

CHAPTER II

PRIMARY SUBJECT

A. The Synopsis of The Novel “The Murder of Roger Ackroyd”

The story begins when the widow, Mrs. Ferrars, commits suicide on the night of 16th – 17th September – a Thursday. And Dr. Sheppard checks her the following day in the morning. She died in her sleep because of an overdose of Veronal. This tragedy becomes hot news because of her remorse (regret) that she has poisoned her husband, Mr. Ferrars. She supposed having an intimacy with a man in that village – Roger Ackroyd.

The following day in the morning, Dr. Sheppard does his daily routine activity to go around, checking his patients. In his way, he meets Ackroyd. He asks Dr. Sheppard to come with him because there is something urgent to talk. But Dr. Sheppard still has to check some patients so they promise to meet at Fernley Park – Ackroyd’s house - for dinner that night.

During the afternoon, Dr. Sheppard experienced many things. After he comes back, in his surgery, there are some patients waited for him. One of them, the last patient, is Ms. Russell – Ackroyd’s housekeeper – which checked her knee. Actually, Ms. Russell is Mrs. Ferrars’s rival. Akroyd is speculated to marry with Ms. Russell before. So Dr. Sheppard supposed that she wants to know about the tragedy as many other people do, especially in her case. But, in wonder, Ms. Russell wants to know about drug and poison and also do not asked about Mrs. Ferrars except a brief reference. After that, Dr. Sheppard works in the garden. His

new neighbor is greeting him unintentionally. He is Hercule Poirot, the great and famous detective who is in his retirement period. Poirot is one of Ackroyd's friends. He lives in London before. Among his conversation, he tells about Ackroyd's news about engagement between Ralph Paton – Ackroyd's son-in-law – and Flora Ackroyd – Ackroyd's nephew. This is big news. So Dr. Sheppard thinks that this is the urgent problem. Inside the house, his sister, Caroline, tells that Ralph is in the village and he sounds like he has a problem. Dr. Sheppard goes to Ralph's motels – The Three Boars – and offers some help about financial problem but he denies.

At night, Dr. Sheppard comes to Ackroyd's house at 07.30. All family members – Mrs. Ackroyd (Flora's mother), Flora Ackroyd, Major James Blunt, Raymond (Ackroyd's butler) and Roger Ackroyd have dinner together. Dinner is not a cheerful affair. Ackroyd is visibly preoccupied. Soon after lunch, Ackroyd is asked to follow him to his office in the library. In his office Ackroyd looks very nervous and plainly enough. He begins to tell his story that it was true if he knows and closes with Mrs. Ferrars and they planned to get married. But that plan is a failure because the widow said that she was poisoned and killed her husband before. It makes Ackroyd shocked and more, there is someone, another person who knows about this fact and he already sent blackmailing to Mrs. Ferrars for huge sums of money to keep silent. It makes Mrs. Ferrars nearly mad. Ackroyd tells Dr. Sheppard that he doesn't know who he is. But he believes if Mrs. Ferrars leaves a message – maybe a letter – about it for him so that he can judge that person. Nearly at the same time, Parker – Ackroyd's butler – enters the room and brings some letters from evening post for Ackroyd. Among several letters, Ackroyd is

focused with the hand-written blue letter. The letter is sent by Mrs. Ferrars before her died. Ackroyd begins to read the letter but suddenly he stops in the middle. He asks Dr. Sheppard to leave him alone for continuing. Dr. Sheppard leaves not long after that.

After Dr. Sheppard returned, he is surprised by the call from Parker at a quarter past ten. Parker tells that Ackroyd was died and he asks to come to Fernley Park. Dr. Sheppard goes as fast as he does. When Parker opens the door and asked by Dr. Sheppard about the call, he tells that he doesn't know about it. They together go to Ackroyd's room and shoot to call him. But there is no answer. They are worry so they break the door. They find Ackroyd was killed inside the room.

Dr. Sheppard instructs Parker to call the police and other men in the house. Raymond – Ackroyd's secretary - and Major James Blunt – Ackroyd's friend – come and see. Not long, Parker comes with Inspector Davis. Inspector Davis checks Ackroyd's body and asks Dr. Sheppard to predict the time of killing. Then he gathers all house' members in the living room and tells what happened. Akroyd was murdered but it has to investigate the reason behind it. Inspector Davis checks the servants and alibi all people in the house. He thinks this crime, mostly chance, is done by family' members or people at that house because the door is locked from inside. He keeps the thing used to kill Ackroyd, a curio from Tunis – gift from Major Blunt.

In the morning the following day, the investigation continues. It also comes some reaction about the murder. Flora Ackroyd comes into Dr. Sheppard's

house. She asks Dr. Sheppard to accompany her to meet his neighbor, Mr. Hercule Poirot. He is famous detective from London. His reputation is well-known among public. So Flora wants to ask his help in investigating this case. He accepts it and begins with listening to Dr. Sheppard's story about the tragedy the night before. In this moment, Parker is suspected as the murder because he makes the call and he is the last person who knows Ackroyd still alive and doesn't have strong alibi. But Flora tells that this morning, there is new thing happens. Inspector Raglan asks about Ralp Paton to several people and Ralp disappear. The police suspect him as the alternative murder. So Flora asks Poirot to get the truth about this case. She believes if Ralp Paton is not the murder.

Dr. Sheppard becomes a guide and partner in Poirot's investigation. They come to police station to meet inspector Davis. At the same time, there are also others police officers, Colonel Malrose – The Chief of Castable – and inspector Raglan from Cranchester. Dr. Sheppard introduces Poirot to them and explained the situation (Flora's case). Dr. Sheppard tells his experience meeting a foreigner outside the house which asked the route to Ackroyd house. Then they argue to cooperate in investigating this case. They begin with reconstruct the chronology. They summarize if Parker and Ralp Paton can be the murder at this moment. They also think if they have to get information who the foreigner is.

Poirot examines Ackroyd's room map and the seat he is found die. He also examines house condition include things around it. There is a small lodge in the corner of the yard. He finds the small way which can be used to go from Akroyd's room (straight the window) into the road directly not passed across the yard. And

in the corner of the small way, there is the small lodge. Poirot supposed if the murder used this way because the window is opened. Poirot comes inside the lodge and finds two strange things, a small quill which usually used by to breathe heroine and the scrap of white stuff. He also finds a golden ring in the pool written R. 13 March. After he returns to Fernley Park, he gets information from Colonel Malrose that the call in the night of tragedy is from a public call office at King's Abbot station. And at 10.23, the night train leaves for Liverpool.

After that, Poirot meets Mr. Hammonds, Ackroyd's attorney. He announces about Ackroyd's heritage for his family. There are some family members who receive big enough sum of money and also some servants in that house. But the biggest sum is for Ralp Paton. This makes Ralp Paton has more chance as the murder because he has strong motif to kill Akroyd while he has a problem about money before.

Poirot, accompanied in most his steps with Dr. Sheppard, do the intensive investigation. They search information about the time or alibi of each people. They search about the background from each of them, who has bigger motif to do this murder and who have more chance in doing it. The result, again, refers to Ralp Paton as the murder. But Poirot feels something not appropriate with the situation and the reason behind it. He still not sure if Ralp Paton is the murder.

Several days after that, the police catch the foreigner. His name is Charles Kent. He is in police sation for interrogation. But he doesn't want to answer and only says if he doesn't kill Ackoyrd. He doesn't involved. But he says if he was in Fernley Park at that time to meet someone, no more. The police check his alibi

and it is true that at the time of killing, he is in the bar in the village. Poirot tells to police to still keep him in prison because this case still dark but he finds something interesting idea about the foreigner. He also has theory about the murder from things he finds before. Then he send an article to newspaper to announce if Ralp Paton is found in Liverpool and now caught by the police in prison.

At night, Poirot gathers all people who suspected in murder tragedy (house members). They are Ursula Brone (servant), Mrs. Cecile Ackroyd (Flora's mother), Flora Ackroyd, Major Blunt, Mr. Raymond, Parker, Ms. Russell and Dr. Sheppard. In that meeting, Poirot introduces Ursula Brone as Ursula Paton (ralp's wife). It is surprised all people because before Ralp is engaged with Flora. Then Flora comes into her and give congratulation. Actually, Flora doesn't love him but they need to play an acting because they need money from Akroyd while they don't have it.

Poirot continues the meeting. He reads all names. He says that people who attend that meeting are suspected as the murder. They all have chances and motifs. This statement make big, strong and variety reaction. He explained some facts. He tells the two things he finds first at the small lodge. The scarp belongs to Ms. Russell and the small quill belongs to Charles Kent – or Ms. Russell's son. They use the lodge to meet at that night. That why Charles Kent ask the direction into Fernley park because he wants to meet his mother. Beside them, Ursula Brone also meets with Ralp Paton there to talk about the situation. Poirot knows their meeting from the gold ring. He also explains the article in the newspaper is his lie.

Ralp Paron is not caught by police but he finds him. And Ralp Paton enters the room. All people surprised again (many surprises at that night). Then Ralp tells his story if at that night he meets Dr. Sheppard in the road. He told her what happened with his step father – Ackroyd. Dr. Sheppard suggests him to hide for several moments. Ralp becomes panic. Dr. Sheppard sends him to Orphant House which Dr. Shepad ever sent some his patients there. Poirot finds it by questioning Dr. Sheppard;s sister – Caroline – if there is a place where her brother ever sent hid patient there. the final thing of this meeting is Poirot’s announcement that he knows if the murder is among these people. He challenges the murder to tell him the truth or he will tell it tomorrow morning into inspector Raglan. But all people keep silent. Poirot let them leave the meeting and give the murder time until the following day in the morning.

At the end of the story, Dr. Sheppard writes a manuscript. Inside that, he tells that he is the real murder. In that night, he feels if Ackroyd must know about the blackmailing. Then he decides to kill them after dinner invitation. But he still waits if Ackroyd knows or not. When Ackyoyd read the letter, Dr. Sheppard forces him to read it until finish to know whether Mrs. Ferrars left the message or not. But Ackroyd rejects his demand. Dr. Sheppard thinks it is a dangerous signal and he has to kill him. Actually, he has killed Ackroyd when he comes back but he says to Parker not to disturb Ackoyd as deceiver. He also instructed one of his patient – a sailor - to make a call to his house as Parker does. The sailor doesn’t find because he already went by a ship at that night. Before, he knows if Mrs. Ferrars had poisoned her husband when he checked the died of Ashley Ferrars.

Then he has idea to send blackmailing to Mrs. Ferrars and demand some money to keep this fact secretely. Mrs. Ferrars give big sum of money and suffered mental pressure which makes her did suicide. Finally, Dr. Sheppard do suicide as Mrs. Ferrars chosen. He drinks veronal. He does this thing to avoide his sister – Caroline – become hot gossip in the village. So people will know if he dies because of overdose of veronal. Later, the manuscript tell the truth about this case for the police.

