A Stylistic Analysis to Agatha Christie's Novel *Three Act Tragedy*

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Abstract

The purpose of this research is to conduct an investigation of Agatha Christie's (1934) novel *"Three Act Tragedy"* style of writing. Additionally, it tends to be a linguistic study. Besides, it draws an attention to the author's unique linguistic peculiarities of her writing style within the novel. Moreover, in order to observe the writer's style, it employs the procedures of Short & Leech's (2007) *"Style in Fiction",* as well as Halliday and Hassan's (1976) cohesive devices. Accordingly, Christie's chosen texts are examined in terms of four dimensions: lexical categories, cohesion, grammatical categories, and figures of speech. Furthermore, the impacts of the writer's word choice on the readers are accurately interpreted based on observations of her writing techniques. Consequently, the results of this study assert that the author's tactics help to increase the degree of engagement between writer and reader. As a result, this allows readers to choose an interpretation of the narrative and to think deeply to figure out who the murderer among the suspects is depending on analyzing the conversations of the characters and what they reveal, which in turn broaden the readers' minds, and eventually, enhance an evaluation for Christie's works.

Key words: *Stylistics, Agatha Christie, Cohesion, Lexical Features, Grammatical features.*

1. Introduction:

Stylistics is the study of literary and non-literary works using scientific approaches in order to interpret them. It examines the style of individuals, whether spoken or written; how they use language to achieve certain purposes, in order to evaluate it appropriately. It is concerned, principally, with analyzing the techniques which speakers or writers adopt to determine their impact on others. Moreover, stylistics encompasses various sub-disciplines, such as pedagogical, corpus, pragmatics, etc.

According to Burke (2014), the term stylistics, *"is sometimes called 'literary linguistics', and it is the study and examination of the texts, particularly, that of the literary texts"* (p:1). Whereas, Crystal, David (2008) classifies it as, *"a branch of linguistics that examines the characteristics of situationally diverse language uses; additionally, it attempts to construct principles that are capable of accounting for the specific choices made by individuals and social groups in their language use"* (p:460). Moreover, Short & Leech (2007) define it as the *"the linguistic study of style… it has the goal of explaining the relation between language and the artistic function"* (p:11).

Besides, Agatha Christie (1890-1976), was an English author best known for her mystery novels and short story collections, particularly those featuring fictional detectives, Hercule Poirot and Miss Marple. Further, the queen of crime wrote a considerable number of novels, short stories, and plays.

The present research main concern is to analyze the style of Agatha Christie's (1934) novel *"Three Act Tragedy"*, so as to identify the distinctive linguistic features of her writing style. Consequently, it exposes how the author deploys some particular methods which affect the interpretation of readers, misleads them, and impose certain effects on them.

2. Aim of the Study:

The current study's main goal is to determine the writing stylistic features of Agatha Christie's novel. Christie's specialized strategies to captivate, control, and distract her readers are described using a range of linguistic and stylistic models. It also aims to examine the impact of cohesion, sentence structure, and word choice on Agatha's style. *"Linguistic analysis does not replace the reader's intuition, or the 'click' in the mind, as Spitzer refers to it; however, it can help to urge, lead, and mold it into an understanding"* (Leech and Short

2007:4). This examination aids in the enrichment and broadening of minds. This study also seeks to serve as a resource for students interested in stylistics research from a linguistic angle, in particular, who tend to adopt the checklist of Short & Leech and apply it on different literary texts. Also, another reason for undertaking research on the style of the renowned novelist Agatha Christie is that her works are regarded as a worthwhile topic of study, especially, for academic students.

3. Research questions:

1) What do the concepts style and stylistics mean according to the linguist stylistician?
2) What procedures will the researcher follow to perform the analytical analysis?
3) What does the analysis reveal about key stylistic features?

4. Objective of the study:

The objective of the study answers three significant questions, which are,

1) To investigate the extracted texts of the novel.
2) To explore the recurring features of Christie's writing style in *Three Act Tragedy* novel.
3) To examine the impact of these stylistic features on the readers.

