A BRIEF DESCRIPTION OF MAIN CHARACTERS IN AGATHA CHRISTIE’S NOVEL ELEPHANT CAN REMEMBER

A PAPER

BY

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ABSTRAK

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The writer,

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CHAPTER I
INTRODUCTION

1.1 Background of the Study

There are four largest branches of literature which are widely known as Poetry, Short Story, Novel, and Drama. They are said to be literature because no material is made from language which is really different from everyday language. The realism of literature is worthy focused on its imagination or fictional element. I would like to describe one of the literature branches in this paper such as novel. Novel is a long written story, generally narrative, typically in prose. It usually contains between 60,000-200,000 words, or 300-1,300 pages in length.

In this paper, I want to discuss the novel entitled “Elephant Can Remember”. This novel is a kind of narrative writing. It is written by the famous mystery writer is Agatha Christie. The Guinness Book of Records has listed her as the best-selling fictions author of all time with an estimated two billion copies of her works sold; a billion copies in English language and another billion in over 45 foreign languages.

Character is very dominant ingredient in novel as well as plot, theme and setting. Character is a person who does not live alone in her world. She or he is an individual and social being who communicates with other people. The character views may cover all what include as a unity in understanding the plot situation or plot events. As what Sinha, Manindranath (1997:162) said that:
“Character is very important elements in novel. The greatness of a novel depends upon the nature of its characterization upon the success the novelist has achieved in making his characters seem real men and women”.

As the focus on this paper analysis has been centered in character portrayal, the description of characters is addressed to main characters only, namely: Hercule Poirot, Mrs. Ariadne Oliver, and Garroway. The three persons are very dominant in the novel to achieve the ultimate story-plot of the novel. Besides each of the three character’s words, behavior, and action has become the central focus of the analysis.

1.2 Scope of the Study

In this paper there are so many topics that could be discussed. But, I just limited this topic in analyzing the main character in the novel “Elephants Can Remember”. They are Hercule Poirot, Mrs. Ariadne Oliver, and Garroway. I limit this topic in order to avoid the readers from getting confused. I just concentrated only on the characters of the novel. I wanted to make myself and the readers understand this paper easily.

1.3 Purpose of the Study

My purpose of writing this paper. Firstly, I have aims to fill up one of the requirements to get Diploma certificate from English D - III study program from
faculty of Letters University of Sumatera Utara. Lastly, I would like to analyze the novel “Elephants Can Remember” by Agatha Christie, I want to know more details about the main characters from the novel. I hope that by writing this paper, the readers will be interested in reading the novel as one of the literary branches in general.

1.4 Significance of the Study

A novel said to be success ultimately depends on the quality of its leading characters. No matter how interesting the story, or how vivid the description of specific scenes, readers will quickly lose interest unless they feel a deep affinity with the main protagonist. This is no mean fate for the author. Breathing flesh, blood, guts and spirits into a character takes not only a great writing ability, but also a deep understanding of human nature, as well as an awareness of powerful archetypical characters that inhabit our psyche.

The novelist may also present her characters in such a way that they represent certain types of person, and we can often recognize characters of the same type in different novels by the same author, or even by different authors. I think good characterization can not ever be wasted. Whatever we do, we should try and make the people appropriate for that sort of story, which means that they come off the page. Basically, I think that we owe that to the reader whatever sort of book it is.
1.5 Method of the Study

In this method, I do three steps to complete it. First of all, the writer read the novel in several times to make her understand about the story. After having understood the sequence of events of the story, I focused on doing judgment towards the characters. Second, I read the theory books about literature especially theory of analyzing character. And the last, I brows some information from the internet to look for the complement source to compile this paper and also to know the biography of the writer. This method is descriptive because I only interpret the data that I collect through the novel.

I begin with the introduction, and than I write description of summary “Elephants Can Remember”, brief view on characters, analysis of characters, and the last I would present the conclusions and suggestions for this paper.
CHAPTER II

SUMMARY “ELEPHANTS CAN REMEMBER”

Mrs. Oliver is a novelist. She is an interesting woman. Most of her novel story are about criminal, mystery, and murder. She is a very nice person. One day, she wants to go to literary luncheos in hall. People want her to give a speech as a famous novelist. But she does not want it. She never wants to give a speech in front of people, because she can be nervous and can not control herself. After she arrives in that hall she meets with many other novelist. She enjoys in this party. She likes food and drink which are provided. In that party, she hears that that many people give praise to her as a best novelist. They said that ‘oh, your novels are very good and I collect all of your novels and you are my favorite novelist.’ She is very ashamed but happy and you are my favorite novelist.’ She is very ashamed but happy, because she knows the people like her hand writing.

