

**INFLECTIONAL SUFFIX IN NOVEL *THE MURDER  
AT THE VICARAGE* BY AGATHA CHRISTIE.**

**SKRIPSI**

*Submitted In Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
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## ABSTRACT

**Fitri Asri Nasution. 1302050229. Inflectional suffix in novel *The Murder at The Vicarage* by Agatha Christie. English Department, Faculty of Teacher's Training and Education University of Muhammadiyah Sumatera Utara. Medan 2017.**

The study deals with the analysis of inflectional suffix in novel *The Murder at The Vicarage* by Agatha Christie. The objectives of the study were to find out the types of noun suffix in novel *The Murder at The Vicarage* by Agatha Christie. This study was conducted by applying qualitative method with descriptive method. The data of this study was taken from the novel *The Murder at The Vicarage* by Agatha Christie. The researcher took 10 % of the pages of the novel and the pages number 10,20,30,40,50,60,70,80,90,100,110,120,130,140,150,156. It was found that there were 48 noun –verb words with the percentage of 82.75% , 10 noun –adjective words with the percentage of 17.25%. And the most dominant type of inflectional suffix found in the novel *The Murder at The Vicarage* by Agatha Christie was noun –verb 48 word or 82.75 %.

**Keyword: *Inflectional suffix in novel The Murder at The Vicarage* by Agatha Christie**

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# CHAPTER 1

## INTRODUCTION

### A. The Background of the Study

The aspect of grammar can be studied in morphology ( the formation and the composition of words ). Syntax ( the formulation and composition of phrase and sentences from these words ). In the present study, the researcher focused on word formation by suffixes. Morphology is the science and study of the smallest grammatical units of language, and of their formation in to words, including inflection, derivation and composition, and morphology is the study of the ways and method of grouping sounds into sounds- complexes or word , of definite, distinct, and conventional meaning.

Lieber (2009:2) morphology is the study of word formation, including the ways new words are coined in the languages of the world, and the way forms of words are varied depending on how they are used in sentences. Just like there are in the novel. In the novel there are sentences, which sentences to change the word.

Inflectional suffix if added at the end of a word will be grammatical variations without changing the class of a word and its meaning drastically ( tend to predictable )

A suffix is a word ending a group of letter you can add to the end of a root word, adding suffixes to word can change or add to their meaning . By adding the suffix *able* you can make new words such as *comforting* and *comfortable*, it can make the people which not have knowledge suffixes to be confused why it can

changed. The reader is difficult to understand why it can be changed especially in inflectional suffix.

So if we know about suffixes, we understand about word formation, what is added to the basic word that makes the word being changed, we will not have difficulty in reading English and not be confused why the class word can be changed.

After the researcher read the novel *The Murder at the Vicarage* the researcher found many words that are basic words added by suffixes. It can make the reader to be confused and difficult to understand the story of *The Murder at The Vicarage*.

The selection of the novel *The Murder at The Vicarage* as study materials, motivated by the desire to understand the change of a word formation, especially in inflectional noun suffix. So the researcher wants to focus on research to find out type and the most dominant suffix to make the reader interested reading novels especially in novel *The Murder at The Vicarage by Agatha Christie*.

## **B. The Identification of the Problems**

Based on the background, the problem of research were identified as follows:

1. The readers are difficult to understand why the suffix can be changed to form a new word.
2. The types of noun suffix were used in novel *The Murder at The Vicarage*.
3. The most dominant type of noun suffix was used in novel *The Murder at The Vicarage*.

### **C. The Scope and Limitation**

The scope of this research is morphology and the study was focused on inflectional suffix and the limitation in noun suffix.

### **D. The Formulation of the Problems**

The problems of the research were formulated the following:

1. What types of noun suffix is were used in novel *The Murder at The Vicarage*?
2. What type of noun suffix is dominantly used in novel *The Murder at The Vicarage*?

### **E. The Objectives of the study**

The objectives of the study were stated below:

1. to find out the types of noun suffix which were used in novel *The Murder at The Vicarage*.
2. to describe the dominant types of noun suffix was used in novel *The Murder at The Vicarage*.

### **F. The Significance of the Study**

The significance of this study was viewed from both theoretical and practical point of view as described below: Theoretically, this research is expected to enrich the language users knowledge about linguistic study, so it can make the

user of language can be fluent in suffixes especially in novel *The Murder at The Vicarage* by Agatha Christie . Practically for

1. teachers or lecturers as the motivation of explaining noun suffix to the students
2. students to improve knowledge in understanding noun suffix
3. other researchers' to analyze the other suffixes form in English.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Defenition of Analysis.**

An analysis is the study of the student performance made by second or foreign language to intend predicating what they know in learning something in language teaching of English. An analysis is the detailed study of examination of something in order to understand more about it, whereas Chauvery ( 2003:196) state that analysis means studying the tabulated material in order to determine intern facts on meaning.

An analysis objectives were divided into three types:

1. Identification or classification of the element of the communication
2. Making explicit the relationship or connection that exist among these elements
3. Recognizing the organization principle that structures that hold the communication together as a whole.

The first step in analysis the data is a critical examination of the assembled data. This includes the researcher to think and analysis the data in next method of analysis data coding.

##### **2. Description of morphology**

Morphology is the science and study of the smallest grammatical units of language, and of their formation into words, including inflection, derivation and

composition. And morphology is the study of the ways and method of grouping sounds into sounds- complexes or word, of definite , distinct, and conventional meaning.

Lieber ( 2009:2) Morphology is the study of word formation, including the ways new words are coined in the languages of the world , and the way forms of words are varied depending on how they're used i sentences.

Geert (2005: 7) explains, "In present-day linguistics, the term 'morphology' Refers to the study of the internal structure of words, and of the systematic form-meaning correspondences between words." Further, according to Geert morphology is science studies on the internal arrangement of words and relationships form and meaning to the word.

Morphology is a level of structure between the phonological and the syntactic. It is complementary of syntax. Morphology is the grammar of words; syntax the grammar of sentences. One accounts for the internal structure , or form of words ( typically as sequences of morphemes ), the other describes how these words are put together in sentence. A discussion of how plurals are formed , for example, would belong to morphology, while a discussion of prepositional phrases would belongs syntax.

After observing the definition of morphology above, it can be concluded that morphology is branch of linguistics which is concerned with the study of morphemes are constructed to form words.

## **2.1 Morpheme**

Grammatically morpheme is the smallest unit that has a meaning. with the smallest word meaning " units " can not be analyzed into smaller without

destroying its meaning. for example the form of buying can be analyzed into two and smallest form which is to buy. his form is a morpheme, the morpheme affixes that are grammatically has a meaning and form of purchasing also a morpheme, ie the basic morpheme have lexical meanings.

According to Carstairs (2002:25),” Morpheme is the smallest parts of word. Where as Andrew McIntyre says morpheme is the smallest linguistic elements with a meaning/ grammatical function : over-estim-at-ion; dis-pleas- ure; nerv- ous; electr-ic; walk-ed; tree-s; whose some morphemes consist of a single sound (sing-s. Walk-ed), though not all sounds are morphemes ( since most sounds don’t have meaning in themselves).

After discussing morphology , it is very important to speak about morpheme , because morpheme arrangements are treated under the morphology of language including all the communication of the words or part of the words.

A morpheme is a class of forms that have the same meaning or grammatical function , which are distributed non-contrastively-either in mutually exclusive environments or in free variation. In linguistics, a morpheme is the smallest grammatical unit in a language. The field of study dedicated to morphemes is called morphology.

A morpheme is not identical to a word, and the principal difference between the two is that a morpheme may or may not stand alone, whereas a word , by definition ,is freestanding. Every word comprises one or more morphemes. The definition of the morpheme which is most widely accepted and most practical in application is the one stated by Bloomfield: a linguistic form which bears no partical phonetic-semantic resemblance to any other form is a morpheme.



This definition seems rather strangely worded. Instead of being a positive statement about forms being similar and having similar meanings, example: like the -ish, in boyish, mannish, piggish, girlish, and the-en fatten, broaden, widen, deepen, the definition describes the relationships in a negative fashion. It means that forms belonging to the same morpheme may not consist of identifying the same phonemes and they may not have precisely equivalent meanings, but if these varying forms with correspondingly different meanings still do not overlap on other sets of forms with their respective meanings, then they may be regarded as constituting one single morpheme.

A major way in which morphologists investigate words, their internal structure, and how they are formed is through the definition and study of morphemes, often defined as the smallest linguistic pieces with a grammatical function. This definition is not meant to include all morphemes, but it is the usual one and a good starting point.

A morpheme may consist of a word, such as hand, or a meaningful part. Another way in which morphemes have been defined is as a pairing between sound and meaning. We have purposely chosen not to use this definition. Some morphemes have no concrete form or no continuous form. Some linguists describe morphemes as the smallest recurrent elements of grammatical patterning and leave meaning out of the definition.

Through the linguistic explanation above, it can be defined that a morpheme is the smallest meaningful part of language which has meaning and is arranged grammatically.

## 2.2 Free Morpheme

Free morphemes are morphemes that can stand by themselves, such as : boy, write, read, etc. Many words contain a root standing on its own, roots which are capable of standing independently are called **free morpheme**. Because the free morpheme may also be combination of a free with one. For example : Book, Pen, Drink, Walk, Read, Write, Car. Single word like those above is example of a lexical morpheme. They are noun, adjective, verb, preposition , and adverb. Many other free morphemes are function word mainly ( but no exclusive ) signal grammatical information logical relation in a sentences.

According to Fernandez and Cairns ( 2010: 44 ) free morpheme are individual words, like dog or bite that can appear alone or with other morphemes. Free morphemes are a morpheme that can stand as word, thus giving them free status. Word such “ people “, work”, “ pretty “, “run”, are all example of free morphemes according to language and linguistics. Free morpheme on the other hand, to word off root the strong. Building Blocks are conveying much of the core meaning of word, for example: “ what is the root of stylist ? the answer is “style” and notice that root is free. It can stand alone as a word.