5. Literature Review:

The researcher traces the development of modern stylistics, in particular, the Russian Formalism, the Structuralism, the Functionalism, and the most prominent contributors in the field of stylistics from the linguistic aspect. Furthermore, there are some definitions for stylistics and style. For instance, Nørgaard, Montoro & Busse (2010) define the term stylistics as that:

> The study of how meaning is formed through language in literature and other types of text is known as stylistics. Stylists utilize language models, theories, and frameworks as analytical tools to describe and explain how and why a text works as it does, as well as how we get from the words on the page to the meaning (p:1).

Besides, previously, there are many conducted researches on the works of Agatha Christie. For example, Harmon's (2021) *"Narratemes in Agatha Christie's Poirot novels"* focused on the reoccurring narrateme types in Christie's Poirot novels using the approach of Vladimir Propp in his *"Russian*

Folktales". Thus, Harmon introduces some novels that contain the same narrateme. For instance, one of these types is *'a character receives a letter'*, which appears in *"Sad Cypress", "The Mysterious Affair at Styles", "The Murder on the Links", "The Murder of Roger Ackroyd", "Peril at End House", "The A.B.C Murders", "Evil Under the Sun", "The Mystery of the Blue Train", "Murder in Mesopotamia", "Dead Man's Folly", "Five Little Pigs", and lastly, "Three Act Tragedy".* After giving a brief hint about the situations of letters in the above novels, she concludes that, the letters introduced in Poirot's books serve the following purposes: they provide information about the characters' situation (informative function), they generate hypotheses about the possible perpetrators (suggestive function), they help understand the criminals' motives and thus verify the hypotheses (explanatory function), they mislead the investigators; consequently, boost the thrill (suspensive function), and finally, they trigger the detective (provocative function).

At the end of her thesis, Harmon (2021) concludes that:

> The research has established repeated narratemes, where the most common is a letter (encountered in 12 works), a false identity (in 11), inheritance (in 9), and adultery (in 9). Then, the identified narratemes have the following functions: (a) suspensive, which applies to all ten depicted narratemes, (b) informative, which applies to six of them, (c) explanatory, which applies to five, (c) creative, which applies to another five, (e) provocative, which applies to two, and (f) suggestive, which applies to another two. Evidently, the suspensive function takes precedence, which is unsurprising given the genre. And lastly, it appears that the author uses a restricted number of narratemes, which are rearranged and modified in different works (45).

Consequently, this asserts that many of the author's novels were taken as a case study, whereas the novel *"Three Act Tragedy"* was slightly taken; additionally, none of them included examination for Christie's writing style using the approaches Leech & short as well as Halliday& Hassan. In addition, the most analyzed novels for Christie are: The Murder of Roger Ackroyd, The Murder at the Orient Express, The A.B.C Murders, etc.

6. Methodology:

6.1 Approaches:

The researcher deploys two approaches for analyzing this novel. The first is the theory of Short & Leech's (2007) *"Style in Fiction",* specifically, their checklist, which consists of four categories of analysis, that are respectively: lexical categories; cohesion; grammatical categories; and figures of speech. Then, the second is the theory of Halliday & Hassan's (1976) *"Cohesion in English".* Thus, the researcher examines those author's devices of cohesion that exist in novel.

