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Title : PLOT AND CHARACTERS ANALYSIS IN
AGATHA CHRISTIE'S "LORD EDGWARE
DIES"

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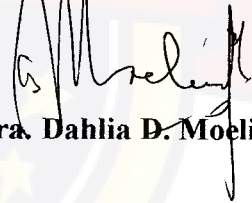
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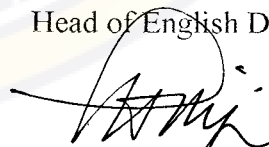
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HALAMAN PENERIMAAN

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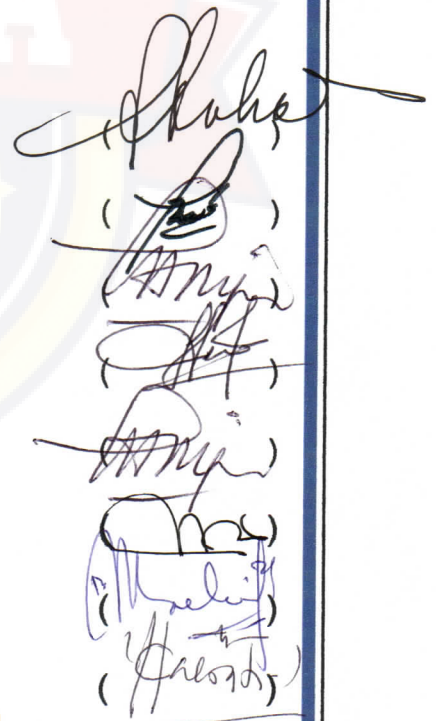
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Makassar, Juni ,2008

THE WRITER

ABSTRAK

Skripsi ini berjudul **“Plot and Characters Analysis in Agatha Christie’s Lord Edgware Dies”**. Adapun tujuan penulisan skripsi ini adalah untuk memberikan suatu sudut pandang tentang karakter pada kehidupan nyata dan begitupun dengan alurnya. Untuk mencapai tujuan tersebut penulis menggunakan metode deskriptif dimana didalamnya menggunakan pendekatan *intrinsic*, *intrinsic* adalah semua elemen yang ada dalam novel, dengan kata lain *intrinsic* membahas tentang alur, karakter, tema, latar, dan lain – lain. Namun penulis hanya membatasi pada alur dan arakter saja.

Setelah menganalisis data, penulis menemukan bahwa alur dalam novel ini menggunakan alur maju dengan struktur eksposisi, *complication*, *crisis*, and *resolution or denouement*. Eksposisinya dimulai dengan perkenalan antara Pairoot dengan Jane Wilkinson disebuah pesta, kemudian *complication* terjadi saat M. Pairoot pergi bertemu dengan Lord Edgware untuk membicarakan soal perceraiaannya dengan istrinya, Jane Wilkinson. *Crisis* atau klimaks dalam cerita ini muncul saat Lord Edgware mati terbunuh dan tak seorang pun yang tahu siapa pembunuhnya. Dan *resolution or denouement* dalam cerita ini adalah ketika Jane Wilkinson mengakui semua perbuatannya. Sedangkan karakter yang terdapat dalam novel *Lord Edgware Dies* ini sangat menarik dimana Jane Wilkinson sebagai karakter utama memiliki karakter yang sangat *ambitious* karena meninggalkan suaminya Lord Edgware karena ingi menikah dengan laki – laki lain, bahkan Jane Wilkinson tidak segan – segan ingi membunuh suaminya sendiri.

Pesan yang ingin disampaikan penulis dalam novel ini adalah tak selamanya keinginan seseorang untuk mencapai sesuatu dapat terlaksana dengan sebagaimana mestinya.

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CHAPTER I

INTRODUCTION

1.1 Background

Novel is one of literary works and it is also a story telling, novel has six important aspects, such as character, plot, setting, point of view, theme and style. Character is a person who takes parts in play. Character is divided into two parts: major character and minor character. Major character is a person who takes parts and active in a whole story. While minor character is a person who only appears on a certain events of the story and the plot is one of parts in a novel. It has a very important role in forming the characteristics of a novel

Based on the description above, the writer was interested to analyze about the characters and the plot in the novel "Lord Edgware Dies" by Agatha Christie. Character is one aspect on the novel that very important, because without character the readers can not make a plot. To analyze about character and plot is not directly learning about human being attitudes. So, the readers of a novel have to get all the references about character and plot.

Novel as an interesting reading material that sometimes makes readers laugh, cry, happy, stretched and even in reading a novel the readers feel the story is in reality. As Reaske says:

"In a novel the author can describe in a play or those description usually must tell us much about the speaker as about the person to whom that speaker is referring" (Reaske, 1966:43)

Literary work can be viewed as a social sign. It always creates new fact that is reality imaginary, although in principle the author leaves or takes the substance from the real fact. Even though the production of al literary work is usually considered as the author's imaginative invention to the author's creative work of writing but it resembles with the reality.

Literary work is also viewed as something that only tries to signalize sensation. Every good and qualified literary work does not only draw the readers' feeling to be stimulated because of the sensational stress in that literary work is not found to readers feeling or heart because it tells him about a physical quarrel. This is not all the purpose of literary work. The readers who enjoy it only know the real substance that a literary work wants to reach. Every literary work draws its reader because of its deepness: deepness in common and full meaning, its deepness of life philosophy, deepness because of its psychological story, and deepness because of the problem that is expressed (Perrine, 1983:33)

After reading the novel "Lord Edgware Dies" by Agatha , the writer is interested to find the strait characters and plot on it. The writer hopes that the story in this novel can be elaborated to our reality life because the novel gives a very deep learning of social life. It means that by learning the characters

and the plot in the novel the writer can expand knowledge about human beings' character and the plot in the novel.

1.2 Reasons for Choosing the Title

The writer analyzed Lord Edgware Dies novel by Agatha Christie by using intrinsic aspects that is character and plot analysis. The topic is very interesting to be analyzed because it given a huge point of view about character in life reality and also the plot in the novel. This novel has many artistic aspects that very interesting to be analyzed. Furthermore, the novel is telling about characteristic of human being. So the writer choose this title in order to get the perfect analysis in characters and plot.

1.3 Scope of the Problem

It is necessary to state clearly and briefly the scope of the study which the writer wants to focus in order to avoid misunderstanding between the reader and the writer in this research. Based upon the background of this research, the writer restricts the scope to the plot development and characters' traits that the author represents in the novel "Lord Edgware Dies" by Agatha Christie.

1.4 Formulation of the Problem

Based on the background above the writer presented some problems which are formulated in the following questions:

1. What particular traits major characters do they demonstrate in their roles in the novel?
2. How has the plot been developed to suit the development of the story?

1.5 Objectives of the Research

The writer has some objectives in writing this thesis, namely:

1. To find the particular traits of the major characters through their performances.
2. To identify and describe the development of plot that suits the story as a whole.

1.6 Benefits of the Research

The benefits that the writer wants to achieve from the result of this research are:

1. This thesis is expected to be useful knowledge for the students who want to know the characters and plot in the novel "Lord Edgware Dies" by Agatha Christie.

2. It can be used as reference, especially for the students who want to analyze the character and plot of another novels
3. It can give the readers knowledge the character traits of people reflected in their daily performances, behaviors and activities, in order to know what the attitudes of human beings are. And also the readers will know types of the plot in the novel.

1.7 Methods of the Research

In this research the writer used descriptive method. This method is used to give description about the character trait and the plot in the novel. After analyzing the data, the writer then provided a description about the characters and the plot in the novel "Lord Edgware Dies" by Agatha Christie.

In this research, the writer will use some methods that are assumed can help in collecting data, analyzing and explaining data that will be collected, they are:

1.7.1 Library Research

The library research method is used to look for and find theories, clarification or opinion of some experts, which are related to the problem of research.