## 2.3 Bound Morpheme

Bound morpheme are those word that cannot stand by themselves, such as; -s of boys, -ing of writing . Or Bound Morpheme is attached to the front of a root or stem. For example: the prefix ( mis- ) attaches to the front of stem the word “ mismanage”. While only can be free morpheme not all root are free. They always occur with some building element attached to them such root are called

bound morpheme, example of bound morpheme are given such as; -re,- ness,- ment,-dist,-en. The bound of root: -re,-ment,-dis,-en, occur in numerous other word as prefixes and suffixes. None of this root could as an independent word.

Bound morphemes are as their name suggest, those that must be attached free morpheme. They cannot stand alone as a word , for example: un- is a bound morpheme,it does in a fact meaning ( roughly) “ not ” or “ reserve”, opposite.

How “ kind” or appealing” to form” unkind or “unhappy”. The morpheme “ty”and –ing are also bound morpheme such as “ slincere” or “sing” to form” sincerity” or “singing”. Bound morpheme tends to be suffixes ( e.g prefix and affixes ). Attach to the beginning and the ends of words. Bound morpheme must action to something else in order for the “re” meaning of function to be realized.\

The free morpheme may be generally considered as the set of separate word forms. When the free morpheme is combination with bound morpheme, the basic word forms involved is tehcnically known as the stem.

Inflectional morpheme modify a verb’s tense or a noun’s number without affecting the word’s meaning or class. Example of applying inflectional morphemes to words are adding –s to the root dog to form dogs and adding –ed to wait to form waited. In English , there are eight inflections. Namely: -s, -ed, -ing, -s, ‘s, -er, and – est.

### **3. Morphological Process**

Morphological processes a mean of changing a stem to adjust its meaning to fit its synyactic and communicational context. Two ways of morphological process: Concatenative (putting morphemes together), Non-concentenative

(modifying internal structure of morphemes) and concatenative consist of two namely, compounding and affixation. Compounding can be defined as separate words, single words and hyphenated compounds for example: End zone, high school (separate word), newspaper, goldfish, highway (single words), mother-in-law, second-rate (hyphenated compounds).

Affixation is the process of adding a morpheme (or affix) to a word to create either (a) a different form of that word (e.g., bird birds), or (b) a new word with a different meaning (bird *bird*er).

Affixation is the most common way of making new words in English. Non-concentenative consist of 4 namely : Reduplication (repetition), Internal modification, conversion, back derivation. Reduplication (repetition) is This process can be classified according to the amount of form that is duplicated, weather complete or partial, and it the letter according to exactly which part, several types of reduplication in English is Rhyming reduplication: hokey-pokey, razzle-dazzle, super-duper, boogie-woogie,teenie-weenie,walkie-talkie, Exact reduplications (baby-talk-like): bye-bye, choo-choo, night-night, no-no, pee-pee,poo-poo, AblautreduPLICATIONS: bric-brac, chit-chat, criss-cross,kitty-cat, knick-knack, pitter-patter, splish-splash,zig-zag. Internal modification is consist of vowel modification, consonant modification,mixed modification, suppletion. The example of vowel modification is verbs in English: **I** - **oe** begin—began , ring—rang ,sing – sang, *i:* - *ou* speak-spoke, steal-stole, *ai* - *au* bind-bound, find-found, the example of consonant modification : Noun/Verb in English: *f* - *v* belief-believe, grief-grieve, proof-prove, *s* - *z* advice-advise, device-devise, use-use, *s* - *d* defense- defend, offence- offend, *t* - *d*

bent-bend, ascent-ascend, descent-descend, the examples of mixed modification: English present/past: catch-caught, seek-sought, teach-taught Verb/ Noun: live-life, suppletion (total modification) is a morphological process whereby a root morpheme is replaced by a phonologically unrelated form in order to indicate a grammatical contrast, the example of suppletion (total modification) is basic form (I, be, good), suppletive form (me, were, well). Finally, the explanation about back formation, back formation is A process in which a word changes its forms and function. Typically, a word of one type, which is usually a noun, is reduced to form a word of another type, usually a verb for example: television (N)  $\Rightarrow$  televise (V), donation (N)  $\Rightarrow$  donate (V)

The word “morphological” is an adjective derived from the word morphology. Every language has different ways information of a word. Therefore, it is important to know how a word is constructed and how a word can perform a new word. In this case, it is called a morphological process, or in the other words.

The process morphology in the way to form words by come beginning one morpheme with other. The base form may be word, phrases, and also the combination of word. This process is known as suffix words are formed by one morpheme or more in process.

The process is called morphological process. Thus, morphological process its meaning to fit its syntactic and communicational context. One of the important processes in morphological processes is suffix noun form.

### **3.1 Affixation**

Affixation is the process of forming words with affix affixes the basic forms, either single or complex basic form. for example, affixing Men- affix the basic forms of sales to selling, hate to be hated, be a cook to cook, read be read.

In the formation of words with the process of affixation, affix that was the basic for forming words. affixes is a linguistic form that the word is an element directly and not words or principal words, which have the capability inherent in other forms to form new words or principal words. affixes an unbound form that can be added at the beginning, end or middle of a word (richards, 1992). Other experts say, affixes are bound form which when added to the other shapes will change the meaning grammatikalnya (Kridalaksana 1993).

Affixation is the process of affixes a result affix basic form first change shape, the second being a specific category so that the status of the word or if they have changed category berstatus word, a third change of meaning. For example the form of eating after –an got into the food. In these circumstances there has been a change in the form of ( eating into food) , said categories of activity to put something in his mounth, chewed, then swallowed into something edible.

### **3.2 Prefixation**

In learning new words it is exceedingly helpfull and important to recognize prefixes and suffixes. Prefixes are process are process of attaching an affix to the beginning of stem or root word. Abdul chaer (2003: 178) said that prefix is a word element that doen't stand by itself but is attached to the beginning of aword to change its meaning.

A prefix is a word-part that is added at the beginning of a word or a word-part, called the base, to make a new word. Unlike suffixes, which often change the base from one word class to another, prefix usually changes the meaning of the base but not its word class. (there is one exception to this general rule: the prefix en-, or em- which forms verbs). In general, prefixes are easier to understand than suffixes, since their meaning is more definite and does not vary much from one word to another.

The second word element that contributes a great deal of meaning to many words is the prefix. Howard H. Kingsley (1984: 156) said that A prefix is a syllable or a group of syllables attached to the beginning of a root to change or limit its meaning or to form a new word: anti –‘antiwar’, non-‘nonsense,’ pro-‘process,’ re-‘replay’. Most prefixes are used to change meaning without changing word classes. In this study, the writer only takes some prefixes that are commonly heard such as:

**Table 2.1**  
**Process of Prefixation to Form New Words**

<b>Prefixes</b>	<b>Roots</b>	<b>Words</b>
-a	Live	Alive
anti-	Climax	Anticlimax
be-	Friend	Be friend
bi-	Lingual	Bilingual
dis-	Gree	Disagree
en-	Large	Enlarge
extra	Ordinary	Extraordinary
il-	Legal	Illegal
im-	Possible	Impossible
in-	Complete	Incomplete

### 3.3 Suffix

Suffix is a group of letters placed at the end of the word to make a new word. A suffix is inseparable from that cannot be used alone but that comes as an indication of quality, action, or relation when added to a combining form it makes a complete word and would determine whether the word is a noun, adjective, verb or adverb.

Cher(2003: 178) says that a suffix is a word or part of a word that you put "at the end" of another word to create a new word or change its meaning, E.g.: -ment, and -al. A suffix added to the end of a word or a stem. Serving to form a new word or functioning as an inflectional ending, such as -ness in gentleness, -ment in government, or -al in personal.

A suffix combined with a root is different from a compound word which, in loose English usage, is usually thought of as just another case of root + suffix, sometimes two Greek or Latin words are put together to form a compound word, often we think of these words as suffixes when they aren't, technically, although they may be thought of as end forms.

A letter or a group of letters added to the end of a word to change its meaning. For example, adding the suffix -er to the adjective hot turns it into the comparative adjective hotter, and adding the suffix -ly to the adjective quick turns it into the adverb quickly. Other examples of words with suffixes are: "willing," "management," "serviceable," "harmonize," and "joyful."

The list of suffixes can be looked as follows:



**Table 2.2**  
**Process Suffixes to Change Words**

<b>Suffixes</b>	<b>Roots</b>	<b>Words</b>
-ment	Arrange	Arrangement
-al	Continent	Continental
-ness	Happy	Happyness
-ly	Honest	Honestly
-ing	Would	Woulding
-ity	Abile	Ability
-tion	Affect	Affection
-ive	Act	Active
-ful	Thought	Thoughtful
-ic	Base	Basic
-able	Break	Breakable
-ion	Obsess	Obsession
-er	Loud	Louder
-less	Care	Careless
-ish	Boy	Boyish
-ify	Simple	Simplify
-ism	Fanatic	Fanaticism
-ist	Sexy	Sexist
-ize	Central	Centralize
-ance	Govern	Governance
-ship	Friend	Friendship
-ward	Home	Homeward
-wise	Foot	Footwise
-y	Air	Airy
-d	Prepare	Prepared
-est	Mode	Modest
-s	Book	Books
-ous	Religi	Religious
-age	Post	Postage
-ant	Claim	Claimant
-en	Short	Shorten
-ac	Cardio	Cardiac
-ar	Molecule	Molecular
-ary	Literature	Literary
-ate	Affection	Affectionate
-ative	Talk	Talkative
-ence	Depend	Dependence
-ency	Depend	Dependency
-ess	Lion	Lioness
-hood	Child	Childhood
-ible	Heard	Audible
-ily	Stead	Steadily
-ization	Fertilize	Fertilization'
-like	Home	Homelike

-ling -sion -th -ware	Under Confuse Strong Soft	Underling Confusion Strength Software
--------------------------------	------------------------------------	--

All the prefixes are mentioned above do not change the class of the root, but change the meaning of root. It means that the prefixes are inflectional for instance; would-ing ( woulding) when these prefixes are added to the root, they would change the class of the root. It means that the prefix is derivational for intense ; friend-ship (friendship) when these prefixes are added to the root, they would not change of the root

### 3.4 Infixes

Infix is process attaching an affix to the middle of a stem or root. That same languages have infixes are interested into the stem. One of characteristic of English words is that any modifications to them occur at the beginning or re-mix or at the end, mixes, mixer, but never in middle , called infixes.