6.2 Methods:

After reading the extracts, an application of the above approaches will be conducted on them. Thus, there are four types of analysis. Firstly, the lexical categories that comprise *"nouns, adjectives, verbs, and adverbs"* including their kinds. Secondly, cohesion that is divided into grammatical and lexical; hence, the former consists of co-reference with its types, such as *"personal pronouns, possessive determiners, deictics, implied, and definite article",* elegant variation, conjunctions which are divided into *"additive, adversative, causal, and temporal",* substitution, such as *"nominal and verbal"* and ellipses, such as *"nominal and verbal".* Whereas the latter includes *"repetition, synonyms, antonyms, family words, as well as words of same semantic field".* Thirdly, the grammatical categories that encompass *"sentence length, sentence structure, tense, and modal verbs".* Moreover, sentence length exposes whether the writer uses short or long sentences. Further, the sentence structure consists of sentence types, such as *"simple, complex, compound, and compound-complex",* in addition to *"declarative, interrogative, and exclamatory"* and clause types, like *"independent, dependent, relative, and comment".* Besides, the grammatical categories include how the sentences are linked, whether by *"conjunctions, em-dashes, linking commas, colons, or semi-colons".* Lastly, the figures of speech that comprise the phonological schemes and the tropes. Furthermore, phonological schemes contain *"anaphora, epistrophe, chiasmus, parallelism, assonance, and alliteration",* while tropes, comprise *"rhetorical questions, anthyphora, metaphor, hyperbole, simile".* Then, the quantitative method is used. Since this method is used at researches which look for

variables to prove hypotheses, it will be adopted in order to calculate frequencies of specific data. Consequently, each category of the data analysis is followed by a table that tackles these text frequencies.

7. Data Analysis:

In this section, the researcher picks up some extracts from the novel, read them properly, then makes an analysis for the collected data, following the previously mentioned methods. Therefore, it starts with an analysis for lexical categories, then, cohesion, after that, grammatical categories, and lastly, figures of speech.

Example (1):

[1] That events come to people−not people to events. [2] Why do some people have exciting lives and other people have dull ones? [3] Because of their surroundings? [4] Not at all. [5] One man may travel to the ends of the earth and nothing will happen to him. [6] There will be a massacre a week before he arrives, and an earthquake the day after he leaves, and the boat he nearly took will be shipwrecked. [7] And another man may live in Balham and travel to the city every day and things will happen to him. [8] He will be mixed up with blackmailing gangs and beautiful girls and motor bandits. [9] There are people with a tendency to shipwrecks−even if they go on a boat on an ornamental lake something will happen to it. [10] In the same way men like your Hercule Poirot don't have to look for crime−it comes to them (p.14).

Analysis:

A: Lexical Categories:

Nouns:

The above extract includes abstract nouns, such as *(events, lives, surroundings, massacre, day, tendency, shipwrecks, crime, week, and way).* Moreover, some of them are abstract nouns are referring to entities, such as *(bandits and gangs),* while the others are abstract locative, such as *(city and ends).* Furthermore, there are concrete topographical nouns, as, *(earth, earthquake, and lake),* and other concrete nouns, such as *(boat and motor).*

Adjectives:

The adjectives within this extract are few. Evaluative adjectives are found in words, like *(exciting, dull, and beautiful).* In addition, there is the adjective of

an emotive connotation, which is *(ornamental),* and the predicative adjective, *(mixed up).*

On the whole, the writer uses evaluative adjectives because they give an opinion of value, quality, or amount of something. Also, they express the person's attitudes and judgements. Whereas, Emotive adjectives arouse the emotions and feelings of listeners/readers. So that, her choices of adjectives are distinctive.

Verbs:

Most of the verbs in this passage tend to be of dynamic movement, as in *(come, travel, arrives, leaves, shipwrecked, took, and go).* There are, also verbs of perception here, as in *(happen and look),* and only one stative verb, which is *(live).*

In brief, dynamic words are the most apparent, for instance, Singh, A (2018) emphasizes that *"The dynamic verbs can indicate a wide range of continuous or progressive acts on the part of the subject, including physical (to walk), mental (to think), or perceptual (to see)".* While the stative verb *"live"* expresses an opinion in the text.

Adverbs:

There are several types of adverbs, which are found throughout the passage. For instance, there are adverbs of time such as *(before, after, and nearly)* and adverbs of manner as *(same and even).*

To summarize, the writer depends on the time adverbs to illustrate when an action happens and the sequence of actions.

