

PLOT OF AGATHA CHRISTIE'S *THIRD GIRL*

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ABSTRACT

This research aimed to examine the parts of the plot structure and also the elements which build up the parts of the plot structure of this novel. The theory used in analyzing the data was the theory on the plot. The theoretical concepts were primarily taken from William Kenney's book entitled *How to Analyze Fiction* (1996). Based on the analysis, the plot structure of Agatha Christie's *Third Girl* (2002) consisted of three parts: beginning plot, middle plot, and ending plot. The beginning plot of this novel told us about: (a) Hercule Poirot's peaceful condition after having breakfast; (b) his attitude of scathing view on Edgar Allan Poe; (c) Miss. Norma's performance with vacant expression; and (d) Hercule Poirot's good relationship with Mrs Oliver and with Mrs Restarick. In the middle plot of this novel, the story of this novel presented about: (a) Mrs Restarick's psychological conflict; (b) Andrew Restarick's anger because of David Baker's relationship with his daughter, Miss Norma; and (c) Mrs Adriana's unsuccessfulness to find Miss. Norma at Borodene Mansions. The events described in the complicating plot of this novel are about: (a) the investigation of Miss Norma as a suspected agent attempting to commit the murder of Mrs Restarick; (b) the secure of Miss Norma suspected to have committed murder by Dr. Stillingfleet at the time of throwing herself down in front of Jaguar; and (c) Dr Stillingfleet's offering to Miss Norma to live at Kenway Court to hide herself from the inquiry of her father.

Keywords: Agatha Christie's *Third Girl*; novel; plot structure

INTRODUCTION

Literature is a piece of history in the form of art which rises enchantment by using language. It can help us imagine what happened in the past and what even what will happen in the future (Diyanni, 2001). Literature has existed in human civilization since thousands of years ago. Its existence in the human civilization cannot be denied. In the human civilization, literature has been accepted as one of social cultural realities. Literature, according to Esten, is also defined an expression of aesthetic imaginative fact as a manifestation of human life. It is an imaginative work into which the author's ideas that concern with the human social life, social tradition, or the author's personal experience is transformed.

Literature is not only regarded as an art work which concerns with mind, emotion, and imagination, but also as a creative work that uses language as its medium. In its existence in the human civilization, literature actually imitates life, and life is in large measure, a

social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary imitation.

The stories of literature are largely read for the pleasures they bring us. These pleasures are emotional as well as intellectual. In addition, its stories also instruct us by showing things about the world we have not known yet before reading them. The world we have not known yet before was brought to us in concept and description by using language as its medium.

The language used in literary works to communicate something to their readers is not daily language. The literary language has its expressive and pragmatic side which scientific language will always want to minimize as far as possible (Wellek & Austine, 1956). In the works of literature, the literary language which was born from the creator's idea can be analyzed, for instance, from the view point of its intrinsic (Wellek & Austine, 1956).

The works of literature, for instance novel, can reflect moral attitudes of certain people or

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other things related to the people's life. It also describes life which occurs in a society, and is also a picture of real life and manners and of time in which it is written. The story of the literary work has a structure which is built up by two main literary components. The literary components which also create its structure are, for example, intrinsic components.

Like the extrinsic elements, the intrinsic elements can be found in all genres of literature. According to Drucker (2014), One of the genres of literature in which the intrinsic elements can be found is prose fiction. The literary works recognized as prose fictions are novels, for instance Agatha Christie's *Third Girl* (2002). According to Diyanni (2001), intrinsic elements are the basic elements of story. Those elements have correlation to one another in forming the characteristics of a fiction.

Each of the intrinsic elements is narrated by the writer in a structural way so that a good story can be created from the beginning until the end of the story. One of the intrinsic elements which builds up the structure of the story of the prose fiction is plot. Any story of the narrative work, including the story of Agatha Christie's 'Third Girl (2002), must have plot.

In this writing, plot is the topic of discussion. To make its analysis no very wide, the analysis of the plot is further made into a specific analysis. The problems related to the topic which will be discussed are formulated in such following questions as:

- (1) What parts of plot structure are found to build up the story of the Agatha Christie's novel entitled *Third Girl* (2002)
- (2) What elements are found to create each parts of the plot structure of this novel?