In that party, she also meets with an old woman, she is fat, and her face is not very friendly. She comes to Mrs. Oliver and introduces herself. She is Mrs. Burton-Cox. She is not a novelist, but she is a fans. She tells that she wants to meets Mrs. Oliver since a long time. Mrs. Oliver tries to remember her face. But in fact, she is never meets this woman before. She also tries to keep friendly with her, even though she feels very bored to talk as her.
When they talk to each other, suddenly Mrs. Burton-Cox asks about her goddaughter ‘Celia.’ Mrs. Oliver is shocked because she never think that this women knows about her goddaughter. While for a long time might be almost 10 years she never meets with her goddaughter. She almost forgets with ‘Celia’s face’. Because Mrs. Oliver is a novelist about crime and mystery, Mrs. Burton-Cox thinks that she can help her to know about one tragedy and it is related to her goddaughter. This tragedy happens around twelve years ago at least and it is very important to Mrs. Burton-Cox to know about it.

Mrs. Burton-Cox begin with ‘Your goddaughter Celia Ravenscroft will be getting marry, you know?’. She will get married with my son ‘Desmond’. Mrs. Oliver gets confused, she think in her mind ‘Is she pregnant?’. Mrs. Oliver says that she is afraid of not being able to help her, because she never meets her again and losses contact with Celia. And she does not want to disturb her personality problem. Mrs. Burton-Cox explained this case about Celia’s parents. She wants to know the story behind, ‘who was killed whom’ because Celia’s parents Alistair Ravenscroft and Lady Ravenscroft or Molly are found died together in cost of hill, their death is very tragic because of shoot-died. In fact, Mrs. Oliver is just a writer. All of her novels come from her mind and her inspiration and it is just fictional. Event thought, Mrs. Burton-Cox firm to Mrs. Oliver to help her to force open this case. She thinks that she will know who is kills whom, is that husband killed by his wife or wife killed by her husband? Why could this happen. She explains that she is afraid of his son getting
married with a woman that have bad background family. Might be one of them is a murder, or might be like people say that Celia’s mother has mental case. In her mind, it is very sure that Lady Ravenscroft namely Molly has a mental case.

After Mrs. Oliver arrives at home, she always thinks about Mrs. Burton-Cox told with her. However, she is a novelist murder and she wants to know about this tragedy although court has closed this case. She thinks that she can not do it alone, and she decides to ask her close friend Mr. Poirot to help her to open this case.

Mr. Poirot is an inspector. She calls him by phone and Mr. Poirot asks her to come to his house. Mrs. Oliver tells that tragedy, who has happened with ‘Ravenscroft Family’. Lady Ravenscroft is her friend when they are in school and her daughter Celia is her goddaughter. And she also tells that Lady Ravenscroft has 2 children the others is Edward but he is school in dormitory. So, Mrs. Oliver thinks that Edward must not knows about this case. Most of people say that the big possibility is Lady Ravenscroft which have a mental case. But Mrs. Oliver is not evidence with this opinion because she knows that Lady Ravenscroft is a nice woman. Firstly, Mr. Poirot is not sure that people still remember about that case because it has happened for a long time around twelve years ago. Mrs. Oliver convinces him, they could start with found elephant. Mr. Poirot is very surprised with her words elephant and he said ‘we found elephant in zoo’. Mrs. Oliver tells that elephants mean people who still remember certain case, you know people say that elephants can not forget about tragedy which has happened around with them. Mrs.
Oliver tells that they begin to found the *elephants* which has relation with this case. Hopefully, they still remember about it. And then, they decide to try to force to open this case although it is very difficult to collect information from *elephant*. But they are optimist.

Mrs. Oliver starts to find the first *elephant*. She think that the first *elephant* is Celia, her goddaughter. She asks her assistant Miss. Livingstone to find her address book. She wants to find address and phone number of Celia. After trying some numbers phone, she finds Celia. And she talks to her. Mrs. Oliver asks her to invite her in her house. And Celia decides to invite her in the afternoon. Mrs. Oliver tells with Mr. Poirot that Celia will arrive in her house in the afternoon.