The types of data that are collected in this research as follows:

a. Primary Data

Primary data, the type of this data is obtained by reading Lord Edgware Dies novel by Agatha Christie. The writer will read and will comprehend the story of the novel.

b. Supported Data

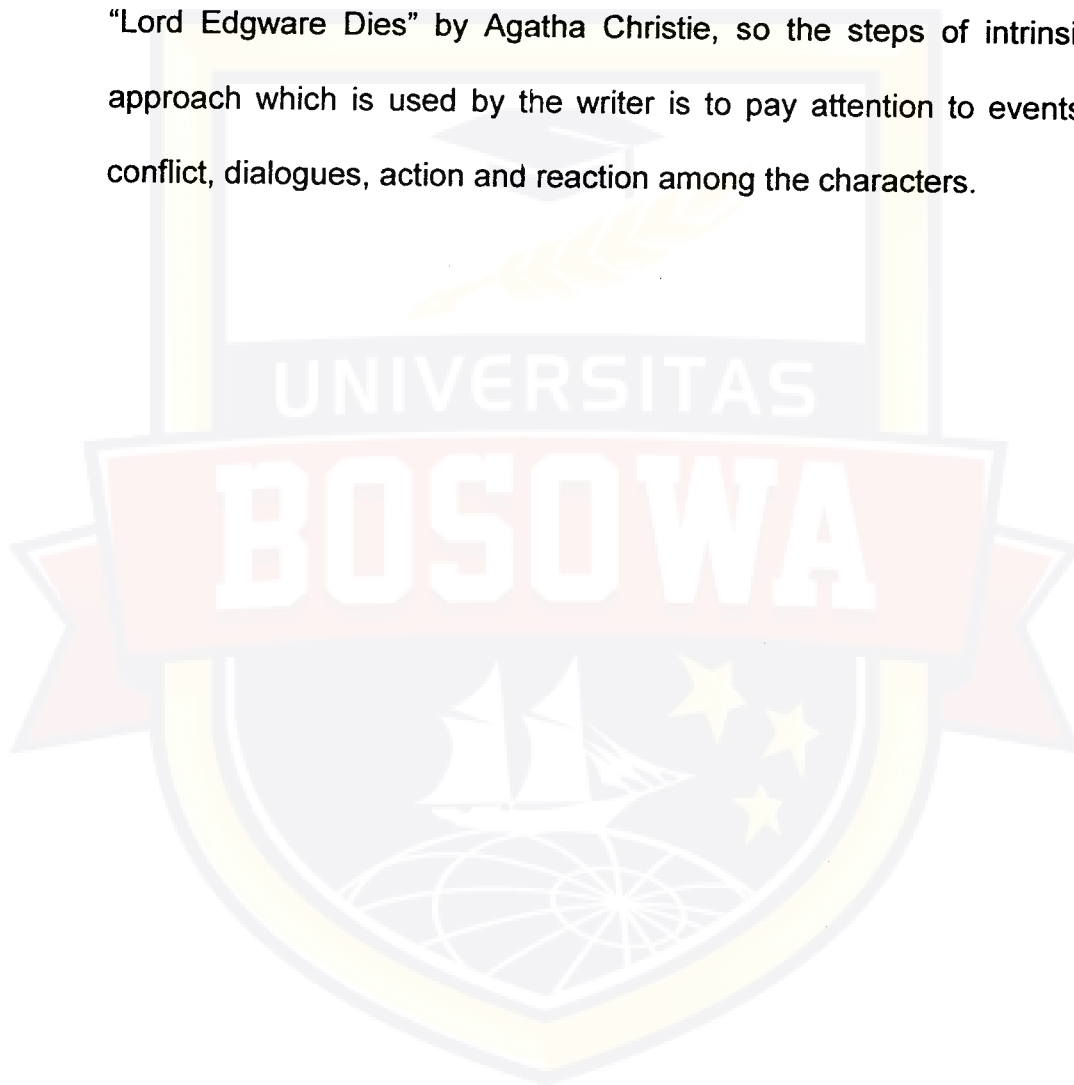
Supported data are some additional data that support the object of the research. The writer will classify the data, which give description about the characters major characters representation and also the characterization of the novel and the plot. The writer will collect data from several literary texts, books relating to the novel and grammar books, journal paper, and also lecturer materials related to character types.

1.7.2 Data Analysis

The data that are the writer has collected analyze by using intrinsic approach. When analyzing a novel, there two aspects that should be known by the researcher. Those are extrinsic and intrinsic aspects. The extrinsic aspect includes all elements outside the novel, such as the background of the author's life, the readers environment and the condition in society when the novel was in the creation. The intrinsic aspect includes all elements inside of the novel, such as

characters, plot, setting, language, style, conflict, theme, point of view.

This research focused in characters and plot in the novel "Lord Edgware Dies" by Agatha Christie, so the steps of intrinsic approach which is used by the writer is to pay attention to events, conflict, dialogues, action and reaction among the characters.



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Definition of Novel

Novel is art creations which can be serve an entertainment and useful information about human social life in society. It is a very humanistic process of observing living people, because its creation has been the background of human life experiences in society. Novel is said un separated from human life, it is also said the imitation of life which prescribe in the form of story about the living cycle of human being. Therefore, good novel are those which convey the reality of human complexion and it is also said as a form of literary works as that stated by Teeuw (1988:237) as follows:

" Good literature recreates the sense of life, the weight and texture. It recreates the experimental wholeness of life and the social life, the object in the world. It recreates these things all together and interpreting, as they do in the lives we live immediately of life"

Novel is, therefore, a work of literature whose materials are taken from the contemporary life events. As a literary work, it represents story about certain aspect of human life experiences. It is a large diffused description with comprehends the life character and being disposed in different groups of uniform plan (Lefevre: 1977:52)

"Literature... is a discipline, and it is a nonscientific discipline. Its set of ideas can be said to be, basically, just one: to describe experience, in their personal and social dimensions and, in doing so, to gain and share knowledge."

Novel is a book-length story in prose about either imaginary or historical characters; it tells about human life or expresses about person's feeling and characters that we probably often find in our real life.

In a novel, the author not only use their experiences as a basic of their work for extending their idea, but they also use their imaginative thinking to make their work more lively. They add some imaginary characters and conflict, which never appear in their life. It's impossible to create literary works that is only based on personal experiences of the author. The author should compare it between factual event and fiction good literary works.

"Novel and news report were neither clearly factual nor fictional: our own sharp discriminations between these categories simply didn't apply. Gibbon no doubt thought that he was writing the historical truth, and so perhaps did the author of Genesis, but they are now reads as 'fact' by some fiction : Newman certainly thought his theological meditations were true but they are now for many readers "literature". Moreover if literature includes much 'factual' writing,. At also excludes quiet a lot of fiction" (Gill : 1995 : 2)

Therefore, studying novel is an effort of gaining personal and social knowledge that the author represents in his novel. This knowledge is however very important for our living in society, because novel, like the fetus in the womb, grows with a life that is certainly nourished by the novelist but that is independent of him.

2.2 Definition of Plot

The main aspect in a fiction work is plot. It is started by telling the situation where the story is taken. Then, is continued by development or rising action and the central of the story is climax and finally closed by resolution or denouement.

These are some theories of the plot which essential is to know:

- a. Jenkinson (1974 : 25) remarks into his book on "Teaching Literature" that plot may be defined as:

"Plot is another obvious kind of form. If the book moves through a series incidents in the direction of the some short of climax and resolution of the conflicts which gave it is drama, it has at least some alimentary form. Sometime the pattern which emerges from the plot is obviously symmetrical and clear"

- b. Forster (1962 : 125) remarks in his book on "Aspects of Novel" that:

"The plot, then, is the novel in its logical intellectual aspect: it requires mystery, but the mysteries are solved later on: the reader may be moving about in world unrealized, but the novelist has no misgivings. He is competent, poised above his work, throwing a beam of light here, popping on a cap of invisibility there, and (quo plot – maker) continually negotiating with himself qua character-monger as to the best of effect to be produced. The novel is also a narrative of events, the emphasis falling on causality" (1962 : 125)

- c. Another expression comes from Reaske, as follows :

"Plot is the central aspect of all drama, for drama, is primarily concerned with that happens, plot also basically another term for structure: the difference being that when we discuss plot we more or less are committed to discussing everything that happens in the play". (Reaske, 1966:35)

Plot is the central aspect of all novels, for novel is primarily concerned with what happens, plot is basically another term for structure, the difference being that if we discuss plot we more or less are committed to discuss by a series of incidents or episodes after one another according to some plans of the author.

