

**STUDY OF THE PLOT
IN MARRY HIGGINS CLARK
“MOONLIGHT BECOMES YOU”**



THESIS

**Submitted in Partial Fulfillment of the Requirements for the Sarjana
Degree at the Faculty of Letters University “45” Makassar**

**Rida Seda
45 03 051 018**

**FACULTY OF LETTERS
ENGLISH DEPARTMENT
UNIVERSITY “45”
MAKASSAR
2007**

PAGE OF APPROVAL

Title : Study of The Plot in Marry Higgins Clark

“Moonlight Becomes You”

Name : Rida Seda

Register Number : 4503051018

Faculty/Study program : Faculty of Letters/Language and Literature

Department : English Department

APPROVED BY :

Supervisor I

Supervisor II



Drs. H. Herman



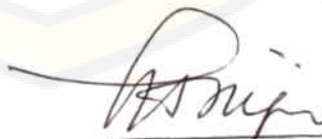
Hj. St. Haliah Batau, S.S., M. Hum

Dean

Head of Department



Drs. Lalu Abd. Khalik, M. Hum



Dra. Hj. Hanyah Haneng, M. Si

Date :

HALAMAN PENERIMAAN

Berdasarkan Surat Keputusan Rektor Universitas "45" Makassar Nomor : SK.071/U-45/90. Tgl. 14 Agustus 1990 tentang Panitia Ujian Skripsi maka Pada hari ini. **Sabtu**... tanggal. **26 Mei 2007**.

Nama Mahasiswa : **Rida Seda**
No / STB : **45 03 051 018**
Jurusan : **SASTRA INGGRIS**
Program Studi : **BAHASA DAN SASTRA INGGRIS**

Telah diterima oleh Panitia Ujian Skripsi Fakultas Sastra Universitas "45" Makassar untuk memenuhi salah satu syarat guna memperoleh gelar Sarjana pada Fakultas Sastra Universitas "45" Makassar, dengan susunan Panitia sebagai berikut :

1. Pengawas Umum

- **Prof.Dr. H. Abu. Hamid**
- **Abdul Salam Siku, S.H., M.H.**

2. Ketua : **Dr. H. Mustafa Makka, M.A**

3. Sekertaris : **Drs. Lutfin Ahmad, M.Hum.**

4. Penguji : 1. **Dr. H. Mustafa Makka, M.A.**

2. **Drs. Lalu Abd. Khalik, M.Hum**

3. **Dra. Nurhaerati**

4. **Dra. Dahlia D. Moelier**



(Handwritten signatures and initials of the panel members, including Prof. Dr. H. Abu. Hamid, Abdul Salam Siku, Dr. H. Mustafa Makka, Drs. Lutfin Ahmad, and the four examiners.)

ACKNOWLEDGMENT

The writer would like to express her most profound gratitude to God, without his blessing and mercy, this skripsi can not be completed. The writing of this kripsi as the requirement to get Sarjana degree at the Faculty of Letter, English Departement University "45" Makassar.

The tittle of writing is, Study of The Plot in Marry Higgins Clark's Novel "Moonlight Becomes you". It was realized that the writer faced many constraits and obstracles, but with the hard effort, strong will and high passion and honest prayer to God, those constaints and obstracles can be overcome. Therefore, this research can be completed at the right time.

The writer realized that there is imperfection in this skripsi due to limitation of knowledge and capability of the writer. In this case the writer is pleased to receive, criticism, correction, and advice from other people.

In an attempt to complete this skripsi, the writer has got some advice guidance's, support and assistance from a number of peoples. The writer wishes to acknowledge her deepest gratitude to those who have provided significant contribution to this writing :



1. Drs.Lalu Abdul Khalik, M.Hum, the Dean of Faculty of Letter, Uniiversity "45" Makassar with all his assistance.
2. Drs.H.Herman,as the first supervisor and Hj.St.Haliah Batau,S.S,M.Hum, as the second supervisor that have their time and valuable direction complete this thesis.
3. Dra.Hanyah Haneng, M.Si as the head of Englih Departement, all Lecturers and Administration staffs that have given thier guidance and contribution during my study.
4. My beloved Parents, Her lovely for Father (Lorensius Ramba.S), Mother(Adolvina), her sister and brother (Rosa and Roy), and all of her family that always pray and give motivation to the writer. She loves you all.

Hopefully all the assistance that has been obtained by the writer from the above mentioned people during this time will be rewarded by God and may this skripsi be usefull contribution for science, particularly in discipline of language and literature.



TABLE OF CONTENTS

Page of Title.....	i
Page of Approval.....	ii
Halaman Penerimaan.....	iii
Acknowledgment.....	iv
Table of Contents.....	vi
Abstrak.....	ix
Chapter I : Introduction	
1.1 Background.....	1
1.2 Identification of the Problem.....	3
1.3 Scope of the Problem.....	4
1.4 Formulation of the Problem.....	4
1.5 Objective of Writing.....	4
1.6 Method of Research.....	5
1.6.1 Library Research.....	5
1.6.2 Data Collecting.....	6
1.7 Data Analysis.....	6
Chapter II : Literary Review	
2.1 Defenition of the Novel.....	7

2.2 Description of Plot.....	8
2.3 Laws of Plot.....	18
2.4 Character.....	20
 Chapter III : Presentation and Data Analysis	
3.1 The Plot of “Moonlight Becomes You”..	23
3.1.1 Exposition.....	23
3.1.2 Rising Action.....	31
3.1.3 Climax.....	35
3.1.4 Falling Action.....	38
3.1.5 Resolution.....	41
3.2 Kind of the Plot Used in “Moonlight Becomes You”	44
 Chapter IV : Conclusions and Suggestions	
4.1 Conclusions.....	46
4.2 Suggestions.....	48
Bibliography.....	49
Appendics.....	51
Appendix I: Synopsis.....	51
Appendix II: Biography of the Author.....	53

ABSTRAK

Skripsi ini berjudul **STUDY OF THE PLOT IN MARRY HIGGINS CLARK'S "MOONLIGHT BECOMES YOU"**. Tujuan penulisan skripsi ini adalah untuk memberikan deskripsi secara mendetail tentang plot dalam novel tersebut.

Untuk mencapai tujuan yang diharapkan, maka digunakan beberapa pendekatan, baik pendekatan intrinsik maupun pendekatan ekstrinsik. Data diperoleh dari novel "Moonlight Becomes You" dan teori diperoleh dari buku-buku lain yang menunjang penulisan skripsi ini.

Setelah menganalisis novel ini, penulis menemukan bahwa alur novel dimulai dari pertemuan Maggie Holloway dengan ibu tirinya, kemudian ibu tirinya terbunuh, bagaimana dia mendapat masalah dan bagaimana menghadapinya. Maggie menghadirkan sifat-sifat alami seperti keberanian dan kekuatan meskipun akhirnya dia sendiri yang menjadi korban, tetapi dia mampu menghadapinya.

Maggie Holloway, sang tokoh utama akhirnya mampu mengungkapkan peristiwa pembunuhan ibu tirinya meskipun harus melewati rintangan yang berat.

CHAPTER I

INTRODUCTION

1.1 Background

Literature is a source of experience and mind enrichment for human beings. It also has complete element that relates to the life values such as: political elements, psychological, social, culture effects, and human beings with all their complexities around them.

Wellek in his book says that:

“Literature is an expression of society.....
If it is time to assume that literature, at any given time, mirrors the current social situation “correctly”. It is common place and vogue if it means only that literature depicts some aspect as social reality to say that literature mirrors or expresses his experience an total conception of life, but it would be manifestly untrue to say that he expresses the whole life or even life of given time completely and exhaustively”. (Wellek, 1970:95)

Others who are interested in literature can analyze a literary work, which is created by an author. In addition, it also has advantages for others as well, remembering that literature is part of our lives. It can be entertaining as well enriching you soul.