Celia invites Mrs. Oliver’s house. Celia is a beautiful and interesting woman Mrs. Oliver think. Firstly, they discuss about them selves. They talk about story of when Celia is child. After that, Celia asks what happens. Mrs. Oliver tells that she meet with a woman in literary luncheoness. She tells that a woman comes to see her and ask about her goddaughter namely Celia. Celia is confused why Mrs. Oliver talks about it and she asks what a name of that woman. Mrs. Oliver tells her name is Mrs. Burton-Cox. Celia suggests that it should be Mrs. Burton-Cox. Mrs. Oliver apologize if she is not polite. She explains that Mrs. Burton-Cox wants her to investigate about Celia’s parents. Celia tells that she will get married to her son, Desmond and she do not know why Mrs. Burton-Cox does not like her. Celia starts with her father and mother who are killed in the cost of hill. She does not know why it can happen. It is
not evidence, it is not fight, no means to show or motives because they love each other. She tells that in the tragedy she is not at home. She thinks that time she is school in Swiss, and she asks what police opinion about Mrs. Oliver. Mrs. Oliver answer that police say is husband having deliberately kills wife, or wife having deliberately kills husband. But Celia think may be her father who kills first because she thinks impossible if her mother kills her father, because her mother is very soft women and patient. Now, she will know about this case because she is adult and she gives supports to Mrs. Oliver to open this case even though it was past for many years ago.

Mr. Poirot meets with Mr. Garroway. Mr. Garroway is a former inspector, he is a good inspector. In spite of, he is still remembers in certain things, although it is past tragedy and public may be forget about that. Inspector Garroway is responsibility to investigate “Ravenscroft” tragedy. But, when he investigates this tragedy he can not find anything. He knows that this tragedy by kills them selves. In fact, he is do not really believe, he feel something wrong, but he can not find any evidence. He approves Mr. Poirot to force to open this case again, and he can help him. Than, Mr. Garroway open his notes to find the other elephant. He orders Mr. Poirot to come to house keeper and she is cooker too in “Ravenscroft Family”. But she is a little deaf mute.

Mr. Poirot and Mrs. Oliver goes to some places where they can find elephant. Finally, they find a baby sister who keeps “Ravenscroft” children, namely
“Mrs. Zelie”. They also ask Celia and Desmond to joint with them. Zelie tells everything. In fact, who die in the cost of hill is not Molly, but she is her twins “Dolly”. She has mental case. Firstly, Mr. Ravenscroft has relation to her. But she does not why suddenly he falls in love with Molly and they are married. Dolly ever stays in mental case hospital, but she is fine so she out from there. Dolly is marries, but after she is divorced she come to Molly house and stays there. Molly love her twins very much. When Dolly and Molly are looking around suddenly Dolly hit Molly with big stone. Her head is bleeding. Dolly is confused why she can kill her twins and she just looks at her twins bleeding. Mr. Ravenscroft is very worry because Molly does not arrives at home for a long time. Then, he goes to the hill. He finds that Molly-head is bleeding, and Dolly sits near with her. Molly says she wants her husband to apologize Dolly because she gets a mental case beside that, she loves with her twins. Mr. Ravenscroft is very sad. Molly does not want people know she is killed by her twins and she wants to hide her body after she died and Dolly must become her. Mr. Ravenscroft loves her wife very much and he decides to plan his wife final hopes. After a few days, Mr. Ravenscroft does not accept his wife died, and he asks Dolly to joint with him to the hill. He is brings gun. After arriving, he kills Dolly and then He kills him selves.

They fell satisfied after they know what a true happen with Ravenscroft tragedy. After that, they come back to their town.
CHAPTER III

A BRIEF VIEW ON CHARACTER

3.1 The Meaning of Character

Characters are widely considered as essential element of fictional works, especially novels and plays. Nevertheless, some works have attempted to portray a story without the use of characters. Even in works that do not expressly convey the existence of characters, such as poetry, they are presumed in the form of narrator or an imagined listener. The process of creating and developing characters in a work of fiction is called characterization. Generally, characters are divided into two classes, namely:

1. Major characters who are sometimes called the protagonist that conflict with an antagonist. The major characters may spark the story’s conflicts. And the main character is very dominant person in the works which determine the unity of the whole plan of the works itself. The main character is the prominent figures that begin and end the story of the novel.