B. The Background of The Novel “The Murder of Roger Ackroyd”

The Murder of Roger Ackroyd is a work of detective fiction by Agatha Christie and first published in the UK by William Collins & Sons in June 1926 and in the US by Dodd, Mead and Company on the 19th of the same month. It features Hercule Poirot as the lead detective. The UK edition was retailed at seven shillings and sixpence (7/6) and the US edition at \$2.00.

It is one of Christie's best known and most controversial novels, its innovative twist ending having a significant impact on the genre. The short biography of Christie which is included in the present UK printings of all of her books states that this novel is her masterpiece of misdirection and created quite a public sensation. It was probably the greatest achievement of this time period. Howard Haycraft, in his seminal 1941 work *Murder for Pleasure*, included the novel in his "cornerstones" list of the most influential crime novels ever written.

Christie revealed in her 1977 autobiography that the basic idea of the novel was first given to her by her brother-in-law, James Watts of Abney Hall,

who in a conversation one day suggested a novel in which the criminal would be a Dr. Watson character, i.e. the narrator of the story. Christie considered it to be a "remarkably original thought".

The novel became one of the very first talking books for the blind as reported in *The Times* on January 27, 1936, when it was stated as being one of eight books available through the Royal National Institute for the Blind.

1. Literary significance and reception

The New York Times said that there are doubtless many detective stories more exciting and blood curdling than *The Murder of Roger Ackroyd* but this reviewer has recently read very few which provide greater analytical stimulation. It was filmed for television with David Suchet as Poirot in 2000.

The most notable aspect of the story, which led to considerable controversy on its publication, is its use of an unreliable narrator, who confesses at the end to being the murderer. In this confession, Dr. Sheppard attempts to exculpate himself from having been at all untruthful as a narrator:

Dr. Sheppard's contention was that everything he had written had been the truth; he simply had not written the *whole* truth. In particular, he did not mention what happened *between* twenty and ten minutes to nine, during which he was in fact murdering Roger Ackroyd.

The story also brings attention to the recurrent mystery-novel trend of having a good deal of the facts and evidence having nothing to do with the actual crime (e.g. Ralph's disappearance). Though common enough in crime novels, it takes on new meaning here since we are seeing it through the eyes of the killer.

Sheppard himself is amazed at the level of duplicity that occurs in the novel, and in the end admits that for most of the story he was baffled as to why his crime had turned out to be so complex and multi-layered.

In conventional detective story style, seemingly trivial and extraneous details become clarifying evidence to him (Poirot) while they baffle the reader only the more. It is really Poirot's method which holds the reader's interest. Matters become more and more complicated, till one surprising fact after another begins to reveal itself.

She has been kept balancing in his mind from chapter to chapter the probabilities for or against the eight or nine persons at whom suspicion points. With each new development the design of the problem seems to shift, as with movement of a kaleidoscope; and we are kept guessing without coming much nearer to the solution, notwithstanding that we have the privilege of perusing the notes of Dr Sheppard, the medical man who is on the spot almost immediately after the crime has been committed, and of listening to the conversations between him and M. Poirot, that almost uncanny genius in tracking the guilty. Everybody in the story appears to have a secret of his or her own hidden up the sleeve, the production of which is imperative in fitting into place the pieces in the jigsaw puzzle; and in the end it turns out that the Doctor himself is responsible for the largest bit of reticence. The tale may be recommended as one of the cleverest and most original of its kind.

2. Social Concerns

Christie has been accused of being snobbish in her concerns. Indeed her works are without exception set among the British upper classes; she herself commented once that she was surprised at the number of servants in her early books. Another term often applied to her is "cozy," because her books are so often set in closed surroundings. Both *The Murder of Roger Ackroyd* and *The Moving Finger* take place in small English villages, with the action of *The Murder of Roger Ackroyd* centering in the household of a wealthy businessman, complete with icily correct butler and nervous parlor maid. *The Moving Finger* concerns murder and poison pen letters unleashed on the genteel inhabitants of a quiet country village.

C. Biography of Agatha Christie

1. Agatha Christie's Life

Agatha Christie, as named Agatha Mary Clarrisa Miller, was born in Torquay on September 15th, 1890 in the county of Devon, as the daughter of Frederick Alvah Miller, an American with a moderate private income, and Clarissa Margaret Boehmer, an English-women, who was the daughter of a British army captain. The Millers had two other children: Margaret Frary Miller (1879–1950), called Madge, who was eleven years Agatha's senior, and Louis Montant Miller (1880–1929), called Monty, ten years older than Agatha. Her father died when she was only 11 years old.

She spent her childhood at Ashfield, a Victorian villa which she adored and had a very strong influence on her life. Christie was educated home, where her mother encouraged her to write from very early age. She was a bright child, who taught herself to read by the age of five. She liked reading and she also took piano, singing, dancing. The rest of her education was through a mixture of tutors, part-time schooling and French finishing schools. Her mother believed education destroyed the brain and ruined the eyes. She taught Agatha history and something called "general knowledge". Agatha read newspaper articles. The house was filled with books, and all three children were encouraged to read. She spoke French and German.

At sixteen she was sent to school in Paris where she studied singing and piano. Agatha was a talented pianist and had a clear soprano voice. She was described as tall, Scandinavian in coloring with reddish-gold hair, nice, fun, shy, bright, and loyal. In her books Christie seldom referred to music, although her detectives show interest in opera. 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. He mentored Agatha, encouraging and guiding her reading.

Christie died on January 12, 1976 at her Winterbrook House in the north of Cholsey parish, adjoining Wallingford in Oxfordshire (formerly Berkshire). Mallowan died two years later, but he had married after Christie's death

2. Agatha Christie's Marriage

When Christmas Eve, Agatha married Archibald Christie; an aviator in the Royal Flying Corps who was beginning to earn a reputation as an aviator ace, at the parish church of Emmanuel, Clifton, Bristol, on December 24, 1914. Their daughter, Rosalind Hicks, was born in 1919. During World War I she worked as a nurse in the Voluntary Aid Detachment of Red Cross Hospital in Torquay a hospital dispenser and then a pharmacy, which influenced her works and gave her knowledge of poisons. It was to be useful when she started writing mysteries.

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. After hearing that her husband had left for Miss Neele's house, Christie disappeared for a time.

On 3 December 1926 the couple quarreled, and Archie Christie left their house in Sunningdale, Berkshire to spend the weekend with his mistress at Godalming, Surrey. That same evening Agatha disappeared from her home, leaving behind a letter for her secretary saying that she was going to Yorkshire. Despite a massive manhunt, there were no results until eleven days.

Eleven days after her disappearance, Christie was identified as a guest at the Swan Hydropathic Hotel Yorkshire where she was registered as 'Mrs Teresa Neele' from Cape Town. Christie gave no account of her disappearance. Although two doctors had diagnosed her as suffering from amnesia, opinion remains divided as to the reasons for her disappearance. One suggestion is that she had suffered a nervous breakdown brought about by a natural propensity for

depression, exacerbated by her mother's death earlier that year, and the discovery of her husband's infidelity.

Two years later, on September 11 1930, she married the archaeologist Max Mallowan after joining him in an archaeological dig. Mallowan was Catholic and fourteen years her junior. She had met him on her travels in Near East in 1927, and accompanied him on his excavations of sites in Syria and Iraq. Agatha accompanied Max on his annual archaeological expeditions for nearly 30 years. She continued to write, both at home and on field trips. Their marriage was happy in the early years and endured despite Mallowan's many affairs in later life, notably with Barbara Parker whom he married in 1977, the year after Christie's death.

With Max Mallowan she traveled in 1947 and 1949 to expeditions to Nimrud, the ancient capital of Assyria, and in the Tigris Valley. Mallowan worked in Iraq in the 1950s but returned to England, when Christie's health grew weaker. In 1972, she broke her leg and experienced heart trouble that required considerable bed rest. Until 1974, Christie's health began to fail however she continued to write. During WW II Christie worked in the dispensary of University College Hospital in London.

Later Christie used these exotic settings in her novels *MURDER IN MESOPOTAMIA* (1936) and *DEATH ON NILE* (1937). Her own archeological adventures were recounted in *COME TELL ME HOW YOU LIVE* (1947). Christie's travels with Mallowan contributed background to several of her novels set in the Middle East.

3. Agatha Christies' Works

Agatha's first foray into public writing was a poem that was published in "The Road of Dreams". Her sister Madge taunted Agatha to write a detective story in which the ending could not be guessed quickly. For three weeks, Agatha stayed at Moorland Hotel, Hay Tor, Dartmoor, where she wrote her first detective novel, *The Mysterious Affair at Styles*, introduced Hercule Poirot, the Belgian detective, who appeared in more than 40 books. 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. In 1936 she published the first of six psychological romance novels under the pseudonym Mary Westmacott and two original plays.

After the WW II, 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. Among the many film adaptations were *Murder on the Orient Express* (1974), with Albert Finney as Poirot, and *Death on the Nile* (1978), with Peter Ustinov as Poirot.

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. Among the best of which are *THE MURDER OF ROGER ACROYD* as her masterpiece (1926). It was the most discussed detective story

ever written. Many believed she had broken the sacred rules set down by the Detection Club. The idea for the plot device was given to her by a friend. He suggested she should make the narrator of the story double as the murderer.

MURDER ON THE ORIENT EXPRESS (1934), DEATH ON THE NILE (1937) and TEN LITTLE NIGGERS (1939). In addition to these works, Christie wrote her autobiography (1977), and several plays, including THE MOUSETRAP, which run more than 30 years continuously in London, and had 8862 performances at the Ambassadors Theatre.

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. Coziness is deceptive and in many stories the reader is fooled to suspect an innocent character. Christie's world view was conservative, which also was seen on her emphasis on logical explanation of crimes - there is no anarchy in Christie's world and society is not blamed for the crime committed within the narrative. Although her writing career spanned over six decades, she registered changing manners and mores without remaining in the atmosphere of the period between the two World Wars.

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. Christie herself won many awards and honours in her life-time. In 1955, she received the Mystery Writers of America Grand Master award. To honour her many literary works, she was awarded a Commander of the Order of

the British Empire in 1956. Then in 1961, she awarded an honorary degree from Exeter University and in 1967 she became president of The British Detection Club. In 1971 she was made a Dame Commander of the Order of the British Empire by Queen Elizabeth II, three years after her husband was knighted in 1968 for his archeological work.

With over one hundred novels and 103 translations into foreign languages, Christie was by the time of her death the best-selling English novelist of all time. Her works had given her the title the 'Queen of Crime' and made her one of the most important and innovative writers in the development of the genre. Christie has been called by the Guinness Book of World Records as the best-selling writer of books of all time and the best-selling writer of any kind, along with William Shakespeare. Only the Bible is known to have outsold her collected sales of roughly four billion copies of novels. UNESCO states that she is currently the most translated individual author in the world with only the collective corporate works of Walt Disney Productions surpassing her.

Almost all of Agatha Christie's books are whodunits, focusing on the English middle and upper classes. Usually, the detective either stumbles across the murder or is called upon by an old acquaintance, who is somehow involved. Gradually, the detective interrogates each suspect, examines the scene of the crime and makes a note of each clue, so readers can analyze it and be allowed a fair chance of solving the mystery themselves. Then, about halfway through, or sometimes even during the final act, one of the suspects usually dies, often because they have inadvertently deduced the killer's identity and need silencing.