Literature is a work of art which is very interesting to discuss, because it can function as an entertainment and give us much information about life. Literary work can be divided into; poem, drama, and prose. But, in this case the writer would like to focus her analysis on prose or also known as novel or fiction, which we are not able to pass through it because of the limited time. It is could entertainment for it can entertain the readers with story, to fill the spare time or to remove the tension of thought, therefore, many people amuse themselves by reading literature, especially novel.

Fiction is one of the form of literary works, it is interesting to discuss in research work because fiction or story is easily to read and to interpret and as genre of fiction. The novel set up a number of words that present human life, we can say that the novel contains events presenting a story more or less like a real life. Novel is formed by major aspect namely intrinsic aspect, such as : plot, theme, character, and setting.

Literature is an important subject to study because it reproduce or recreates life through words. It takes human experiences as it is material, studying it can help us to understand life and our environment, culture, values better.

“Novel is formed by major aspect namely intrinsic aspect, such as plot, theme, setting, character, language style and pant of view and the extrinsic aspect of novel is not the concern of the study”.(Warren, 1970 : 40)

Moonlighth Becomes You, interesting to read and to discuss, because capability of the Marry Higgins Clark to show his creation with a full. Although, the characteris a fiction work and the main character to showed in trapped situation . However, Marry will be to invite the reader to realised plot of the story.

1.2 Identification of the Problem

The identification of the problem are :

1. The plot of the novel
2. The character of the novel
3. The setting of the novel

1.3 Scope of the Problem

The writer realizes there are many aspect to be contained in literature works such as novel. From the any aspect such as : plot, character, theme, setting, but the writer choose important aspect and interesting to analized. Therefore scope of the research limited of plot in Marry Higgins Clark's novel "Moonlight Becomes You".

1.4 Formulation of The Problem

The problems will be to analized in this thesis which formulated, such as:

1. What is the structure of the plot in the novel
2. What kinds of plot in the novel

1.5 Objective of Writing

The objectives of writing this thesis are:

- 1) To define the kind of plot in the novel

- 2) To describe the structure of the plot used by author in the novel

1.6 Method of Research

In this skripsi the writer will use some methods as follows :

1.7.1 Library Research

- The writer reads some books and other references, which are relevant to the topic
- Obtaining data that can be used to help in completion this skripsi

1.6.2 Data Collecting

- The data taken from the text of novel *Moonlight Becomes You* By Marry Higgins Clark.
- The data taken from some relevant references that related to the problem of the research

1.7 Data Analysis

This method used descriptif approach. The way of this method to give describing about structure of the plot in novel “Moonlight Becomes You”. However before applying the discriptif method, the research studies intrinsic aspect of the novel which means the aspect from the novel.



CHAPTER II

LITERATURE REVIEW

2.1 Definitions of the Novel

A novel is studied to obtain knowledge from it, especially sociological and psychological knowledge. Resulted from the opposition between one character and another, or between a group of character and another.

Novel is the reproduction and the recreation of life through narration using words as the media and human experiences as the materials. Mean while, it can also be created by using imagination to imagine a life in fictitious form as an illustration of human future life. Therefore, novel is the mirror of human life, as stated by Wellek and Austen (1970 : 94) as follows :

“Literature (novel) represent life, and life is in large measure, a social reality, even though the natural word and the inner or subjective word of the individual have also been objects of literature imitation”.

According to Gill (1985 : 72),

“Novel is a word specially made in words by an author. A novel exists in the way to access because an author who has chosen to put it together in taht particular way, this means that novel is not real life, like of work of art,they have been constructed. A character in a novel can not be compared to real person from whom he or she copies because for example there is not yet in real life or any other or character in a novel only exist on page”.

Therefore, novel is a literary work which tells about human and their social lives. In addition, literary works also tell about war, social gap, the appression of economy condition, experience in life , love, or even other things concerning people lives nad their surroundings.

2.2 Description of the Plot

Plot is the series of the story events that are arranged chronologically and based on the causal relationship. Plot gives the details description for reader where the beginning, the middle and the end. Foster (1962) gives the defenition about the plot as “ it is a narrative of events arranged in their time sequence – dinner coming after breakfast, Tuesday after Monday, decay after death and so on.

Plot is the important basic frame. Plot is the regulator how the behaviour of character interlink with other characters. How the character that described and played in the events inherently correlates in the unity of time. So that, bad or good of the plot are determined by the following aspect :

1. Does every event follow each other logically and naturally
2. Is every event already described or matured by the presending events.
3. Does the events happen accidentally or make sense.

The author who aspires to novel writing must make certain of three facts: *first*, he must understand the fundamental principles governing long fiction, *second*, he must conceive a satisfactory plot, *third*, he must plan or outline his work. Not one beginner in a hundred takes into consideration these points; as a direct result not one first novel in a hundred is salable—or readable! This article does not attempt to cover the field, but merely to point out the beginnings of the paths to systematic labor.

A novel, as a matter of course, must have a plot; more, it must concern itself with motive, characterization, the development of some emotion, background, style, and similar topics. Unless the writer has clearly in mind the demands of such qualities, he can not expect to have the working knowledge essential to successful workmanship.

According to Masterson (1999: 20)

“The term plot may be defined as story, as any sequence of events making or marring happiness, success or achievement. It has aptly been called unity of design or plan. It is not necessarily emotional nor spontaneous. It demands incidents, which furnish the action; these are to be treated in accordance with the general unity of plan—some elaborated, some narrated without expansion or condensation and some omitted entirely. It is here, of course, that the study of subject matter and the preliminary outline comes into play. The story hinging upon the elopement of a rash woman furnishes a study frequently utilized. Now, obviously the reader’s sympathy, apathy, condemnation, praise, etc., depend entirely upon the manner in which the incidents are treated. The novel-plot, it will be noted, is capable of infinite modes of treatment, making rules valueless and instruction of little practical aid.”

Plot is one of structural aspects which has to be analysed.

According Landy (1972 : 5) as follows :

“Plot is the sequence of the action and events in a story. It’s a very important part in every story. There are many other elements in a story, but plot hold them together in building up a story. The plot has a quality of it’s exciting us or at least more exciting than everyday reality that surrounds us”.

Plot is the series of the story events that are arranged chronologically and based on the casual relationship plot gives the details description for reader where the beginning, the middle, and the end.

Foster (1962 : 93-94) defined about the plot as follows :

“.....A plot is also a narrative of events, the emphasis falling on causality. “The king died, and then the queen died of grief”, is a plot. The time sequence is preserved, but the sense of causality over shadow it. Or again: The queen died, no one knows why, until this was discovered that it was through grief at the death of the king, this is a plot with mystery in it, from capable of high development....consider the death of queen. If it is in the story, we say and then it is a plot we ask “why” that is the fundamental difference between these two aspect of the novel.”

The plot of a novel is complicated. To secure it, the writer usually begins by studying a general problem, later fitting it to scenes and characters. It is so utterly impossible to teach an author how to achieve a plot that one can do no more than point the method followed by others. Hawthorne was extremely methodical and leaves some excellent examples for study. Perhaps his notes on the plot of "The Birthmark" serve best to indicate the usual plan of formation.

"According to Aristotle,(1980 : 5)

a plot is "the arrangement of incidents" that (ideally) each follow plausibly from the other. The plot is like the pencil outline that guides the painter's brush (compare sketch), and as such can be distinguished from the story or narrative that is framed by the plot. When a plot is like the pencil outline that guides the painter's brush, the story is comparable to the finished painting. An example of the type of plot which follows these sorts of lines is the linear plot of development to be discerned within the pages of a Bildungsroman novel. Aristotle notes that a string of unconnected speeches, no matter how well-exhausted, will not have as much emotional impact as a series of tightly connected speech delivered by perfect speakers.

Aristotle used the term *mythos* to denote plot. The description is deceptively simple, because the actions are performed by particular characters in a work and are the means by which they exhibit their moral and dispositional qualities.

The concept of plot and the associated concept of construction of plot, *emplotment*, has developed considerably since Aristotle made these insightful observations. The episodic narrative tradition which Aristotle indicates has systematically been subverted over the intervening years, to the extent that the concept of beginning, middle, end are merely regarded as a conventional device when no other is at hand.