2. The minor characters whose function is partly to illuminate the major characters. The minor characters remain the same from the beginning of a work to the end. Encyclopedia Americana (1986 : 290) state that:
Characters, in literature, a personage in a novel, short story, drama or poem. The term “character” also denotes the essential qualities and personality traits or a fictional or real individual. The ability to create compelling and believable characters is one of the hallmarks of the literary artist. A character in a work of fiction may be in number of ways.

3.2 Some Ways of Reading Characters

Readers vary enormously in how they understand fictional characters. The most extreme ways of reading fictional characters would be to think of them exactly as real people or to think of them as purely artistic creation that have everything to do with craft and nothing to do with real life. Most style in ways of reading characters are characters as symbol, characters as representative, characters as historical or biographical references, characters as words, and characters as patient (psychoanalytic readings).

3.2.1 Character as Symbol

In some readings, certain characters are understood to represent a given quality or abstraction. Rather than simply being people, these characters stand for something larger. Many characters in Western literature have been read as Christ symbols, for example. Other characters have been read as symbolizing capitalist greed (as in F. Scott Fitzgerald’s The Great Gatsby), the futility of fulfilling the American Dream, or quixotic romanticism (Don Quixote). Three of the principle characters in Lord of Flies can be said to symbolize elements of civilization: Ralph
represents the civilizing instinct; Jack represents the savage instinct; Piggy represents the rational side of human nature.

3.2.2 Character as Representative

Another way of reading characters symbolically is to understand each character as a representative of certain group of people. For example, Bigger Thomas of Native Son by Richard Wright is often seen as representative of young black men in the 1930’s, doomed to a life of property and exploitation.

Many practitioners of cultural criticism and feminist criticism focus their analysis of characters on cultural stereotypes. In particular, they consider the ways in which authors rely on and/or work against stereotypes when they create their characters. Such critics, for example, would read Native Son in relation to racist stereotypes of African American men as sexually violent (especially against white woman). In reading Bigger Thomas’ character, one could ask in what ways Richard Wright relied on these stereotypes to create a violent African-American male character and in what ways he fight against them by making that character the protagonist of the novel rather than an anonymous villain.

3.2.2 Characters as Historical or Biographical References

Sometimes characters are obviously important historical figures. For example, Nazi-hunter Yakov Lieberman in The Boys from Brazil by Ira Levin is often compared to real life Nazi-hunter Simon Wiesenthal, and corrupted populist politician
Wille Stark from All the King’s Men by Robert Penn Warren is often compared to Lousiana governor Huey P. Long.

Other times, authors base characters on people from their own personal life. Glenarvon by Lady Caroline Lamb chronicles her love affair with Lord Byron, who is thinly disguised as the title characters. Nicole, a destructive, mentally ill woman in Tender is the Night by F. Scott Fitzgerald, is often seen as a fictionalized version of Fitzgerald’s Zelda.

Perhaps because so many people enjoy imagining characters as real people, many critics devote their time to seeking out real people on whom literary figures are likely based. Frequently authors base stories on themselves or their loved ones. Sometimes writer creates composite characters based on two or more individuals.

3.2.3 **Characters as Words**

Some languages or text-oriented critics emphasize that characters are nothing more than certain conventional uses of words on page: names or even just pronouns repeated throughout a text. They refer to characters as function of the text. Some critics go so far as to suggest that even authors not exist outside the texts that construct them.
3.2.4 Characters as Patient: Psychoanalytic Readings

Psychoanalytic criticism usually treats characters as real people processing complex psyches. The psychoanalytic critics approach literary characters as the analyst would treat a patient, search their dreams, past, and behavior for explanation of their fictional situation.

Alternatively, some psychoanalytic critics read characters as minor for the audience’s psychological fears and desires. Rather than representing realistic psyches the fictional characters offer readers a way to act out psychological dramas of their own in symbolic and often hyperbolic form. The classic example of this would be Freud’s reading of Oedipus (and Hamlet, for that matter) an emblematic of the Oedipus complex (a child’s fantasy of killing his father to possess his mother).