According to richard Nordigues ( [www.google.co.id](http://www.google.co.id)), “ infixes is a word element ( a type of affix) that can be inserted within the base form of a word (rather than at the use beginning or end ) to create a new word or intensity meaning the process of in sorting an infix is called in fixation example : In Nicaragua and neighboring countries, the Spanish diminutive affix becomes an infix ⟨it⟩ in names: *Óscar*['oskar] → *Osquítar* [os'kítar] (cf. standard *Oscarito*); *Edgar* → *Edquítar*; *Victor* → *Victítor*

### 3.5 Circumfixes

Some what natural antitheses to infixes are circumfixes, affixes which attach discontinuously around a stem. Not surprisingly, when one finds such

cases. Circumfix are usually composed of a suffix and prefix each of which may function independently as morphemes.

A circumfix behave like a prefix and a suffix used together to encode a single meaning , importantly, a circumfix is often times the individual pieces of a circumfix don't carry an independent meaning, or have unrelated or remotely related meaning when used as a simple prefix or suffix. Sometimes circumfix, for obvious reasons, are also called discontinues affixes.

**Table 2.3**  
**Process of Circumfix**

Prefix	Word	Suffix	Circumfix
Pre	Arrange	-ment	Prearrangement
Dis	Agree	-ment	Disagreement
Im	Polite	-ness	Impoliteness
In	Differ	-ent	Indifferent
Re	Act	-ion	Reaction
Un	Happy	-ness	Unhappyness

#### 4. The classify of Suffixes

Suffixes are classified into two, they are : inflectional and derivational suffixes. The inflectional suffixes are need inflectional suffix are needed change the grammatical properties of word within its syntactic category, in the example: Yet contained one or two suggestive incidents which influenced later developments. The suffix-s inflects the root-word incident to indicate singular. Inflectional suffixes do not change the word after inflection. Derivational suffixes the new word has a new meaning, "derived" from the original word for example : teach – *teacher* or case – *careful*.

A suffix is a letter or group of letters added at the end of a word which makes a new word. The new word is most often a different word class from the original word.

**Table 2.4**  
**Process of Suffixes**

<b>Words</b>	<b>Suffix</b>	<b>New words</b>
Forget	-ful	Forgetful
Use	-ful	Useful
State	-ment	Statement
Govern	-ment	Government
Complicate	-ion	Complication
Create	-ion	Creation

In the table above, the suffix -ful has changed verbs to adjectives, -ment, and -ion have changed verbs to nouns. If you see a word ending in -ment, for example, it is likely to be a noun (e.g. commitment, contentment). Often, the suffix causes a spelling change to the original word. In the table above, the -e ending of complicate and create disappears when the -ion suffix is added. Other examples of spelling changes include:

1. *beauty, duty* + *-ful* → *beautiful, dutiful* (-y changes to i)
2. *heavy, ready* + *-ness* → *heaviness, readiness* (-y changes to i)
3. *able, possible* + *-ity* → *ability, possibility* (-le changes to il)
4. *permit, omit* + *-ion* → *permission, omission* (-t changes to ss)

A good learner's dictionary will give you information on the correct spelling of words with suffixes

#### 4.1 derivational suffixes

As we know that a word sometimes is built by joining of suffixes and root together, some times it can form a new word with the new meaning and it also can change the part of speech of root which is called derivational suffixes.

A suffix is a letter or group of letters that come at the end of a word and have meaning. A derivational suffix is a type of suffix that creates a new word; the new word is derived from the base word, e.g., adding *-er* to the word *teach* creates a new word *teacher*. The most frequently occurring derivational suffixes are as follows:

**Table 2.5**

#### **Process of Derivational suffixes**

<b>Suffix</b>	<b>Meaning</b>	<b>Example</b>
-able	Capable of, worthy of being	Lovable, fixable
-ar	Of or relating to	Beggar, liar
-en	To become or cause to be	Weaken, sharpen
-er	Comparative; more	Hotter, bigger
-er	Person connected with	Teacher, painter
-ess	Female	Princess, waitress
-est	Comparative; most	Smartest, fastest
-ible	Capable of, worthy of being	Gullible, durable
-ful	Ful of	Joyful, cheerful
-ish	Relating of	Childish, bookish
-less	Without; not having	Fireless, careless
-like	Resembling or characteristic of	Childlike, doglike
-ly	Resembling; similar to	Fatherly, motherly
-ment	Action or process	Government, development
-ness	State or quality of condition	Kindness, goodness
-or	Person connected with	Doctor, actor,
-ship	State or quality of condition	Friendship, citizenship

### 3.2 Inflectional Suffix

In English some suffixes when attached to the root or base do not change the part of speech of the root and they do not create a new words. they only have certain grammatical function. these suffixes are usually called inflectional suffixes.

Inflectional suffix is kind of suffix that don't change the meaning or class of word after it attach to the root, stem, or other morpheme. But it still has a function in grammatical. In English suffix, there are only eight inflectional suffixes, no more. they are: plural-s, possessive 's, 3rd person singular non past -s, progressive -ing, past tense -ed, past participle -en/-ed, comparative -er, and superlative -est. Bellow is the list of inflectional suffix and so the example:

1. Plural form, such as:

-s    book    books

-es    glass    glasses

-en    ox        oxen

2. Possession , such as :

Amir and Nita's book

Amor's book

3. Third singular verb maker, for example :

Mother always cooks rice

Arya goes to school

He never watches TV

4. Tense maker , such as :

He workeded hard yesterday. (past tense )

I have repeateded the lesson. (past participle)

We are studyinging English .( present progressive )

**Table 2.6**

**Process of Inflectional Suffixes**

<b>Suffix</b>	<b>Example original word</b>	<b>Example suffixed word</b>
-s	Dog	Dogs
-s	Cat	Cats
-s	Like	He likes
-ed	Work	He worked
-en	Eat	He has eaten
-ed	Talk	He has talked
-en	Write	He has written
-ing	Sleep	He is sleeping
-er	Big	Bigger
-ing	Watch	She is watching
-er	Small	Smaller
-est	Big	Biggest
-est	Small	Smallest
-ed	Play	He played

**4.3 Noun Suffix**

Noun is one of the most important classes of words in the form a sentence with the help of the verb and the most essential thing in every sentence complete, functioning as the core of a word in some structural modifications.

The nouns in the list are grouped according to the suffix they contain. the nouns are additionally divided into subgroups of words with similar spelling (and with similar pronunciation, where possible). Most nouns in the list have typical spelling and pronunciation, and it is best of all to memorize their spelling together

with their pronunciation To form Nouns of words that could be done by adding the suffix on the word, so as to form new words. Some endings may be added to some words are: ness, ty, hood, ian, cy, er, or, ship, ist, ment, tion, ance, t, y, sion, action, al, se, iture, ant, ent, ce etc.

Inflectional suffix if added at the end of a word will be grammatical variations without changing the class of a word and its meaning drastically ( tend to predictable ).

#### 1. Explanation Inflectional Suffix –s

Adding –s/-es on the noun causes significant plural noun (plural).

For example:

- a. Book – Books
- b. Car –Cars
- c. Go – Goes

Adding –s to the verb to indicate that its subject is the 3rd person singular ( or Pronouns )

For example:

- a. Walk – Walks
- b. Sleep – Sleeps
- c. Talk – Talks

#### 2. Explanation Inflectional Suffix – ing

Adding – ing to the verb convert it into a form of progressive/ continuous.

For example:

- a. Study – Studying
- b. Swim – Swimming



c. Write – Writing

3. Explanation Inflectional Suffix – er

Adding – er to the adjective or adverb change its shape into a comparative.

For example:

a. Clever – Cleverer

b. Fast – Faster

c. Big – Bigger

4. Explanation Inflectional Suffix – est

Adding – est to the adjective or adverb, change its shape into a superlative.

For example:

a. Clever – Cleverest

b. Fast – Fastest

c. Big – Biggest

5. Explanation Inflectional Suffix –ed, -d , -t

Adding – ed / -d / -t to base form regular verb change its shape into a simple past and past participle.

For example:

a. Learn – Learned/Learnt

b. Wash – Washed

**Table 2.7**

**Process of Noun Suffix**

<b>Root</b>	<b>derivatives</b>
Happy (adj)	Happiness
Good (adj)	Goodness
Dense(N)	Density
Electric(N)	Electricity
Child(N)	Childhood
Neighbour(N)	Neighbourhood
Library(N)	Librarian
Comedy(N)	Comedian
Pregnant(N)	Pregnancy
President(N)	Presidency
Drive(V)	Driver
Record(V)	Recorder
Act(V)	Actor
Detect(V)	Detector
Friend(V)	Friendship
Relation(N)	Relationship
Piano(N)	Pianist
Art(N)	Artist
Develop(V)	Development
Manage(V)	Management
Promote(V)	Promotion
Compose(V)	Composition
Assist(V)	Assistance
Remember(V)	Rememberance
See(V)	Sight
Fly(V)	Flight
Deliver(V)	Delivery
Discover(V)	Discovery
Bend(V)	Bent
Build(V)	Built
Woman(N)	Women
Translate(V)	Translation
Sing(V)	Singer
Organize(V)	Organization
Bright(Adj)	Brightness
Smart(Adj)	Smartest
Read(V)	Reading
Music(V)	Musical
Arrive(V)	Arrival
Character(N)	Characteristic
Real(Adj)	Realism
Treat(V)	Treatment
Apart(Adv)	Apartment

View(N)	Viewer
Hunt(V)	Hunter
Human (Adj)	Humanity

#### 4.4 Types of Noun Suffix

Some suffixes identify nouns, adjectives, adverb, and verbs. (there can also be used to change the part of speech : add -ment to "govern" to change it from a verb to a noun, so it can take a different place in a sentence). other common suffixes show tenses, plurals, and comparisons.