“Plot is sequence of the actions and events in a story since every story, true or fictional, portrays human being engaged in actions and participating in events, it follows the every story has a plot, one that can be sketched in a summary or outline (Foster : 1996 : 11)

Therefore, plot is another obvious kind of form. If the book moves through a series of incidents in the direction of the some sort of climax and resolution of conflicts which give it its narration, it has at least some truly momentary forms. Sometimes, the pattern which emerges from the plot is obviously symmetrical and clear.

Plot is an aspect of fiction which gives description about the way of a novel or story narration. It is basically the events that arranged according to the steps of developing the events. It is intended to make the readers to be interested in reading a novel.

In writing a novel, the author usually begins his story with an event outside the characters of the protagonist that starts a chain of causality related events. When we speak of events in a story which have effects on the characters. For an event to have any force in a story, it must produce some effects. The author is, therefore, working from a cause (an event) that result in

an effect (a minor complication that produces conflict or reveals something about characters). Each event is the cause of an event that follows immediately or occurs later on in the story. It is from the premise that we get our definition of plot in a novel. Because of the nail the shoe was lost; because of the horse, the rider, the battle was lost, and so on. We find this some of causality related to events in all traditional novels.

1. Exposition

Exposition is the beginning part of novel narration. In this part the author introduces the characters, the conflict, and the situation of the novel creation. In short, the exposition is the initial step where the author introduces his story, assigns and introduces the important information for the story in sequence (Tarigan: 1985: 19) remarks as follows:

“Exposition is introduces of the characters, beginning the connection between two incidents, create situation, arrange the scene, and provide the view”.

2. Inciting Moment

Inciting moment is the point where the problems or conflict begin to appear. The characters, especially the major characters begins getting trouble or challenge which to take him away from achieving his purpose. In this step, we get description about how is the characters, especially the major characters. The author usually uses flash-back to introduce the pass time of

the major characters to explain the situation, or to prepare motivation for the character act. Brooks and Warren cited by (Haerullah : 1995:17) states as follows:

“Inciting moment is the cross the player, cross the characters, and event begin to appear to the climax from problem which appear from original situation in the story”.

3. Rising Action

Rising action is the second step in the plot development in a novel. The conflicts that emerge in the exciting moment become more complicated in the section. It is in the point also where the author creates some other conflicts to send the major characters to the situation where they must struggle to overcome in order to accept intention. We know that all conflicts are meant to challenge the major characters to have the success in business, affair, action or any concentration of the novel. In short, the conflict that the author introduces in inciting moment are developed to the more serious situation in this point.

4. Climax

Climax is the peak of the seriousness of the conflict. In this point, the change is coming, which proves whether or not the major character could overcome his conflict and whether or not he could achieve his purpose. Brooks and Warren cited Haerullah (1995:17) states:

"Climax is the top of the seriousness of the conflict, the place of seriousness in conflict to reach intensity or the top of intensification"

5. Falling action

After climax is the falling action, the fifth step of the plot development of novel. The conflicts that are developed to the peak of seriousness in the climax are overcome slowly in this step. There are two possibilities in this step, namely the major characters have opportunity to satisfy their intention or they must get failure in their action. The way that author introduces to overcome the conflict, that he uses in this falling action, becomes our reading experiences to be tested for validity in life.

2.3 Definition of Character

All novels must have characters that play upon the story, who perform action and reaction, and create conflict in the story. It is the Novel aspects, the character, which represents the author's idea, feelings and thought. It means, therefore, the characters are the person who is represented in a novel. How important the character aspect in a novel that we may say there is no story without character.

"Simply means a person who acts, appears, or is referred to in work. As literary term has an altogether different meaning. It refers to any of the make believe persons we encounter in fiction. The most common term for the leading male character is the hero. The leading character is a more ordinary and realistic character, one without quite so many implications of virtue, is protagonist and his opponent called antagonist (man or woman who is working for an idea)" (Foster, 1996:15)

Tarigan (1985:133) in his book "Prinsip - prinsip Dasar Sastra " quotes the opinion of Lubis which says that:

"There are methods which can us by the author for portray the appearance character or person from the personage:

1. Physical description
2. Portrayal of thought stream of conscious thought
3. Reaction to events
4. Direct author analysis
5. Discussion of environment
6. Reaction of other about or to character
7. Conservation of other characters

Meanwhile, the definition of character according to Richard Gill is:

" Character in novels have been specially created "

With regard to the character in a Novel, we must find that there major characters and minor characters. The major characters are active in the story of the Novel, they perform large parts of the story, they usually represent the author's idea, feelings, and thought, and they appear from the beginning to the end of the story. The minor characters are the persons who play part of the story; they are usually called the passive characters. Reaske (1996:43) as follows:

"Some characters are active. They perform acts, they have large parts in the play, and they usually undergo certain of the play. Instead of being

static, they are considered dynamic. The passive characters are acted upon by the events the play; they are static or unchanging”.

2.4 Characterization

As we know characters are the persons represented in a novel; the characters must convey human traits. The process of putting the traits on the characters is called characterization. Meredith and Fitzgerald (1972:106) in the book *Structuring Your Novel* state characterization in the use to which character puts the traits with which he or she is endowed studying the characterization in a Novel is meant to study the author represent the characters with certain traits. Some facilities of identifying the characters' traits are through the characters' habit, action, speaking, and dialogue among characters, events, and author's own description. Semi (1988:37) remarks:

“The figure of story usually executes certain of the characteristics which have shape and content, given by the author. The characteristics can get by give describe about behavior, thought, or suitable or not in accordance with his thought cross his action. The characters of figure can be comparison with his behavior, thought, habits, and so on. The way of expressed a characters can be done by incident, speaking, dialogue, spiritual monolog, and figure of speech or teasing allusion.”

In a Novel, the author must show all four sides of the leading characters by revealing the character's general, physical, personal and emotional traits. The author must combine insight with richness in characterization. The richness comes in making use of the character traits which are associated together in the personage and make up and identify. The insight must come

from the author's identification about what the major character want from life. Meredith and Fitzgerald (1972:107) states four groups of traits to characterize that the author employs:

- “(1) Those formed by heredity and environment: general traits;
- (2) Those expressed in the physical make-up of the person: physical traits;
- (3) Those found in the social or ethical aspect of the individual: personal traits;
- (4) Those discovered in the mental of psychological cast of individual: emotional traits.”

Based upon the citation above, there are four traits of human being, namely general traits which is still divided into four separate categories: universal, nationalistic, regional, and group traits.

(1) General Traits

Universal general traits are the traits which are common to all human beings. We are born either male or female. Most of us have two arms, two legs, two eyes and so on. We all have automatic reflexes such as breathing, crying, and moving. We all learn how to walk and talk. We all grow babies to adults. Because these traits are universal to mankind, they are hardly accepted by the reader. The author does not have to tell the reader that his character share these universal traits. It is only when a character does not share them that author mentions the different, for example, character who has only one leg or is blind in one eye.

National general traits are meant to some certain nationalistic traits that are the result of nation's geography, culture, language, history, and psychology. Many of nationalistic traits that find their way into fiction have become stereotypes: the industrious German, the Latin lover, and so on. The author is under greater pressure than the other writer to prove nationalistic influences on his main characters since he greater length in which to explore character.

Regional general traits are traits of the people living in a specific geographical location. Meredith and Fitzgerald (1972:108) mention the regional traits in some selected as follows:

"Example from the stories selected for study is the rural acquirearchy of all worthy and western in Tom Jones, the Kentucky background of Prewitt in from Here to Eternity, the Southern tribalism of To Kill a Mockingbird, the narrow French provinciality of Emma's life in Madame Bovary, and the north of England qualities of Leamas in The Spy Who Come in From The Cold."