In analyzing the problems related to the topic, theory is very significant to use. Theory, according to Isaac Asimov, is a detailed description of some facet of the universe's workings that is based on long observation and experimentation (Richard T, 1986). The theory which is going to be applied in analyzing the problems is the theory on the 'plot.' which is primarily taken from Kenney's *How to Analyze Fiction* (1996). Kenney describes plot, as follow:

Plot is one of the highest importance in expressing the meaning of a work of fiction. It is through plot that author organizes the raw material of experience (p.23)

Method

Method is a particular way of doing something (Hornby, 1995). The method which is applied in this research is a scientific method. Scientific method means a systematic, organized series of steps that ensures maximum objectivity and consistency in researching a problem (Richard T, 1986). The methods of the research which are done for this writing consist of four parts

The first method of the research applied in this writing is the finding and determination of the data source and the sources of the theoretical concepts. The second method which has been done is a data collection from *Third Girl* (2002) had written by Agatha Christie. The third method done in the research for this writing is the analysis of the data and the theoretical concepts already collected. The last method carried out for this writing is the presentation of the result of the analysis qualitatively or descriptively.

DISCUSSION

The Plot of Agatha Christie's *Third Girl*

In this sub of discussion, the case discussed is about the plot of the story found to be narrated in Agatha Christie's *Third Girl*. Plot, as described above, is a part of the literary intrinsic elements. Plot follows to make up the inner body structure of an imaginative story, for instance the story of Agatha Christie's novel entitled *Third Girl*. Novel is a part of prose fiction. Fiction is a story telling presenting an account of various incidents. The incidents are usually taken together, form the plot of a story, and suggest the method of development. All the incidents sometimes do not bear directly on the plot, and sometimes they do. Because of this reason, so when reading for a fiction, the readers must know which of the incidents are essential to the development (advancement) of the actual story.

Some certain incidents sometime form a discernible subplot which in turn is

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subordinated to the main plot. Some incidents introduce emotional intensity and others introduce comic relief (Reaske, 1970).

Most traditional stories are structured according to time: they begin at the beginning of a sequence of events and move right through to the end. Many of the events which are narrated from the beginning to the end of the story also include flashbacks; that is a narrative technique in which the writer begins at some point in the action and then moves into the past in order to provide crucial information about characters and event. The inclusion of the flashback also serves purposes like giving background or motivation at an appropriate place (McMahan & Day, 1984).

Beside in the technique of flashback, the movement of events narrated from the beginning to the end of the story is also chronological or progressive, but they skip time. The chronological or progressive movement means the forward movement or succession of acts, events, or ideas presented in a story. The movement of the sequence of the events from the beginning to the end is often referred to as 'plot.' It is a sequence of incident or events of which a story is composed.

Plot which is regarded by Aristotle as the soul of tragedy (Reaske, 1970) may include what a character says or think, as well as what he does, but it leaves out description and analysis and concentrates ordinarily on major happenings (Perrine, 1978). It connects an event with the others in a cause and effect manner. Conceivably, a plot might consist merely of a sequent of related actions.

Plot reveals events to us, not only their temporal, but also their causal relationship. It makes us aware of event not merrily as element in a temporal series but also as an intricate pattern of cause and effect. It is arranged from the events of the story, and becomes the basic idea, motif, tendons, and messages, which are shown from incidents or the characters. It works altogether with the other intrinsic elements to make up a story (Kenney, 1966).

Plot is a link of a story which is formed by phases of event in order to compose a story which is presented by characters of the story. A work of fiction deals with events that act in temporal sequence- that is one after another. More commonly, a story will deal with a more

limited series of events, for example: a young man meets a girl, he is attracted to her, he courts her, he proposes marriage, and she accepts the quarrel, they separate, they patch up their differences, they marry (Kenney, 1966).

The plot of the narrative story has a structure. Its structure is made up by three parts or phases: beginning part, middle part, and ending part. Each part of the plot of the story is composed by its elements.

Beginning

Beginning, often referred to as introduction phase, exposition, or 'situation phase.' in literature, 'introduction phase' or 'situation phase' is the first part of the structure of a story. Exposition is all composition that does not tell a story, and is applied to the beginning portion of a plot in which background information is set forth. In this portion of the plot, the writer usually provides details about characters and situation (Shaw, 1972).