If its use is to show the word's part of speech, it will just say adjective, noun, verb, etc. not say "shows that this word is an adjective" or noun or verb

Those past participles can also be used as adjective ( a half- eaten or a written test) -en also be added to nouns or adjectives to make them into verbs: to brighten, lengthen, straighten, or whiten.

The list of suffixes on this page gives you important information about the meanings and uses of different word endings in English. Suffixes show where to use a word in a sentence, when something happened, whether there are one or more things, etc.

The following is a list of all the major suffixes for each type of word.

##### 1. Verb to Noun Suffixes

**Table 2.8**

**Process of verb-Noun**

Suffix	Verb- Noun
-al	Arrive – Arrival Approve –Approval Propose –Proposal
-ance / -ence	Accept –Acceptance Prefer –Preference Refer –Reference

-ation/-tion	Educate –Education Inform –Information
-sion	Confuse –Confusion
-ure	Profess –Profession Depart –Departure Press –Pressure
-ment	Agree –Agreement Employ –Employment
-age	Break –Breakage Marry –Marriage
-ing	Bless –Blessing Feed –Feeding
-ery	Cream –Creamery Slave –Slavery
-ed	Play –Played Jump –Jumped
-en	Write –Written Forget –Forgotten
-ize	Symbol –Symbolize Material –Materialize
-ate	Create Donate
-ify	Solid –Solidify Qualified –Qualify
-ant / -ent	Attend –Attendant Assist –Assistant
-ee	Appoint –Appointee Pay –Payee
-ar	Beg –Beggar Lie –Liar
-or	Act- Actor Collect –Collector
-er	Advertise –Advertiser Believe –Believer

2. Adjective to Noun Suffix

**Table 2.9**

**Process of Adj –Noun**

<b>Suffix</b>	<b>Adj- Noun</b>
-ness	Happy –Happyness Useful –Usefulness
-ity	Active –Activity Real –Reality
-ism	Ideal –Idealism Human –Humanism
-th	Wide –width Long –Length
-y	Private –Privacy Difficult –Difficulty
-ery	Brave – Bravery
-ty	Safe –Safety Certain –Certainly
-ive	Create –Creative
-able	Break –Breakable
-ous	Glamor – Glamorous
-ful	Harm –Harmful Hate –Hateful Beauty –Beautiful
-less	Point –Pointless End –Endless Home –Homeless
-ish	Self –Selfish Child –Childish
-ist	Active –Activist Ideal –Idealist
-ster	Young –Youngster

## **B. Previous of Related Study**

There are some previous studies that related with the title of this research, namely:

1. The first research has been done by cut pitriani with study entitled An analysis of affix “s” in the script of drama By the students of teacher training and education university of muhammadiyah sumatera utara. The result findings of the research the total number of affix “s” used in the script drama of title beauty and beast is 20 words. The total number of affix “s” used in the script drama of tittle A goodness is 16 words. The total number of affix”s” used in the script drama of tittle is 10 words. The total number of affix “s” used in script drama of tittle Gossipers is 10 words. The total number of affix “s” used in the script drama of tittle Gramedia store is 9 words. The total number of affix”s” used in the script drama of tittle 3C is 23 words. And all total number of affix “s” is 88 words.
2. The second researcher has been done by khalid abdul muin al amry. The result findings can be reported as follow : A. In each edition, there were various types of multiple affixation used in the articles. B. Almost all the articles in each title contained of multiple affixation word. C. The total number of multiple affixation used in articles of Jakarta post is 589 words,36 words (6,11%) are prefixes and 553 words (93,8%) . D. The most dominant type of multiple affixation appeared in the articles was suffix with the total are 553 words (93,8%) : followed by prefixes with the total are 36 words (6.11%).

Based on the previous studies above, the researcher has found the research that related to the research that did by previous researcher. Most researchers more focus on research to find out type and most dominant suffix to make the readers interested reading novels especially *the murder at the vicarage by agatha christie* , so here the researcher want to analyze in others, namely affixes the suffix, as it seems to read a novel we must also understand in part of suffix is also important to understand the formation of words where the words are formed and at the time when the word is used.

The researcher contributing to this study is making the reader to be interested in reading novels, especially suffixes and the reader to have a wide knowledge of many of its kind affixes, not only inflectional suffix but many other types of affixes.

### **C. Conceptual Framework**

The study of morphemes is called morphology the term of literary means the study of form. In forming nouns especially this is derivated from other class. We have referred to morpheme. Morpheme is the smallest meaningful unit of language which has meaning and is arranged grammatically. The english word” talks”.”talking,”talked”. Obviously all contain one element “talk”and a number of other element such as -ed,-s,-ing. All of the elements in the form of linguistics message are known as morpheme. Morpheme is divided into two kinds, they are free morpheme is used to form new class word because it cannot stand alone and should attached to the other morphemes.

A suffix (suffix) is a letter or group of letters written from the root suffix. Word endings change the meaning of the root word and identify the parts that talk (verbs, nouns, adjectives, adverbs, etc).

To noun of words that could be done by adding the suffix on the word, so as to form new words. Some ending may be added to some words which are -s, -ing, -er, -est, -ed, -d,- t .

Inflectional suffix if added at the end of a word will be grammatical variations without changing the class of a word and its meaning drastically ( tend to predictable )



## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

The study was analysed the inflectional suffix noun in *The Novel The Murder at The Vicarage* , according to Sugiyono (2005) that the descriptive will be applied method is a method used to describe or analyze the results of the study but not used to make broader conclusions.

This study was attempted to give a complete analysis of inflectional suffix base on novel *The Murder at The Vicarage*. the library study were conducted to collect the data which are relevant to the subject matter, in order to find of some data that supported the reading and writing. this research made the description of the situation of event base on the written or printed materials. the explanation means that descriptive research describes the situation or things systematically, actually the researcher was collect the data that are related to the title.

#### **B. Source of Data**

The data of this study was used the novel with the title *The Murder at The Vicarage by Agatha Christie* as the source of the data. This novel has 156 pages. The researcher only take 10% of the pages of the novel and the pages number 10,20,30,40,50,60,70,80,90,100,110,120,130,140,150,156. Any multiple of 10 pages of data obtained .So the total pages to be examined contained 16 pages. Beside that, library research use in analyzing the data require.

### **C. Techniques for Collecting Data**

The data was analyzed by using novel *the murder at the vicarage* , through some steps. The steps are as follows:

- a. Reading novel *the murder at the vicarage by agatha christie*
- b. Underling the word that contain of inflectional noun suffix

### **D. Techniques for Analyzing Data**

The data was collected from novel in *the murder at the vicarage* The procedures of Analyzing data as the following:

1. Identifying of inflectional noun suffix form in novel *the murder at the vicarage*.
2. Classifying of types inflectional noun suffix
3. Make a list the words that contain of noun suffix form.
4. Find out dominant types of suffixes.

## CHAPTER IV

### DATA ANALYSIS AND FINDINGS

#### A. Data Collection

The data of this research were collected from the novel *The Murder at The Vicarage* by Agatha Christie. It can be see in table.

**Table 3.2**  
**List of noun suffix**

No	Suffix	Noun
1	-ment	Development
2	-ion	Station
3	-ence	Evidence
4	-s	Words
5	-ance	Entrance
6	-ing	Drawing
7		Facing
8	-ion	Position
9	-ing	Sailing
10		Climbing
11	-s	Walls
12	-er	Murderer
13	-ing	Hearing
14	-s	Lips
15	-ing	Sitting
16		Helping
17		Swelling
18	-ion	Promotion
19	-ing	Rubbing
20	-ment	Arrangement
21	-ing	Shaking
22	-ance	Circumstance
23	-es	Taxes
24	-ence	Occurrences
25	-ing	Waiting
26		Suffering
27	-er	Writing
28	-ion	Corner
29		Invention
30	-ing	Perception
31		Meeting

32		Acting
33		Offering
34	-s	Links
35		Confusion
36	-ion	Spirits
37	-y	Pity
38	-s	Birds
39		Salts
40		Kinds
41		Things
42		Puzzles
43		Orders
44		Teachers
45	-ness	Kindness
46		Fairness
47		Bitterness
48		Cleverness
49		Eagerness
50		Poorness
51		Weakness
52	-ing	Feeling
53		Clearing
54		Saying
55	-ion	Instructions
56		Preparation
57		Cushion
58		Connection
59	-er	Silencer
60		Quarter
61	-our	Demeanour
62	-ive	Detective

## B. Data Analysis

After reading the novel , the suffixes were identified and classified in table. The tables below showed the words that consist of noun suffix.