Lexical data	Number
Nouns:	
Abstract nouns	10
Abstract referring to entities	2
Abstract locative	2
Concrete topographical	3
Concrete	2
Adjectives:	
Evaluative	3
Emotive	1
Predicative	1
Verbs:	

Dynamic movement	7
Perception	2
Stative	1
Adverbs:	
Time	3
Manner	2

Moreover, Bussmann (2006) claims that *"lexicology describes the vocabulary in the language";* additionally, it *"inspects linguistic expression for their internal semantic structure as well as the link between the words or the lexical units"* (p:683). Thus, according to the above table, the lexical categories are used appropriately, as for instance, adjectives are modifying nouns as in *"exciting lives and dull ones as well as beautiful girls";* hence, the first and second are defining what type of lives do people live, while the third adjective express the way the girls look; besides, these adjectives are of an emotive connotation which touches the feelings of the reader. Therefore, there is a unity among words in the text.

B: cohesion:

Grammatical cohesion:

The most feasible feature in the passage is "co-reference". For instance, there is the use of "personal pronouns" such as *(he – it - them),* the "possessive determiners", *(their - him - them),* the use of the *"implied"* as in *(other - another - same),* the use of "deictics" such as *(that - there),* and the "definite article" (*The*). Additionally, there is "nominal substitution" such as *(ones - one)* Moreover, "linkage" is attained by the adoption of the coordinating conjunctions, like the "additive", (*and*), as well as, the "causal", *(because).*

Lexical cohesion:

The text contains special kinds of lexical features, such as the "antonyms", *('exciting – dull', 'before – after', 'arrives – leaves' and 'go – comes').* Besides, "Repetition", plays a role in the text such as the following words that are repeated twice, *(events - travel – boat - happen - come),* whereas the word *(people)* reoccurs five times.

The context here is written in the 3rd person singular.

Besides, concerning the term cohesion, Crystal, David demonstrates that, *"in the HALLIDAYAN approach, this term refers to the grammatical analysis; it points out those surface structure features of an utterance or text which relate sentences' part or discourse larger units, e.g., the function of cross-referencing of pronouns, articles and some adverb types"* (p:111).

Cohesion data	Number
Grammatical cohesion:	
Co-reference:	
Personal pronouns	3
Possessive determiners	3
Implied	3
Deictics	2
Definite Article	1
Substitution:	
Nominal Substitution	2
Linkage:	
Additive	1
Causal	1
Lexical Cohesion:	
Antonyms	4
Repetition	6

C: Grammatical Categories:

Sentence length:

The distinguished feature in the passage is that the text reaches its peak at sentence (6). The progression in the sentences length in the words is: (9) – (13) – (4) – (16) – (28) – (19) – (14) – (24) – (19). The author wrote, apparently, two long sentences, which are sentence (6) and sentence (9). This text, specifically, is the most important within the novel, because it reflects the knowledge of *Christie* of the psychology of humans in her portraying the *"tendency"*. She believes that the tendency of people determines their fate. In other words, what they think and have faith on it predetermines what will happen to them, so, if they think the worst will happen, then it will happen, because negative thoughts

are always fatal and disastrous; while on the contrary, if they think positively and optimistically then the better will happen, may be legends can happen. Thus, it is remarkable here to spot the light on the insightfulness, perceptiveness, and awareness of the writer that is reflected in her experience of the human psychology.

Sentence structure:

The sentence structures here are simple, compound, complex, and a subordinate clause. The first sentence is simple declarative. The second one is compound interrogative linked by *(and)*. The third one is a subordinate interrogative clause. The fourth is an adverbial phrase, a declarative, which is an answer that denies the former question. The speaker in the previous interrogative sentences asked questions, where the former was to attract the attention of the listener while the latter was a disapproving question, after that he answered by himself with an adverbial phrase. The fifth sentence is a simple declarative. The sixth sentence is a compound declarative sentence with the coordinating conjunction that is used twice *(and);* furthermore, it contains three independent clauses. The seventh sentence is a compound declarative one with three independent clauses, and cojoined with *(and).* The eighth sentence is a simple declarative one. The nineth sentence is a complex declarative with one independent a dependent clause, which are conjoined with the subordinating conjunction *(even if).* The tenth sentence is complex and declarative with one independent clause, a dependent clause; moreover, it contains an It-cleft sentence.

