Henchard even believes that Donald will soon become mayor. His rough manner is made worse by the fact that Farfrae is the chief rival, and he will do anything to ruin Farfrae. It also symbolizes the clash between tradition, which Henchard embodies, and the new modern era, which Farfrae personifies.

The clash between the wagoners of Farfrae and Henchard is symbolic of the larger clash between the two men and the focus they represent. As the drivers meet on the cramped street outside High Place Hall, the confrontation seems to indicate a clash between two competing corn merchants. The confrontation is also between age and youth, tradition and modernity, and past and future.

CONCLUSION
A novel is usually created from experience or a brilliant author. It’s telling human life from birth to death that covers aspects of social, political, psychological, and so on. Novels have the some special attraction in the discussion. In revealing all these elements, poet expresses his feelings choose the language as a medium. The language can be in the form of symbols or implied motives.
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