3.3 Division of Character

3.3.1 Kinds of Character

- Antagonist or “the bad guy” but better though of as the opponent of the protagonist or central character. The action of a story arises from conflict between the antagonist and protagonist, as in Baum’s the Wizard of Oz with struggle between the Wicked of the West and Dorothy. The protagonist need not be a person at all but maybe animal, an inanimate object or even nature itself. For example, the antagonist of Tom Goldwin’s story “The Cold Equation” is outer space.
• Protagonist (the central character), or the one whose name comes to mind when you ask the question, “whose story is this?” A story ought to have just one protagonist but a novel can have several, as in Kate Wilhelm’s multigenerational novel of the summer family, Where Late the Sweet Birds Sang.

• Developing character is a character that changes over the course of the story. The central character is often but not always a developing character. However, it is crucial that the action of the story cause some characters. However, it’s crucial that the action of the story causes some characters to change.

• Flat character, someone who is characterized by one or two traits. “Flat” and “round” are terms first proposed by E.M. Foster in his Aspect of the Novel and they are often misapplied by modern critics. Flat is especially corrupted when used as synonym for cardboard; in Forster’s usage, flat is not a derogatory them. Rather, it describes a character that can be summed up in a sentence. Gollum from The Lord of the Ring is a wonderful character who is absolutely flat in that his characters are determined by his obsession with the recovery of the ring. Every story needs some flat characters and many successful stories, for example, Charles Dickens’ Christmas Carol, have nothing but flat characters.

• Round character, one who is complex and perhaps even contradictory. The test of a character is whether it is capable of surprising in a convincing way. If a flat character can be summed up in a sentence or two, a round character would probably...
take an essay. For example, Gently Ai in The Left Hand of Darkness is one of the Ursula Le Guin’s many round characters.

All the above definition and explanation help us to understand what are the characterization and kinds of characteristics.
CHAPTER IV

ANALYSIS OF CHARACTERS

4.1 Mrs. Ariadne Oliver

Mrs. Ariadne Oliver is a famous novelist. She is a writer of mystery novel. Most of her novel are about murder, detective and crime who want force open the tragedy. She always has brilliant idea to make her novel in order to be good novel, and people who reads her novel feel that story in her novel is fact and read. She enjoys her work and loves it. Even though she is a famous novelist, but she does not like to give speech in front of people. She feels very nervous if people looked at her and pay attention to her speech. She has got married. She is fifty years old. She is active and smart woman. She lives with her assistance. She feels has no confidence in her style. She usually takes an attention to her style wherever she wants to go. She always calls her assistance namely Maria to get her opinion about her style when she want to go to some places. One day she has a schedule to follow novelist meetings in hall. But she feels hesitation with her style, moreover she has to wear a hat. Because she always takes care about her style, even though she is almost fifty years old she looks beautiful and becomes interesting woman.

‘Maria,’ she said, then louder, ‘Maria’. Come here a minute.’ Maria came. she was used to being asked to give advice on what Mrs. Oliver was thinking of wearing. ‘Going to wear your lovely smart hat, are you?’ said Maria. ‘Yes,’ said Mrs. Oliver. ‘I wanted to know whether you think it looks best this way or the other way round.’ (Agatha Christie, 1972:11).
Besides Mrs. Oliver pays attention to her style, she also pays attention to all of part her body and health although she is not younger anymore. She is a little spoiled. Mrs. Oliver is a principle woman. She is used to carrying herself without depending on somebody else in running her life.

Mrs. Oliver also likes the praises of herself from any one. She feels very happy if someone praise her with beautiful words. Some times she fells nervous if some one praises her.

‘You look very smart,’ said Maria. Mrs. Oliver smiling. (Agatha Christie, 1972:12)

‘Reading your book, I feel what a noble woman you must be.’ After reading The Second Goldfish he had then gone off into an intense kind of literary ecstasy which was, Mrs. Oliver felt, completely unfitting. She was not unduly modest. She was a lucky woman who had established a happy knack of writing quite a lot of people wanted to read. Wonderful luck that was, Mrs. Oliver thought to herself. (Agatha Christie, 1972:16).