Group general traits are traits that arise from various groupings of people, chiefly the grouping of profession, vacation, job, or trade. We associated ministers with such group traits are being God-fearing and above reproach, criminals with an antisocial cast of mind, big business tycoons with lust for power, and so on. While author may employ stereotype group trait for a minor character, he tends to get at the deeper significance of his major characters' group trait as they interact with the world the story depicts. The author cannot care how much he disturb our association with group traits, for

he knows there have been ministers convicted of everything from larceny to rape, criminals who are not motivated by antisocial malice but deep seat psychopathic tendencies, and big business tycoons who take positions in government out of patriotic motives for a pittance of what they could earn in private industry.

In searching for the truth about group traits, the author tends to reject many of our conventional association between these traits and the group from which they derive.

2) Physical Traits

We associate certain between physical characteristics with mental, moral and emotional traits. The author knows that physical appearance is a very unsatisfactory guide to character. He implies physical traits for only two reasons: (1) if the story is to have very similitude, readers must be able to pictures the characters and (2) it would reveal him as being a brave man, the author would let the reader know before hand that the character is physical able to perform such a feat. If a female character is going to have men falling in love with her, the author must endow her with physical attractiveness.

3) Personal Traits

These are traits that permit us to distinguish individuals from another. They identify men or women as processing certain social and ethical qualities.

In any group of people we are going to find some people who are brave cowardly, selfish, bold, meek, loyal, two face, argumentative, passive, ambitious, lazy, faithful and fickle.

4) Emotional Traits

Our emotional traits stem from general, physical and personal traits. We know the feeling of pain because it is a universal trait of our bodies. We know the emotion of patriotism because it is a nationalistic trait. We cannot help but feel about where we live, for these are regional traits. We are born ugly; we must have some emotional attitude about it as a physical trait.

Of all these sources for fictional characters, psychological studies whether formal or informal, are the least trustworthy for the would-be-authors. They may well provoke the writing about pathological characters in terms of the case history instead of fictionally realized characters in terms of narrative. Instead of using five thousand words to analyze why a character has been jealous of her younger sister, the author content himself with relating what happens as a result of the character's jealousy. However, no matter that the source, the author's statement of purpose always give him a clue as to what his protagonist must be like.

And based upon the citation above, these five methods of revealing character-characterization by telling- include the following methods.

1. **Characterization through the use of names.** Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Names can also contain literary or historical allusions that aid in characterization by means of association.
2. **Characterization through appearance.** Although in real life most of us are aware that appearance is often deceiving, in the world of fiction details of appearance (what character wears and how he looks) often provide essential clues to character.
3. **Characterization by the author.** In the most customary form of telling. The author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' mind. By so doing the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic-and there is always that possibility-we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us.
4. **Characterization through dialogue.** Real life is quite literally filled with talk. People are forever talking about themselves and between

4. **Characterization through dialogue.** Real life is quite literally filled with talk. People are forever talking about themselves and between themselves, communicating bits and pieces of information. Not all of this information is important or even particularly interesting; much of it smacks of the kind of inconsequential small talk we expect at a cocktail party; it tells us relatively little about personality of the speaker, except, perhaps, whether he or she is at ease in social situations.
5. **Characterization through action.** Character and action are often regarded as two sides of the same coin. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about characters, about their unconscious emotional and psychological states as well as about their conscious attitude and value.

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 characters themselves and identify their intellectual, emotional, 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 the success of characterization, the third issue is particularly crucial one, for although plot can carry a work of fiction to a point, it is rare work whose final value and importance are not somehow intimately connected with

just how convincingly the author has managed to portray the characters. Naturally, such an evaluation can only take place within the context of the Novel as a whole, which inevitably links character to the other element of fiction.

2.5. Setting

A story in a novel must be happened in certain place and time. Setting is very important thing in a story. It is because the people who read a novel could know where the character are and when the events occurred in the society, or the situation of the place where the character live. Setting is he time and place in which the action of narrative occurs". (Donnel, 1983: 175). Setting talks about the time, place and social reality within a story takes place. It is significant element, in fact setting much more important. We have to understand at which period of time society if we wants to interpret correctly the other elements in the story. (Timmer, 1985: 4)

The setting covers he place in which the character are presented, are social context of character, such as their families, friends, class. the custom, belief, and rules of behavior of society. These create the scenes hat become the background or the situation for the events of the novel and the total atmosphere, mood. (Gill, 1991 : 10)

According to Goldon (1972 : 161), "Setting is the locale and the period in which a story occurs".

Therefore, setting is the place and time in which an event occurs. Setting plays an important role in a story because we need to know the place, day, year, season or period of history of the story. The group of people around the characters is include as the setting event though the character does not belong to the group (Semi, 1988: 46).

Setting in fiction is not only a background, means; it is not only a place or situation for the story to show what the event is and when the event occurs.

In the story setting is an important element in establishing the tone in a work of fiction. It integrates with character, theme, and atmosphere of story. Setting does not only show a certain place or time but also the things their specific things such as opinion, craziness, their life style, their suspicion and so forth. A setting of a society has to make a certain characterization and theme. If a story's setting can be replaced by any place without changing or influencing the characters or the theme, then it would be a less integral setting. Basically, in a story, the setting integral with the theme, character and style. A story with war as the setting, for instance, will be able to talk about specific things such as revenge, hate, refuges, evacuation, betrayal, politic, patriotism, humanity, and so forth. For, war represented thing under critical condition. In such a setting, the author obtains chances in describing human nature, as said Charters (1978: 137)

"A sense of place is essential if readers are to begin to engage themselves in the fictional characters' situational. Place helps make the characters seem real, but, to be most effective, the setting must also have a dramatic use. It must be shown, or at least felt, to effect character of plot".

Therefore, the choice of the setting can form a theme or plot. Setting can mean many things such as place, certain area, certain people, with their own character because of their environmental situation or period, a way of life, a way of thinking.

After describing the fundamental element that construct a story, hence there are many ways to analyze a story. Each story can be analyzed in different ways. As we have seen that, a story that emphasizes is rather different from a novel that emphasizes plot. On the other hand, a story that emphasizing situation or atmosphere character. The emphasizing of those certain element can make a novel that does not always contain "Story" or "Event" that is physical. However, the author intention, a novel has to have the complete elements, namely plot, character, setting, situation or atmosphere, point of view, and style.

The affectivity of a story in a drama is determined by the perception and appreciation of the author for the setting itself. Basically, setting has to create the mood and the soul of the story. Setting in a story, become more a

live because of the space, time, events mood of the character in a story, and the reflection of real life.

The position of setting is very important because of the action the whole character in the story and how connects to the environment. In addition, setting determines the character, which the character, determines the action.

Both time and place create the same effect toward the whole characters in a story. The reaction of every character toward setting depends on some factors. Setting functioned as the force to revenge, which is the symbol of challenges. Setting must be considered as logic and reasonable things.

Further, setting can be categorized into three principle. First, setting creates freshness in a story or novel. Secondly, it creates the mood and encouragement for the character. Thirdly, it creates the direct meaning of a story.

Setting is another intrinsic aspect of the story which cannot be separated from the other aspects of story; it denotes to the time and place of the events in the narration. Wellek and Warren (1983: 6) state that setting is the environment or environment which are divided into two parts, namely natural environment and social environment.

Setting refers to the time and place where the protagonist and other characters will act and react. The time may be in the morning, afternoon, or

evening and the place may be in the forest, mountain, beach, home, or somewhere. In short story, the setting should be corresponding with the events. For example, romantic story usually uses romantic place for setting. Most war story take as the setting, event for the least important events. John E Warriar in A. Farida, M (1993: 4) state that every story has scene or setting. Thus, setting denotes the time of each event and the place where it takes place.

Setting may also cause conflicts to the characters, specially the major character, because the characters are sometimes influenced by the change of their environment. Therefore, the setting aspects may influence the quality of the short story. Meredith and Fitzgerald (1972: 15) express as follows :

1. A change within the environment that affects the protagonist can put the protagonist in conflict with the environment.
2. Placing a protagonist in environment from which he want to escape puts the protagonist in conflict with environment.
3. Placing a protagonist in an environment in which he is not wanted puts protagonist in conflict with the environment."