**Table 3.0**  
**Data analysis at the types inflectional noun suffix**

No	Data	Morphology	Types of Noun Suffix	
			Noun- verb	Noun- adjective
1	Develop	Develop +ment	✓	
2	Evict	Evid +ences	✓	
3	occur	Occurr+ences	✓	
4	draw	Draw+ing	✓	
5	posit	Posit+ion	✓	
6	sail	Sail+ing	✓	
7	climb	Climb+ing	✓	
8	hear	Hear+ing	✓	
9	sit	Sitt+ing	✓	
10	help	Help+ing	✓	
11	swell	Swell+ing	✓	
12	promote	Promot+ion	✓	
13	rub	Rubb+ing	✓	
14	account	Account+ed	✓	
15	arrange	Arrange+ment	✓	
16	shake	Shak+ing	✓	
17	wait	Wait+ing	✓	
18	suffer	Suffer+ing	✓	
19	cross	Cross+ed	✓	
20	write	Writ+ing	✓	
21	invent	Invent+ion	✓	
22	meet	Meet+ing	✓	
23	ion	Offer+ing	✓	
24	confuse	Confus+ion	✓	
25	turn	Turn+ed	✓	
26	paint	Paint+ing	✓	
27	bath	Bath+ing	✓	
28	look	Look+ed	✓	
29	look	Look+ing	✓	
30	work	Work+ing	✓	
31	cry	Cri+ed	✓	
32	try	Try+ing	✓	
33	show	Show+ed	✓	

34	show	Show+ing	✓	
35	mind	Mind+ed	✓	
36	feel	Feel+ing	✓	
37	lock	Lock+ed	✓	
38	issue	Issu+ed	✓	
39	instruct	Instruct+ions	✓	
40	prepare	Preparat+ion	✓	
41	return	Return+ed	✓	
42	refuse	Refus+ed	✓	
43	attempt	Attemp+ed	✓	
44	detect	Detect+ive	✓	
45	connect	Connect+ion	✓	
46	notice	Notic+ed	✓	
47	say	Say+ing	✓	
48	demean	DemEAN+our	✓	
49	puzzle	Puzzl+ed		✓
50	fair	Fair+ness		✓
51	bitter	Bitter+ness		✓
52	clever	Clever+ness		✓
53	clear	Clear+ing		✓
54	eager	Eager+ness		✓
55	poor	Poor+ness		✓
56	silent	Silenc+er		✓
57	weak	Weak+ness		✓
58	cush	Cush+ions		✓
Total			48	10

**Table 3.1**  
**Percentage types of inflectional suffix**

No	Types of inflectional suffix	Data	%
1	Noun –verb	48	82,75%
2	Noun –adjective	10	17,25%
Total		58	100%

The table above showed the words that contain of suffix , it classified into noun suffix. There were 48 words that consisted of noun-verb and noun adjective

were 10 words. It shows that suffix was the most dominant types inflectional suffix in the novel *The Murder at The Vicarage* by Agatha Christie.

### **C. The Findings**

After analyzing the data in the novel the murder at the vicarage by Agatha Christie , the findings could be reported as in novel *The Murder at The Vicarage* by Agatha Christie, there were types of noun suffix were used, that including noun –verb and noun –adjective. The total number of noun suffix which was used in novel *The Murder at The Vicarage* by Agatha Christie was 58 words. 48 words were noun –verb ,10 words were of noun –adjective. The most dominant type of noun suffix appeared in novel *The Murder at The Vicarage* by Agatha Christie was noun –verb with the total number were 48 words,82.75% followed by noun –adjective with the total number were 10 words, 17.25%.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

After analyzing the data ,conclusion can be drawn as the following

1. The total number of noun suffix used in novel *The Murder at The Vicarage* by Agatha Christie was 58 words, 48 were noun –verb or 82.75% and 10 were noun –adjective or 17.25%.
2. The most dominant type of noun suffix appeared in the novel *The Murder at The Vicarage* by Agatha Christie was noun –verb ,with the total 48 words or 82.75%.

#### B. Suggestions

In relation to the conclusion, suggestion are staged as the following:

1. It is advised that students have to increase their knowledge about inflectional which includes suffix not only in novel *The Murder at The Vicarage* by Agatha Christie and teacher should more focus in teaching about the inflectional suffix to the student, so the student know and understand about noun suffix such types of noun suffix,etc.
2. It is expected that other researcher should explore the types of noun suffix used in the other novels not only at the novel *The Murder at The Vicarage* by Agatha Christie, but in other fields such as article, magazine,etc.



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APPENDIX

**THE MURDER AT THE VICARAGE**  
BY AGATHA CHRISTIE

"There's been some fuss about that young artist, Mr. Redding, hasn't there?" asked Miss Wetherby.

Miss Marple nodded.

"Colonel Protheroe **turned** him out of the house. It appears he was painting Lettice in her bathing dress."

"I always thought there was something between them," said Mrs. Price Ridley. "That young fellow is always mouthing off up there. **Pity** the girl hasn't got a mother. A stepmother is never the same thing."

"I dare say Mrs. Protheroe does her best," said Miss Hartnell.

"Girls are so sly," deplored Mrs. Price Ridley.

"Quite a romance, isn't it?" said the softer-hearted Miss Wetherby. "He's a very good-looking young fellow."

"But loose," said Miss Hartnell. "Bound to be. An artist! Paris! Models! The Altogether!"

"Painting her in her **bathing** dress," said Mrs. Price Ridley. "Not quite nice."

"He's painting me too," said Griselda.

"But not in your bathing dress, dear," said Miss Marple.

"It might be worse," said Griselda solemnly.

"Naughty girl," said Miss Hartnell, taking the joke broadmindedly. Everybody else **looked** slightly shocked.

"Did dear Lettice tell you of the trouble?" asked Miss Marple of me.

"Tell me?"

"Yes. I saw her pass through the garden and go round to the study window."

Miss Marple always sees everything. Gardening is as good as a smoke screen, and the habit of observing **birds** through powerfull glasses can always be turned to account.

"She mentioned it, yes," I admitted.

"Mr. Hawes looked worried," said Miss Marple. "I hope he hasn't been **working** too hard."

"Oh!" **cried** Miss Wetherby excitedly. "I quite forgot. I knew I had some news for you. I saw Dr. Haydock coming out of Mrs. Lestrangle's cottage."

Every one looked at each other.

"She's a queer sort of girl," he said. "Always seems in a kind of dream, and yet underneath I believe she's really rather practical.

I believe all that vague stuff is a pose. Lettice knows jolly well what she's doing. And there's a funny vindictive streak in her. The queer thing is that she hates Anne. Simply loathes her. And yet Anne's been a perfect angel to her always."

I did not, of course, take his word for this last. To infatuated young men, their inamorata always behaves like an angel. Still, to the best of my observation, Anne had always behaved to her stepdaughter with **kindness** and fairness. I had been surprised myself that afternoon at the bitterness of Lettice's tone. We had to leave the conversation there, because Griselda and Dennis burst in upon us and said I was not to make Lawrence behave like an old fogy.

"Oh! dear," said Griselda, throwing herself into an arm-chair.

"How I would like a thrill of some kind. A murder —or even a burglary."

"I don't suppose there's any one much worth burgling," said Lawrence, **trying** to enter into her mood. "Unless we stole Miss Hartnell's false teeth."

"They do click horribly," said Griselda. "But you're wrong about there being no one worth while. There's some marvellous old silver at Old Hall. Trencher salts and a Charles II. Tazza —all **kinds** of **things** like that. Worth thousands of pounds, I believe."

"The old man would probably shoot you with an army revolver," said Dennis. "Just the sort of thing he'd enjoy doing."

"Oh! we'd get in first and hold him up," said Griselda. "Who's got a revolver?"

"I've got a Mauser pistol," said Lawrence.

"Have you? How exciting. Why do you have it?"

"Souvenir of the war," said Lawrence briefly.

"Old Protheroe was **showing** the silver to Stone to-day," volunteered Dennis. "Old Stone was pretending to be no end interested in it."

"I thought they'd quarrelled about the barrow," said Griselda.

"Oh! they've made that up," said Dennis. "I can't think what people want to grub about in barrows for, anyway."

"That man Stone **puzzles** me," said Lawrence. "I think he must be very absent-minded. You'd swear sometimes he knew nothing about his own subject."

"That's love," said Dennis. "Sweet Gladys Cram, you are no sham. Your teeth are white and fill me with delight. Come fly with me, my bride to be. And at the Blue Boar, on the bedroom floor —"

## Chapter 6

We **puzzled** over the business of the clock for some time, but we could make nothing of it. Griselda said I ought to make another effort to tell Inspector Slack about it, but on that point I was **feeling** what I can only describe as "mulish."

Inspector Slack had been abominably and most unnecessarily rude. I was **looking** forward to a moment when I could produce my valuable contribution and effect his discomfiture. I would then say in a tone of mild reproach:

"If you had only listened to me, Inspector Slack —"

I expected that he would at least speak to me before he left the house, but to our surprise we learned from Mary that he had departed, having **locked** up the study door and **issued orders** that no one was to attempt to enter the room.

Griselda suggested going up to Old Hall.

"It will be so awful for Anne Protheroe —with the police and everything," she said. "Perhaps I might be able to do something for her."

I cordially approved of this plan, and Griselda set off with **instructions** that she was to telephone to me if she thought that I could be of any use or comfort to either of the ladies.

I now proceeded to ring up the Sunday School **teachers**, who were coming at 7.45 for their weekly **preparation** class. I thought that under the circumstances it would be better to put them off.

Dennis was the next person to arrive on the scene, having just **returned** from a tennis party. The fact that murder had taken place at the Vicarage seemed to afford him acute satisfaction.

"Fancy being right on the spot in a murder case," he exclaimed. "I've always wanted to be right in the midst of one. Why have the police locked up the study? Wouldn't one of the other door keys fit it?"

I **refused** to allow anything of the sort to be **attempted**. Dennis gave in with a bad grace. After extracting every possible detail from me he went out into the garden

to look for footprints, remarking cheerfully that it was lucky it was only old Protheroe, whom every one disliked.