To put it in a nut shell, the previous passage contains (14) independent clauses and (3) dependent clauses. It also encompasses (3) simple sentences, (2) complex sentences, (3) compound sentences, and (1) subordinate clause. Moreover, there are (8) declarative sentences and (2) interrogative sentences. There is, additionally, (1) cleft sentences and (2) dashes.

Grammatical data	Number
Independent clauses	14
Dependent clauses	3
Simple sentences	3
Complex Sentences	2
Compound Sentences	3

Subordinate clauses	1
Declarative sentences	8
Interrogative sentences	2
Cleft Sentences	1
Dashes	1

D: Figures of speech:

Schemes and tropes:

From the beginning of the passage, we notice the use of "chiasmus" technique in *(That events come to people−not people to events)*. Then, the remarkable use of "alliteration and assonance" can be noticed such as, *(come to - at all - man may - travel to - the ends - city every day - blackmailing gangs - tendency to - even if - on a boat - on an ornamental lake - to look for crime)*. Besides, there are further examples, like, *(arrives - comes – leaves – lives), (blackmailing – beautiful – bandit – boat), (tendency – nearly – every – city – way), (mixed – shipwrecked), (exciting – blackmailing - nothing), and (took - look)*. Furthermore, regarding tropes, "anthyphora" is plain when the speaker asks question and answers by himself; as for example, *"Why do some people have exciting lives and other people have dull ones? Because of their surroundings? Not at all."*

The following table exposes the findings of the previous data:

Figures of speech data	Number
Schemes:	
Chiasmus	1
Assonance and alliteration	38
Tropes:	
Anthyphora	2

Example (2):

[1] *To reconstruct the crime− that is the aim of the detective.* [2] *To reconstruct a crime, you must place one fact upon another just as you place one card upon another in building a house of cards.* [3] *And if the facts will not fit−if the card will not balance−well−you must start your house again, or else it will fall…*

[4] *As I said the other day, there are three different types of minds: there is the dramatic mind−the producer's mind, which sees the effect of reality that can be produced by mechanical appliances−there is also the mind that reacts easily to dramatic appearances− and there is the young romantic mind−and finally, my friends, there is the prosaic mind that sees not blue sea and mimosa trees, but the painted backcloth of stage scenery (p.177).*

Analysis:

A: Lexical Categories:

Nouns:

Nouns are numerous in the aforementioned paragraph. There are concrete nouns, like *(card, house, and backcloth)* and concrete topographical as *(trees and sea)*. Additionally, there are the abstract nouns, *(crime, aim, fact, day, mind, effect, and reality)* and the abstract locative, *(stage and scenery)*. Besides, there are some abstract social nouns, as *(detective, friends, and producer),* and finally there are the countable abstract nouns, *(appliances and types)*.

In brief, the writer adopts concrete nouns which are tangible things in the physical world. In this regard, Mandel and Kirszner define the term concrete noun *"as words which name things that a hearer/reader can hear, taste or smell, or touch"* (2012: 476). Therefore, the reader imagines as if he is present at the described scene.

Adjectives:

This extract includes evaluative adjectives such as *(dramatic, prosaic, mechanical, and romantic)*. Moreover, there are predicative adjectives, such as *(young and different)* and colour adjectives, like *(blue and painted),* too.

Besides, the author adopts colour adjective since they transfer visual physical quality. In addition, her choice of evaluative adjectives is remarkable as in differentiating among types of minds in a unique way. These features reflect her skills in word preferences.

Verbs:

There are verbs of perception included in this extract, like *(said, sees, reacts, and reconstruct)*. Furthermore, there are the transitive verbs, *(balance and fit),* the intransitive verb, *(produced),* and lastly, the dynamic ones, such as *(place, start, building, and fall)*.