According to Aristotle (2007 : 10)

“The term plot-driven is used to describe work in which a preconceived plot and climax is the main thrust of the work, with the characters' behaviour being moulded by this inevitable sequence of events. It is usually regarded as being the opposite of character-driven.”

Landy divides plot in three kinds, namely:

1. *Man in a hole* is the kind of plot that is set up by the author, which begins with a man or group of men getting trapped in a kind of hole, goes on to show how they try to climb out, and ends with them either escaping to safety or sliding back to the bottom for good. It's achieved through it's central action. These are the trypical of plot structures:

- a. Exposition

In this part the author introduces or opening the situation of story and the character, both major and minor character, and their roles to one another. In the exposition, there is the question around who is the actor, where it explains the situation and the place where the events happen. In this part, the readers will obtain the information about the main character and the role in the story.

- b. Rising action

Rising action is the middle parts of the plot that describe the happening of conflict that become more complicated which is

the continuity of the early story. Where the action work up to a situation which is derived directly from the causes in the exposition.

c. Climax

The author usually put her approach of over the conflict or summit of the dramatic action and represents the effects brought about by the causes in the exposition.

d. Falling action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

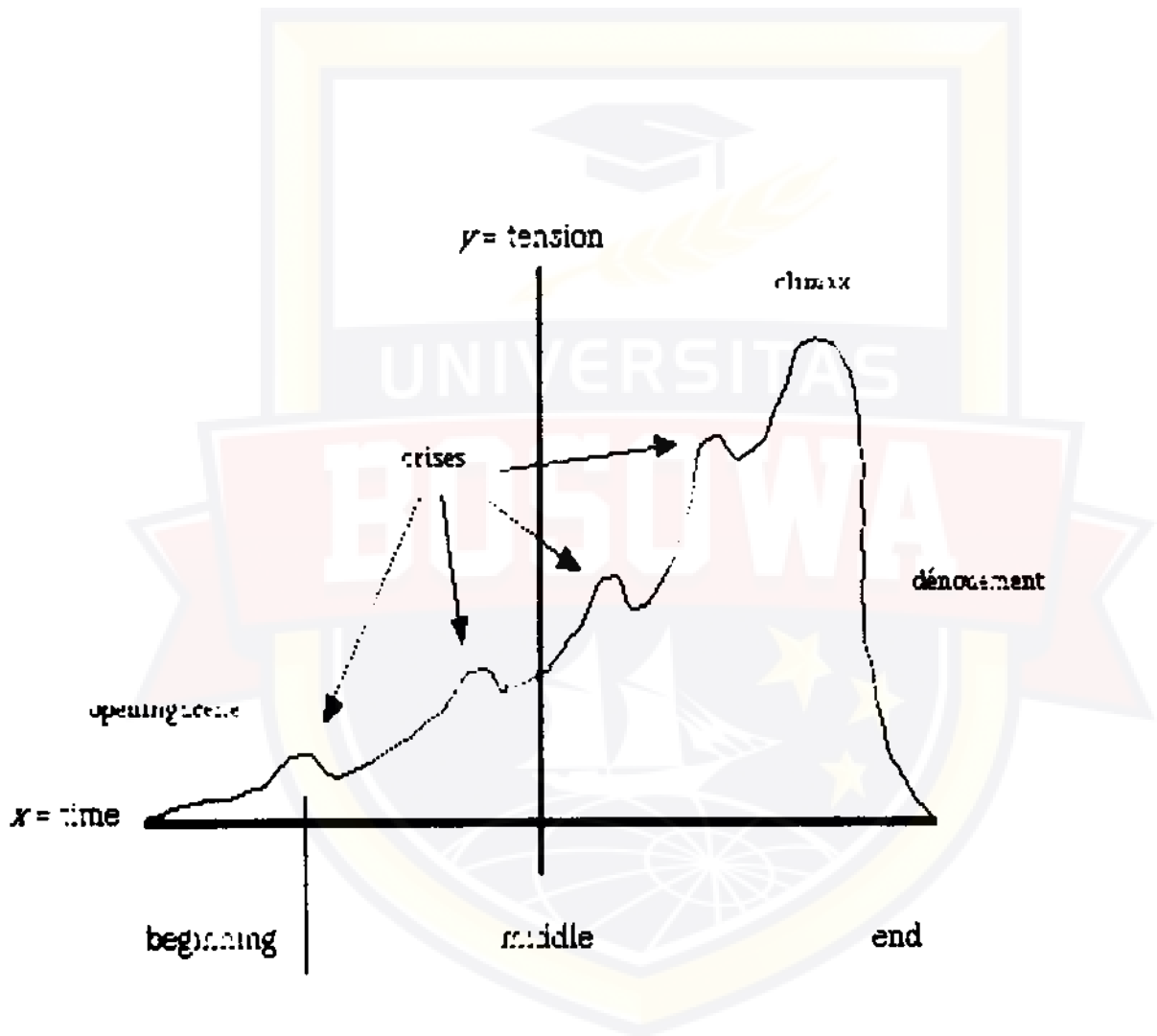
e. Resolution

The resolution is prevailed in a story if all the problems that intend to be described by author already come to the climax and terminated with the happy ending or that sad ending. In this part the author gives the way out or the resolution about the problem faced by character. The events that occurs offer

the climax and bring the conflict in the story to appropriate conclusion.

2. *Man on the road* is the kind of plot that has separate episodes within the story, or by other words it's episodic. The time sequence is mostly reshuffled in the middle of the story. Its unity achieved through a single hero, whom we watch walking through various stage on the road of life. This is commonly shown in epics. The relation between the events is not causal. However, the episodes are still connected to one other, since they all happen to the some person, even though not as firmly as "man in a hole".
3. *Man in a tub* is the kind of plot which has two steps: first, a straightforward unstructured, usually commonplace event. Second, a flash back of realization.

The plot of the traditional short story is often conceived of as moving through five distinct sections or stages, which can be diagrammed roughly as follows:



(Masterson, 1999 : 25)

From the chart, the writer draws the conclusion that in the literary work, particularly the novel, plot basically has three parts such as the first part, middle part, and the final/end part. The first part consists of exposition, middle part consists of rising action and climax, while the last part consists of resolution or denouement.

2..3 The Laws of Plot

In developing a plot, an author must have the freedom to be creative. Yet, in the conventional literary work, the freedom comes with also some regulations, which is called The Laws of Plot. According to Kenny (1996:19-22), the law covers: plausibility, surprise, suspense, and unity.

Plausibility is apparent validity or appearance of truth or authenticity: believability, colour, credibility, credibleness, creditability, creditableness, plausible ness, verisimilitude.

According to Ludlum (1996: 15), suspense means:

“The state or quality of being undecided, uncertain, or doubtful, pleasurable excitement and anticipation regarding

an outcome, such as the ending of a mystery novel, or the anxiety or apprehension resulting from an uncertain, undecided, or mysterious situation.”

Suspense is a literary device in which the author maintains the audience's attention through the build-up of events, the outcome of which will soon be revealed. Robert Ludlum has written many books in the international suspense genre. In The Bourne Identity series, the main character has amnesia. He does not remember who he, what he does, or how he got there -- these techniques are used to increase suspense and curiosity in the reader.

Surprise has the similar meaning as astonish, amaze, astound, dumbfound, flabbergast. These verbs mean to affect a person strongly as being unexpected or unusual. To surprise is to fill with often sudden wonder or disbelief as being unanticipated or out of the ordinary: “Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity” (George S. Patton). Astonish suggests overwhelming surprise: Amaze implies astonishment and often bewilderment: The violinist's virtuosity has amazed audiences all over the world. Astound connotes shock, as

from something unprecedented in one's experience: We were astounded at the beauty of the mountains. Surprise may also have the meaning as an unexpected action, sudden confusion, or an unanticipated event or as a ground for a new trial, surprise means the condition in which a party to a lawsuit is unexpectedly placed and that is detrimental to that party's case. The situation must be one that the party could not reasonably have anticipated and that could not be guarded against or prevented.