The environment in a short story is usually composed by three elements, namely one more physical setting; a generalized significance that grows out of the social, moral, and cultural human intercourse within each setting and; an atmosphere that is the emotional mood of each setting.

Based upon the discussing above, the writer then concludes that setting in a short story creation is interested to be studied, because it has

closely relationship with the conflict that the author represents in his short story. In this case, the setting in short story can be identified by the means of conflict identification. And setting in fiction is also called on to perform a number of desired functions.

1. **To provide background for the action**, to see whether setting as an essential element in the fiction, or whether it exist merely as a decorative and functionless background, we need to ask ourselves this; cold the work in question be set in another time and another place without dong it essential damage? If the answer is yes, then the setting can be said to as a decorative background whose function is largely irrelevant to the purpose of the work as a whole
2. **As an antagonist**, often, the forces of nature functional as a agent or antagonist, helping to establish conflict and to determine the outcome of events.
3. **As a means of creating appropriate atmosphere**, many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.
4. **As a means of revealing character**, very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will

about the setting itself. This is particularly true of the works in which the carefully controls the point of view.

5. **As a means of reinforcing theme**, setting can also be used as a means of reinforcing and clarifying the themes of short story.

By seeing description above, the writer tries to give the different of them, as follows:

- a. Physic setting is something that concerns with the place, such as Jakarta City, and other place (village, market, school, etc), while psychological setting is something which concerns with the environment and influence the reader's spirit.
- b. Physical setting is setting which is limited on physical items, while the psychological setting the situation such attitude, and idea in certain society.
- c. Physical can be comprehend by reader seeing the explicit only, while psychological setting can be comprehended by reader through interpretation in a work.

2.5 Synopsis of Lord Edgware Dies

Jane Wilkinson, an actress, is suspected of murdering her husband, the fourth Baron Edgware, so that she can marry another man. Jane asks Poirot to convince her husband to agree to a divorce. When he reluctantly does so,

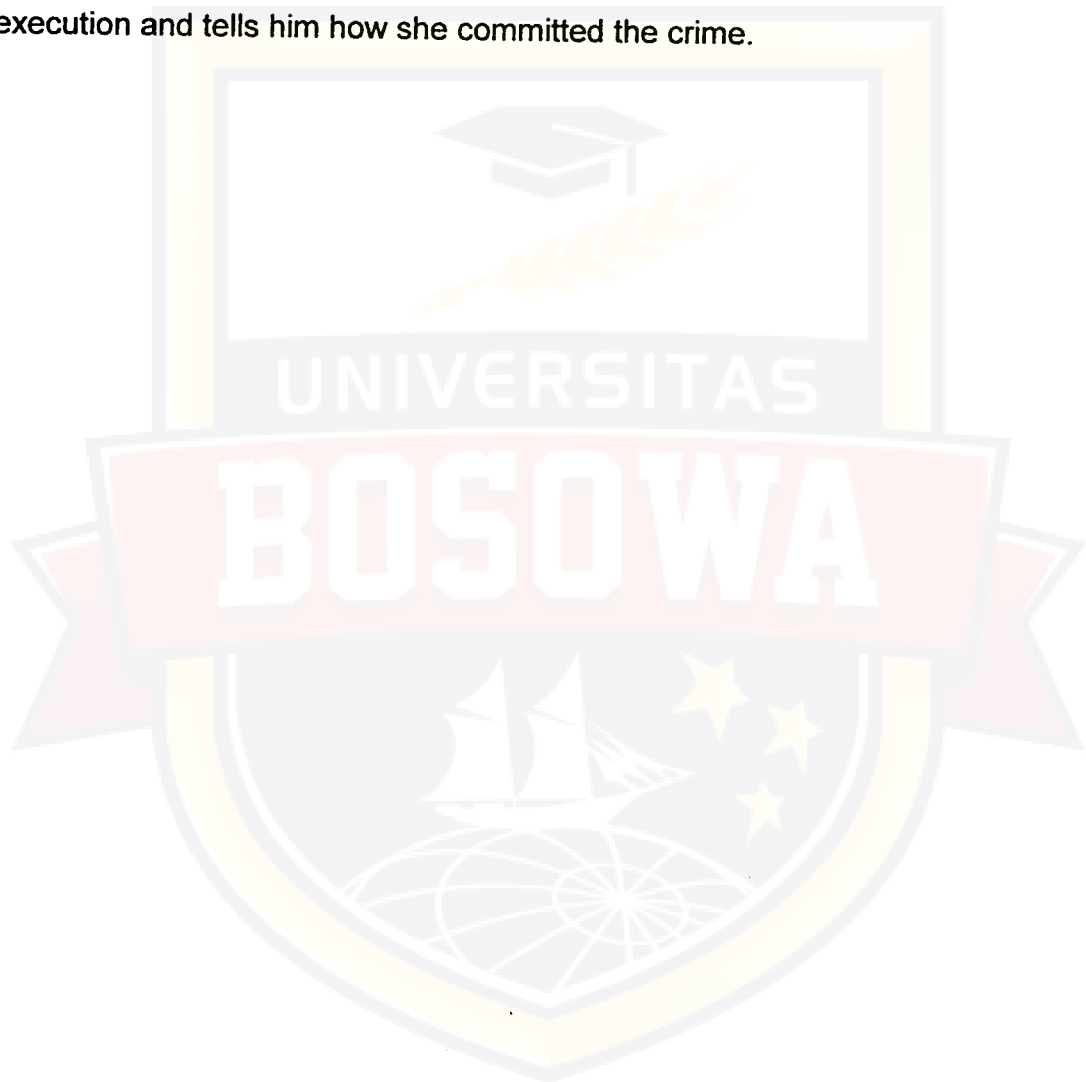
Edgware says he already agreed to a divorce and wrote a letter to Jane a while back. Later, Jane denies ever having gotten such a letter. On the night of the murder, she supposedly goes to the Edgware house. The butler lets her in, and she goes into her husband's study. The next day, he is found murdered and Chief Inspector Japp tells Poirot about it. But in the newspaper, there was an article about a party and among the guests was Jane Wilkinson herself. At the party, there were thirteen guests at the dinner table. One guest mentioned that thirteen people at dinner means bad luck for the first guest to rise from the table (hence the alternative title of the book *Thirteen At Dinner*). Jane Wilkinson is the first to rise. One of the other guests is a Donald Ross. So the police are baffled with the case, including Poirot.

Later, comedian/actress Carlotta Adams is found dead due to an overdose of Veronal. There was a mysterious gold case with the sleeping powder in it. The engraving said: "From D, Paris, November. Poirot tries to decode this and arranges the evidence together. At another dinner party, Jane appears there and the guests talk about Paris (as in Paris in Greek mythology of Troy). The Jane at this dinner party is thinking that the writer Donald Ross was referring to Paris as in the city of France. Ross can't understand this, because at the party on the night of the murder, Jane was talking about Paris (the Paris in Greek mythology) and seemed to know all about him. Ross goes to

ring up Poirot about his discovery, but before he can say what he discovered, he is stabbed.

In the conclusion to the book, Jane Wilkinson turns out to be the murderer. She pays Carlotta Adams to pose as her at the party on the night of the murder. Carlotta was an expert on Greek Mythology, so she talked a lot about it with Donald Ross. With her made up alibi, Jane goes to the Edgware house and kills her husband. Later at her hotel room, she sits in the room with Carlotta to reward her the money. Jane slips Veronal in Carlotta's drink, effectively killing her. Jane discovers a letter Carlotta wrote to her sister and sees that she talks about posing to be Jane and how she was going to get paid. Jane couldn't let this happen. At the top left hand corner of the second page, there was a she (referring to Jane paying her to pose as her at the party) and she tears off the 's' and it appears as 'he'. Poirot wonders about this. Jane then puts the Veronal in the gold case engraved with Paris on it to make it look like Carlotta was a Veronal addict. She ordered the gold case the week previously, but Poirot went to the engravement shop and found out it was ordered that last week, and he found out that November was engraved on it to throw him off. So at the dinner party, Jane realizes she made a mistake about Paris and had to kill Donald Ross from telling Poirot about his discovery that the Jane at the party (on the night of the murder) was not Jane herself. She stabs him. In the end, Poirot realizes that he was actually tricked

by the killer. Jane's motive for killing Lord Edgware was so that she could marry the Duke of Merton (he was an Anglo-Catholic and didn't want to marry a divorced woman). In the last chapter, she writes a letter to Poirot before her execution and tells him how she committed the crime.