Exposition can also be described as an explanation about the setting of the events and introduction of characters or the process by which the writer imparts to the reader necessary information concerning with the character and events which exist before the proper action of a story begins..

What is exposed in this part of the plot is the background of the characters' social life, usually that of the main character's. Here is usually narrated about the names, characteristics, and even the physical appearances of the character(s) (Meredith, 1989). What is also introduced in this phase of the plot is about the setting(s) where the event (s) composing the story occur(s) and also the events by which the conflict of the story arises. The events causing the conflict and introduced in this part are psychological events, sociological events, and physiological events. The information narrated in this exposition functions as the basic foundation for the story told in the next phases.

Based on the finding, the information exposed at the beginning portion of Agatha Christie's *Third Girl* (2002) is about an activity or event of the main character named Hercule Poirot to have a steaming cup of chocolate and a brioche. The time setting of his event introduced here occurred in the morning. His

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morning action of having a steaming cup of chocolate and a brioche is narrated in the novel, as in the quotation below:

American novelist was viewed by this man to be lack of method or order in the romantic outpourings of Wilkie Collins:

He had dared to speak scathingly of Edgar Allan Poe, He had complained of the lack of method or order in the romantic outpourings of Wilkie Collins, had lauded to the skies two American authors who were practically unknown, and (P.7).

Her recognition to commit a murder informed to Poirot is narrated, as in the quotation below:

His visitor was a girl of perhaps twenty-odd. Long

He rose with his usual politeness, shook hands, drew out a chair

You demanded to see me, mademoiselle? Sit down, I pray of you Oh, said the girl, in

Eh bien? Said Poirot

She hesitated. I think I'd-

You, you are Hercule Poirot?

Assuredly. In what way can I be of use to you?

Oh, well, it's rather...

Poirot felt that she might need perhaps a little assistance. He said helpfully, 'My manservant told me that you wanted to consult me because you thought you 'might have committed a murder.' Is that right?

The girl nodded. That's right (P.11-12).

In the exposition phase of the story, his narration of the social relationship of characters is also shown. Here is also exposed about the friendly relationship between a well-known detective story named Mrs. Oliver and Hercule Poirot. Because of their friendly relationship and of knowing that Hercule Poirot's profession is as a detective, Poirot was phoned and requested by Mrs Oliver to become a guest speaker in the annual dinner of her Detective Authors Club.

Middle

The second phase of the plot structure of a story is 'middle.' The middle phase of the story

is the longest and the important part of a story. In this part of the plot structure, some important events dominantly created by the main character are presented.

The requirements of the middle phase of the story are: (a) the middle must give the background of circumstances that produced the complication, (b) the middle must present a series of efforts in which the protagonist attempts to solve the complication only to meet with failure, (c) the middle must present, therefore, a situation of anti climax in which it appears that the protagonist will finally solve the complication, only to meet with such disastrous that it leaves the reader convince that there is no hope of satisfactory solution, and (d) the middle must force the protagonist to make an organizing decision that will point to the solution of the complication (Meredith, 1989). The structure of the middle phase of a fictional story generally consists of four phases of event, among those: conflicts, complications, and climaxes. The data analysis about the events occurring in each of the phases of the middle plot structure of Agatha Christie's *Third Girl* is shown below.

Conflict

In this part, the main character of the story finds disturbances which separate him from his aims. In this part, the events creating a conflict develop gradually. Because the events depicted in this phase are events of conflict, so this middle phase of a story is called as the conflict phase. The conflicts depicted in this phase can be internal conflicts, that is, the conflicts which happen inside the character him/herself.

The other conflicts also described in the middle phase of a story are external conflicts, that is, the conflicts that happen in the outside of the characters. Various kinds of conflicts are usually narrated in the story. Those conflicts may be: (a) a conflict between man and society, (b) a conflict between man and nature, (c) a conflict between an idea and another idea or (d) a conflict between man and his consistence. These conflicts occur not only at the main character, but can also be at other characters.

Conflict is the opposition of persons or forces upon which the action depends. The conflict in a story is usually dramatic. In a plot, the dramatic conflict is the struggle which

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grows out of the interplay of opposing forces (ideas, interest, wills). Conflict may be termed the material from which a plot is constructed (Shaw, 1972).