Mrs. Oliver hair-do, which is fairly elaborated, has been ruffled by the fact that she has been running her fingers through it in the frenzied and feverish way that she does sometimes. That is some her habit in her life. She also does not like party, she fells very busy in there. But she likes food and drink.

‘Yes, I know,’ said Celia. ‘I saw mention of it in the paper, and you had your name in it, too, Mrs. Ariadne Oliver, and I rather wondered because I know you don’t usually go to that sort of thing.’

‘No,’ said Mrs. Oliver. ‘I rather wish I hadn’t gone to that one.'
Mrs. Ariadne Oliver has a close friend namely Mr. Hercule Poirot. He is an inspector. They become friends since 20 years. If Mrs. Ariadne has a problem especially criminal problem she tells Mr. Poirot, and then she wants Mr. Poirot to help her. One day in a party, an old woman namely Mrs Burton Cox comes to her and tells that 15 years later there is a tragedy between husband and wife are shot dead. She knows both of them. Both of them are old friends and their child namely Celia as her goddaughter. In the first she does not want to know about the tragedy, but after she has arrive home from the party she always remembers about Mrs. Burton story about her friend which is died. She is very angry. In the morning she comes to Mr. Poirot home to tell about the story. Then, they discuss it, and they have a conclusion that they should force open this tragedy because they have conclusion that the tragedy is not a simple tragedy.

Mrs. Oliver has high detected feelings in criminal tragedy. And she starts to collect many informations from “Elephant” she said. Elephant means that the persons who still remember with the tragedy and has a relation to casualty. She always tells that “Elephants Can Remember” to the person who still remembers with the tragedy. She is very anhustiast that she could force open the criminal tragedy. She always really likes to know what she is going to do instead of doing it first and wondering why she has done it afterwards. She also does not liked with politics.
‘I am afraid I don’t deal much with politics,’ said Mrs. Oliver, to whom politics had always been anathema. (Agatha Christie, 1972:23)

Mrs. Oliver also writes her important thinks in a book, number of telephone, address, etc. because of that she has a good memory in her mind. She also remembers where she puts her book one by one.

‘Can you find my address book for me, Miss Livingstone?’

It’s on your desk, Mrs. Oliver. In the left-hand corner.’

‘I don’t mean that one, said Mrs. Oliver. ‘That’s the one I’m using now. I mean my last one. The one I had last year, or perhaps the one before that again.’

‘Has it been thrown away, perhaps? ’ suggested Miss Livingstone.

‘No, I don’t throw away address book and things like that because so often you want one. I mean some address that you haven’t copied into the new one. I expect it may be in one of the drawers of tallboys.’ (Agatha Christie, 1972 : 55)

According to her friends, she is a nice person and funny woman. If someone was very bored and tired she could make him or her happy and forget about their problem. She also makes surprised with her words. For example, according to her someone who still remembers about criminal tragedy which happens 10 years later is called by “Elephant” because she is sure that Elephant could remember the tragedy even though the past tragedy lasted for many years ago. Mr. Poirot is surprised with her words. She always on time if she has promise with someone.
4.2 Mr. Hercule Poirot

Mr. Hercule Poirot is not an interesting man. He has a very comic personality. The egg-shaped had, big moustaches and small feet. His body is small. He is ambitious man. He is a good inspector. He usually comes with people if they have a problem with difficult to force open. He gets married. He is more fifty years old. He is a Mr. Ariadne’s friend. He is honest, responsibility for his job, friendly and open minded. He is a good friend and good listener. He always hears his friends if they tell him their problem, include with Mrs. Oliver problem when she tell with him the story about of murder. He always gives opinion if his friends have a problem, and he is also ready to help them if they want him to help. Because of that, many of his friends come to his house to tell their problem above all case which can not force open.

‘Oh, I know it sounds mad. Well I thought it was mad.

‘Whether your goddaughter’s mother had killed her father, or whether her father had killed her mother.’

‘That’s right, said Mrs. Oliver. (Agatha Christie, 1972 : 36).

He also has high detective feelings, because of that he wants to help his friend Mrs. Oliver to force open the tragedy around 10 years later. He also discusses with his friends namely Mr. Garroway for difficult case, because Mr. Garroways was ex-good inspector. He thinks that a case husband and wife – shot dead is difficult problem, he goes to Mr. Garroways house to help him. He is so smart to know everything that is happened and his friends tell him is very jenious to know the
tragedy. He is very optimist if his face up with problem. He is very distinct. If he said wrong it should be wrong, and if he says it is true it should be true. He always wants truly and finishes the problem. He willing doing anything to force open the case, although he must went to abroad to find the evidence.