Finally, the detective organizes a meeting of all the suspects and slowly denounces the guilty party, exposing several unrelated secrets along the way, sometimes over the course of thirty or so pages. The murders are often extremely ingenious, involving some convoluted piece of deception. Christie's stories are also known for their taut atmosphere and strong psychological suspense, developed from the deliberately slow pace of her prose.

There are also numerous instances where the killer is not brought to justice in the legal sense but instead dies (death usually being presented as a more 'sympathetic' outcome), for example *Death on the Nile*, *The Murder of Roger Ackroyd*, *Crooked House*, *Appointment with Death* and *The Hollow*.

Most of her books and short stories have been filmed, some many times over (*Murder on the Orient Express*, *Death on the Nile* and *4.50 From Paddington* for instance), and many have been adapted for television, radio, video games and comics.

Agatha Christie was revered as a master of suspense, plotting and characterization by most of her contemporaries and, even today, her stories have received glowing reviews in most literary circles. Christie has been portrayed on a number of occasions in film and television. Several films, such as the 1979 film *Agatha* by Vanessa Redgrave, explored and offered accounts of Christie's disappearance in 1926. Others, such as 1980 Hungarian film, *Kojak Budapest* recreate their own scenarios involving Christie's criminal skill. In the 1986 TV play, *Murder by the Book*, Christie herself (Peggy Ashcroft) murdered one of her fictional-turned-real characters, Poirot. Several educational programs have been

made, such as the 2004 BBC television program entitled *Agatha Christie: A Life in Pictures*.

Agatha Christie was described in her life as imaginative, happy in her own company, never lonely, modest, and a good listener. She was paranoiac in her shyness of strangers. She was secretive, professional in business, and had an inborn sense of public relations. She projected sturdy middle class respectability. She was reserved, reluctant to be interviewed, and averse to discussing her personal life. She had an engaging sense of humor and delighted in perceived incongruity. He enjoyed gathering writers to talk about their styles, interests, and lives. She took a professional interest in the design of her own book covers. She was fascinated by archaeology.

Christie's inspiration came from the world she knew. She drew on the military gentlemen, lords and ladies, spinsters, widows and doctors of her family's circle of friends. A natural observer, her descriptions of village politics, local rivalries and family jealousies are often painfully accurate. Her grandson, Mathew Prichard, has described her as a person who listened more than she talked, who saw more than she was seen.

D. Theme

The overarching theme of *The Murder of Roger Ackroyd* is strong people's motivation can cause destruction if they follow their feeling without seeing its moral value. The working out of this theme on the side of good constitutes the essentially comic nature of such fiction.

In the Hercule Poirot stories, readers are constantly reminded of the importance of thinking and of order. Poirot eschews the Holmesian technique of getting down on his knees with a magnifying glass to find clues; instead, he uses his "little grey cells" to solve the mystery, often making gentle fun of the other characters for their desire for action rather than thought.

It also describe about secrets. In a small town like King's Abbot, it is very difficult to keep a secret, but all of the characters were keeping their own little secrets. Poirot himself at first wanted to keep his former profession a secret, so he could retire in peace. Of course, just like all the other secrets he himself later extracts, his own secret came out. Then we have Mrs. Ferrars' secret that she killed her husband. Mrs. Ferrars secret leads her into a messy situation of blackmail when James sees an easy way to make big money by blackmailing Mrs. Ferrars. For Mrs. Ferrars, it is dirty hidden secrets that ultimately lead her to melt under the pressure and commit suicide. Poirot tells the all of the suspects during a meeting that he knows each of them is keeping a secret.

Other is hidden personality mental and moral. Everyone sometimes has something hidden in his personality. Dr. Sheppard is known as a good doctor but in last story it is known that the murder is him. He has weakness in moral value. He wants to have money by blackmailing Mrs. Ferrars. He see good chance in front of his nose so he ignore the moral value. He affects Mrs. Ferrars doing suicide then he kills Ackroyd to save his secret. Parker is capable butler but before he ever does blackmailing too. Flora often lies to get what she needs although she is forced by situation.

E. Plot

The plot in *The Murder of Roger Ackroyd* follows a chronological order plot. The novel is created long that the readers have to read chapter by chapter because the story continued and in every chapter, there is a clues which directed to the real murder.

The story is set in the village; King's Abbott in England. The story begins with the death of Mrs. Ferrars, a wealthy widow who is rumoured to have murdered her husband. Her death is initially believed to be suicide until Roger Ackroyd, a widower who had been expected to marry Mrs. Ferrars, is found murdered. The suspects include Mrs. Cecil Ackroyd, Roger's sister-in-law who has accumulated personal debts through extravagant spending; her daughter Flora; Major Blunt, a big-game hunter; Geoffrey Raymond, Ackroyd's personal secretary; Ralph Paton, Ackroyd's adopted son and another person with heavy debts; Parker, a snooping butler; and Ursula Bourne, a parlourmaid with an uncertain history who resigned her post the afternoon of the murder.

The initial suspect is Ralph, who is engaged to Flora and stands to inherit his stepfather's fortune. Several critical pieces of evidence seem to point to Ralph. Poirot, who has just moved to the town, begins to investigate at Flora's behave.

The story ends with a then-unprecedented plot twist: Poirot, having exonerated all of the original suspects, lays out a completely reasoned case that the murderer is in fact Dr. Sheppard, who has not only been Poirot's assistant but the story's narrator. The story is then shown to be an attempt by Dr. Sheppard to

write about the "failure" to catch the criminal by Poirot, but he appends a confession and suicide note written after Poirot's exposition.

F. Setting

In *The Murder of Roger Ackroyd*, the setting is about the place and time. There are three places which most accidents. King's Abbot is a small town nine miles from the big town of Cranchester. The village consists of a large railway station, a small post office and two rival general stores. Most of the townspeople consist of unmarried ladies and retired military officers. The townspeople's favorite pastime is gossip. The small tightly knit town is where Mr. Ackroyd lives and where the famous Hercule Poirot decides to retire.

Fernly Park is one of the two most important houses in King's Abbot, Fernly Park is owned by Mr. Ackroyd, a wealthy businessman. Fernly Park is where the murder of Roger Ackroyd takes place and every member of the household, butler, parlor maid, housekeeper, secretary and even relatives are suspects in the murder. And The Larches, it is the property (house) belonging to Mr. Poirot.

The suicide of Mrs. Ferrars happened on 16th-17th September – a Thursday. The Murder of Roger Ackroyd is happened on Friday night – one day after Mrs. Ferrars' suicide. The next accidents come in several days. This case is investigated and already finished in 1-2 weeks.

G. Point of View

The Murder of Roger Ackroyd is written by the first person whose name is Dr. James Sheppard providing the voice of the narrator. The reader hears the whole story from James' perspective. In the end of the story, when the reader discovers that James has been keeping a record of the investigation, the reader realizes that the story they just read is likely that manuscript that James has been working on all along. This is important because it leads the reader to question what they have read. Poirot points out that in the manuscript draft he read, James was holding back on a lot of information. James agrees to revise the manuscript to include his guilty doings in it, but there is not guarantee that he does not leave out anything.

H. Style

Agatha Christie is known as the most character writer among other writers. She is also known as surprised writer in his story. She often write unusual crime story. Her stories are complicated, full of deceiver and almost cannot be guessed. *The Murder of Roger Ackroyd* is generally considered one of her greatest work, which is written in the some vernacular or common speech and often difficult words.

She uses short and long sentences. In conversation, she often uses short sentences and uses long sentences in giving narration. Also she explains the problem and the solving by logical language. She often gives implicit clues in

chapters. It sometimes looks as usual part of story but it has different meaning actually. Everything is important to get the missing link and tied all the accidents.

He also uses some words related to specific field. In this novel, those words are such as curare, veronal, arsenic, gastritis, etc. Agatha Christie's background as a nurse and his husband as archeology give her many information in some specific fields so it enrich the novel itself. Agatha Christie often uses some words in French as Poirot's "cirri khas".

I. Characters

The researcher finds 23 characters who are involved in the story of *The Murder of Roger Ackroyd*. Each of these characters has his or her own role, either as a main, supporting, protagonist, antagonist, flat, round, static or dynamic character. However, they may at the same time have two or more different roles such as they are supporting and flat characters.

According to the function and position in a story, such as Hercule Poirot, Roger Ackroyd, and Caroline are the protagonist of the novel. As the opponents of the protagonist, the antagonist of the novel plays the role of lies and dishonesty. These characters are such as Dr. Sheppard and Mrs. Ferrars.

Meanwhile, if it is observed for the involvement in a whole story aspect, Dr. Sheppard and Hercule Poirot are the main characters of the story because they play many acts and important roles as the central of the story. Caroline, Flora Ackroyd, Ralph Paton, etc are the supporting characters because they support the story which centered to main characters.

And if it is observed from the personality in the novel, Dr. Sheppard and Hercule Poirot are such as flat characters. Dr. Sheppard plays as the bad character until his death and Hercule Poirot plays as a detective who investigates the case and judge the murder. While round characters are such as Ralph Paton, Flora Ackroyd, and Parker. Ralph Paton is a person who like to get money without an effort but in the last story he is described as someone who is innocent. Flora Ackroyd often lies to get what she wants and ever become a thief but in the last story she realizes her faults and becomes a good lady. Parker ever does blackmailing with his master before but in the story he promises with Hercule Poirot if he will never do it again. The list of the characters can be seen below:

Table 2.1 List of Characters in the novel “The Murder of Roger Ackroyd” by Agatha Christie

| No | Name | Description |
|----|----------------|---|
| 1. | Dr. Sheppard | The doctor (and the story's <u>narrator</u>). Dr. James Sheppard is a clever and discreet doctor, who cares deeply for his sister. |
| 2 | Hercule Poirot | The leading detective of the murder. |
| 3. | Roger Ackroyd | country gentleman, distressed about the recent death of his mistress |
| 4. | Mrs. Ferrars | A widow who did suicide because of blackmailing. |
| 5. | Caroline | Dr. Sheppard' spinster sister |
| 6. | Flora Ackroyd | Mr. Ackroyd's niece and Mrs. Cecil Ackroyd's daughter |
| 7. | Ralph Paton | Mr. Ackroyd's ne'er-do-well stepson |
| 8. | Mrs. Ackroyd | Roger Ackroyd's widowed sister-in-law |

| | | |
|-----|------------------------------|--|
| 9. | Major Hector Blunt | Big game hunter and Roger Ackroyd's friend |
| 10. | Geoffrey Raymond | Mr. Ackroyd's secretary |
| 11. | Mr. Hammond | Mr. Ackroyd's attorney |
| 12. | Parker | Mr. Ackroyd's butler |
| 13. | Ms. Russell | Mr. Ackroyd's housekeeper |
| 14. | Ursula Bourne | Mr. Ackroyd's parlourmaid, recently quit |
| 15. | Charles Kent (the foreigner) | Ms. Russell's son and marginal drug addict |
| 16. | Annie | Mr. Ackroyd's parlourmaid |
| 17. | Elsie Dale | Mr. Ackroyd's parlourmaid |
| 18. | Inspector Davis | Local police |
| 19. | Inspector Raglan | Local police |
| 20. | Colonel Malrose | Local police |
| 21. | Ms. Gannett | Villager |
| 22. | Colonel Carter | Villager |
| 23. | Mrs. Folliott | Ursula Bourne's sister |

J. Characterization

In *The Murder of Roger Ackroyd*, Agatha Christie uses both analytic and dramatic techniques. She describes the characters by giving explanation about them in narration and letting them to explain themselves through their own words, actions and deeds. These techniques give more clear explanation because it asks readers to be active participated in analyzing the novel but it also avoid them

doing mistake in interpreting and appraising the characters. The following table is the list of their characterization description.