Conflict is also defined as a clash of actions, ideas, desires or wills. The elements of the conflicts depicted in a plot of the story are categorized into some types. The first type of conflict is 'elemental,' or 'physical:' a struggle between man and the physical world. It represents man versus forces of nature: the difficulties and dangers, for example, faced by explorers, navigators, astronauts. Another type of conflict in a plot is social: a struggle between man and man. Much popular fiction is based on social conflict. Those included as the social conflict are, for example: (a) two men trying to win the love of a girl, (b) the competition of businessmen, and (c) a girl having difficulties with her parents over her conduct.

The third type of conflict is internal, or psychological: a struggle between desires within a person. External forces may be important and other characters may appear in the narrative, but the focus is always upon the central figure's inner turmoil. A variant form of social conflict is a protagonist's struggle against society. A fifth kind of conflict is man's struggle against fate and destiny (Perrine, 1978).

In the conflict the main character may be pitted against some other persons or group of persons (man against man); he may be in conflict with some external force- physical nature, society, or 'fate' (man against environment) or he may be in conflict with some element in his own nature (man against himself). Most conflicts depicted in a plot of the story are basically physical, social, or internal, or combination of these three (Perrine, 1978).

The central character in the conflict, whether he is a sympathetic or unsympathetic person, is referred to as the 'protagonist.' The protagonist is simply the central character, the one whose struggle we follow with intense, whether he or she be good or bad, sympathetic or repulsive. The forces arrayed against the protagonist, whether persons, things, conventions of society, or traits of his own character, are the 'antagonist.'

In some stories, according to Perrine (1978), the conflict is single, clear-cut, and

easily identifiable. In other stories, it is multiple, various, and subtle. A person may be in conflict with other persons, with society or nature, and with himself, all at the same time, and sometimes he may be involved in conflict without being aware of it. The conflict depicted in the story can also be between moral values, between good men and bad men.

Based on the finding, there are several conflicts depicted in the beginning phase of the middle plot of Agatha Christie's *Third Girl* (2002). The event of conflict narrated in the story of this novel is a psychological conflict of a character named Mrs. Mary Restarick's. The psychological conflict which this woman had, as shown in the quotation below, was her anger with David Baker because of his coming to her home without the knowledge of this woman:

'David!' ...

What are you doing here- in this house" you- have you come down here with Norma?" ...

'She left here Sunday night as usual.' She added in an angry voice, 'Why didn't you ring the bell and let us know you were here? What are you doing roaming about the house (P.55)?'

Restarick's anger with Baker happened when Poirot was still at her house. She was angry with this man because of not to ring the bell. At that time, the man called David was at her house to find Norma, Restarick's stepdaughter. Because of being caught to roam her house and also of saying 'Ta-ta and waving an airy hand to her, Baker, as shown in the quotation below, was further said a horrible man.

Complication

Besides the narration of the events of the conflicts, the events which the author presents to his/her readers in the middle part of the structure of the plot are complication of the characters' conflicts. The movement from the initial statement of conflict to the climax is often referred to as complication. In the element of complication, character and event build up tension, and develop a problem out the original situation given in fiction.

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In the literary term, the conflict action that the character faces is also often referred to as 'rising action. The rising action is the hot situation because the characters of the story are in conflict. The complicating action is also called 'crisis.' In this complicating action, the situation of the conflict grows hotter.

In literature, a complication consists of a detail of character or situation entering into and twisting or changing the main thread of a plot. Specifically, in stories it is that part of the narrative in which entanglement of affairs caused by the conflict of opposing forces is developed and explained. Complication develops the conflict already set forth: it ties the knot tighter by placing further obstacles in path of the protagonist, by mentioning further misunderstandings, by raising additional problems (Shaw, 1972).

The complications of the characters' actions which are mostly depicted in this plot structure are those of the main character. There is a number of complicating events narrated in the story of Agatha Christie's *Third Girl*. The data analysis about the complicating events narrated in the story in the middle phase of the middle plot structure is given below.

The complicating event depicted in this part of the plot structure is about Poirot's investigation on the person accused to have attempted to kill Restarick by poisoning her. His investigation took place after he discussed with Norma about her psychological condition or her mental, In this discussion, as shown in the quotation below, this man told her that it was Mary herself, no one else, who possibly poisoned herself:

..... That's where they found out she was being poisoned- and that it was me

It need not have been you- It could have been someone else

Who else

'No, and there does not seem very much reason why she should wish to poison your stepmother, I suppose there might be servant, gardeners?'