CHAPTER III

FINDINGS AND DISCUSSION

3.1 The Findings

The findings of this research are divided into two parts, namely the plot development and the character's representation in the novel "Lord Edgware Dies" by Agatha Christie.

3.1.1 The Plot Development

Jane Wilkinson, an actress, is suspected of murdering her husband, the fourth Baron Edgware, so that she can marry another man. Jane asks Poirot to convince her husband to agree to a divorce. When he reluctantly does so, Edgware says he already agreed to a divorce and wrote a letter to Jane a while back. Later, Jane denies ever having gotten such a letter. On the night of the murder, she supposedly goes to the Edgware house. The butler lets her in, and she goes into her husband's study. The next day, he is found murdered and Chief Inspector Japp tells Poirot about it. But in the newspaper, there was an article about a party and among the guests was Jane Wilkinson herself. At the party, there were thirteen guests at the dinner table. One guest mentioned that thirteen people at dinner means bad luck for the first guest to rise from the table (hence the alternative title of the book

Thirteen At Dinner). Jane Wilkinson is the first to rise. One of the other guests is a Donald Ross. So the police are baffled with the case, including Poirot.

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sees that she talks about posing to be Jane and how she was going to get paid. Jane couldn't let this happen. At the top left hand corner of the second page, there was a she (referring to Jane paying her to pose as her at the party) and she tears off the 's' and it appears as 'he'. Poirot wonders about this. Jane then puts the Veronal in the gold case engraved with Paris on it to make it look like Carlotta was a Veronal addict. She ordered the gold case the week previously, but Poirot went to the engravement shop and found out it was ordered that last week, and he found out that November was engraved on it to throw him off. So at the dinner party, Jane realizes she made a mistake about Paris and had to kill Donald Ross from telling Poirot about his discovery that the Jane at the party (on the night of the murder) was not Jane herself. She stabs him. In the end, Poirot realizes that he was actually tricked by the killer. Jane's motive for killing Lord Edgware was so that she could marry the Duke of Merton (he was an Anglo-Catholic and didn't want to marry a divorced woman). In the last chapter, she writes a letter to Poirot before her execution and tells him how she committed the crime.

3.1.2 The Characters Representation

The Major Characters of this novel are Jane Wilkinson, Hercule Poirot, Arthur Hastings, Charlotta Adams and Lord Edgware.

3.2 Discussion

The discussion of the findings is divided into two: the plot development and the characters.

3.2.1 The Plot Development

The plot development of this novel followed the steps such as exposition, complication, crisis, falling action, resolution.

3.2.1.1 Exposition

The story begins with presenting Jane Wilkinson, a formerly young beautiful American actress, who met Hercule Poirot and Hastings in theatrical a party. Then Jane Wilkinson asked Poirot to convince his husband to agree a divorce. Jane Wilkinson told Poirot that she wants to marry Duke Marton. In the party there were some people such as Charlotte Adam and Brian Martin. Then Jane Wilkinson closes Poirot to ask him a help for getting the divorce. Look at the quotation below:

“M. Hercule Poirot, isn't it? said the soft husky voice.

“At your service.”

“M. Poirot I want to talk to you. I must talk to you”.

“But, certainly, Madame, will you not sit down?”

“No, not here. I want to talk tou you privately. We will go right up stairs to my suite. (Agatha , 2001:19)

Then Jane Wilkinson went to her suite. In her suite she prepared herself to talk openly to Poirot as quotation below:

"Casting her white fur wrap on one chair, and her small jewelled bag on the table, the actress sank on to a chair and exclaimed:

"M. Poirot, somehow or other I've just got to get rid of my husband!" (Agatha, 2001:21)

Immediately after Jane's expressed her problem, Poirot then tried to refuse as the quotation below:

"But, Madame, ," he said, his eyes twinkling,"getting rid of husbands is not my speciality". (Agatha, 2001:23)

3.2.1.2 Complication

The complication starts when M. Poirot went to meet Lord Edgware. Lord Edgware admitted that he had sent withdrawing his opposition. But Jane denied that she had received a letter. As quotation below:

"Madame, I cannot take compliments where they are not earned. Six months ago your husband wrote to you withdrawing his opposition."

"What's you say? Wrote to me? Where?"

"It was when you were at Hollywood, I understand ."

"I never got it. must have gone astray, I suppose.and to think I've been thinking and planningand fretting and going nearly carazy all these months".(Agatha, 2001:59-60)

Then Poirot is astonished about this case. The letter which was sent by Edgware had lost. This complication starts by the question also.

3.2.1.3 Crisis

The crisis or climax emerges when Lord Edgware was killed and no one knows the killer. Japp informs Poirot that Lord Edgware was killed by his wife, Jane Wilkinson. Then Poirot remember what Bryan Martin had told to him that Jane will kill her husband, as quotation below:

"It's not early-not for me. I've been up and at work for a good two hours. As to what brings me to see you-well, it's murder."

"Murder?"

Japp nodded.

"Lord Edgware was killed at his house in Regent gate last night. Stabbed in the neck by his wife"

"By his wife?" I cried.

"In flash I remembered Bryan martin's words on the previous morning. Had he had prophetic knowledge of what was going to happened? I remembered, too, Jane's easy reference to "bumping him off". A moral, Bryan had called her. She was the type, yes. Callous, egotistical and stupid. How right he had been in his judgment." (Agatha, 2001:66-67)

The complication continues because Poirot does not believe if Jane has killed her husband. That night he and Jane have been in the same place when lord Edgware killed. At the same time, Poirot tries to find information

from the secretary of Lord Edgware. And the information is also looked for from the close person of Jane like Brian Martins.

3.2.1.4 Resolution (Denouement)

The resolution or Jane Wilkinson writes a letter to Poirot before her execution and tells him how she committed the crime. As the quotation below:

“So, as said before, that luncheon party was the last time I saw Jane Wilkinson. But when I think of her, I always see her the same way-standing in her room at the Savoy trying on expensive black clothes with a serious absorbed face. I am convinced that was no pose. She was being completely natural. Her plan had succeeded and therefore she had no further qualms and doubts. Neither do I think that she ever suffered one pang of remorse for the three crimes she had committed.”

“ I reproduced here a document which she had directed was to be sent to Poirot after her death. It is, I think, typical of that very lovely and completely conscience less lady.” (Agatha, 2001: 345-346)

The resolution is shown by the death of Jane Wilkinson because of killing her husband. And the motive is Jane wants to marry Duke of Merton (he was an Anglo-Catholic and didn't want to marry a divorced woman).

3.1.3 The Major Characters

a. Jane Wilkinson

Jane Wilkinson is the central character that she kills her husband because wants to marry Duke. In this story, all events and episodes revolve around her and their unity has some connecting with her.

On the first chapter we are told about Jane ambition to kill her husband. And asks M. Poirot to help her telling to her husband to divorce her. As the quotation:

"Casting her white fur wrap on one chair, and her small jewelled bag on the table, the actress sank on to a chair and exclaimed:

"M. Poirot, somehow or other I've just got to get rid of my husband!" (Agatha, 2001:21)

She is a formerly actress of London and very beautiful. From the quotation above. the writer finds that she is a rude woman and ambitious.

b. Hercule Poirot

Hercule Poirot is a very patient and smart detective. It can be found by seeing his words to Jane. As stated quotation below:

"But, Madame, "he said, his eyes twinkling," getting rid of husband is not my speciality". (Agatha, 2001:23)

The quotation above tells about the smart and patient of the detective because he does not want to receive a job without knowing the objective of the case.

c. Arthur Hastings

Arthur Hastings is a loyal friend to Poirot. He is always beside Poirot when the case still not be solved including the case of Lord Edgware. As the quotation below:

“ Quick, Hastings. Quick I have been blind-imbecible. A taxi. At once.”