Any definite quantity or aggregate of quantities or magnitudes taken as one, or for which 1 is made to stand in calculation; thus, in a table of natural sines, the radius of the circle is regarded as unity.

2.4 Character

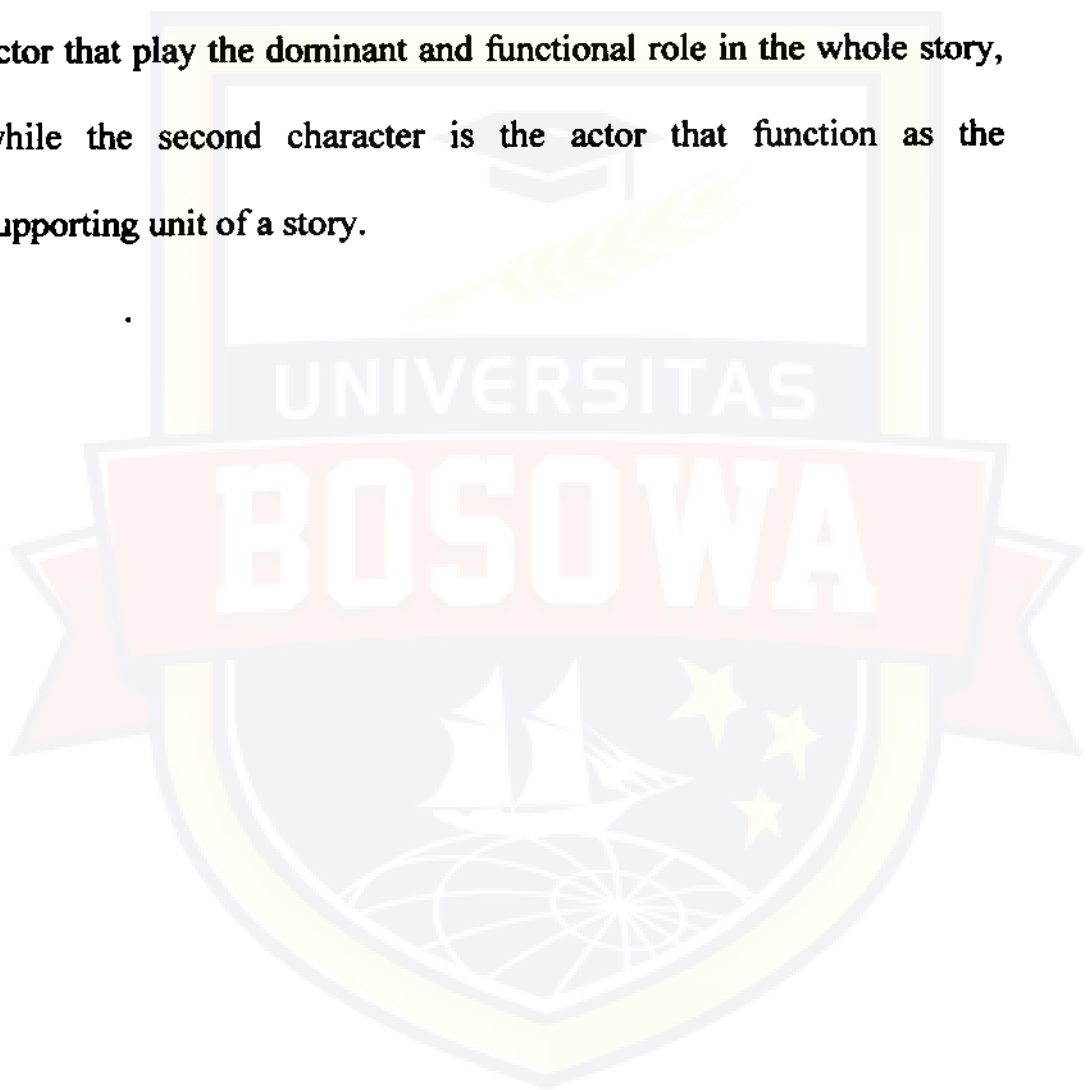
The relation between plot and character is a vital and necessary one. Without character, there would be no plot and no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and

women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear.

Part of the fascination with the characters of fiction is what we come to know them so well, perhaps at times too well. In real life we come to know people for the most part only on the basis external—on the basis of what they say or what they do; the essential complexity of their inner lives can be inferred only after years of close acquaintance, if at all.

When we speak of character in terms of literary analysis, we are concerned essentially with three separate but closely connected activities. We are concerned, first of all, with being able to establish the personalities of the characters themselves and to identify their intellectual, emotional, and moral qualities. Second, we are concerned with the techniques an author uses to create, develop, and present characters to the reader. Third, we are concerned with whether the characters so presented are credible and convincing. A character is a person who was chosen by the author. Character is also an important aspect in a fictional work because through

character the story can be written or can be constructed. The selected character by author can be the primary character and secondary character. The definition of the main character is the actor that play the dominant and functional role in the whole story, while the second character is the actor that function as the supporting unit of a story.



CHAPTER III

PRESENTATION AND DATA ANALYSIS

3.1 The Plot of “Moonlight Becomes You”

Plot basically is the sequence of all the actions and events in a story. It's a very important part in build up a story, such as “Moonlight Becomes You”. That's why the writer finds it interesting to be analyzed.

3.1.1 Exposition

Exposition is the beginning of a story, where the reader will be introduced not only to the characters but also all the supporting information in the story. This idea brings the writer to understand the character described by the author in the earliest story of the Novel.

In the early story of Novel “Moonlight Becomes You”, the author starts with an introduction of main character it is Maggie Holloway and some of supporting characters they are

Finnuala, Liam Moore Payne, Earl Bateman, Dr. William Lane, Odile, and Neil Stephens. All of characters that are mentioned above, the writer are going to analyze it one by one. It will be seen from physiology, psychology, social and the events take place.

For the first time, the writer would like to explain or describe the main character. It is **Maggie Holloway**. She is described as a woman who has beautiful eyes, delicate skin, and thin bone, dark hair. She is about thirty two years old. This item is usually well-known as physiology.

Through the story told by author about Maggie Holloway education life where she is send to dormitory by her parents then continued it in a university and was graduated as Master of Visual Art then works as a photographer, the writer concludes that she becomes into middle class socially. The author does not only describe the physiology and social status of the character "Maggie Holloway" but also its psychology.

In this case, Maggie Holloway is a strong, brave, smart woman but quite difficult to say her problems to someone other.

To make clear explanations above character “Maggie Holloway” whether psychology, physiology, the writer shows it through this quotation that is gotten by the writer in the novel:

“You were thirty-two your last birthday” Nuala said. What about a love interest or significant other or whatever you young people call it these days? Your wonderful blue eyes, ivory skin, and small bone make a Celt. The near-black hair places you among the black Irish. For Maggie, it was simple. “Boarding school; I was shipped there after you left. Then Carnegie Mellon, and finally a Master’s in visual arts from New York University. I’m making a good living now as a photographer. (Page 15)

Furthermore, we have supporting characters that has role in this novel “Moonlight Becomes You”. The characters are **Liam Moore Payne** described as a handsome man, his height is less than six feet, he has nearly green eyes, and he is in his late thirties. Socially Liam Moore Payne is a high class man because he is a Squire Desmond Moore’s grandson. Squire

Desmond Moore is one of great man in his city. Liam Moore Payne described as a caring-man and an ambitious man in reaching his need bad or good way. It will be better to prove the statement as follows:

“She judged the newcomer to be, like Liam in his late thirties. He was half a head shorter than his cousin, which made him just less than six feet. Liam’s eyes were more green than blue, his dark hair attractively flecked with grey.”(Page 15)

“It was what Liam had told her about the Moores that the family’s original wealth-had the late Squire Desmond Moore, at one time a fixture of Newport society. The occasion of tonight’s party was to celebrate the great man’s one hundred fifteenth birthday” (Page 14)