‘I think,’ said Poirot, ‘that the truth might be a shock, a sorrow, and it might be that you would have said “why did I not leave all this behind? Why did I ask for knowledge? It is painful knowledge about which I can do nothing helpful or helpful. “It is a double suicide by a father and mother that I – well, we’ll admit it – that I loved. It is not a disadvantage to love a mother and father.’

Beside of his duty as inspector he is a person who has a high joke in his life, it can make people who is close with him may not feel bored when they talked about anything.

4.3 Mr. Garroway

Mr. Garroway is tall, thin man with a lean, ascetic face, grey hair which leave small round spot like a tonsure, so that he has faint resemblance to an ecclesiastic. Even though he is old person and he also retired but he still remembers a certain things, although it is past and gone. He has a good memory in his mind. Because of that Mr. Poirot comes to his house to tell the tragedy which happens to husband and wife Ravenscroft.
‘I am retired now, of course,’ said Garroway, ‘but one remembers. Yes, certain things one remembers, although they are past and gone, and the general public probably remembers nothing about them. But yes’. (Agatha Christie, 1972:86).

He had keen shrewd eyes if he concentrated one topic. He still had spirit and wanted to know about criminal tragedy although he was retired. He wanted to help Mr. Poirot to force open this case and tried to found the elephant. He told his opinion if someone wanted him to help them and try to find alternative explanation. He was the officer in charge of the investigations into the couple husband and wife "Ravenscroft Family". Because of that he felt interest to this case. Even though people said that this case was killing her self, he did not believe that because he know very well husband and wife very well that they were romantic couple and they loved each other. Wife was nice woman and husband had good reputation as major general. He was tried for a long time to force open this case and find the evidence, but he could not find evidence in every eye-side.

Finally, he felt hopeless in this case and tried to believe that this case was not murder but they killing them self, might be husband killed his wife or wife killed her husband even though he was not accepted about it.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

After having analyzed the novel “Elephants Can Remember” from character portrayal, finally I take some conclusions as follows:

1. Character is a fiction person who takes important role in literary embodiment. It may be a man or a woman that brings a story from the beginning to the end. Characters come from the writer's imagination.

2. Characters are very important in literary works. Without it, perhaps these would not be a novel.

3. In Agatha Christie's novel Elephants Can Remember, the main characters are Mrs. Oliver, Mr. Poirot, and Mr. Garroway. They are very optimistic when they want to force open to a tragedy.

4. The portrayal of character in the novel contains of moral massage and struggle to force open the tragedy without surrender words even though the tragedy come from many years ago.
5.2 Suggestions

I suggest that this novel be good for the readers who are interested in appreciation of novels as part of literature branches. Agatha Christie always spins a gripping tale, plenty of passions and the plot never slackens. *Elephants Can Remember* has a unique title, may be if we just reads the title in our mind *elephant* is animals, but if we read it contains some mystery and interesting idea. We never think before that *elephants* in this novel means that “people who still remember the tragedy”.

Furthermore, I want to say this novel is meaningful for those who are interested in literature. Beside that, reading novel, the readers can enrich their vocabulary, improve their English as well as broaden their understanding of life and people.

Finally, I hope that this paper will be a precious contribution academically. So, this may be a string point for my friends as a students of English Diploma III to analyze one kind of literary works.
REFERENCES


www.google.com//biography of Agatha Christie//

BIOGRAPHY OF WRITER “AGATHA CHRISTIE”

Agatha Christie (1890-1976) was a very prolific British author of mystery novels and short stories, creator of Hercule Poirot, the Belgian detective, and Miss Jane Marple. Christie wrote more than 70 detective novels under the surname of her first husband, Colonel Archibald Christie. She also published a series of romances and a children's book.