“Do you know her address?”

“Charlotte Adams, do you mean?” (Agatha, 2001:109)

d. Charlotta Adams

Charlotte is an American girl with the most amazing talent for single-handed sketches unhampered by make-up or scenery. She is a easy influential-woman. She is asked to pose like Jane in order Jane has the way to go to kill Lord Edgware. Then She is killed by Jane Wilkinson with Veronal.

As the quotation below:

“Took an overdose of sleeping draught. Oh!the pity of it! such a nice young lady. Nasty dangerous things-these drugs. Veronal he said it was.” (Agatha, 2001:112)

She was killed because Jane Wilkinson was afraid if Poirot knows that asked Charlotta to pose like her.

e. Lord Edgware

Lord Edgware is a tall man, dark hair streak with grey and a thin face and sneering mouth. The character of Lord Edgware could be identified as the following quotation below:

“Lord Edgware, who rose to receive us, was a tall man of about fifty. He had dark hair streaked with grey, a thin face and a sneering mouth. He looked bad tempered and bitter. His eyes had queer secretive look about them. There was something, I thought, distinctly odd about those eyes.” (Agatha, 2001:52)

Lord Edgware is a man with hard principle and does not like to if someone knows his problem. He has a self- confident to solve his problem as the quotation below:

“I do not see that my principles are your business, M. Poirot. It is true that I did not divorce my first wife. My conscience would not allow me to do so. My second marriage, I will admit frankly, was a mistake. When my wife suggested a divorce, I refused point blank. Six months ago she wrote to me again urging the point. I have an idea she wanted to marry again-some film actor or fellow of that kind. My views had, by this time, undergone modification. I wrote to her at Hollywood telling her so. Why she has sent you to me I cannot imagine. I suppose it is a question of money.” (Agatha, 2001:54)

By identifying the quotation above, the writer finds that Lord Edgware is a patient person also.

Based on the writer observations, those these parts of character patterns and its substances that has been mention in the previous analysis were found in describing and analysis character.

CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

After analyzing the novel the writer concludes that the main thing which Agatha wants to describe in " Lord Edgware Dies " are about romantic attraction or the power of love, and the patience, and uncontrollable ambition.

After reading this novel, we can also know that Agatha uses a theatrical place setting in Savoy. For technique or telling story,, she did it by using a third person narration. Here, the character telling the story- narrator is not a novelist but a person whom the author has created to tell the story from his or her point of view.

This novel also tells us about life, however, we have money but happiness is always very hard to reach. Jane is not happy because she has another man. Her husband is so hard and he does not understand his wife wish. The plot development shows us that this novel is a mystery story starting with the problem of Jane then following by the detective Poirot to ask Lord Edgware about a divorce. The characters in this novel are the same of what happen in our society nowadays.

The major characters in this novel are Jane Wilkinson, Hercule Poirot, Arhtur Hasting, Charlotta Adams and Lord Edgware. Jane Wilkinson is

ambitious woman who wants to kill her husband for marrying another man, Hercule Poirot is a patient man, Arthur Hasting is a loyal friend, Charlotta Adam is an easy-influential woman, and Lord Edgware is a hard principle man.

The plot of this novel begins with exposition by presenting Jane Wilkinson, a formerly young woman beautiful American actress, who met Hercule Poirot and Hasting at a theatrical party, then followed with complications when M. Poirot went to meet Lord Edgware. The crisis or climax emerges when Lord Edgware was killed and no one knows the killer and resolution or denouement of the story when Jane Wilkinson writes a letter to Poirot before her execution and tells him how she committed the crime.

4.2 Suggestions

To finish the writing of this skripsi, the writer would like to propose some suggestions as follows:

1. Reading a novel is an activity which may offer us knowledge, besides, it could be a medium for us to know various characters that people may encounter in our life, so he hopes that students want to read more novels in order to find an experience.
2. This research, however, far from perfect, therefore, the writer expects that other researchers could be carried out for the other aspects of this novel. The writer hopes to readers, the work will be of some help in understanding the novel.

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Appendix :

Biography of Agatha Christie

Very prolific British author of mystery novels and short stories, creator of Hercule Poirot, the Belgian detective, and Miss Jane Marple. Christie wrote more than 70 detective novels under the surname of her first husband, Colonel Archibald Christie. She also published a series of romances and a children's book.

"And now, messieurs et mesdames," said Poirot rapidly, "I will continue with what I was about to say. Understand this, I mean to arrive at the truth. The truth, however ugly in itself, is always curious and beautiful to seeker after it. I am much aged, my powers may not be what they were." Here he clearly expected a contradiction. "In all probability this is the last case I shall ever investigate. But Hercule Poirot does not end with a failure. Messieurs at mesdames, I tell you, I mean to *know*. And I shall know - in spite of you all." (from *The Murder of Roger Ackroyd*, 1926)

Agatha Christie was born in Torquay, in the county of Devon, as the daughter of Frederick Alvah Miller, an American with a moderate private income, and Clarissa Miller. Her father died when she was a child. Christie was educated home, where her mother encouraged her to write from very early age. At sixteen she was sent to school in Paris where she studied singing and piano. Christie was an accomplished pianist but her stage fright and shyness prevented her from pursuing a career in music. In her books Christie seldom referred to music, although her detectives, Poirot and Miss Marple, show interest in opera and Poirot sings in *THE A.B.C. MURDERS* (1936) a World

War I song. When Christie's mother took her to Cairo for a winter, she wrote there a novel. Encouraged by Eden Philpotts, neighbor and friend in Torquay, she devoted herself into writing and had short stories published.

In 1914 Christie married Archibald Christie, an officer in the Flying Royal Corps; their daughter, Rosalind, was born in 1919. During World War I she worked in a Red Cross Hospital in Torquay as a hospital dispenser, which gave her a knowledge of poisons. It was to be useful when she started writing mysteries. Christie's first detective novel, *The Mysterious Affair at Styles*, introduced Hercule Poirot, the Belgian detective, who appeared in more than 40 books, the last of which was *CURTAIN* (1975). The Christies bought a house and named it 'Styles' after the first novel.

Poirot was an amiably comic character with egg-shaped head, eccentric whose friend Captain Hastings represents the "idiot narrator" - familiar from Sherlock Holmes stories. Poirot draws conclusions from observing people's conduct and from objects around him, creating a chain of facts that finally reveal the murderer. "He tapped his forehead. "These little gray cells. It is 'up to them' - as you say over here." Behind the apparently separate details is always a pattern, which only Poirot is able to see.

Miss Marple, an elderly spinster, was a typical English character, but when Poirot used logic and rational methods, Marple relied on her feminine

sensitivity and empathy to solve crimes. She was born and lived in the village of St. Mary Mead. Both Poirot and Marple did not have any family life, but Poirot also travelled much. Marple was featured in 17 novels, the first being *MURDER AT THE VICARAGE* (1930) and the last *SLEEPING MURDER* (1977). She was reportedly based on the author's own grandmother. Miss Marple made her first screen appearance in 1961 in *Murder She Said*, starring Margaret Rutherford. It was based on the novel *4:50 FROM PADDINGTON* (1957). It was followed by *Murder at the Gallop* (1963), *Murder Ahoy* (1964), and *Murder Most Foul* (1964), all directed by George Pollock. The BBC TV series starring Joan Hickson ran 1984-87. Gracie Fields played Miss Marple on television in an adaptation of *A Murder Is Announced* (1956).