'No, they just come in for the days. I don't think- well, they wouldn't be the kind of people to have any reason.

She might have done it herself.

Committed suicide, do you mean?
Like the other one?

'It is possibility.' (P. 129-30).

Mary is told in the story to suicide herself by drinking bitter stuff which Claudia gave to Norma upstairs after she was taken away from a revolver she took in a courtyard. When drunk by Restarick, the stuff given by Claudia was still with Norma, who was psychologically not in a good thought. At that time, her psychological condition was utilized by Restarick to make other people suppose Norma to have given the stuff. Restarick was in such behavior at that time because she hated Norma very much

The event of complication narrated in this part of the plot, too, is about Norma's want not to be found by her father and her stepmother. Her want no to be found by them was informed to Dr Stillingfleet. Because of not wanting to be found by them, this girl further agreed with Dr Stillingfleet, who offered a place to stay, to stay at Kenway Court. She agreed to stay there because she had nowhere to go, no one to trust. The place is called Kenway Court. Her want informed to this Doctor not to be found by them is depicted in the story, as in the quotation below:

Only you All right, you've nowhere to go, no one to trust, got any money?

You needn't be. I'll fix that up for you all right. Place called Kenway Court. Not as fine as it sounds. It's a kind of convalescent nursing home where people go for a rest cure. It's got no doctors or couches, and you won't be shut up there, You can walk out any time you like. You can have Will that suit you? Are you willing?

Norma looked at him. She sat, without expression, starring at him; slowly she nodded her head (P.159-60).

It is told in the story that while staying at Kenway Court, Norma was under the control of Dr Stillingfleet.

The next event of complication told in this part of plot is about the coming of a false or counterfeit invitation letter accepted by Poirot from Andrew. In the letter, Poirot was invited to come to Andrew's office for consulting his daughter, Norma, who was in trouble. Because

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of being invited so, he then came to the office. Poirot's coming to the office was accepted by Claudia-Reece Holland, Andrew's secretary. However, the invitation letter sent to Poirot was not at all recognized to be written by Andrew himself but by someone he didn't know at all. Poirot's acceptance of the false invitation letter from Andrew is reflected in the story, as in the quotation below:

I have presented myself in answer to your letter

What letter? I didn't write to you, M. Poirot

Poirot.....

Restarick stared at it. It was typewritten on his own office stationery. His signature was written in ink at the bottom

Dear Monsieur Poirot

I should.....

Yours truly

Andrew Restarick

The matter on which I wish to consult you concerns my daughter, Norma

Restarick's manner changed

And you are not in trouble over a daughter of yours- a daughter named Norma?

Restarick said slowly:

I have a daughter named Norma. My only daughter.

His voice changed slightly as he said the last words.

And she is in trouble, difficulty of some kind?

Not that....

Restarick was silent for some few moments, drumming with his fingers on the desk.

Yes, I am worried about Norma, he said at last, she is a difficult girl. Neurotic, inclined to be hysterical. I..... (P.169-70).

The following event of complication reflected in the middle of the story of this novel is about Andrew's worry about the existence of Norma, who had disappeared, which was informed to Poirot he was still at Andrew's office, He was worried very much with her because the girl who came home to Andrew's house in the last week was not found at the flat

which she occupies with two other girls after going back there on Sunday. Because of missing or being not found at the flat, Andrew was then suggested to go to the police by this detective.

Climax

After the complications, the events of conflicts which are faced by the characters, especially by the main character, reaches climax. In a fiction whether or not a plot is of specifically dramatic nature, the odds are that it is designed in such away as to have a 'climax.' Climax is the moment in a play, novel, short story, or narrative poem at which a crisis comes to its point of greatest intensity and is in some manner resolved (Shaw, 1972),

The climax of the conflict constitutes the top situation of the conflict itself. The climax of the main character's conflict usually arises when his/her conflict reaches its intensity. The climax of a story is often but not always in the emotional point. In the story, the climax of the main character's conflicts are presented by the author at the end of the middle part of a story (Shaw, 1972), Conflict reaches climax when the complication of the conflict attains its highest point of intensity, from which point the outcome of the story is inevitable (Kenney, 1966). Climax is the ending phase of the middle plot of a story.