The other supporting character is **Finnuala**. She is described as a slim woman who has blue eyes, smooth hair, and honey coloured hair. She is about sixty years old. She is a rich woman so that could be identified as high class socially. She is caring-woman. The supporting statement could be seen in this quotation:

“Maggie stared now at the tiny figure with lively blue eyes and soft honey-blond hair. Nuala could see the fine skin of wrinkles that detracted not a bit from her lovely

complexion. It was a shock to realize that Nuala must now be in her mid-seventies. She certainly didn't look it." (Page 17)

Now we have **Earl Bateman**, he is described as a man who is not good looks. His height is less than sixteen feet, sandy haired, pale skin. He is about in the late of thirties. He is also described as a son of a funeral business owner and a grandson of Squire Desmond Moore. Through this idea the writer conclude he is classified as a high class man. Psychology, he is described as a calm, cool, and quite but a smart anthropologist. These statements could be seen clearly as follow:

"She decided there was something of a scholarly bent reflected in his lean face and thoughtful expression, although his pale blue eyes had a vaguely disconcerting cast to them." (Page 27)

Dr. William Lane is described has big figure, balding man in his fifties age. Socially he is a high class consider that he is a doctor. He is a patient and quite man. As the provident of that statement the writer perform the quotation got from the Novel as follow:

“Dr. William Lane, Director of the Latham Manor Residence, a large, balding man in his fifties. Dr. Lane had a soothing bedside manner with his patients.” (Page 32)

Odile, She is described as a beautiful woman and has large eyes, blonde haired and good voice. She is about thirty nine years old. Socially or social status, she is in a high class consider that she is a secretary of a company and a wife of doctor. It will be better to see the fact through this quotation as follow:

“He and his wife (Odile) were due at Nuala Moore’s place at eight o’clock.

-an attitude of forbearance that did not extend to his thirty-nine year old wife.

“Odile walked to the mirror over the carved marble fireplace “How do I look?”. She smiled at her wick-eyed, blonde-haired reflection.” (Page 32)

Neil Stephens, he is described as a big man and has good looking, brown eyes, and his age about thirty years old. He is a director of a investment company so that can be concluded he is a high class man. Neil is described by author as a smart man and friendly. It could be seen as follow:

“Neil Stephens, Managing Director of Carson & Parker Investment Corporation. Neil was a big man who at thirty-seven, managed to keep his body muscle from sliding into fat by programme of disciplined exercise, including racquetball sessions. He and Maggie had been dating casually since early spring, when they met in a Bagel Shop on Second Avenue, around the corner from their East Fifty-Sixth Street apartment buildings in New York.” (Page 36)

From above explanation about characters, the writer can get a lot of information about their relation each other mainly to Maggie Holloway. The writer actually does not mention that relation into point to point but generally through story that illustrate exactly the relation of main character with other character in the story. The relation between characters in story described by author in exposition in order to the reader could understand the next story of the novel.

In fact in exposition, the writer found setting as information to understand the next story or the plot. Novel “Moonlight Becomes You” is taken place in two locations. They are New York and Newport. Newport is frequently

arisen in the Novel or story. The statement could be seen as follow:

“The family’s founding father or at least the founder of the family’s original wealth-had been the late Squire Desmond Moore, at one time a fixture of Newport society. The occasion of tonight’s party/reunion was to celebrate the great man’s one hundred fifteenth birthday. For convenience’s sake, it had been decided to have the gathering in New York rather than Newport.”(Page 14)

Finally, the writer can conclude that the character inside the novel or story consists seven. They are Maggie Holloway, Liam Moore Payne, Finnuala, Earl Bateman, and Dr. William Lane, Odile, Neil Stephens. Almost characters are more than thirty years old. They have variation of social status. It is middle and high class. The characters also have relation to the main character. Generally the events or actions of story take place in New York and Newport.

3.1.2 Rising Action

Rising action is the situation where the conflict starts and develops until it reaches the top of the action.

In this novel, rising action starts when Maggie enthusiastically accepted Nuala's invitation to Newport for a two weeks-vacation. Nuala even set up a dinner party, in order to introduce her step daughter to her friends. She even cooked Maggie's favourite food, because she was so happy to have Maggie back in her life.

Maggie had got there before dinner time. Yet, what she saw was not something she could possibly wish to happen. The house was a mess. There was a shoe lying behind a chair. Nuala is dead.

Maggie did not feel so right about Nuala's mysterious death. For her, it was not just a robbery. So, she started to investigate about what had happened. She even decided to visit the nursing home at Latham Manor Residence, where some of Nuala's friend lived. Greta Shipley, Nuala's friend, took

Maggie to visit Nuala's graveyard, where some of her friends also buried there. One odd led to another, as Maggie found that every grave had its own bell sticking out. Not to mention Greta's concerning health.

Dr. Lane's call suddenly broke the silence in Maggie's head. The call was a shocking one indeed; Greta had just died in her sleep. Maggie had reached the dead end. Nuala and Greta?

"She had called three times this week to be sure there were no changes of plan. "You are coming, Maggie? You won't disappoint me?" "Of course not", she had assured her. Maggie had wondered if it was only her imagination or was there something in Nuala's voice." (Page 40)

"She pulled into the driveway, got out and without bothering to open the trunk from her suitcase, ran up the steps. Expectantly she rang the bell, then her mouth went dry. The little she could see of the shadow room suggested it was in wild disorder. As her eyes adjust to the dim light, Maggie was able to pick up a single high-heeled shoe, then realized she was seeing a small stocking foot. With trembling fingers she punched in 401-011. When the call was answered, she managed to say "I'm at 1 Garrison Avenue in Newport. I can't get in. I can see someone lying on the floor. I think it's Nuala." But as the clam unhurried questions come from the dispatcher, with absolute certainty Maggie's mind shouting three words: Nuala is dead." (Page 42)

“One week later, the telephone rang, it was Dr. Lane “Maggie, I have a bad news.” Mrs. Shipley had asked not to be disturbed this morning, but an hour ago nurse Markey thought it best to check on her anyway. Some time last night, she died peacefully in her sleep. First Nuala, now Greta Shipley. Two women, best friend, and now both dead in one week, Maggie thought.” (Page 125)

From above explanation about rising action, the death of Nuala is the key of the action began in the story because after that event Maggie starts and decide to do investigation by asking Nuala’s friends. Maggie’s suspicion of Nuala Death was increase highly when Greta is died and found a bell in Greta’s grave as Nuala and some of dormitory occupancy.

Maggie suspects Liam’s cousin called by “Earl” who has funeral business that is complete with death rites and also the replica based on her discovering. Bell itself is well-known in Victorians time as a sign if the people are really die or not by ringing the bell. This idea could be seen in the Novel as follow:

“The clapper! The Victorians had a horror of being buried alive and wanted a bell hung over the grave, with a string or wire threaded through an air vent into the coffin so that

the person inside could ring in case he or she wasn't really dead"(Page 111).

It is not all about that but also the attitude of Earl who is mysterious that is sometimes got or catches misunderstanding by Maggie. One event that also shows suspicion of Maggie to Earl is when Earl comes in recent times and open the door just for the reason to make sure the door is locked. Meanwhile the police states Nuala was murdered because she forgot locking the back door and the murder come from that door.

The writer concludes that rising action begin at Liam's reunion family where Maggie meets her step mother "Nuala". Then Nuala ask Maggie to visit her house and Maggie say yes to come. But in fact at Nuala's house, Maggie finds she was died. According to Maggie the death is not normal or strange and decides to investigate it.

3.1.3 Climax

Climax is the situation where the conflict has reached the highest level in a story. In this novel, the climax starts as Maggie found a bell in Greta Shipley's grave. It was similar to the ones in Nuala's and her friends' graves. It is the kind of bells that was used by the Victorian to know whether the people inside the grave are still alive or not. The, suddenly Maggie realized that those bell are also collected by Earl, the man who owned the funeral service.

Once, Earl went to Maggie's house with pictures of Nuala. He wanted Maggie to come and visit his museum. He wanted Maggie to help with his talk show, which would broadcasted live on television, to take several important pictures on death rituals that he had been collecting. Since Maggie was anxious to find out more about those bells, she decided to accept Earl's invitation.