Table 2.2. List of statements of characterization description of “The Murder of Roger Ackroyd”

| No | Name | Page/Statement |
|----|---|--|
| 1. | <p>Dr. Sheppard</p> <p>He is a man of middle age and worked as doctor in small village – King’s Abbot. He likes gardening and something related with machinery. He is an honored villager and a gentleman. But he has moral weakness behind it. He has “kecendrungan” to do something bad which against the law. He like to keep something for himself and roled as person behind the scene. He loves his family.</p> | <ol style="list-style-type: none"> 1. Therefore I have got into the habit of continually withholding all information possible from my sister. (p. 10 / narrator) 2. I believe James, that in your heart of hearts, you think very much as I do. You’re a precious old humbug. (p. 15 / Caroline) 3. In the surprise of the moment I departed from my valuable rule of never parting with information. (p. 29 / Dr. Sheppard) 4. I am rather fond of gardening. (p. 32 / Dr. Sheppard) 5. ... are a man of middle age, a doctor,” (p. 36 / Hercule Poirot) 6. I hate interfering in other people’s affair,” (p. 51 / Dr. Sheppard) 7. It is well at any price to have peace in the home.” (p. 177 / Dr. Sheppard) 8. Stuff and nonsense, James, said my sister. You want to know just as much as I do. You’re not so honest, that’s all. You always have to pretend.” (p. 220 / Caroline) 9. James is an extraordinary creature, said Caroline. He cannot bring himself to part with information.” (p. 243 / Caroline) |

| | | <p>10. Exactly, said Caroline. Take James here – weak as water, if I weren't about to look after him.” (p. 259 / Caroline)</p> <p>11. Eight years older. And I've always considered it my duty to look after you. With a bad bringing up, Heaven knows what mischief you might have got into by now.” (p. 260 / Caroline)</p> <p>12. It is that you have really the love of the machinery, he said, after inspecting the debris of my labors.” (p. 294 / Hercule Poirot)</p> <p>13. Decidedly, said Poirot, you should be an inventor by trade, not a doctor.” (p. 295 / Hercule Poirot)</p> <p>14. You are so self-contained, James, she said. You hate speaking out, or parting with any information yourself,” (p. 305 / Caroline)</p> <p>15. Eh bien, he said, I congratulate you – on your modesty! Oh! I said, rather taken aback. And on your reticence, he added.” (p. 329 / Hercule Poirot)</p> <p>16. But you – you have kept your personality in the background; only once or twice does it obtrude – in scenes of home life, shall we say?” (p. 329 / Hercule Poirot)</p> <p>17. I should not like Caroline to know. She is fond of me, and then, too, she is proud....” (p. 368 / Dr. Sheppard)</p> |
|----|---|--|
| No | Name | Page/Statement |
| 2. | Caroline She is Dr. Sheppard's sister. She has long and thin nose, which | 1. Caroline can do any amount of finding out by sitting placidly at home.... When she goes out, it is not to gather information, but to spread it.” (p. 10 / narrator) |

| | <p>will quivered a little at the tip when she finds something interesting. She is talkative and has big curiosity with other people business. Also she like to gossip. She was naif woman and never thinks people sometimes disturbed by her. But she is very feminine in certain situation.</p> | <ol style="list-style-type: none"> 2. My sister's nose, which is long and thin, quivered a little at the tip, as it always does when she is interested or excited over anything." (p. 12 / Dr. Sheppard) 3. Sarcasm is wasted on Caroline. She takes it seriously and answers accordingly." (p. 13 / narrator) 4. Caroline, I said, do you never reflect that you might do a lot of harm with this habit of yours of repeating everything indiscriminately?" (p. 39 / Dr. Sheppard) 5. No, it was good sound mangoose instinct which took her to our local wood." (p. 40 / narrator) 6. I felt rather uneasy. Caroline is bad enough as it is. What will she be like with her detective instinct encouraged?" (p. 216 / Dr. Sheppard) 7. Curiosity is not my besetting sin, I remarked coldly." (p. 220 / Dr. Sheppard) 8. Buried under curiosity and scandal-mongering there is a lot of kindness in Caroline. For the moment, even the interest of Poirot's revelation was lost in the sight of the girl's distress. |
|----|--|---|
| No | Name | Page/Statement |
| 3. | <p>Mrs. Ferrars</p> <p>She is a fairly young beautiful widow. She is in very good condition and has anything. But she has a secret that she has poisoned her husband. Itu menyiksanya hingga berujung pada bencana "bunur diri".</p> | <ol style="list-style-type: none"> 1. Mrs. Ferrars, though not in her first youth, was a very attractive woman, and her clothes, though simple, always seemed to fit her well..." (p.11 / narrator) 2. A widow, fairly young still, very well off, good health and nothing to do but enjoy life." (p. 13 / Dr. Sheppard) 3. it has been coming on for the last six months. She's looked positively hag-ridden." (p. 13 / Caroline) |

| | | <p>4. because she was the sort of person who simply can't endure suffering of any kind" (p. 14 / Caroline)</p> <p>5. Went with Ackroyd to call. Last Tuesday, think it was. Fascinating woman – but something queer about her. Deep – one would never know what she was up to." (p. 151 / Major Blunt)</p> |
|----|---|---|
| No | Name | Page/Statement |
| 4. | <p>Annie</p> <p>Good servant but likes to talk too many thing</p> | 1. A nice girl, but an inveterate talker." (p. 12 / narrator) |
| No | Name | Page/Statement |
| 5. | <p>Roger Ackroyd</p> <p>He is rich person who often gives contribution as donor in events in King's Abbot. He is nearly fifty years old with round face and good manner. He is a gentleman even though he is tempermental person. he is difficult person about money with family.</p> | <p>1. He is an immensely successful manufacturer of wagon wheels. He is a man of nearly fifty years of age, rubicund of face and genial of manner. He is hand and glove with the vicar, subscribes liberally to parish funds..... He is, in fact, the life and soul of our peaceful village of King's Abbot." (p. 18 / narrator)</p> <p>2. Ackroyd extends a genial patronage to the lower orders, but he has a very great sense of his own dignity." (p. 37 / Dr. Sheppard)</p> <p>3. I am terribly sorry for this! A good kind gentleman like Mr. Ackroyd." (p.73 / A local inspector)</p> <p>4. Remember, Ackroyd was a man of choleric temper." (p.88 / Dr. Sheppard)</p> <p>5. Roger as always a queer chap about money." (p. 287 / Major Blunt)</p> |
| No | Name | Page/Statement |
| 6. | <p>Ralph Paton</p> <p>He is a young man whose dark hair and</p> | 1. but he has been a wild lad and a continual source of worry and trouble to his stepfather." (p. 19 / narrator) |

| | | |
|----|--|---|
| | <p>eyes; and handsome face. He is six feet tall and has proportioned body. Although wild person and often annoyed his step-father, many people like him because he is such an interesting person. He has bad childhood because of her mother. Then he has little moral weakness but he never did crime business.</p> | <p>2. Nevertheless we are all very fond of Ralph Paton in King's Abbot. He is such a good-looking youngster for one thing." (p. 19 / narrator)</p> <p>3. Who is the young man with the very dark hair and eyes, and the handsome face. He walks with his head flung back, and an easy smile on his lips?" (p. 36 / Hercule Poirot)</p> <p>4. He was, to a certain extent, the victim of heredity. he had not inherited his mother's fatal propensity for drink, but nevertheless he had in him a strain of weakness." (p. 42 / narrator)</p> <p>5. he was extraordinarily handsome. Just on six feet, perfectly proportioned, with the easy grace of an athlete, he was dark, like his mother, with a handsome, sunburnt face always ready to break into a smile. Ralph Paton was of those born to charm easily and without effort. He was self indulgent and extravagant, with no veneration for anything on earth, but he was lovable nevertheless, and his friends were all devoted to him." (p.42 / narrator)</p> <p>6. Ralph may be extravagant, but he is a dear boy, and has the nicest manners." (p. 102 / Caroline)</p> <p>7. it was a chronic condition with Ralph Paton, he said drily. Money went through his hand like water. He always applying to his stepfather." (p. 149 / Mr. Hammond)</p> |
| No | Name | Page/Statement |
| 7. | <p>Ms. Gannett</p> <p>She likes gossip and often does it. She has big curiosity and like to "ikut campur" with other people business.</p> | <p>1. Miss Gannett has all the characteristics of my sister Caroline.." (p. 23 / Dr. Sheppard)</p> |

| No | Name | Page/Statement |
|----|---|--|
| 8. | <p>Ms. Russell</p> <p>She is a tall beautiful woman with strong personality. She has a stern dark eyes and lips that shut tightly. She is straight person with high realization of moral.</p> | <ol style="list-style-type: none"> 1. I don't know why I should have been, except that there is a suggestion of cast iron about Miss Russell." (p. 25 / Dr. Sheppard) 2. Ackroyd's housekeeper is a tall woman, handsome but forbidding in appearance. She has a stern eye, and lips that shut tightly," (p. 25 / Dr. Sheppard) 3. Her dark hair was unstreaked with grey," (p. 46 / narrator) 4. The Russell woman. Something very queer about her, and so I have always said. But Roger wouldn't hear a word against her. Said she was a woman of great force of character, and that he admired and respected her. He was always going on about her rectitude and independence an moral worth." (p. 154 / Mrs. Ackroyd) 5. Very simply dressed in black, tall, upright and independent as ever, with her big dark eyes and an unwonted flush of colour in her usually pale cheeks, I realized that as a girl she must have been startlingly handsome." (p. 295 / Dr. Sheppard) 6. That iron self-control was broken through at last. Terror and desperation was in her face." (p. 297 / narration) |
| No | Name | Page/Statement |
| 9. | <p>Hercule Poirot</p> <p>He is a famous private detective from London which is in retirement. He has an egg-shaped head, black hair, two</p> | <ol style="list-style-type: none"> 1. An egg-shaped head, partially covered with suspiciously black hair, two immense moustaches, and a pair of watchful eyes." (p. 32 / Dr. Sheppard) 2. I said, rather amused by this patent snobbery, as I thought it. (p. 37 / Dr. Sheppard) |