Based on the finding, the conflicts of the character's actions which are depicted in Agatha Christie's *Third Girl* (2002) also reach climax after they are conflicting. The event narrated in the climax of story of this novel is about Poirot's investigation about Norma's life. In his investigation about Norma's life, Poirot did not only wish to know about the people who surrounded this girl, who might have influenced her, but also wanted to know something about her father, her stepmother, and the boy with whom this girl is in love, the people she lived with and worked for in London.

As wanting to know the life of this girl, this detective tried to get information from people, for example from a person named Goby. At that time, as narrated in the quotation below, Goby informed Poirot that this girl was seen at Kew Garden with a book that had been red for a little, and that was left behind and then taken by Goby's bloke:

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.... Mr Goby said: You'll excuse me, sir, if I'm speaking out of turn, but that young lady you had here just now-'

Yes what about...?

Please do. You have seen her before, I gather?

Yes. Couple of moths ago

Where did you see her?

'Kew Gardens'

'Kew Gardens?' Poirot looked

Poirot raised his eyebrows. 'That is interesting. Yes, very interesting. Kew Gardens, he mused. 'A pleasant place for a rendezvous. Very pleasant.

I thought....

No sir, you wouldn't..... She red the book for a little then she laid it down beside her. Then my bloke came and sat there on the seat also. They didn't speak- He takes the book that the young lady has left behind (P.210-11).

It is told in the story that as a detective, Poirot never stop looking for the murderer. When coming to visit Oliver after she had been recovered from her sickness on her head because of being hit by someone, he again discussed about the person who attempted to commit a murder to Restarick, Norma's stepmother. At that time, Poirot's investigation about it was getting complicated because Poirot's and Oliver's opinion about the person who did the attempt of murdering this woman was in contradiction to each other. Oliver thought that it was Norma who did the attempt of murdering this woman. On the other hand, as shown in the quotation below, this detective thought that it was not Norma who attempted the murder of her stepmother:

Well, really, Mr Poirot, what more do you want?

I want you to pay some attention to the meaning of language. That girl said to me the same thing as she had said to my manservant, George. She didn't say on either occasion "I have tried to kill someone" or "I have tried to kill my stepmother." She spoke each time of a deed that had been done, something that had already happened. Definitely happened. In the past tense."

I give up, said Mrs Oliver. You just won't believe that Norma tried to kill her stepmother.

Yes, I believe it is perfectly possible that Norma may have tried to kill her stepmother. I think it is probably what happened- it is in accord psychologically. With his distraught.... (P.220-21).

Poirot's investigation about the murder of Restarick assumed to be attempted by Norma was also done to her father, Andrew. His investigation was done by getting information from her father about the life side of this girl. The next event of climax depicted in the story is about the investigation of Poirot about the case causing the sad death of Mrs. Louise Charperter or Louise Birell. It is told that in order to get clear information about the sad death of this woman, Poirot went to Borone Mansions in which this woman had lived and her sad death happened. At that time, he inquired information from different people. Further, the person from whom this detective inquired information about the death of this woman was a porter. At that time, as seen in the quotation below, the porter told Poirot the place from which this woman threw herself and the time of when the death of this woman happened:

Hercule Poirot went out. His first visit was Borodine. He took a taxi. Alighting at the courtyard he cast his eyes around. A uniformed porter was standing in one of the doorways., whistling a somewhat doleful melody. As Pairot advanced upon him, he said: Yes, sir?

I wonderful, said Poirot, if you can tell me anything about a very sad occurrence that took place here recently.

Sad occurrence, said the porter, nothing that I know of.

A lady who throw herself, or shall we say fell from one of the upper stories, and was killed.

Oh, that. I don't know anything about that because I've only been here a week, you see . Hi, Joe.

A porter emerging fom the opposite side of the block came over.

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You'd know about the lady as fell from the seventh about a month ago, was it?

No quite as much as that, said Joe. He was an elderly

She was killed instantly?

Yes

What was her name? It may, you understand, have been a relative of mine, Poirot explained.

Indeed sir. Very sorry to hear it. She was a Mrs Charpentier.

She had been in the flat sometime?

Well let me see here now. About a year- a year and a half. No. I think it must have been about two years . No. 76, seventh floor

Poirot did not press for any

What time of day was it?

Five or six O'clock in the morning, I think. No warning or anything. Just down she came

Oh yes the police came quite quickly. And a doctor and an ambulance. All the usual, said the porter in rather...