All in all, the writer uses perception verbs to convey the experience of the physical senses. For example, Viberg (1983) states that, *"perception verbs which encode numerous sensory modalities are polysemous, and that the five senses are the fundamental concepts of perception to be lexicalized in the world's languages"* (Putten, 2020: 426). Thus, this rises the interest of the reader.

Adverbs:

This passage encompasses the adverb of time, *(finally),* the manner adverb, *(easily),* and that of place, *(upon).*

To sum up, adverbs are rarely used in this extract. Halling, P, H (2018), illustrates that *"an adverb is used, often, as a generic term for leftover items which do not belong elsewhere. Adverbs are found on several different levels, syntactically, while they can be divided into subtypes, semantically, and such classifications can be made severally"* (p:27). For instance, the writer deploys the manner adverb *"easily"* to describe how a mind can react to dramatic appearances.

Besides, the aforementioned passage reflects Christie's knowledge of Psychology. For instance, Najar & Vaziri (2020), maintain that, *"her writings incorporate psychological realities and she uses them to aid in the resolution of disputes, which are frequently murder mysteries"* (p:169). According to this, Christie's detective Poirot implication of psychological facts of the suspects, in particular, the murder is the principal reason for revealing the truth.

Lexical data	Number
Nouns:	
Concrete	3
Concrete topographical	2
Abstract	7
Abstract locative	2
Abstract social	3
Countable	2
Adjectives:	
Evaluative	4
Predicative	2
colour	2

Verbs:	
Perception	4
Transitive	2
Intransitive	1
Dynamic	4
Adverbs:	
Time	1
Manner	1
Place	1

Lexical categories are important and each type of them is different and has its own function. Consequently, Hopper and Tompson (1984) and Givon (1984: ch.3), proclaim that:

> The different categories, usually vary in the temporal properties of things which they refer to, as for example, adjectives indicate properties or states, which are medium-length affair states. Whereas, verbs are dynamic, as well as, they denote events and are short-term states of affairs, while nouns are long-term states of affairs; they denote things, too (Baker. 2003: 14).

B: Cohesion:

Grammatical cohesion:

The text is cohesive grammatically by implying some sufficient tools, especially, those of reference. As for example, "co-reference" is attained by the "personal pronouns", (you - I), the "definite article", (the), and the "deictic", (that). Moreover, there are the "implied" examples, (else – other). Finally, there are some devices of "linkage", the conjunctions as the "additives", (or else – and), the "contrastive", (but) and the "temporal", (finally).

Moreover, Bahaziq (2016) explains about reference that, *"it can be recognized in a situation where, semantically, an element cannot be understood unless another one is pointed to within the text"* (p:113). Therefore, reference is a largely important kind of grammatical cohesion; in addition, there is no text which does not contain reference devices. Besides, reference has limitations to facilitate interpretation; in other words, if a word is to be interpreted correctly, it

has to be mentioned previously in the text. So that, by using reference devices in their writings, authors demonstrate their abilities and ingenuity.

Lexical cohesion:

Lexical cohesive devices, in the passage, include the "<u>family words</u>", *(fact – facts), and (producer – produces).* In addition to that, there are some "<u>repetitions</u>" which appear *at (reconstruct – crime – card – must – house)* that are repeated twice, while *(mind)* reoccurs six times throughout the text.

On the whole, lexical cohesion is largely important. Thus, readers who have solid understanding of lexical cohesiveness improve their recognition and interpretation of the works they read. Additionally, their dexterity of cohesion boosts their capacity in examining, estimating and interpreting multiple texts. Besides, Osisanwo (2003), contends that, *"lexical cohesion displays the semantic relation between word; therefore, to use lexical devices to generate cohesiveness, the writer must deploy the properties and features of words or lexical items"* (qtd in Enyi& Orji 2019:58-86).