| | | |
|--|--|---|
| | <p>moustaches and green eyes. He is very confident person. he is very good in his job and like to work methodically arranged. His famous motto is “use small grey cells of the head”. He is very smart and nothing passed by him. But he likes to keep the secret for himself.</p> | <ol style="list-style-type: none"> 3. But the little man went on with an almost grandilo-quent smirk.” (p. 37 / Dr.Sheppard) 4. Why, he is Hercule Poirot! You know who I mean – the private detective. They say he has done the most wonderful things – just like detectives do in books.” (p. 98 / Flora Ackroyd) 5. The little man was leaning forward. His eyes shone with a queer green light.” (p. 128 / Dr. Sheppard) 6. Hercule Poirot does not run the risk of disarranging his costume without being sure of attaining his object. To do so would be ridiculous and absurd. I am never ridiculous.” (p. 145 / Hercule Poirot) 7. I looked at Poirot, but he was busy inspecting his appereance in a tiny pocket glass. He paid particular attention to his moustaches, and none at all to me.” (p. 145 / Dr. Sheppard) 8. He was arranging a few objects on the table, setting them straight with precise fingers.” (p. 162 / Dr. Sheppard) 9. He would say so, I remarked bitterly. Modesty is certainly not his middle name.” (p. 173 / Dr. Sheppard) 10. Inspector Raglan stared at the little man. Poirot, with an air of great unconcern, flecked a speck of dust from his coat sleeve.” (p. 184 / narration) 11. As I came to know later, this secrecy was characteristic of him. He would throw out hints and suggestions, but beyond that he would not go.” (p. 203 / Dr. Sheppard) |
|--|--|---|

| | | 12. It occurred to me that there was not much which escaped Hercule Poirot.” (p. 302 / Dr. Sheppard) |
|-----|---|--|
| No | Name | Page/Statement |
| 10. | <p>Flora Ackroyd</p> <p>She is a beautiful lady with blonde hair, blue eyes, smooth skin and feminine. She is very interesting and many people admired her although many of them dislike her. She has difficult life even she becomes a thief, behind her uncle richness. But she is very loyal person.</p> | <p>1. Quite a lot of people don't like her, but nobody can help admiring her. And she can be very charming” (p. 48 / narrator)</p> <p>2. She has the real Scandinavian pale good hair. Her eyes are blue – blue as the waters of a Norwegian fiord, and her skin is creame and rose. She has square, boyish shoulders and slight hips.” (p. 48 / narrator)</p> <p>3. Whatever else I am, I'm not disloyal to my friends.” (p. 189 /Flora Ackroyd)</p> <p>4. Mr. Poirot is right. I took that money. I stole. I am a thief – yes, a common, vulgar little thief.” (p. 283 / Flora Ackroyd)</p> <p>5. That's what brought us together, Ralph and I. we were both weak! I understood him, and I was sorry – because I'm the same underneath. We're not strong enough to stand alone, either of us.” (p. 283 / Flora Ackroyd)</p> <p>6. You have been blind, monsieur. Blind! She is loyal, the little one.” (p. 287 / Hercule Poirot)</p> <p>7. She got in a mess and didn't dare to tell him. Poor kid. Poor lonely kid.” (p. 287 / Major Blunt)</p> |
| No | Name | Page/Statement |
| 11. | <p>Mrs.Cecile Ackroyd</p> <p>She is unpleasant woman with blue eyes which look at</p> | <p>1. I am sorry to say I detest Mr. Ackroyd. She is all chains and teeth and bones. A most unpleasant woman. She has small pale flinty blue eyes, and however gushing her words may be, those eyes of</p> |

| | <p>something coldly although her lips smiled. She is full of devices. She often talks intricately. She is also a woman who look something from the appearance.</p> | <p>hers always remain coldly speculative.” (p. 50 / Dr. Sheppard)</p> <p>2. Mrs. Ackroyd looked at me in distress. I had no patience with what I thought was her silly fear of unpleasantness.” (p. 155 / Dr.Sheppard)</p> <p>3. I don’t think Mrs. Ackroyd would enjoy being referred to as the old lady. She must spend a considerable amount on cosmetics.” (p. 182 / Dr. Sheppard)</p> <p>4. But Mrs. Ackroyd is totally incapable of pursuing a straightforward course on any subject. She always approaches her object by tortuous means.” (p. 205 / Dr. Sheppard)</p> |
|-----|--|---|
| No | Name | Page/Statement |
| 12. | <p>Major James Blunt</p> <p>He is a famous hunter with medium height, buried skin color and grey eyes. His age is forty five years old. He is cool person and seldom expresses his feeling. He feels difficulty to socialize in community because his personality but basically he is good person and low profile.</p> | <p>1. When you mention him, people say: Blunt – you don’t mean the big game man, do you?” (p. 51 / narrator)</p> <p>2. Hector Blunt is perhaps five years Ackroyd’s junior.” (p. 52 / narrator)</p> <p>3. He is a man of medium height, sturdily and rather stockily built. His face is almost mahogany coloured, and is peculiarly expressionless. He has grey eyes that give the impression of always watching something that is happening very far away. He talks little, and what he does say is said jerkily, as though the words were forced out of him unwillingly. (p. 52 / narrator)</p> <p>4. “... and Blunt relapsed into his usual taciturnity.” (p. 53 / narrator)</p> <p>5. haven’t got the manners for it. I am a rough fellow,no use in society. Never remember the things one’s expected to say.” (p. 137 / Major Blunt)</p> |

| | | <p>6. There is something awfully consoling about you, said Flora. You make things seem so simple.” (p. 137 / Flora Ackroyd)</p> <p>7. He is one of those inarticulate men who find it hard to put things into words. (p. 287 / narration)</p> |
|-----|--|---|
| No | Name | Page/Statement |
| 13. | <p>Parker</p> <p>He is a good servant but has too big curiosity and coward person. He is a man with a fat, smug and oily face. He ever did blackmailing to his “majikan” before.</p> | <p>1. I only said that for Parker. Servants are so curious.” (p. 55 / Roger Ackroyd)</p> <p>2. What a fat, smug, oily face the man had, and surely there was something decidedly shifty in his eyes.” (p. 64 / narrator)</p> <p>3. He must have been listening outside this door with his ear glued against the keyhole.” (p. 86 / Dr. Sheppard)</p> <p>4. Well – well, yes, I did, sir. I thought that if Mr. Ackroyd was being blackmailed, why shouldn’t I have a share of the pickings?” (p. 251 / Parker)</p> |
| No | Name | Page/Statement |
| 14. | <p>Geoffrey Raymond</p> <p>He is Ackroyd’s skillful secretary. He is nice young man with charming personality. He see the problem calmly and full of humour. He likes playing golf and tennis in spare time.</p> | <p>1. Nice young fellow that, said the inspector. Something honest and ingenuous about him.” (p. 90 / the inspector)</p> <p>2. I agreed. In the two years that Geoffrey Raymond has been secretary to Ackroyd, I have never seen him ruffled or out of temper. And he has been, I know, a most efficient secretary.” (p. 90 / Dr. Sheppard)</p> <p>3. Geoffrey Raymond was fresh and debonair as ever.” (p. 119 / Dr. Sheppard)</p> <p>4. ... asked Raymond god-humouredly.” (p. 119 / narration)</p> <p>5. it is a busy time for this young M. Raymond, murmured Mr. Poirot. He has</p> |

| | | the air efficient, that one.” (p. 121 / Hercule Poirot) 6. Raymond plays golf, I believe. And Tennis in the summer time. (p. 122 / Colonel Melrose) |
|-----|---|--|
| No | Name | Page/Statement |
| 15. | Inspector Raglan A man with big curiosity. | 1. Inspector Raglan, a horrid, weaselly little man.” (p. 101 / Flora Ackroyd) |
| No | Name | Page/Statement |
| 16. | The foreigner / Charles Kent A twenty two or three years old man, six feet tall, with dark hair and blue eyes. He is rough person and drug addict. | 1. The man you met outside the gate, doctor, was tall, was he not?”. (p. 121 / Hercule Poirot) 2. Yes, I said. Somewhere about six feet, I should say”. (p. 121 / Dr. Sheppard) 3. He’s a rough customer, this fellow, by what I heard over the phone. Takes dope, too.” (p. 265 / Inspector Raglan) 4. He’s a wary bird, I gather. A lot of abuse, but very little more.” (p. 266 / Inspector Raglan) 5. He was a young fellow, I should say not more than twenty-two or three. Tall, thin, with slightly shaking hands, and the evidence of considerable physical strength somewhat run to seed. His hair was dark, but his eyes were blue and shifty, seldom meeting a glance squarely.” (p. 267 / narration) |
| No | Name | Page/Statement |
| 17. | Mr. Hammond | 1. We found Mrs. Ackroyd in the hall. With her was a small dried-up little man, with |

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| | His appearance is really like a lawyer. He is a little man with an aggressive chin and sharp grey eyes. | an aggressive chin and sharp grey eyes, and 'lawyer' written all over him." (p. 147 / Dr. Sheppard) |
| No | Name | Page/Statement |
| 18. | Elsie Dale Ackroyd's servant which already worked for five months. She is a fat girl with pleasant face but stupid face. But she is very good and skillful in her job. | <ol style="list-style-type: none"> 1. She's not been here very long, said Mrs. Ackroyd. But she's a nice ordinary country girl." (p. 158 / Mrs. Ackroyd) 2. Elsie Dale had been at Fernley five months. A nice girl, quick at her duties, and most respectable. Good references. The last girl in the world to take anything not belonging to her." (p. 159 / narrator) 3. Elsie Dale was a big fair girl, with a pleasant but slightly stupid face." (p. 162 / Dr. Sheppard) |
| No | Name | Page/Statement |
| 19. | Ursula Bourne She works as Ackroyd's servant although actually she is Ralph's wife. She is from old, poor and famous family from Irish. She is a tall woman with brown hair and grey eyes. She is educated woman and very good in her job. She is a quiet person. | <ol style="list-style-type: none"> 1. What about the parlourmaid? She, too, was a most superior girl. Very quiet and ladylike. An excellent worker." (p. 160 / Ms. Russell) 2. I had already noticed the girl when she was waiting on us at lunch. A tall girl, with a lot of brown hair rolled tightly away at the back of her neck, and very steady grey eyes. (p. 160 / Dr. Sheppard) 3. No more I do. She's – odd. There's something different about her from the others. Too well educated, that's my opinion." (p. 211-212 / Dr. Sheppard) 4. Ursula Bourne, it seemed, was one of a family of seven – impoverished Irish gentlefolk." (p. 315 / narration) 5. He felt instinctively that her nature, strong and resolute," (p. 317 / narration) |

| No | Name | Page/Statement |
|-----|--|---|
| 20. | Mrs. Folllott She is Ursula's sister. A beautiful woman with brown hair and smiled face. She is such a woman who not used to lie. | 1. She was a tall woman, with untidy brown hair, and a very winning smile." (p. 167-168 / Dr. Sheppard) 2. I judged her to be a woman quite unused to deception of any kind, and consequently rendered acutely uneasy when forced to practice it." (p. 169 / Dr. Sheppard) |
| No | Name | Page/Statement |
| 21. | Colonel Carter A man who is curios with other people business behind his cool appearance. | 1. We're waiting for you to discard, Ms. Caroline, said the colonel. He sometimes affects the pose of the bluff male, intent on the game and indifferent to gossip. But nobody is deceived." (p. 236 / Dr. Sheppard) |

K. Different frequency of Words in the analysis of the Characters and Characterizations

In this point, the researcher arrange the words from the portrayal about the characterization (108 statements) orderly and check also substitute them in which frequency they are, based on the 1,200 high frequency words list. The words which not mentioned in the list will be low frequency words.