And I suppose people came down from the flats when they heard what had happened (P243-44).

After getting this little bit of information from the porter, Poirot again continued to get information about the incident of the sad death of this woman into the office of Barodine Mansions. At the office, he also got a little bit of information from Mr. McFarlane.

In this part of the plot structure, the character or the narrator of the story ends an event (events) for ending the story. Besides, it can also be said that this plot structure shows us the problem solving of all events which happened before. Besides, it can also be explained that in this plot structure, the narrator of the story shows us the denouement of the problem or conflict of the character. The end of the plot structure is considered as the outcome of the story. It consists of everything narrated from the climax to the denouement (Kenney, 1966).

The end of a story is often referred to as a 'conclusion phase. This phase shows the readers a certain event as the effect of the climax. This phase usually explains about how the story ends; whether its end is happy or sad,

and what happen to the character, especially the main character. The ending of a story can be in two kinds, such as: close ending and open ending. Close ending refers to the end situation of a fiction where the story ends, is over, or cannot be continued. On the other hand, open ending refers to the end situation where the story does not exactly end, and still has a possibility to continue.

In this denouement phase, the conflict which has found a climax is given a conclusion. Based on the finding, the story of Agatha Christie's *Third Girl* (2002) is with a happy ending because the main character, Hercule Poirot, could solve the cases of the murder, or because he could finally found the real murderer of such characters as Louise Birell and David Baker.

In the ending story, Poirot is told to try to get the answer about the person killing such persons as Birell and Baker. In his attempt to get the answer, Poirot at the end knew that the case causing the killing of these two persons, as depicted in the quotation below, was money:

Money was one of them, he thought though he did not know how. Some how or other, money He also thought, increasingly so, that there was evil somewhere. He knew evil. He had met it before. He The trouble was that here he did not yet know exactly where it was. He had taken certain steps to combat evil (P.288).

The step which Poirot took for investigating the person killing Birell and Baker was to investigate personalities or people. In the investigation, this detective investigated the pattern that the people make and the part they play. In the case of that murder, the people investigated by him were not only Andrew, Rasterick, and Norma. In this investigation, they were all not proven to be become a murderer.

It is described in the story that his investigation about the real murderer of the two victims could succeed after investigating Miss Jacob. He knew the real murderer of Birell and Baker after studying the case of what was done by Cary, and where she was at the time of their death. In this investigation, as seen in the quotation below, believed by Poirot that the real

PLOT OF AGATHA CHRISTIE'S ...

murderer of these two victims was Frances Cary:

She came home by an early train, changed into her Mary wig and make up on the train. Walked into Borodene Mansion and went up in the lift as an unknown blonde. Went into the flat where David was waiting for her, as ... He was quite unsuspecting, and she stabbed him. Then she.....

Chief Inspector Neele and I have known each other for many years. Besides, he had been making inquiries about certain matters already. You were never really outside Louise's door. Frances changed the numbers. She reversed the 6 and the 7 on your own door. Those Claudia was away that night. Frances drugged you so that the whole thing was a nightmare dream to you

I saw the truth suddenly. The only other person who could have killed Louise was the real 'third girl', Frances Cary (P.360-61)

In the story, Frances Cary is narrated as a girl who often made trouble in the block of the flats in which Miss Jacobs, Claudia, and Norma stayed. She was a heavy drinker and hated David very much.

CONCLUSION

Based on the data analysis above, some points can be concluded in this sub. At the beginning plot structure of Agatha Christie's *Third Girl* (2002) the social status of such characters as Hercule Poirot, Mrs. Adrina Oliver, Miss. Norma, and Mrs. Mary Restarick. are introduced. Their social relationships to each other are also exposed in this part of the plot. What is also exposed here is about the psychological condition and attitude of Hercule Poirot, Miss. Norma's Psychological condition.

In the middle part of the plot, the characters' conflicts depicted are the psychological conflict of Mrs Oliver, the social conflict between Miss Norma and Mrs Restarick, the psychological conflict between Andrew Restarick with David Baker, the social conflict between Mrs. Restaric and David Baker, the social conflict between Hercule Poirot and David Baker, The story of this novel is with a happy ending because Poirot succeeded finding the real murderer of Baker and Birell in his investigation.

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