Agatha Christie was born in Torquay, in the county of Devon, as the daughter of Frederick Alvah Miller, an American with a moderate private income, and Clarissa Miller. Her father died when she was a child. Christie was educated at home, where her mother encouraged her to write from a very early age. At sixteen she was sent to school in Paris where she studied singing and piano. Christie was an accomplished pianist but her stage fright and shyness prevented her from pursuing a career in music. In her books Christie seldom referred to music, although her detectives, Poirot and Miss Marple, show interest in opera and Poirot sings in THE A.B.C. MURDERS (1936) a World War I song. When Christie's mother took her to Cairo for a winter, she wrote there a novel. Encouraged by Eden Philpotts, neighbor and friend in Torquay, she devoted herself to writing and had short stories published.

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

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

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

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

Christie's most prolific period began in the late 1920s. During the 1930s he published four non-series mystery novels, fourteen Poirot novels, two Marple novels, two Superintendent Battle books, a book of stories featuring Harley Quin and another featuring Mr. Parken Pyne, an additional Maru Westmacott book, and two original plays. In 1936 she published the first of six psychological romance novels under the pseudonym Mary Westmacott. After visiting Luxor in 1937, where Christie saw Howard Carter, she wrote the play AKHNATON, which was not published until 1973. It dramatized the fate of the Egyptian pharaoh Akhnaton, who tried to replace the old gods with monotheism, and Nefertiti, his wife. Curiously, the Finnish writer Mika Waltari, who gained later international fame with his historical novel The Egyptian (1945), wrote also in the same year a play about the same king, Akhnaton, auringosta syntynyt (1937). Christie's play was produced in New York as Akhnaton and Nefertiti in 1979 and next year in London.

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

According to Billy Wilder, Christie herself considered his Witness for the Prosecution the best film adaptation of her work. Wilder rewrote with Harry Kurnitz Christie's dialogue but did not change the clever plot with a surprise ending. In the film Charles Laughton was Sir Wilfrid, a barrister, who defends Leonard Vole (Tyrone Power), an inventor, accused of murdering a middle-aged widowed woman. Marlene Dietrich was his German wife Christie, an actress, eager to testify against her husband. Wilfrid has just recovered from a severe heart attack. The role of his dominating nurse, Miss Plimsoll, was played by Laughton's wife, Elsa Lanchester. In one scene she threatens to resign, if Wilfried doesn't go to sleep. "Splendid," he replies. "Give her a month's pay and kick her down the stairs." Dietrich's performance had everything - she sang, kissed passionately Tyrone Power, said "I never use smelling salts because they puff up the eyes," and had a double role as a hard Cockney woman and a coldly articulating German woman. She was very disappointed when she did not even earn an Oscar nomination.

Christie's characters are usually well-to-do people. Often the comfortable lifestyle of his characters is undermined by financial problems, which lead to murder.
Although her villains use very complicated plans, they are not impossible, but are firmly grounded on the everyday reality: "Miss Lyall's hobby in life, as has been said, was the study of human beings. Unlike most English people, she was capable of speaking to strangers on sight instead of allowing four days to a week to elapse before making the first cautious advance as is the customary British habit." (from 'Trinagle at Rhodes' in Murder in the Mews, 1937) In many stories the reader is fooled to suspect an innocent character, but most innovative Christie was when she revealed the guilty party: it has been the narrator, a group of people, a serial killer who tries to hide an obvious motive for his killing one of the victims, and so forth. Christie's world view was conservative and rational, but there is always a place for accidents: "...Does it not strike you that the easiest way of removing someone you want to remove from your path is to take advantage of accident? Accidents are happening all the time. And sometimes - Hastings - they can be helped to happen!"

(from Dumb Witness, 1937). Christie gives always a logical explanation for crimes, but society is not blamed. Murder is not a sign of degeneration of middle-class values. After the crime is solved, life continues happily. Although Christie's writing career spanned over six decades, she was conscious of social change without fixating on the period between the two World Wars.

By 1955 Christie had become a limited company, Agatha Christie Ltd, which was acquired in the late 1960s by Booker Books. It had already acquired Ian Fleming. In 1967 Christie became president of the British Detection Club, and in 1971 she was
made a Dame of the British Empire. Christie died on January 12, 1976 in Wallingford, Oxfordshire. Mallowan died two years later, but he had married after Christie's death an old family friend. With over one hundred novels and over one hundred translations into foreign languages, Christie was by the time of her death the best-selling English novelist of all time. As Margery Allingham said: Christie has "entertained more people for more hours at time that any other writer of her generation." (New York Times Book Review, 1950).