Table 2.3. List of words of characterization description from 108 statements at table 2.2

| Word | Word | Word |
|------------|------------|-------------------------|
| Any | Glance | Respected (respectable) |
| Amount | Gentlefolk | Rectitude |
| At | Home | References |
| All | Have | Rolled |
| A | Habit | Rendered |
| Attractive | Her | Remarked |
| And | Health | Referred |

| | | |
|--------------------|--------------------------|-------------------|
| Always | Has | Right |
| An | Heart | Really |
| As | Humbug | Realized |
| Anything | He | Revelation |
| Answer | Hand | Resolute |
| Accordingly | His | Reticence |
| Are | Housekeeper | Sitting |
| Age | Handsome | She |
| About | Head | Spread |
| Appearance | Hair | Sister |
| Come | Harm | Simple (simply) |
| Almost | Heredity | Seemed (seem) |
| A lot | Had | Sarcasm |
| Athlete | Him | Seriously |
| Admiring (admired) | Help | Here |
| Affairs | Hips | Six |
| Against | However | Sort |
| Agreed | Hers | Suffering |
| Air | Hate | Successful |
| Awfully | Height | Subscribes |
| Attaining | Happening | Soul |
| Absurd | Honest | Source |
| Attention | Horrid | Stepfather |
| Aggressive | Humouredly | Such |
| Applying | Hall | Should |
| Already | Hear (heard) | Suggestion |
| Away | Hints | Stern |
| Arranging | Heavens | Shut |
| Acutely | Hard | Surprise |
| Approaches | It | Shaped |
| Affect | Is | Suspiciously |
| Abuse | Information | Smile |
| Alone | I | Said (say) |
| Aback | Into | Snobbery |
| Added | In | Smirk |
| By | Inveterate | Sense |
| But | Interested (interest) | Sound |
| Been (be, being) | Immensely | Strain |
| Because | Iron | Sunburnt |
| Believe | Indiscriminately | Sorry |
| Black | Instinct (instinctively) | Self-indulgent |
| Back | Inherited | Skin |
| Break (broken) | Interfering | Shoulders |
| Blue | Impression | Slight (slightly) |
| Boyish | Listening | Small |
| Bones | Ingenuous | Speculative |

| | | |
|---------------------|------------------|------------------|
| Big | Inspecting | Sturdily |
| Built | Independence | Stockily |
| Books | (independent) | Something |
| Boy | Incapable | Servants |
| Busy | Intent | So |
| Belonging | Indifferent | Smug |
| Brown | Positively | Surely (sure) |
| Bitterly | Inarticulate | Shifty |
| Beyond | Inventor | Secretary |
| Bad | Partially | Seen |
| Besetting | Just | Somewhere |
| Bluff | Junior | Summer |
| Bring | Jerkily | Shone |
| Blackmailed | Judged | Society |
| Bringing up | Kind (kindness) | Sharp |
| Bird | Know | Silly |
| Brought | Keyhole | Superior |
| Both | Kid | Steady |
| Blind | Kept | Straight |
| Buried | Long | Stupid |
| Background | Little | Spend |
| Can | Life | Stared |
| Continually | Last | Speck |
| (continual) | Looked (looking) | Sleeve |
| Clothes | Liberally | Secrecy |
| Coming (came) | Lad | Straight forward |
| Characteristics | Lips | Subject |
| (character) | Lower | Sin |
| Cast | Local | Stuff |
| Covered | Like | Share |
| Certain | Lovable (love) | Strength |
| Charm (charming) | Leaning | Shaking |
| Cream | Light | Somewhat |
| Chains | Lawyer | Seed |
| Coldly | Ladylike | Seldom |
| Curious (curiosity) | Lunch | Stole |
| Choleric | Lady | Same |
| Consoling | Later | Strong |
| Costume | Loyal | Stand |
| Chin | Lonely | Startlingly |
| Chronic | Labors | Self-control |
| Condition | Lost | Self-contained |
| Call | My | Speaking out |
| Country | Months | Scandal |
| Consequently | Much | Sight |
| Certainly | Manufacturer | Seven |

| | | |
|------------------------------|---------------------|--------------------------------|
| Considerable (considered) | Man | Scenes |
| Cosmetics | Manner | Shall |
| Coat | Moment | To |
| Course | Moustaches | Therefore |
| Creature | Middle | The |
| Common | Might | Though |
| Chap | Mangoose | Talker (talks) |
| Color | Mother | Thin |
| Cheeks | Most | Tip |
| Congratulate | Maybe | Takes (took, take, taken) |
| Do (does, done, did) | Mention | That |
| Departed | Mean (means) | Trouble |
| Dark | Medium | Thing (things) |
| Dignity | Must | There |
| Drink | Meet (met, meeting) | Tall |
| Devoted | Murmured | Tightly |
| Detest | Make | Two |
| Decidedly | Money | This |
| Door | Moral | Thought (think) |
| Detective | Modesty | Those |
| Dear | More | Teeth |
| Debonair | Setting | Taciturnity |
| Disarranging | Male | Terribly |
| Dried-up | Mischief | Temper |
| Drily | Men | Time |
| Distress | Mess | Tennis |
| Duties (duty) | Machinery | Tiny |
| Deception | Not | Tuesday |
| Dust | Nice (nicest) | Table |
| Disloyal | Nose | Throw |
| Dare | Nothing | Totally |
| Different | Nearly | Tortuous |
| Discard | Nevertheless | Too |
| Deceive | Never | Thief |
| Dope | No | Together |
| Debris | Nobody | Trade |
| Dressed | None | Through |
| Desperation | Noticed | Terror |
| Excited | Neck | Twice |
| Enjoy | Name | Unstreaked |
| Endure | Nonsense | Unpleasant (unpleasantness) |
| Except | Nature | Unwillingly |
| Eyes | Of | Usual (usually) |
| Egg | Out | Use |
| Easy (easily) | Or | |
| | Over | |

| | | |
|----------------------|------------------|---------------------|
| Extends | On | Untidy |
| Everything | Off | Us |
| Extent | Old (older) | Unused |
| Extraordinary | Our | Uneasy |
| Effort | One | Unconcern |
| Extravagant | Orders | Understood |
| Earth | Own | Underneath |
| Expressionless | Other | Upright |
| Ear | Only | Unwanted |
| Efficient | Oily | Under |
| Ever | Outside | Very |
| Expected | Object | Vicar |
| Even | Ordinary | Valuable |
| Excellent | Odd | Victim |
| Else | Others | Veneration |
| Educated | Opinion | Vulgar |
| Enough | Occurred | When |
| Encouraged | Once | Withholding |
| Exactly | Obtrude | Was |
| Eight | Placidly | Woman |
| Evidence | Possible | Well |
| Either | Person | Which |
| Escaped | Precious | Wasted |
| Finding (found,find) | Peaceful (peace) | Widow |
| From | Parting (part) | Who |
| First | Pair | Wagon |
| Fit | Patent | Wheels |
| Fairly | Patronage | With |
| For | Propensity | Wild |
| Fifty | Perfectly | Worry |
| Face | Proportioned | We |
| Funds | People | Why |
| Fact | Pale | Watchful (watching) |
| Fond | Perhaps | Walks |
| Forbidding | Peculiarly | Went |
| Years | Private | Wood |
| Fatal | Plays | Weakness (weak) |
| Feet | Pocket | Without |
| Friends | Paid | Were |
| Fiord | Particular | Water |
| Flinty | Patience | Words |
| Five | Parlourmaid | What |
| Faraway | Precise | Wonderful |
| Forced out | Pleasant | Weaselly |
| Fat | Practice | Would |
| Fellow | Price | Written |

| | | |
|------------------|-------------|-----------|
| Fresh | Pursuing | Worth |
| Forward | Pretend | World |
| Force (forced) | Pose | Worker |
| Fear | Pickings | Waiting |
| Few | Phone | Winning |
| Fingers | Physical | Whatever |
| Fair | Put | Will |
| Flecked | Poor | Want |
| Felt | Personality | Were |
| flush | Proud | Wary |
| Family | Quivered | Young |
| Goes (going, go) | Quent | Youth |
| Gather | Quite | Your |
| Got | Queer | You |
| Girl | Quick | Yours |
| Good | Quiet | Youngster |
| Genial | Ridden | Yes |
| Glove | Rubicund | Amused |
| Gardening | Rule | |
| Grandilo | Rather | |
| Great | Reflect | |
| Grace | Repeating | |
| Grey | Ready | |
| Gushing | Real | |
| Game | Rose | |
| Give | Remain | |
| Gentleman | Relapsed | |
| Glued | Remember | |
| Gate | Ruffled | |
| Golf | Rough | |
| Green | Run | |
| Glass | Risk | |
| Gossip | Ridiculous | |