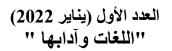| Cohesion data	Number
Grammatical cohesion:	
Co-reference:	
Personal pronouns	2
Definite article	1
Deictic	1
Implied	2
Linkage:	
Additive	2
Contrastive	1
temporal	1
Lexical cohesion:	
Family words	2
Repetition	6

C: Grammatical Categories:

Sentence length:

In this passage, the most striking and conspicuous sentence is the last one; sentence (4). This is due to its extensiveness; it holds the largest number of words, seventy-seven words. It is a powerful one, because the author does not divide it into smaller sentences, but only separates clauses with dashes; however, they contain different and additional information. And, if this sentence was separated, it would be four sentences. Besides, in words, the development of sentence length is: (11) – (25) – (25) – (77).

Sentence structure:

This text contains three types of sentences, as it includes, the simple, the complex, and the compound- complex sentences. The first sentence is simple and declarative one. Then the second one, which is *"to reconstruct a crime you must place one fact upon another just as you place one card upon another in building a house of cards",* is a complex declarative; besides, it consists of one independent clause and a dependent one, that are conjoined by the subordinating conjunction *"just as".* Moreover, *"just"* is added to *"as"* in order to emphasize the fact that one clause depends upon another. Afterwards, the third sentence, is of a complex type. It consists of three dependent clauses and an independent one; furthermore, the first two dependent clauses are marked by *"If"* and they are of similar structure; in addition to that, they are separated by a dash as in, *"and if the facts will not fit– if the cards will not balance",* whereas the independent one is in the imperative form, which is *"you must start your house again"* to assure the inevitability. However, the independent clause is linked to the last dependent clause by the coordinating conjunction, *"or else",* as in *"or else it will fall".*

Additionally, the complexity lies in the final sentence. It is a compound-complex one and declarative, as well. It consists of two complex sentences and two compound sentences, too, that are divided into three dependent clauses and six independent clauses. It begins with the first independent clause, *"As I said the other the other day, there are three types of minds".* Then, comes the second independent, which is, *"there is the dramatic mind",* followed by a dash and then the first and second dependent clauses, that are defining to the precedent, *"the producer's mind, **which** sees the effect of reality **that** can be produced by*

mechanical appliances", where the subordination lies in the two relative clauses, *"which-"* and *"that-".* After that, the third independent clause comes which is *"there is also the dramatic mind that reacts easily to dramatic appearances".* Then there comes the fourth independent; *"and there is the young romantic mind",* and afterwards, the fifth independent clause; *"and finally, my friend, there is the prosaic mind".* Eventually, the third dependent clause comes, which is *"the mind **that** sees not blue sea and mimosa trees **but** the painted backcloth of stage scenery",* that is marked by the restrictive relative clause *"that-".* Furthermore, the whole clauses of the sentences are conjoined by five *em-dashes* and the coordinating conjunctions, *"and",* twice and *"but",* once.

To sum it up, this passage consists of (9) independent clauses and (6) dependent clauses. Additionally, it comprises (1) simple sentence, (2) complex sentences, and (1) compound-complex sentence. Also, there are (4) declarative sentences. In addition, it contains (3) relative clauses. Eventually, there are (9) em-dashes in it, (1) colon, and (5) linking commas, too.

Grammatical data	Number
Independent clauses	9
Dependent clauses	6
Simple sentences	1
Complex sentences	2
Compound-complex sentences	1
Relative clauses	3
Dashes	9
Colon	1
Linking commas	5

D: Figures of speech:

Schemes:

This passage is, magnificently, remarkable. Since its remarkability is manifested in adopting significant techniques of figures of speech, particularly, those of schemes. As an instance, the narrator uses both "anaphora" and "epistrophe" in many examples. These appear in, (**_To reconstruct the crime–_** *that is the aim of the detective.* **_To reconstruct a crime_**, *you must...*), (**place one**

*fact upon another just as you **place one card upon another**), and (**if the facts will not** fit─**if the card will not** balance).* Then, anaphora also is apparent in (***you must** place – **you must** start*). Furthermore, there are "parallelism" and "anaphora" as they are manifest in (***there is the dramatic mind** – **the producer's mind** – **there is the young romantic mind** – **there is the prosaic mind***).