His cheerful callousness rather grated on me, but I reflected that I was perhaps being hard on the boy. At Dennis's age a **detective** story is one of the best things in life, and to find a real detective story, complete with corpse, waiting on one's own front doorstep, so to speak, is bound to send a healthy-minded boy into the seventh heaven of enjoyment. Death means very little to a boy of sixteen.

Griselda came back in about an hour's time. She had seen Anne Protheroe, having arrived just after the Inspector had broken the news to her.

"But, my dear man, "cried Colonel Melchett,"you said yourself that half an hour was only an approximate estimate."

"Half an hour , thirty –five minutes , twenty –five minutes , twenty minutes – possibly, but less, no. Why , the body would have been warm when I got to it."

We stared at each other. Haydock's face had changed . it had gone suddenly grey and old. I wondered at the change in him.

"But, look here, Haydock." The colonel found his voice. "if Redding admits shooting him at a **quarter** to seven –"

Haydock sprang to his feet.

" I tell you it's impossible,"he roared."if Redding says he killed Protheroe at a quarter to seven, then Redding lies. Hang it all, I tell you I'm a doctor, and I know. The blood had begun to congeal."

"If Redding is lying." Began Melchett. He stopped, shook his head.

" We'd better go down to the police station and see him,"he said.

## Chapter 8

We were rather silent on our way down to the police station. Haydock drew behind a little and murmured to me:

"you know I don't like the look of this. I don't like it. There's something here we don't understand."

He looked thoroughly worried and upset.

Inspector Slack was at the police station and presently we found ourselves face with Lawrence Redding.

He looked Pale and strained but quite composed –marvellously so, I thought, considering the circumstances. Melchett snorted and hummed , obviously nervous.

“Look here, Redding, “ he said, “I understand you made a statement to inspector Slack here. You state you made a Vicarage at approximately a quarter to seven, found Protheroe there , quarrelled with him, shot him, and came away. I’m not reading it over to you, but that’s gist of it.”

“yes.”

“I’m going to ask a few questions. You’ve already been told that you needn’t answer them unless you choose . Your solicitor –“ Lawrence interrupted.

“I’ve nothing to hide. I killed Protheroe.”

“Ah! Well –“ Melchett snorted.”How did you happen to have a pistol with you?”  
"What did she shoot him with?"

"A pistol."

"Where did she find it?"

"She brought it with her."

"Well, that she didn't do," said Miss Marple, with unexpected decision. "I can swear to that. She'd no such thing with her."

"You mightn't have seen it."

"Of course I should have seen it."

"If it had been in her handbag."

"She wasn't carrying a handbag."

"Well it might have been concealed —er —upon her person."

Miss Marple directed a glance of sorrow and scorn upon him.

"My dear Colonel Melchett, you know what young women are nowadays. Not ashamed to show exactly how the creator made them. She hadn't so much as a handkerchief in the top of her stocking."

Melchett was obstinate.

"You must admit that it all fits in," he said. "The time, the overturned clock pointing to 6.22 —"

Miss Marple turned on me.

"Do you mean you haven't told him about that clock yet?"

"What about the clock, Clement?"

I told him. He **showed** a good deal of annoyance.

"Why on earth didn't you tell Slack this last night?"

"Because," I said, "he wouldn't let me."

"Nonsense, you ought to have insisted."

"Probably," I said, "Inspector Slack behaves quite differently to you than he does to me. I had no earthly chance of insisting."

"It's an extraordinary business altogether," said Melchett. "If a third person comes along and claims to have done this murder, I shall go into a lunatic asylum."

Marple. "Miss Hartnell's opal pin —left most imprudently in a frilled blouse and sent to the laundry. And the woman who took it didn't want it in the least and wasn't by any means a thief. She simply hid it in another woman's house and told the police she'd seen this other woman take it. Spite, you know, sheer spite. It's an astonishing motive —  
spite. A man in it, of course. There always is."

This time I failed to see any parallel, however remote.

"And then there was poor Elwell's daughter —such a pretty ethereal girl —tried to stifle her little brother. And there was the money for the Choir Boys' Outing (before your time, vicar) actually taken by the organist. His wife was sadly in debt. Yes, this case makes one think so many things —too many. It's very hard to arrive at the truth."

"I wish you would tell me," I said, "who were, the seven suspects?"

"The seven suspects?"

"You said you could think of seven people who would —well, be glad of Colonel Protheroe's death."

"Did I? Yes, I remember I did."

"Was that true?"

"Oh! certainly it was true. But I mustn't mention names. You can think of them quite easily yourself. I am sure."



"Indeed I can't. There is Lettice Protheroe, I suppose, since she probably comes into money on her father's death. But it is absurd to think of her in such a **connection**, and outside her I can think of nobody."

"And you, my dear?" said Miss Marple, turning to Griselda.

Rather to my surprise Griselda coloured up. Something very like tears started into her eyes. She clenched both her small hands.

"Oh!" she cried indignantly. "People are hateful —hateful. The things they say! The beastly things they say . . ."

I looked at her curiously. It is very unlike Griselda to be so upset. She **noticed** my glance and tried to smile.

"Don't look at me as though I were an interesting specimen you didn't understand, Len? Don't let's get heated and wander from the point. I don't believe that it was Lawrence or Anne, and Lettice is out of the question. There must be some clue or other that would help us."

"There is the note, of course," said Miss Marple. "You will remember my **saying** this morning that that struck me as exceedingly peculiar."

"It seems to fix the time of his death with remarkable accuracy," I said. "And yet, is that possible? Mrs. Protheroe would only have just left the study. She would hardly have had time

This was a totally unexpected **development**. As we retraced our steps Melchett caught me by the arm and murmured:

"If she's gone to confess to the crime, too, I really shall go off my head."

### CHAPTER 13

I hardly thought it likely that Mrs. Price Ridley had anything so dramatic in view, but I did wonder what had taken her to the police station. Had she really got **evidence of importance**, or that she thought of importance, to offer? At any rate, we should soon know.

We found Mrs. Price Ridley talking at a high rate of speed to a somewhat bewildered-looking police constable. That she was extremely indignant I knew from the way the bow in her hat was trembling. Mrs. Price Ridley wears what, I believe, are known as "Hats for Matrons" —they make a speciality of them in our adjacent town of Much Benham. They perch easily on a superstructure of hair and are somewhat overweighted with large bows of ribbon. Griselda is always threatening to get a matron's hat.

Mrs. Price Ridley paused in her flow of **words** upon our **entrance**.

"Mrs. Price Ridley?" inquired Colonel Melchett, lifting his hat.

"Let me introduce Colonel Melchett to you, Mrs. Price Ridley," I said. "Colonel Melchett is our Chief Constable."

Mrs. Price Ridley looked at me coldly, but produced the semblance of a gracious smile for the colonel.

"We've just been round to your house, Mrs. Price Ridley," explained the colonel, "and heard you had come down here."

Mrs. Price Ridley thawed altogether.

"Ah!" she said, "I'm glad some notice is being taken of the occurrence. Disgraceful, I call it. Simply disgraceful."

There is no doubt that murder is disgraceful, but it is not the word I should use to describe it myself. It surprised Melchett too, I could see.

"Have you any light to throw upon the matter?" he asked.

"That's your business. It's the business of the police. What do we pay rates and **taxes** for, I should like to know?"

One wonders how many times that query is uttered in a year!

"We're doing our best, Mrs. Price Ridley," said the Chief Constable.

"But the man here hadn't even heard of it till I told him about it!" cried the lady. We all looked at the constable.

"Lady been rung up on the telephone," he said. "Annoyed. Matter of obscene language, I understand."

"Oh! I see." The colonel's brow cleared. "We've been talking at cross purposes. You came down here to make a complaint, did you?"

Melchett is a wise man. He knows that when it is a question of an irate middle-aged lady, there is only one thing to be done—to listen to her. When she has said all that she wants to say, there is a chance that she will listen to you.

Mrs. Price Ridley surged into speech.

"Such disgraceful **occurrences** ought to be prevented.

Dismissing Hawes and his troubles from my mind I started off for Mrs. Lestrangle. On the table in the hall lay the Guardian and the Church Times unopened.

As I walked, I remembered that Mrs. Lestrangle had had an interview with Colonel Protheroe the night before his death. It was possible that something had transpired in that interview which would throw light upon the problem of his murder.

I was shown straight into the little **drawing**-room, and Mrs.

Lestrangle rose to meet me I was struck anew by the marvellous atmosphere that this woman could create. She wore a dress of some dead black material that showed off the extraordinary **fairness** of her skin. There was something curiously dead about her face. Only the eyes were burningly alive. There was a watchful look in them to-day. Otherwise she showed no signs of animation.

"It was very good of you to come, Mr. Clement," she said, as she shook hands. "I wanted to speak to you the other day. Then I decided not to do so. I was wrong."

"As I told you then, I shall be glad to do anything that can help you."

"Yes, you said that. And you said it as though you meant it. Very few people, Mr. Clement, in this world have ever sincerely wished to help me."

"I can hardly believe that, Mrs. Lestrangle."

"It is true. Most people —most men, at anyrate, are out for their own hand." There was a **bitterness** in her voice.

I did not answer, and she went on:

"Sit down, won't you?"

I obeyed, and she took a chair **facing** me. She hesitated a moment and then began to speak very slowly and thoughtfully, seeming to weigh each word as she uttered it.

"I am in a very peculiar **position**, Mr. Clement, and I want to ask your advice. That is, I want to ask your advice as to what I should do next. What is past is past and cannot be undone. You understand?"

Before I could reply, the maid who had admitted me opened the door and said with a scared face:

"Oh! please, ma'am, there is a police inspector here, and he says he must speak to you, please."

There was a pause. Mrs. Lestrangle's face did not change. Only her eyes very slowly closed and opened again. She seemed to swallow once or twice, then she said in exactly the same clear, calm voice: "Show him in, Hilda."