Table 4.4. List of the result of high frequency words and low frequency words

List of the result of high frequency words and low frequency words

| High Frequency Word | Meaning | Low Frequency Words | Meaning |
|---------------------|--------------------|---------------------|------------------|
| Any | Apa saja | Endure | Memikul |
| Amount | Sejumlah | Extends | Menyampaikan |
| At | Pada | Extent | Luas |
| All | Semua | Extraordinary | Luar biasa |
| A | Sebuah (se) | Extravagant | Luar biasa |
| And | Dan | Educated | Berpendidikan |
| Always | Selalu | Encouraged | Mendorong |
| An | Sebuah | Evidence | Fakta, bukti |
| As | Sebagai, karena | Fairly | Hampir |
| Anything | Apapun | Funds | Dana, yayasan |
| Answer | Menjawab (jawaban) | Fond | Mencintai, gemar |
| Accordingly | Sesuai, demikian | Forbidding | Melarang |
| Are | Adalah | Fatal | Penting |
| Age | Umur (berumur) | Fiord | teluk |
| About | Tentang | Flinty | Berapi |
| Almost | Hampir | Faraway | Jauh |
| Agreed | Setuju | Forced out | Dipaksa keluar |
| Air | Udara, suasana | Fellow | Lelaki |
| Attention | Perhatian | Flecked | Bintik-bintik |
| Applying | Meminta | Flush | Rona merah |
| Already | Siap, telah | Gather | Mengumpulkan |
| Away | Jauh | Genial | Ramah, periang |
| Arranging | Menyusun | Glove | Sarung tangan |
| Attractive | Menarik | Grandilo | melangit |
| Appearance | Penampilan | Grace | Bergaya, anggun |
| A lot | Banyak | Gushing | Memancar |
| Athlete | Athlet | Gentleman | Pria terhormat |
| Affair | Urusan | Golf | Golf |
| Against | Melawan | Gossip | Isu, gosip |
| Awfully | .Mengerikan | Glance | Sekilas pandang |
| Aggressive | Agresif, giat | Gentlefolk | Keluarga tua |
| By | Oleh, dengan | Hag | Suka ngawur |
| But | Tetapi | Humbug | Pengecoh, |
| Been | Adalah | Housekeeper | penipu |
| Because | Karena | Harm | Pembantu |
| Believe | Percaya | Heredity | Bahaya |
| Black | Hitam | Ingenious | Keturunan |
| Back | Kembali, belakang | Inspecting | Berbakat |
| Break | Rusak, rehat | Independence | Memeriksa |
| Be | Menjadi | | Kemandirian |
| Blue | Biru | | |

| | | | |
|-------------------|----------------------|--------------|------------------|
| Big | Besar | Incapable | Tidak bisa |
| Built | Dibangun | Intent | Maksud, |
| Books | Buku | | sungguh |
| Boy | Laki-laki, anak muda | Amused | Mengelikan |
| Busy | Sibuk | Admiring | Mengagumi |
| Being | Menjadi | Attaining | Mencapai |
| Belonging | Milik | Absurd | Tidak masuk akal |
| Brown | Cokelat | | |
| Beyond | Melebihi | Boyish | Kekanakan |
| Bad | Buruk | Bitterly | Dengan sengit |
| Bring | Membawa | Besetting | Menimpa |
| Bird | Burung | Bluff | Gertakan |
| Brought | Membawa | Blackmailed | Pemerasan |
| Both | Keduanya | Bringing up | Membesarkan |
| Broken | Rusak, rehat | Cast | Pelaku |
| Bones | Tulang | Cream | Lembut |
| Blind | Buta | Curios | Ingin tahu |
| Buried | Mengubur | Choleric | Cepat naik darah |
| Background | Latar belakang | Consequently | Akibatnya |
| Can | Dapat | Considerable | Sungguh, amat |
| Continue (ly, al) | Lanjut, (an, nya) | Cosmetics | Kosmetik |
| Clothes | Pakaian | Dignity | Martabat |
| Come (-ing) | Datang | Devoted | Mencurahkan |
| Covered | Menutupi | Detest | Benci |
| Certain (ly) | Pasti, pastinya | Detective | Detektif |
| Cold (ly) | Dingin,dinginnya | Debonair | Ramah, sopan |
| Chin | Dagu | Disarranging | Mengacaukan |
| Call | Memanggil, telpon | Dried up | Mengering |
| Character | Karakter | Drily | Acuh tak acuh |
| Country | Pedesaan | Distress | Sedih |
| Coat | Jas, mantel | Deception | Tipuan,muslihat |
| Came | Datang | Disloyal | Tidak setia |
| Course | Jalan | Dare | Tantangan |
| Charm (ing) | Menarik, mempesona | Discard | Barang dibuang |
| Chains | Rantai, ikatan | Deceive | Penipu |
| Consuling | Bertanya | Dope | Obat bius |
| Do | Melakukan | Debris | Runtuhan |
| Does | Melakukan | Desperation | Keputusasaan |
| Dark | Gelap | Indifferent | Kelalaian |
| Drink | Minum | Inarticulate | Sukar bicara |
| Decide (ly) | Memutuskan | Inventor | Penemu |
| Door | Pintu | Jerkily | Dengan tersentak |
| Done | Dilakukan | Hips | Pinggul |
| Dear | Saying | Horrid | Mengerikan |
| Dust | Debu | Humouredly | Dengan humor |
| | | Hints | Petunjuk |

| | | | |
|-------------|---------------------|----------------|--------------------------|
| Different | Berbeda | Heavens | Surga |
| Did | Dilakukan | Inveterate | Mendarah daging |
| Departed | Datang | | |
| Duty (ies) | Tugas | Immensely | Sangat amat |
| Excited | Menarik | Keyhole | Lubang kunci |
| Enjoy | Menikmati | Kindness | Kebaikan |
| Except | Kecuali | Kid | Anak |
| Eye (s) | Mata | Characteristic | Kepribadian |
| Easy(ly) | Mudah, dgn mudah | Glued | Menempel |
| Everything | Semuanya | Liberally | Dengan bebas |
| Earth | Bumi | Lad | Anak laki-laki |
| Ear | Telinga | Lovable | Dicintai |
| Ever | Pernah | Leaning | Kecenderungan |
| Expect (ed) | Mengharap | Lawyer | Pengacara |
| Even | Bahkan | Ladylike | Seperti wanita terhormat |
| Excellent | Mengagumkan | | |
| Else | Yang lain | Labors | Tugas |
| Enough | Cukup | Manufacturer | Pengusaha |
| Exact (ly) | Tepat, dengan tepat | Manner | Cara,gaya |
| Eight | Delapan | Moustaches | Kumis |
| Either | Yang lain, juga | Mangoose | Musang |
| Egg | Telur | Medium | Perantara |
| Effort | Usaha | Murmured | Bisikan |
| Efficient | Efisien | Modesty | Rendah hati |
| Go | Pergi | Nonsense | Omong kosong |
| Goes | Pergi | Oily | Berminyak |
| Got | Mendapat | Odd | Aneh |
| Girl | Perempuan | Obtrude | Mendesak |
| Good | Baik | Placidly | Dengan tenang |
| Great | Bagus | Positively | Dengan benar |
| Grey | Abu-abu | Precious | Berharga |
| Give | Memberi | Partially | Sebagian |
| Green | Hijau | Patent | Jelas |
| Glass | Kaca | Patronage | Perlindungan |
| Going | Pergi | Propensity | Kecenderungan |
| Gardening | Berkebun | Proportioned | Seimbang |
| Gate | Gerbang | Pale | Batas,pucat |
| Home | Rumah | Peculiarly | Dengan khusus |
| Have | Mempunyai, adalah | Parlourmaid | Pembantu |
| Her | Dia (pr) | Precise | Tepat |
| Health | Sehat | Pursuing | Mengejar |
| Has | Mempunyai, adalah | Pretend | Berpura-pura |
| Heart | Hati | Quivered | Gemetar |
| He | Dia (lk) | Quent | Congkak |
| Hand | Tangan | Queer | Aneh |
| His | Punyanya (lk) | Ridden | Naik |

| | | | |
|-----------------|------------------------|----------------|------------------|
| Head | Kepala | Rubicund | Bundar |
| Hair | Rambut | Relapsed | Kambuh |
| Had | Mempunyai, adalah | Ruffled | Renda |
| Him | Dia (lk) | Rough | Kasar |
| Help | Membantu | Ridiculous | Menggelikan |
| However | Bagaimanapun | Rectitude | Kejujuran |
| Hers | Punyanya (pr) | Rolled | Guncangan |
| Height | Tinggi | Rendered | Membuat |
| Hear | Mendengar | Remarked | Menyatakan |
| Here | Disini | Referred | Menyerahkan |
| Heard | Mendengar | Revelation | Menyatakan |
| Hard | Berat | Resolute | Tegas |
| Habit | Kebiasaan | Reticence | Berdiam diri |
| Handsome | Tampan, cantik | Sarcasm | Sindirani |
| Hate | Benci | Suffering | Penderitaan |
| Honest | Jujur | Subscribes | Berjanji |
| Happening | Terjadi | Soul | Jiwa |
| Hall | Aula, ruangan | Stepfather | Ayah tiri |
| It | Itu | Suggestion | Saran |
| Is | Adalah | Stern | Peringatan keras |
| Information | Informasi | Shaped | Berbentuk |
| I | Aku | Suspiciously | Dengan curiga |
| Into | Ke dalam | Snobbery | Angkuh |
| In | Dalam, pada, di | Smirk | Menyeringai |
| Interest (ed) | Tertarik, ketertarikan | Strain | Sifat |
| Iron | Besi | Sunburnt | Terbakar |
| Independent | Mandiri | | Matahari |
| Just | Hanya | Tip | Ujung |
| Junior | Muda | Tightly | Dengan rapat |
| Judged | Menghakimi | Taciturnity | Sikap diam |
| Kind | Baik | Terribly | Sangat |
| Know | Mengetahui | Tennis | Tenis |
| Kept | Menjaga | Tortuous | Berbelit-belit |
| Long | Panjang, lama | Thief | Pencuri |
| Little | Sedikit, kecil | Unstreaked | Tidak terdapat |
| Life | Hidup | Unpleasant | Tidak |
| Last | Terakhir | | menyenangkan |
| Look (ed, -ing) | Melihat, terlihat | Unwillingly | Tidak ingin |
| Lower | Lebih rendah | Unpleasantness | Ketidaksenangan |
| Like | Seperti, suka | | |
| Light | Ringan, cahaya | Untidy | Tidak rapi |
| Lost | Hilang | Unused | Tidak terbiasa |
| Lady | Wanita bangsawan | Uneasy | Tidak mudah |
| Later | Nanti | Unconcern | Tidak |
| Love | Cinta | | memperhatikan |
| Lips | Bibir | Underneath | Di bawah |

| | | | |
|-----------------|--------------------|----------------|-----------------------|
| Local | Local | Upright | Jujur, tulus, |
| Lunch | Makan siang | Unwanted | Tidak ingin |
| Loyal | Setia | Vicar | Pendeta |
| Lonely | Sepi, kesepian | Victim | Korban |
| My | Punyaku | Veneration | Memuja, hormat |
| Month (s) | Bulan | Vulgar | Vulgar |
| Much | Banyak | Withholding | Pemotongan |
| Man | Lelaki | Widow | Janda |
| Moment | Kejadian | Wagon | Gerbong, kereta |
| Middle | Tengah | Watchful | Memandang penuh |
| Might | Mungkin | Weakness | Kelemahan |
| Mother | Ibu | Weaselly | Dgn susah payah |
| Most | Kebanyakan | Worth | Harga, bernilai |
| Maybe | Mungkin | Youth | Muda |
| Mean (s) | Arti | Youngster | Pemuda |
| Meet (ing, met) | Bertemu | Self-indulgent | Perasaan puas |
| Make | Membuat | Slight (ly) | Meremehkan |
| Money | Uang | Speculative | Spekulasi, kira-kira |
| More | Lebih | Sturdily | Bertubuh kekar |
| Mention | Menyebutkan | Stockily | Agak gemuk |
| Moral | Moral | Servants | Pembantu |
| Male | Lelaki | Smug | Berpuas diri |
| Not | Tidak | Shifty | Licik |
| Nice (est) | Menyenangkan | Shone | Bersinar |
| Nose | Hidung | Silly | Remeh |
| Nothing | Tidak ada | Superior | Angkuh |
| Near (ly) | Dekat, hampir | Steady | Kokoh |
| Never | Tidak pernah | Setting | Latar |
| No | Tidak | Stared | Memandang |
| Nobody | Tidak seorangpun | Speck | Noda |
| None | Tidak seorangpun | Sleeve | Lengan baju |
| Notice (d) | Memperhatikan | Secrecy | Kerahasiaan |
| Neck | Leher | Straight | Terus terang |
| Nature | Alami, alam | forward | Ke depan |
| Nevertheless | Namun, meskipun | Sin | Dosa |
| Name | Nama | Stuff | Hal |
| Of | Dari | Seed | Benih |
| Out | Keluar | Squarely | Dengan jujur |
| Or | Atau | Startlingly | Dengan mengejutkan |
| Over | Lebih, di luar | self-control | Pengawasan diri |
| On | Di dalam, pada | self-contained | Dapat berdiri sendiri |
| Off | Salah, mati | wary | Waspada |
| Old (er) | Tua, lebih tua | | |
| Our | Punya (kita, kami) | | |
| One | Satu | | |
| Ordered | Permintaan | | |