Poirot, a former policeman, was forced to flee his country after the German invasion of Belgium in 1914. His assistant Captain Hastings married in the early 1930s and Poirot settled to London's Whitehaven Mansions. Poirot is short - only five feet four inches tall. He has waxed moustache, egg-shaped head and small feet. Poirot first appeared on screen in *Alibi* (1931). It was based on *THE MURDER OF ROGER ACKROYD* (1926), which was partly inspired by Anton Chekhov's novel *The Shooting Party* (1884-1885). "Every murderer is probably somebody's old friend," Christie wrote in it. With these kind of insights in motives and methods of a murder Christie proved that she could have been a competent teacher at police academies. Peter Ustinov

played Poirot in *Death on the Nile* (1978), *Evil under the Sun* (1982), and *Appointment with Death* (1988). David Suchet was Poirot in the UK television series (1989-91). In *Murder by the Book* (1986) Ian Holm's Poirot investigated his own murder. Tony Randall played Poirot in Frank Tashlin's unorthodox adaptation *The Alphabet Murders* (1965), in which Anita Ekberg galloped on horseback through Kensington Gardens.

In 56 years Christie wrote 66 detective novels, among the best of which are *The Murder of Roger Acroyd*, MURDER ON THE ORIENT EXPRESS (1934), DEATH ON THE NILE (1937), and TEN LITTLE NIGGERS (1939). The film version of *Ten Little Niggers* (1945, US title: *And Then There Were None*) by the French director René Clair, starring Walter Huston and Barry Fitzgerald, is one of the most faithful Christie adaptations. In addition to these mysteries, Christie wrote her autobiography (1977), and several plays, including THE MOUSETRAP, which run more than 30 years continuously in London, and had 8 862 performances at the Ambassadors Theatre in London. The play was based on the short story 'Three Blind Mice', and was produced in 1952 in Nottingham and London. The original company at the Ambassadors Theatre included Richard Attenborough as the detective.

Christie's marriage broke up in 1926. Archie Christie, who worked in the City, announced that he had fallen in love with a younger woman, Nancy Neele. In

the same year Christie's beloved mother died. After hearing that her husband had left for Miss Neele's house, Christie disappeared for a time. "I would gladly give £500 if I could only hear where my wife is," said Colonel Christie. The story of her real life (love?) adventure in the 1926, when she lived in a Harrowgate hotel under the name Mrs. Neele, was basis for the film *Agatha*. It was directed in 1978 by Michael Apted. In title role was Vanessa Redgrave. Christie's divorce was finalized in 1928, and two years later she married the archaeologist Max Mallowan. She had met him on her travels in Near East in 1927, and accompanied him on his excavations of sites in Syria and Iraq. Later Christie used these exotic settings in her novels *MURDER IN MESOPOTAMIA* (1936) and *Death on the Nile* (1937). Her own archeological adventures were recounted in *COME TELL ME HOW YOU LIVE* (1946). Mallowan was Catholic and fourteen years her junior; he became one of the most prominent archaeologist of his generation. Of her marriage the writer told reporters: "An archaeologist is the best husband any woman can have. The older she gets, the more interested he is in her." Mallowan worked in Iraq in the 1950s but returned to England, when Christie's health grew weaker. His most famous book was *Nimrud and its Remains*.

Christie's most prolific period began in the late 1920s. During the 1930s he published four non-series mystery novels, fourteen Poirot novels, two Marple novels, two Superintendent Battle books, a book of stories featuring Harley

Quin and another featuring Mr. Parken Pyne, an additional Maru Westmacott book, and two original plays. In 1936 she published the first of six psychological romance novels under the pseudonym Mary Westmacott. After visiting Luxor in 1937, where Christie saw Howard Carter, she wrote the play AKHNATON, which was not published until 1973. It dramatized the fate of the Egyptian pharaoh Akhnaton, who tried to replace the old gods with monotheism, and Nefertiti, his wife. Curiously, the Finnish writer Mika Waltari, who gained later international fame with his historical novel *The Egyptian* (1945), wrote also in the same year a play about the same king, *Akhnaton, auringosta syntynyt* (1937). Christie's play was produced in New York as *Akhnaton and Nefertiti* in 1979 and next year in London.

During WW II Christie worked in the dispensary of University College Hospital in London. She also produced twelve completed novels. After the war she continued to write prolifically, also gaining success on the stage and in the cinema. *Witness for the Prosecution*, for example, was chosen the best foreign play of the 1954-55 season by the New York Drama Critics Circle. Play had opened in London in October 1953 and by December 1954, it was on Broadway. With Max Mallowan she traveled in 1947 and 1949 to expeditions to Nimrud, the ancient capital of Assyria, and in the Tigris Valley.

Among the many film adaptations are *Murder on the Orient Express* (1974), directed by Sidney Lumet and with Albert Finney as Poirot, and *Death on the Nile* (1978), with Peter Ustinov as Poirot. (see list below) Both films were nostalgic costume dramas. Sidney Lumet wrote in *Making Movies* (1995) that clothes contribute an enormous amount to the style of the picture. "When Betty Bacall makes her first appearance in *Murder on the Orient Express*, she's wearing a full-length peach-colored bias-cut velvet dress with a matching hat and egret feather. Jacqueline Bisset, for her first appearance, wears a full-length blue silk dress, a matching jacket with a white ermine collar, and a tiny pillbox hat with a feather... The object was to thrust the audience into a world it never knew - to create a feeling of how glamorous things used to be." Even the small parts in *Murder on the Orient Express* was filled by famous stars. Richard Widmark was the victim, Lauren Bacall the American matron, Vanessa Redgrave the lady with the husband, Ingrid Berman the nurse, and John Gielgud the Jeeves character. Also Sean Connery and Anthony Perkins appeared.

According to Billy Wilder, Christie herself considered his *Witness for the Prosecution* the best film adaptation of her work. Wilder rewrote with Harry Kurnitz Christie's dialogue but did not change the clever plot with a surprise ending. In the film Charles Laughton was Sir Wilfrid, a barrister, who defends Leonard Vole (Tyrone Power), an inventor, accused of murdering a middle-

aged widowed woman. Marlene Dietrich was his German wife Christie, an actress, eager to testify against her husband. Wilfrid has just recovered from a severe heart attack. The role of his dominating nurse, Miss Plimsoll, was played by Laughton's wife, Elsa Lanchester. In one scene she threatens to resign, if Wilfried doesn't go to sleep. "Splendid," he replies. "Give her a month's pay and kick her down the stairs." Dietrich's performance had everything - she sang, kissed passionately Tyrone Power, said "I never use smelling salts because they puff up the eyes," and had a double role as a hard Cockney woman and a coldly articulating German woman. She was very disappointed when she did not even earn an Oscar nomination.

Christie's characters are usually well-to-do people. Often the comfortable lifestyle of his characters is undermined by financial problems, which lead to murder. Although her villains use very complicated plans, they are not impossible, but are firmly grounded on the everyday reality: "Miss Lyall's hobby in life, as has been said, was the study of human beings. Unlike most English people, she was capable of speaking to strangers on sight instead of allowing four days to a week to elapse before making the first cautious advance as is the customary British habit." (from 'Trinagle at Rhodes' in *Murder in the Mews*, 1937) In many stories the reader is fooled to suspect an innocent character, but most innovative Christie was when she revealed the guilty party: it has been the narrator, a group of people, a serial killer who tries

to hide an obvious motive for his killing one of the victims, and so forth. Christie's world view was conservative and rational, but there is always a place for accidents: "...Does it not strike you that the *easiest* way of removing someone you want to remove from your path is to take advantage of *accident*? Accidents are happening all the time. And sometimes - Hastings - they can be helped to happen!" (from *Dumb Witness*, 1937). Christie gives always a logical explanation for crimes, but society is not blamed. Murder is not a sign of degeneration of middle-class values. After the crime is solved, life continues happily. Although Christie's writing career spanned over six decades, she was conscious of social change without fixating on the period between the two World Wars. "When I reread those first books," she said in 1966, "I'm amazed at the number of *servants* drifting around. And nobody is really doing any work, they're always having tea on the lawn." However, she did not like editing her own text and was even reluctant to change the spelling unless a word has actually been misspelt.

By 1955 Christie had become a limited company, Agatha Christie Ltd, which was acquired in the late 1960s by Booker Books. It had already acquired Ian Fleming. In 1967 Christie became president of the British Detection Club, and in 1971 she was made a Dame of the British Empire. Christie died on January 12, 1976 in Wallingford, Oxfordshire. Mallowan died two years later, but he had married after Christie's death an old family friend. With over one hundred