I was about to rise, but she motioned me back again with an imperious hand.

"If you do not mind —I should be much obliged if you would stay."

I resumed my seat.

"Certainly, if you wish it," I murmured, as Slack entered with a brisk regulation tread.

"Good-afternoon, madam," he began.

"Good-afternoon, inspector."

At this moment, he caught sight of me and scowled. There is no doubt about it, Slack does not like me.

go or come through the village. Just opposite the Vicarage gate is a public footpath, and from it you can turn into these same woods and come out whichever way you choose.

Unless Mrs. Price Ridley were to come out of her front gate at that particular minute, it's all clear **sailing**. A great deal more so than **climbing** over **walls**. The side windows of the upper story of Mrs. Price Ridley's house do overlook most of that wall. No, depend upon it, that's the way he came."

It really seemed as though he must be right.

## CHAPTER 17

Inspector Slack came round to see me the following morning. He is, I think, thawing towards me. In time, he may forget the **incident** of the clock.

"Well, sir," he greeted me. "I've traced that telephone call that you received."  
"Indeed?" I said eagerly.

"It's rather odd. It was put through from the North Lodge of Old Hall. Now that lodge is empty, the lodgekeepers have been pensioned off and the new lodgekeepers aren't in yet. The place was empty and convenient—a window at the back was open.

No fingerprints on the instrument itself—it had been wiped clear. That's suggestive."

"How do you mean?"

"I mean that it shows that call was put through deliberately to get you out of the way. Therefore the murder was carefully planned in advance. If it had been just a harmless practical joke, the fingerprints wouldn't have been wiped off so carefully."

"No. I see that."

"It also shows that the **murderer** was well acquainted with Old Hall and its surroundings. It wasn't Mrs. Protheroe who put that call through. I've accounted for every moment of her time that afternoon. There are half a dozen servants who can swear that she was at home up till five-thirty. Then the car came round and drove Colonel Protheroe and her to the village. The colonel went to see Quinton, the vet, about one of the horses. Mrs. Protheroe did some ordering at the grocers and at the fish shop, and from there came straight down the back lane where Miss Marple saw her. All the shops agree she carried no handbag with her. The old lady was right."

"She usually is," I said mildly.

"And Miss Protheroe was over at Much Benham at 5.30."

"Quite so," I said. "My nephew was there too."

"That disposes of her. The maids seems all right—a bit hysterical and upset, but what can you expect? Of course, I've got my eye on the butler—what with giving notice and all. But I can't think he knows anything about it."

"Your inquiries seem to have had rather a negative result, inspector."

"They do and they do not, sir. There's one very queer thing has turned up—quite unexpectedly, I may say."

"Yes?"

"You remember the fuss that Mrs. Price Ridley, who lives next door to you, was kicking up yesterday morning? About being rung up on the telephone?"

"Yes?" I said.

There, with Anne's assistance, he had had an interview with the parlourmaid.

Anne had said simply:

"Mr. Redding wants to ask you a few questions, Rose."

Then she had left the room.

Lawrence had felt somewhat nervous. Rose, a pretty girl of twenty-five, gazed at him with a limpid gaze which he found rather disconcerting.

"It's —it's about Colonel Protheroe's death."

"Yes, sir."

"I'm very anxious, you see, to get at the truth."

"Yes, sir."

"I feel that there may be that someone might that — that there might be some incident —"

At this point Lawrence felt that he was not covering himself with glory, and heartily cursed Miss Marple and her suggestions.

"I wondered if you could help me?"

"Yes, sir?"

Rose's demeanour was still that of the perfect servant, polite, anxious to assist, and completely uninterested.

"Dash it all," said Lawrence, "haven't you talked the thing over in the servants' hall?"

This method of attack flustered Rose slightly. Her perfect poise was shaken.

"In the servants' hall, sir?"

"Or the housekeeper's room, or the bootboy's dugout, or wherever you do talk? There must be someplace."

Rose displayed a very faint disposition to giggle, and Lawrence felt encouraged.

"Look here, Rose, you're an awfully nice girl. I'm sure you must understand what I'm feeling like. I don't want to be hanged. I didn't murder your master, but a lot of people think I did. Can't you help me in any way?"

I can imagine at this point that Lawrence must have looked extremely appealing. His handsome head thrown back, his Irish blue eyes appealing. Rose softened and capitulated.

"Oh! sir, I'm sure —if any of us could help in any way. None of us think you did it, sir. Indeed we don't."

"I know, my dear girl, but that's not going to help me with the police."

"The police!" Rose tossed her head. "I can tell you, sir, we don't think much of that inspector. Slack, he calls himself. The police indeed."

"All the same, the police are very powerful. Now, Rose, you say you'll do your best to help me. I can't help feeling that there's a lot we haven't got at yet. The lady, for instance, who called to see Colonel Protheroe the night before he died."

"Mrs. Lestranger?"

"Yes, Mrs. Lestranger. I can't help feeling there's something rather odd about that visit of hers."

"Yes, indeed, sir, that's what we all said."

"You did?"

"Coming the way she did. And asking for the colonel. And of course there's been a lot of talk —nobody knowing anything about her down here. And Mrs. Simmons, she's

the housekeeper, sir, she gave it as her opinion that she was a regular bad lot. But after **hearing** what Gladdie said, well, I didn't know what to think."

"She's awfully unselfish really. Just to show you, she made me stay. Naturally I wanted to go too. But she wouldn't hear of it."

Said it was too bad on the Napiers. So, just to please her, I stopped on a quarter of an hour."

The young have very curious views on unselfishness.

"And now I hear Susan Hartley Napier is going about everywhere saying Lettice has rotten manners."

"If I were you," I said, "I shouldn't worry."

"It's all very well, but —"

He broke off.

"I'd —I'd do anything for Lettice."

"Very few of us can do anything for any one else," I said.

"However much we wish it, we are powerless."

"I wish I were dead," said Dennis. Poor lad. Calf love is a virulent disease. I forebore to say any of the obvious and probably irritating things which come so easily to one's **lips**. Instead, I said good-night, and went up to bed.

I took the eight o'clock service the following morning and when I returned found Griselda **sitting** at the breakfast table with an open note in her hand. It was from Anne Protheroe.

"DEAR GRISELDA —If you and the vicar could come up and lunch here quietly to-day, I should be so very grateful.

Something very strange has occurred, and I should like Mr. Clement's advice.

Please don't mention this when you come, as I have said nothing to any one. With love, Yours affectionately,

ANNE PROTHEROE."

"We must go, of course," said Griselda.

I agreed.

"I wonder what can have happened?"

I wondered too.

"You know," I said to Griselda, "I don't feel we are really at the end of this case yet."

"You mean not till someone has really been arrested?"

"No," I said, "I didn't mean that. I mean that there are ramifications, under-currents, that we know nothing about.

There are a whole lot of things to clear up before we get at the truth."

"You mean things that don't really matter, but that get in the way?"

"Yes, I think that expresses my meaning very well."

"I think we're all making a great fuss," said Dennis,

**helping** himself to marmalade. "It's a jolly good thing old Protheroe is dead.

Nobody liked him. Oh! I know the police have got to worry —it's their job. But I rather hope myself they'll never find out. I should hate to see Slack promoted going about **swelling** with importance over his **cleverness**."

I am human enough to feel that I agree over the matter of Slack's **promotion**. A man who goes about systematically **rubbing** people up the wrong way cannot hope to be popular.

"Dr. Haydock thinks rather like I do," went on Dennis. "He'd never give a murderer up to justice. He said so."

one thing to the good. This lets him out over the murder. He'd nothing to do with that. Quite a different game."

He repacked the suitcase and took his departure, refusing Miss Marple's offer of a glass of sherry.

"Well, that's one mystery cleared up," I said with a sigh, "What Slack says is quite true; there are no grounds for suspecting him of the murder. Everything's **accounted** for quite satisfactorily."

"It really would seem so," said Miss Marple. "Although one never can be quite certain, can one?"

"There's a complete lack of motive," I pointed out. "He'd got what he came for and was **clearing** out."

"Y-es." She was clearly not quite satisfied, and I looked at her in some curiosity. She hastened to answer my inquiring gaze with a kind of apologetic **eagerness**. "I've no doubt I am quite wrong. I'm so stupid about these things."

But I just wondered —I mean this silver is very valuable, is it not?"

"A tazza sold the other day for over a thousand pounds, I believe."

"I mean —it's not the value of the metal."

"No, it's what one might call a connoisseur's value."

"That's what I mean. The sale of such things would take a little time to arrange, or even if it was arranged, it couldn't be carried through without secrecy. I mean —if the robbery were reported and a hue and cry were raised, well, the things couldn't be marketed at all."

"I don't quite see what you mean?" I said.

"I know I'm putting it badly." She became more flustered and apologetic. "But it seems to me that —that the things couldn't just have been abstracted, so to speak. The only satisfactory thing to do would be to replace these things with copies. Then, perhaps, the robbery wouldn't be discovered for some time."

"That's a very ingenious idea," I said.

"It would be the only way to do it, wouldn't it? And if so, of course, as you say, once the substitution had been accomplished there wouldn't have been any reason for murdering Colonel Protheroe —quite the reverse."

"Exactly," I said. "That's what I said."

"Yes, but I just wondered —I don't know, of course —and Colonel Protheroe always talked a lot about doing things before he actually did do them, and, of course, sometimes never did them all, but he did say —"

"Yes?"

"That he was going to have all his things valued —a man down from London. For probate —no, that's when you're dead —for insurance. Someone told him that was the thing to do. He talked about it a great deal, and the importance of having it

done. Of course, I don't know if he had made any actual **arrangements**, but if he had . . ."

"I see," I said slowly.