| | | | |
|---------------|----------------------|------------------|------------------------|
| Own | Kepunyaan | acutely | Dengan benar-benar |
| Only | Hanya | | |
| Outside | Diluar | abuse | Penyalahgunaan |
| Object | Objek | aback | Kaget |
| Ordinary | Luar biasa, aneh | Chap | Lelaki |
| Occured | Terjadi | Pose | Sikap |
| Once | Sekali | Pickings | Hasil |
| Other (s) | Yang lain | Personality | Kepribadian |
| Opinion | Pendapat | Mischief | Kejahatan |
| Possible | Mungkin | Mess | Ruang makan, kotor |
| Person | Seseorang | | |
| Peace (ful) | Damai, kedamaian | Machinery | Berkaitan dengan mesin |
| Part (ing) | Bagian, ambil bagian | | |
| Pair | Pasangan | Terror | Ancaman |
| Perfect (ly) | Sempurna | Instinctively | Dengan sendirinya |
| People | Orang-orang | | |
| Perhaps | Mungkin | Costume | Pakaian |
| Play (s) | Bermain | Chronic | Mengkhawatirkan |
| Paid | Membayar | | |
| Particular | Tertentu | Dressed | Berpakaian |
| Pleasant | Menyenangkan | Expressionless | Tanpa ekspresi |
| Practice | Berlatih | | |
| Price | Harga | Indiscriminately | Secara khusus |
| Patience | Kesabaran | | |
| Pocket | Kantong, saku | Instinct | Perasaan, naluri |
| Private | Khusus | Inherited | Mewarisi |
| Quite | Sungguh | Interfering | Mencampuri |
| Quick | Cepat | Impression | Kesan, pengaruh |
| Quiet | Tenang | Respectable | Dihormati |
| Rule | Aturan | Speaking out | Berbicara dengan bebas |
| Rather | Agak, lebih | | |
| Repeat (ing) | Mengulang | Scandal | Skandal |
| Ready | Siap | Scenes | Pemandangan |
| Real | Benar, nyata | Talker | Suka bicara |
| Reflect | Menggambarkan | | |
| Rose | Bunga mawar | | |
| Remain | Sisa, bekas | | |
| Remember | Ingat | | |
| Run | Lari, berjalan | | |
| Risk | Resiko, bahaya | | |
| Respect (ed) | Menghargai | | |
| Reference (s) | Rujukan | | |
| Right | Benar | | |
| Really | Benar-benar | | |
| Realize (d) | Menyadari | | |
| Sit (ing) | Duduk, kedudukan | | |

| | | | |
|---------------|-------------------|--|--|
| She | Dia (pr) | | |
| Spread | Menyebar | | |
| Sister | Kakak perempuan | | |
| Simple (ly) | Sederhana | | |
| Seem (ed) | Nampak | | |
| Serious (ly) | Serius | | |
| Six | Enam | | |
| Sort | Macam, rupa | | |
| Success (ful) | Berhasil, sukses | | |
| Source | Sumber | | |
| Such | Seperti | | |
| Should | Harus | | |
| Shut | Menutup, mengunci | | |
| Surprise | Kejutan | | |
| Smile | Senyum | | |
| Said | Berkata | | |
| Sense | Rasa | | |
| Sound | Suara, terdengar | | |
| Sorry | Permintaan maaf | | |
| To | Ke | | |
| Therefore | Oleh karena itu | | |
| Though | Lebih dulu | | |
| Thin | Kurus | | |
| Take (s) | Mengambil | | |
| That | Itu | | |
| Think | Berpikir | | |
| Trouble | Masalah | | |
| Thing (s) | Hal | | |
| There | Adalah | | |
| Tall | Tinggi | | |
| Two | Dua | | |
| This | Ini | | |
| Thought | Berpikir | | |
| Took | Mengambil | | |
| Those | Itu | | |
| Teeth | Gigi | | |
| Talk (s) | Berbicara | | |
| Temper | Sifat, watak | | |
| Time | Waktu | | |
| Tiny | Kecil sekali | | |
| Tuesday | Selasa | | |
| Table | Meja | | |
| Throw | Membuang | | |
| Total (ly) | Sepenuhnya, semua | | |
| Too | Terlalu, juga | | |
| Together | Bersama | | |

| | | | |
|--------------|-----------------|--|--|
| Usual | Biasa | | |
| Use | Menggunakan | | |
| Us | Kita, kami | | |
| Understood | Mengerti, paham | | |
| Usually | Biasanya | | |
| Under | Di bawah | | |
| Very | Sangat | | |
| Value (able) | Berharga, harga | | |
| When | Ketika | | |
| Was | Adalah | | |
| Woman | Wanita | | |
| Well | Baik | | |
| Which | Yang | | |
| Waste (d) | Tak diindahkan | | |
| Who | Siapa, yang | | |
| Wheels | Roda | | |
| With | Dengan | | |
| Wild | Liar | | |
| Worry | Khawatir | | |
| We | Kami, kita | | |
| Why | Kenapa | | |
| Walk (s) | Berjalan | | |
| Went | Pergi | | |
| Wood | Kayu, hutan | | |
| Weak | Lemah | | |
| Without | Tanpa | | |
| Were | Adalah | | |
| Water | Air | | |
| Word (s) | Kata, ucapan | | |
| Watch (ing) | Melihat | | |
| What | Apa | | |
| Wonderful | Mengagumkan | | |
| Would | Akan | | |
| Written | Tertulis | | |
| World | Dunia | | |
| Worker | Pekerja | | |
| Wait (ing) | Tunggu | | |
| Young | Muda | | |
| Your | Kepunyaanmu | | |
| You | Kamu | | |
| Year (s) | Tahun | | |
| Yours | Kepunyaanmu | | |
| Yes | Iya, benar | | |
| Skin | Kulit | | |
| Shoulders | Bahu | | |
| Say | Mengatakan | | |

| | | | |
|--------------|-----------------------|--|--|
| Small | Kecil | | |
| Something | Sesuatu | | |
| So | Sehingga | | |
| Sure (ly) | Yakin, dengan yakin | | |
| Secretary | Sekretaris | | |
| Seen | Melihat | | |
| Somewhere | Pada suatu tempat | | |
| Should | Harus | | |
| Summer | Musim panas | | |
| Society | Masyarakat | | |
| Sharp | Tajam | | |
| Straight | Lurus | | |
| Stupid | Bodoh | | |
| Spend | Menghabiskan | | |
| Subject | Subjek | | |
| Share | Berbagi | | |
| Strength | Lebih,luas | | |
| Somewhat | Sesuatu | | |
| Seldom | Jarang | | |
| Stole | Mencuri | | |
| Same | Sama | | |
| Strong | Kuat | | |
| Stand | Berdiri | | |
| Sight | Pandangan | | |
| Seven | Tujuh | | |
| Shall | Akan | | |
| Win (ing) | Menang, kemenangan | | |
| Whatever | Apapun | | |
| Will | Akan | | |
| Want | Ingin | | |
| Were | Adalah | | |
| Approaches | Mendekat | | |
| Affect | Memberi efek | | |
| Alone | Sendiri | | |
| Add (ed) | Menambah | | |
| Curiosity | Rasa ingin tahu | | |
| Creature | Ciptaan, makhluk | | |
| Considered | Memutuskan | | |
| Common | Umum | | |
| Color | Warna | | |
| Cheeks | Pipi | | |
| Congratulate | Memberi selamat | | |
| Phone | Telpon | | |
| Physical | Fisik | | |
| Put | Meletakkan | | |

| | | | |
|-------------------|-----------------|--|--|
| Poor | Kasihani | | |
| Proud | Bangga | | |
| Men | Lelaki | | |
| Trade | Perdagangan | | |
| Through | Dengan | | |
| Taken | Mengambil | | |
| Twice | Dua kali | | |
| Escaped | Melarikan diri | | |
| Family | Keluarga | | |
| Condition | Keadaan | | |
| Find (ing, found) | Menemukan | | |
| From | Dari | | |
| First | Pertama | | |
| Fit | Cocok, sesuai | | |
| For | Untuk | | |
| Fifty | Lima puluh | | |
| Face | Wajah | | |
| Fact | Fakta | | |
| Feet | Kaki | | |
| Friends | Teman | | |
| Five | Lima | | |
| Fat | Gemuk | | |
| Fresh | Segar | | |
| Forward | Ke depan, depan | | |
| Force (forced) | Memaksa | | |
| Fear | Ketakutan | | |
| Few | Beberapa | | |
| Fingers | Jari | | |
| Fair | Adil | | |
| Felt | Merasa | | |
| Game | Permainan | | |
| Listening | Mendengar | | |
| Must | Harus | | |
| Shaking | Berjabat | | |
| The | Ada | | |

L. Enriching Vocabulary by High Frequency Word and Low Frequency Word

There are 461 words which are included as high frequency words. Those are the words which often occur in speaking, writing and daily activities. There are pronoun such as I, he, she, they, our, us them, etc; to be such as am, are, was, have, had, were, etc; basic verb such as do, take, give, make, see, etc; adverb such as always, accordingly, easily, exactly, seriously and surely; adjective such as busy, honest, independent, nice and pleasant; number such as one, two, three, etc; and noun such as egg, home, health, heart, hair, etc. It is known publicly although for beginning readers. So they will often find it and easy to learn it

And there are 249 words which are included as low frequency words. Those words are sometimes new words such as fiord, gentlefolk, mangoose, and parlourmaid. Those words hardly find in the reading because it may be related to language style at that time such as parlourmaid, means servant and the term which seldom used such as gentlefolk, means old honored family. Sometimes those words are general words but seldom used such patronage, smirk, mischief and wary. The words can be found in the dictionary but rarely used. Also, sometimes those words are complex shape such as boyish (from boy), ladylike (means like a lady) and sunburnt (means that burnt by the sun light).

Those kinds of word can enrich readers' vocabulary because they can know which words which they often find so they can remember it for next reading and also they get knowledge about new words, either words are used in certain time and condition particularly and words which they do not know before but they can find it in the dictionary.