Maggie had found anything suspicious, as they entered the creepy chamber with all the materials for the death ritual. But,

Maggie had her chance to do her investigation on Earl, because she saw where Earl had put the key to the storage room. Pass midnight, Maggie returned with the key she found at Nuala's graveyard in order to compare it with the ones she might find in the storage room.

As soon as Maggie got into the museum, she went straight to the places where Earl might be keeping those bells. There was a little box with a bell written on it. There were six identical bells in the box with packaging receipt written "Earl Bateman's order, 12 bells".

As she took a picture of the box, she heard the squirt of the door. It was a man with a flashlight swinging to her head that put her in an unconscious condition. She woke up in silent and darkness. She had just been buried alive.

"Once again she started to climb up it, but as she put her foot on the third rung, her glace fell on a deep card box wedged between two others, almost hidden behind them. It was labelled bells/buried alive. Everything was six bells, identical to the others she found.

The packing slip was still inside the box: "12 Victorian bells, cast to the order of Mr. Earl Bateman," it read.

She wasn't sure what first made her realize that she was no longer alone.

She actually heard the first sound of the door opening, or was it the narrow beam of light another flashlight that had alerted. She spun around as he raised the flashlight, heard him speaking as it crashed down on her head. And then there was nothing but impression of voices and movement, and finally dreamless oblivion, until she awoke to the terrible silent darkness of the grave." (Page 268)

Involving so far in that problem, Maggie got an object for Liam to be buried alive. In this section the author performs or arise the new character. It is Neil Stephens who is ever being Maggie's date but they just meet in the big situation problem faced by Maggie at Newport. Neil knows Maggie's condition incidentally when he visited his parents and reporting the problem or event to police to find out where does Maggie hide. Beside police, Neil also helps by his father.

In climax the writer gets surprises that showed by author in the buried of Maggie by Liam and Odile. They are described by author as a kind person and have good relation to Maggie in the earliest story but in fact they had killed Nuala and some of dormitory occupancy "Latham Manor Residence". The murder

done by Liam only for the cancelled of Nuala living in “Latham Manor Residence” and because of Nuala realizes that there is something wrong of her friend’s death in the dormitory. Maggie does not look the person who buried her but she can know by hearing the voice of that person. Maggie was buried by Liam because Maggie is trouble for him. Through climax actually the author also wants the reader can feel the suspense of the story itself.

Through above explanation, the writer concludes that climax begins when Maggie found the replica of bell. But the evidence is preceded by Maggie’s beating of Liam and buried alive before show it all.

3.1.4 Falling Action

This is where the crisis has been reached, the tension subsides, and the plot moves toward its appointed conclusion.

The falling action in this novel starts when Neil want to see one of Nuala’s friends in Latham Manor, Mrs. Bainbridge.

The woman said that Earl once preached at the nursing home, but he made the seniors afraid, so they had to ask him to leave. She also told Neil about the Earl's strange collection, the Victorian bells. After picking up some left behind evidence, Neil went straight to Maggie's house and found two bells that he suspected were two of Earl's collections Maggie had found in the graveyard.

After gaining some evident, he and his father joined Chief Brower to pay the museum a little visit in order to ask Earl some questions about Maggie's missing. But, they had found out that Earl was clean. So, they moved their investigation to the opened museum. They had been suspecting Liam's muddy tyres, and why would he be in that museum? Neil asked her father to follow Liam's car, while stayed in the graveyard calling out for Maggie.

Neil kept on calling out for Maggie under the moonlighted graveyard. Suddenly, he saw something moving behind the piling soil. Something shiny was gleaming from a distance. It

was a bell clinging from under the grave. Neil knew that it was Maggie.

With bear hands Neil dug the grave with the help from his father, Chief Brower, and Detective Haggerty. They found a coffin with Maggie in it. Neil put Maggie in his arms and whispered, "I'm here baby, I will never leave you."

"He was running out time, and so was she. He could sense it.

"Maggie...Maggie..."

The night was still. There weren't enough breezes to stir a leaf. But over in the far corner of the lot, almost hidden by one of the giant of soul, something was glistening in the moonlight, and it was moving. A bell, moving back and forth. Someone was trying to signal from the grave. Maggie!

With his hands he began to claw at the dirt around it, claw and dig and sob." (Page 326)

According to explanation, the character who got large role in solving Maggie's problem is Neil Stephens. Certainly he release Maggie from the grave and help Maggie doing investigation.

3.1.5 Resolution

Resolution is the final section of a plot. It records the outcome of the conflict and establishes some equilibrium or stability. The resolution is also referred to as the conclusion and the denouement, the latter a French word meaning “unclothing” or “untying”.

The resolution in this novel is when Maggie heard Liam yelled around and said that Maggie and Nuala had ruined his plan and that’s why she also had to die, like Nuala. Liam also admitted about all the bells in the graveyard. He was just trying to be one step ahead from God, because they were supposed to live longer and become the symbols of the people that had ruined his plan.

Liam had been conspiring with Dr. Lane’s wife, Odile. She had been giving the seniors some drugs, so everything would have looked like a heart attack. Liam did all these murders only to recruit more seniors in his nursing home. The

Moore's had put money above everything, even if they had to kill people.

Liam and Odile were arrested for what they had done, but Odile turned herself in and earned a lighter punishment. Maggie had never expected Liam, which was her own friend, would ever do such a thing. While, Neil, the man she had been ignored all this time, turned to be her hero.

Finally, Maggie and Neil decided to go back to New York. Even though it was only two weeks in New Port, but it felt like ages for Maggie. Her step mother's death, her friends' deaths, and even her being buried alive, but thanks to Neil, everything was under control.

"You ruined everything for me, Maggie, you and Nuala. She had begun to suspect something, so she had to die. And it was all going so well, too. Latham Manor—I own it, you know. Only the outfit that manages it doesn't know who I am. I have a holding company and you were right about the bells. Those women weren't buried alive, maybe just a little bit sooner than God intended. They should have had more time. Odile can't talk fast enough, trying to get some sort of clemency. She and Liam became involved when she worked in his former brokerage firm and pumping her for information. Odile dropped out of nursing school. She knew exactly

what drugs to combine to cause heart failure.” (Page 330-332)

From all explanation about structure of plot that is in the novel “Moonlight Becomes You” mainly climax and falling action, the writer could conclude or getting a lot of information about protagonist it is Maggie Holloway and antagonist is Liam Moore Payne and Odile. We can also classified or conclude the final or the end of story it is **happy ending**. It shows or performs by the author in her story when Maggie is success released by Neil and entering Liam and Odile in the Jail. Maggie and Neil back to New York and their old love story is sprout because of the problem or events.