"Of course, the moment the expert saw the silver, he'd know and then Colonel Protheroe would remember having shown the things to Dr. Stone —I wonder if it was done then —legerdemain don't they call it? So clever —and then, well, the fat would be in the fire, to use an old -fashioned expression."

"I will not be mixed up in any police court business," she said firmly, after **shaking** my hand coldly. "You understand that, on the other hand, having come across a **circumstance** which needs explaining, I think it should be brought to the notice of the authorities."

"Does it concern Mrs. Lestrangle?" I asked.

"Why should it?" demanded Mrs. Price Ridley coldly.

She had me at a disadvantage there.

"It's a very simple matter," she continued. "My maid, Clara, was standing at the front gate, she went down there for a minute or two —she says to get a breath of fresh air. Most unlikely, I should say. Much more probable that she was looking out for the fishmonger's boy —if he calls himself a boy —impudent young jackanapes, thinks because he's seventeen he can joke with all the girls. Anyway, as I say, she was standing at the gate and she heard a sneeze."

"Yes," I said, **waiting** for more.

"That's all. I tell you she heard a sneeze. And don't start telling me I'm not so young as I once was and may have made a mistake, because it was Clara who heard it and she's only nineteen."

"But," I said, "why shouldn't she have heard a sneeze?"

Mrs. Price Ridley looked at me in obvious pity for my **poorness** of intellect.

"She heard a sneeze on the day of the murder at a time when there was no one in your house. Doubtless the murderer was concealed in the bushes waiting his opportunity. What you have to look for is a man with a cold in his head."

"Or a sufferer from hay fever," I suggested. "But as a matter of fact, Mrs. Price Ridley, I think that mystery has a very easy solution. Our maid, Mary, has been **suffering** from a severe cold in the head. In fact, her sniffing has tried us very much lately. It must have been her sneeze your maid heard."

"It was a man's sneeze," said Mrs. Price Ridley firmly. "And you couldn't hear your maid sneeze in your kitchen from our gate."

"You couldn't hear any one sneezing in the study from your gate," I said. "Or at least, I very much doubt it."

"I said the man might have been concealed in the shrubbery," said Mrs. Price Ridley. "Doubtless when Clara had gone in, he effected an entrance by the front door."

"Well, of course, that's possible," I said.

I tried not to make my voice consciously soothing, but I must have failed, for Mrs. Price Ridley glared at me suddenly.



"I am accustomed not to be listened to, but I might mention also that to leave a tennis racquet carelessly flung down on the grass without a press completely ruins it. And tennis racquets are very expensive nowadays."

There did not seem to be rhyme or reason in this flank attack. It bewildered me utterly.

"But perhaps you don't agree," said Mrs. Price Ridley.

"Oh! I do —certainly."

"I am glad. Well, that is all I have to say. I wash my hands of the whole affair." She leaned back and closed her eyes like one weary of this world. I thanked her and said good-bye.

On the doorstep, I ventured to ask Clara about her mistress's statement.

"It's quite true, sir, I heard a sneeze. And it wasn't an ordinary sneeze —not by any means."

"Yes," I said. "And Griselda steadily refuses to attempt to cook her. Her idea is that only a thoroughly undesirable maid will remain with us. However, Mary herself gave us notice the other day."

"Indeed. I always imagined she was very fond of you both."

"I haven't noticed it," I said. "But, as a matter of fact, it was Lettice Protheroe who upset her. Mary came back from the inquest in rather a temperamental state and found Lettice here and —well, they had words."

"Oh!" said Miss Marple. She was just about to step through the window when she stopped suddenly, and a bewildering series of changes passed over her face.

"Oh! dear," she muttered to herself. "I have been stupid. So that was it. Perfectly possible all the time."

"I beg your pardon?"

She turned a worried face upon me.

"Nothing. An idea that has just occurred to me. I must go home and think things out thoroughly. Do you know, I believe I have been extremely stupid —almost incredibly so."

"I find that hard to believe," I said gallantly.

I escorted her through the window and across the lawn.

"Can you tell me what it is that has occurred to you so suddenly?" I asked.

"I would rather not just at present. You see, there is still a possibility that I may be mistaken. But I do not think so."

Here we are at my garden gate. Thank you so much. Please do not come any farther."

"Is the note still a stumbling block?" I asked, as she passed through the gate and latched it behind her.

She looked at me abstractedly.

"The note? Oh! of course that wasn't the real note. I never thought it was. Good night, Mr. Clement."

She went rapidly up the path to the house, leaving me staring after her.

I didn't know what to think.

## Chapter 27

Griselda and Dennis had not yet returned. I realised that the most natural thing would have been for me to go up to the house with Miss Marple and fetch them home. Both she and I had been so entirely taken up with our preoccupation over the mystery that we had forgotten anybody existed in the world except ourselves.

I was just standing in the hall, wondering whether I would not even now go over and join them, when the door bell rang.

I **crossed** over to it. I saw there was a letter in the box, and presuming that this was the cause of the ring, I took it out.

As I did so, however, the bell rang again, and I shoved the letter hastily into my pocket and opened the front door.

her. Really a most unusual thing for a woman to do. Just before twenty past six she passes my garden and stops and speaks, so as to give me every opportunity of noticing that she has no weapon with her and also that she is quite her normal self. They realised, you see, that I am a noticing kind of person. She disappears round the **corner** of the house to the study window. The poor colonel is sitting at the desk **writing** his letter to you. He is deaf, as we all know. She takes the pistol from the bowl where it is waiting for her, comes up behind him and shoots him through the head, throws down the pistol and is out again like a flash, and going down the garden to the studio. Nearly any one would swear that there couldn't have been time!"

"But the shot?" objected the colonel. "You didn't hear the shot?"

"There is, I believe, an **invention** called a Maxim **silencer**. So I gather from detective stories. I wonder if, possibly, the sneeze that the maid, Clara, heard might have actually been the shot? But no matter. Mrs. Protheroe is met at the studio by Mr. Redding. They go in together — and, human nature being what it is, I'm afraid they realise that I shan't leave the garden till they come out again!"

I had never liked Miss Marple better than at this moment, with her humorous **perception** of her own **weakness**.

"When they do come out, their **demeanour** is gay and natural.

And there, in reality, they made a mistake. Because if they had really said good-bye to each other, as they pretended, they would have looked very different. But you see, that was their weak point. They simply dare not appear upset in any way. For the next ten minutes they are careful to provide themselves with what is called an alibi, I believe. Finally Mr. Redding goes to the Vicarage, leaving it as late as he dares. He probably saw you on the footpath from far away and was able to time matters nicely.

He picks up the pistol and the silencer, leaves the forged letter with the time on it written in a different ink and apparently in a different handwriting. When the forgery is discovered it will look like a clumsy attempt to incriminate Anne Protheroe.

"But when he leaves the letter, he finds the one actually written by Colonel Protheroe —something quite unexpected. And being a very intelligent young man, and seeing that this letter may come in very useful to him, he takes it away with him. He alters the hands of the clock to the same time as the letter —knowing that it is always kept a quarter of an hour fast. The same idea — attempt to throw suspicion on Mrs. Protheroe. Then he leaves, **meeting** you outside the gate, and **acting** the part of someone nearly distraught. As I say, he is really most intelligent. What would a murderer who had committed a crime try to do? Behave naturally, of course. So that is just what Mr. Redding does not do. He gets rid of the silencer, but marches into the police station with the pistol and makes a perfectly ridiculous self-accusation which takes everybody in."

There was something fascinating in Miss Marple's resumé of the case. She spoke with such certainty that we both felt that this way and in no other could the crime have been committed.

"What about the shot heard in the wood?" I asked. "Was that the coincidence to which you were referring earlier this evening?"

"Oh! dear, no." Miss Marple shook her head briskly. "

"Griselda," I said —"I adore you! I **worship** you! I am wildly, hopelessly and quite unclerically crazy about you!"

My wife gave a deep and contented sigh.

Then she drew away suddenly.

"Bother! Here's Miss Marple coming. Don't let her suspect, will you? I don't want every one **offering** me **cushions** and urging me to put my feet up. Tell her I've gone down to the golf links. That will put her off the scent —and it's quite true because I left my yellow **pullover** there and I want it."

Miss Marple came to the window, halted apologetically, and asked for Griselda.

"Griselda," I said, "has gone to the golf links."

An expression of concern leaped into Miss Marple's eyes.

"Oh, but surely," she said, "that is most unwise —just now." And then in a nice, old-fashioned, lady-like, maiden-lady way, she blushed.

And to cover the moment's **confusion**, we talked hurriedly of the Protheroe case, and of "Dr. Stone," who had turned out to be a well-known cracksman with several different aliases. Miss Cram, by the way, had been cleared of all complicity. She had at last admitted taking the suitcase to the wood, but had done so in all good faith, Dr. Stone having told her that he feared the rivalry of

other archæologists who would not stick at burglary to gain their object of discrediting his theories. The girl apparently swallowed this not very plausible story. She is now, according to the village, looking out for a more genuine article in the line of an elderly bachelor requiring a secretary.

As we talked, I wondered very much how Miss Marple had discovered our latest secret. But presently, in a discreet fashion, Miss Marple herself supplied me with a clue. "I hope dear Griselda is not overdoing it," she murmured, and, after a discreet pause, "I was in the bookshop in Much Benham yesterday —" "Poor Griselda —

that book on Mother Love has been her undoing!

"I wonder, Miss Marple," I said suddenly, "if you were to commit a murder whether you would ever be found out."

"What a terrible idea," said Miss Marple, shocked. "I hope I could never do such a wicked thing."

"But human nature being what it is," I murmured.

Miss Marple acknowledged the hit with a pretty old-ladyish laugh.

"How naughty of you, Mr. Clement." She rose. "But naturally you are in good **spirits.**"

She paused by the window.

"My love to dear Griselda —and tell her —that any little secret is quite safe with me."

Really Miss Marple is rather a dear . . .