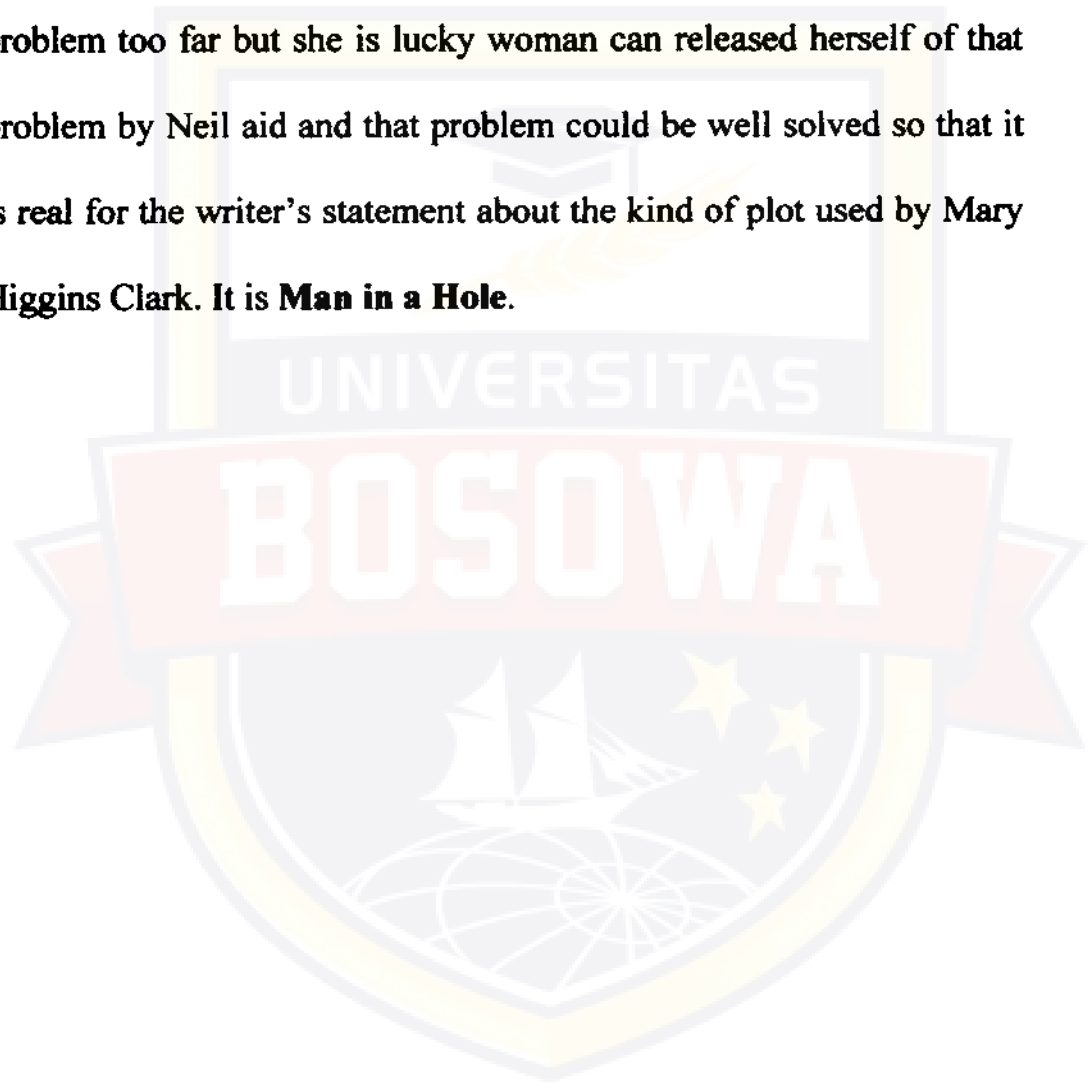
3.2 The Kind of Plot Used in Novel "Moonlight Becomes You"

In this part, the writer conclude a kind of plot used by Mary Higgins Clarh in her story "Moonlight Becomes You". From the analysis before, the writer finally know about the plot or the sequence of action and event in the story. It involves exposition, rising action, climax, falling action, and resolution.

The sequence or action in the story does not classified by the writer subjectively but according to the theory and data that shows the sequence or action of story comes into exposition, rising action, climax, falling action, and resolution. These sequence was explained by the writer in the point before.

Therefore, the writer is not wrong to say that the plot used by Mary Higgins Clark in delivering her story is **Man in a Hole**. Consider that **Man In a Hole** is the kind of plot that is set up by the author, which begins with a man or group of men getting trapped in a kind of hole, goes on to show how they try to climb out, and ends with them either escaping to safety or sliding back to the bottom for good by someone other help or not. In Novel "Moonlight Becomes

You” person who are trapped in to a problem is the main character “Maggie Holloway” who tried to investigate her stepmother death “Nuala” and she almost becomes the victim of involving into the problem too far but she is lucky woman can released herself of that problem by Neil aid and that problem could be well solved so that it is real for the writer’s statement about the kind of plot used by Mary Higgins Clark. It is **Man in a Hole**.



CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

Basically, literary work created by an author as the reflection of the events that happens in the real world. In other words, the work reflects the true events and social culture in an environment and some particular communities.

The story of love, belief, happiness, sadness comedy, and tragedy, may happen before in the early life. Due to this fact, all are formed into play, novel, poetry, anecdote, and other type of story.

Due to this fact, the writer has concluded that there are several main ideas in “Moonlight Becomes You” but according to the formulation of problem in chapter I and also in chapter III there are two important point got by the writer.

1. Plot in Marry Higgins Clark’s novel “Moonlight Becomes You” involves sequence or action. It is exposition, rising action, climax, falling action, and resolution. Through exposition, the writer found

there are seven characters in the story. They are one of main character "Maggie Holloway" and six of supporting characters "Finnuala, Liam Moore Payne, Earl Bateman, Dr. William Lane, Odile, and Neil Stephens. They are more than thirty years old and have variation social status. It is between middle and high class. The events or action of story takes place or centred in two cities. They are New York and Newport. Rising action is happen when Maggie meets her stepmother and invited to come to Nuala House but she was died when she came. Climax is happen when Maggie found proof of her investigation about Nuala and others dormitory occupancy death. Falling action is happen when Neil arisen by author to help Maggie to solve her problem or in other side could be said Neil is the saviour or hero. Resolution is happen when Liam and Odile are catch by police while Neil and Maggie decide to go back to New York and their love also back into happiness after broking for several times. It could be concluded that the end of story "Moonlight Becomes You" is happy ending.

2. Plot used by Marry Higgins Clark in her story "Moonlight Becomes You" is **Man in a Hole**.

4.2 Suggestions

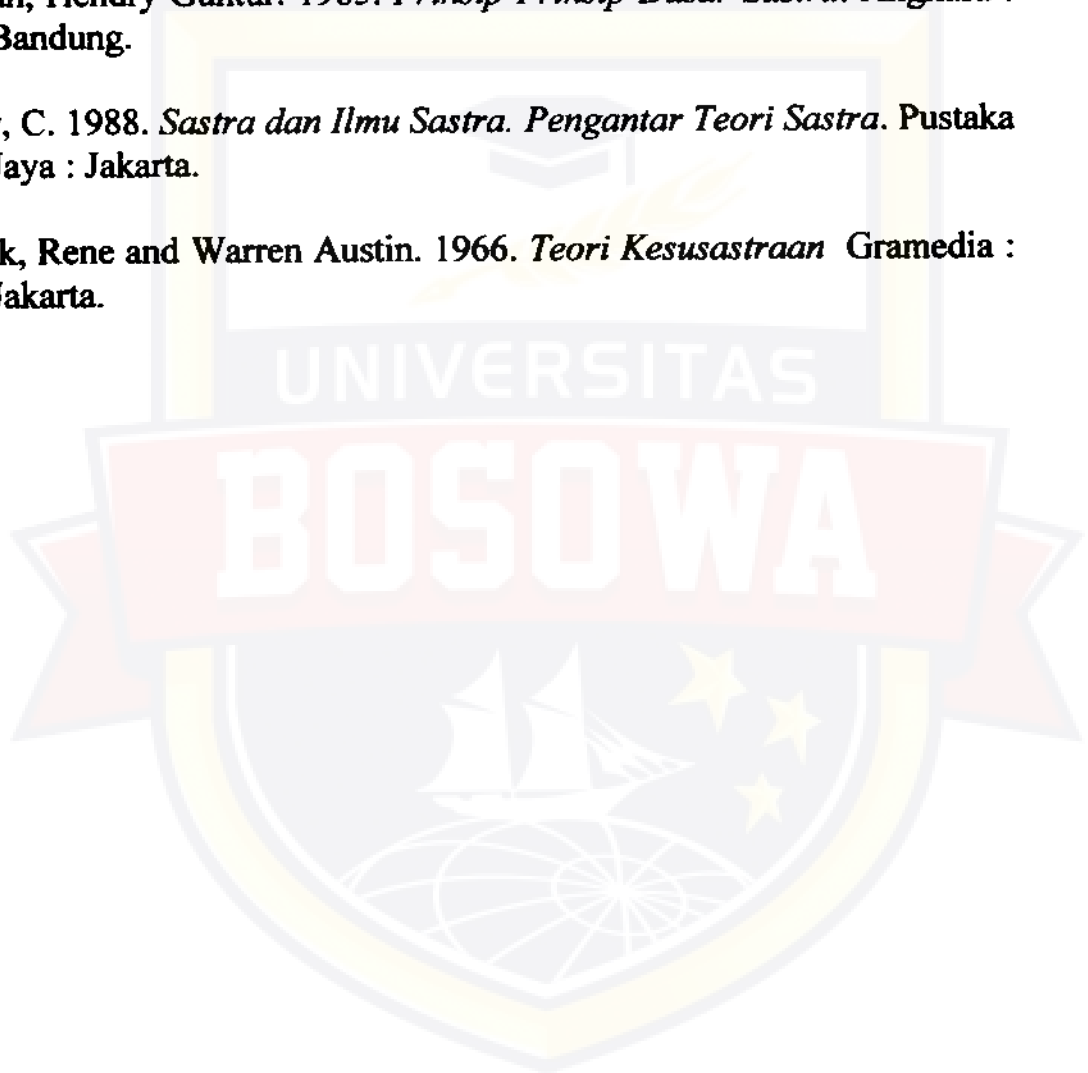
The writer would like to give some suggestions relating to the title of thesis.

1. It would be better for Marry Higgins Clark to introduced to the students of “45” University English Department as reference in writing their thesis.
2. In reading a novel, one must understand which way the story goes, in order to jump into conclusion.
3. In analysing a plot, a writer must understand all the relative aspects of the literary work, such as: author’s biography, plot, character, and conflict.
4. Reading a novel is entertaining, because one can also gain information about life and the way people socialize with their surroundings in order to have peaceful way of living.

BIBLIOGRAPHY

- Aristotle. 1980. *The Birthmark. Development of Plot.*
 ([http : // www.wikipedia.org](http://www.wikipedia.org), retrieved 4th April 2007)
- Clark, Marry Higgins. 1996. *Moonlight Becomes You.* Simon & Schuster UK Ltd : London.
- Foster, Wellek Rene. 1972. *Aspect of The Novel.* Brace of Company : New York.
- Gill, Richard, 1985. *Mastering English Literature.* Mal Millians : Millan.
- Jassin. 1985. *Kesusastraan Indonesia Modern Dalam Kritik.* PT. Gramedia : Jakarta.
- Kenny, William. 1996. *How to Analyzed Fiction.* Monarch Press. U.S.A
- Landy, V. William. 1966. *How To Analyze Fiction.* Monarch Press : United Stated America.
- Lubis, Moecthar. 1960. *Tehnik Mengarang.* Balai Pustaka : Jakarta.
- Ludlum, Robert. 1996. . *The Laws of Plot. Suspense.*
 ([http : // www.thefreedictionary.com](http://www.thefreedictionary.com), retrieved 5th May 2007)
- Luxemburg, Jan Van dkk. 1968. *Pengantar Ilmu Sastra.* PT. Gramedia : Jakarta.
- Masterson, Lee. 1999. *Defenition of Plot. Qualities of Plot.*
 ([http : // www.answers.com](http://www.answers.com), retrieved 5th May 2007)
- Patton, George S. 2000. *The Laws of Plot. Surprise.*
 ([http : // www.thefreedictionary.com](http://www.thefreedictionary.com), retrieved 5th May 2007)

- Soemardjo, Jacob. 1984. *Memahami Kesusastaan*. Alumni : Bandung.
- Sudjiman, Panuti. 1989. *Kamus Istilah Sastra*. Pustaka Jaya : Jakarta.
- Tarigan, Hendry Guntur. 1985. *Prinsip-Prinsip Dasar Sastra*. Angkasa : Bandung.
- Teww, C. 1988. *Sastra dan Ilmu Sastra. Pengantar Teori Sastra*. Pustaka Jaya : Jakarta.
- Wellek, Rene and Warren Austin. 1966. *Teori Kesusastaan* Gramedia : Jakarta.



APPENDICS

Appendix I: Synopsis

At a party in Manhattan, Maggie Holloway — one of the fashion world's most successful photographers — is thrilled to be reunited with her beloved stepmother. A widow now, Nuala Moore is equally delighted to see her long-lost stepdaughter, and invites Maggie to spend a few weeks at her home in Newport, Rhode Island.

Commercial photographer Maggie Holloway attends a party and is, by chance, reunited with Nuala, the stepmother she has not seen since childhood. Maggie accepts Nuala's invitation to visit her in Rhode Island, but when Maggie arrives, Nuala is dead--apparently the victim of a random break-in. To her surprise, Maggie learns that Nuala's house is bequeathed to her, the only stipulation being that she visit Nuala's friend Greta. When Maggie fulfils this request, she discovers that Greta is a resident of a nearby nursing home--a home with an alarmingly high death rate of seemingly healthy patients.

But when Maggie arrives, she finds Nuala murdered, apparently by a burglar. Heartbroken, Maggie is stunned to learn she had inherited Nuala's stunning Victorian home...and horrified when she begins to suspect that Nuala's death was not random, but part of a diabolical plot conceived by a twisted mind. When Nuala's dear old friend, Greta Shipley, dies suddenly of supposedly natural causes, Maggie is convinced that there is a link between these two and other recent deaths among the older women of Newport. What she doesn't realize is that she has now become a target for the killer as well, and that each clue she uncovers brings her closer to an unimaginable fate. In her most chillingly suspenseful novel yet, the Queen of Suspense delivers a tale of brilliantly sustained terror, woven with the skill and insight into human nature that have made all of Mary Higgins Clark's books major bestseller.

Appendix II: Biography of the Author

Mary Theresa Eleanor Higgins Clark, best known as Mary Higgins Clark. She was born on December 24, 1927 in the Bronx, New York. She is an American author of suspense novels currently residing in New York City, New York. Each of her twenty-four suspense novels has been a bestseller in the United States and in various European countries, and all of her novels remain in print as of 2007, with her debut suspense novel, *Where Are the Children*, in its seventy-fifth printing.

Clark began writing at an early age. After several years working as a secretary and copy editor, Clark spent a year as a stewardess for Pan-American Airlines before leaving her job to marry and start a family. She supplemented the family's income by writing short stories. After her husband died in 1959, Clark worked for many years writing four-minute radio scripts, until her agent convinced her to try writing novels. Her debut novel, a fictionalized

account of the life of George Washington, did not sell well, and she decided to leverage her love of mystery/suspense novels. Her suspense novels became very popular, and as of 2007 her books have sold more than 80 million copies in the United States alone.

Known as "The Queen of Suspense", Clark is a "master plotter" who has the ability to slowly draw out the tension while making the reader think everyone is guilty. Her novels feature strong, independent young women who find themselves in the midst of a problem that they must solve with their own courage and intelligence. The heroines come across as real people who make sensible decisions, which makes it easier for readers, who sometimes think "that could have happened to me, or to my daughter," to relate to the situations. Clark's books are written for adults, yet because she chooses not to include explicit sex or violence in her stories, they have become popular with children as young as twelve.

Clark has won numerous awards for her writing. In addition to those previously referenced, she has won the Horatio Alger Award (1997) and the Passionate' Ethics in Literature Award (2002), as well

as the Albert Einstein College of Medicine of Yeshiva University Spirit of Achievement Award (1994) and the National Arts Club's Gold Medal in Education (1994). She has been awarded eighteen honorary doctorates, including one from her alma mater, Fordham University.

Clark has served as the Chairman of the International Crime Congress in 1988 and was the 1987 president of the Mystery Writers of America. For many years she also served on the Board of Directors of the Mystery Writers of America. Simon and Schuster, which have published all of Clark's novels and in the late 1990s signed her to a \$64-million, four book contract, have funded the Mary Higgins Clark Award, given by the Mystery Writers of America to authors of suspense fiction for each of the ten years between 2001 and 2011. The announcement that an award would be given in her honour was made at the 55th Annual Edgar Allan Poe Awards, where Clark was inducted as a Grand Master.