Accordingly, Hercule Poirot, in his speech, tends to depend on phonological schemes, particularly, *"Anaphora, Epistrophe, and Parallelism"*. These types are the most used in speeches to impress and persuade listeners/readers.
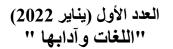
Figures of speech data	Number
Schemes:	
Anaphora	5
Epistrophe	5
Parallelism	1

8. Conclusion:

This study investigates Agatha Christie's novel *"Three Act Tragedy"*. The principal objective of the research is to investigate extracts, to explore the recurring features of Christie's writing style, and to examine the impact of the stylistic features on the readers. Therefore, the checklist of Short & Leech is employed to show the repeated stylistic methods of Christie within the novel.

Having analyzed the data of the research, answers to questions can now be supplied. Firstly, the deployment of abstract nouns with subdivisions is the most apparent type of nouns, evaluative and emotive are the most adopted adjectives, dynamic and perception verbs reoccur mostly, and time adverbs take the higher rank. Secondly, cohesion is skillfully achieved; this is present in grammatical cohesion, particularly, co-reference and linkage, as well as lexical cohesion, especially, repetition. Thirdly, the grammatical categories, regarding the sentence structure, are apparent in the use of simple and complex sentences, some pretty long sentences that are linked by em-dashes or linking commas, the independent clauses which are more than the dependent, and the declarative sentences. And eventually, concerning the figures of speech, the phonological schemes are adopted more than tropes; further, anaphora, epistrophe, and parallelism are the evident kinds of schemes, while regarding the tropes, rhetorical questions are the main types deployed by the writer.

Accordingly, all of the above characteristics have an effect on readers. These include, first, the lexical field is easy and quite unique which attract readers and penetrate their inner feelings, particularly, those dialogues of Hercule Poirot that tend to be logic and realistic. Second, cohesion makes unity of ideas throughout the novel. Third, simple sentences facilitate interpreting the meaning, while complex sentences are better for applying conditions. Fourth, the phonological schemes make harmony and captivate the attention of readers. Thus, Christie succeeds in making the novel a noteworthy work.

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دراسة أسلوبية لرواية أجاثا كريستي "مأساة من ثلاثة فصول"

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المستخلص:

الهدف من هذا البحث هو اجراء دراسة لغوية لأسلوب الكتابة لرواية أجاثا كريستي (1934) *مأساة من ثلاثة فصول*. كما تهدف الي القاء الضوء على السمات اللغوية الفريدة لأسلوب كتابة المؤلفة في روايتها. ومن أجل ملاحظة أسلوب كريستي في الكتابة سيتبني البحث الإجراءات المنهجية لنظريتين: الأولي لشورت ولييتش (2007) *"الأسلوب في الخيال"*، بالتحديد قائمة التحديد لهم، والثانية هي أدوات الترابط لهاليداي وحسن في كتابهم *"الترابط في الإنجليزية"* (1976). وطبقا لذلك، سيتم فحص النصوص المختارة لكريستي من خلال أربعة أبعاد: التصنيفات المعجمية، الترابط والتماسك النصي، التصنيفات النحوية، ومواطن الجمال. وسيتم تفسير هذه التأثيرات الناتجة عن اختيار الكاتبة للكلمات على القراء بناء على الملاحظات على أساليب كتابتها. وبناء على ذلك، ستظهر نتائج الدراسة أن استراتيجيات الكاتبة داخل الرواية تساعد وتساهم في ازدياد الترابط بين القراء والكاتبة. وسيمكن ذلك القراء من اختيار تفسيرهم للسرد، والتفكير بعمق لاكتشاف المجرم بين المشتبه بهم اعتمادا على تحليل الحوار للشخصيات وما يفشيه ذلك، والذي بدوره يوسع افاق القراء ويعزز من تقييم أعمال كريستي.

وتوسيع افاقهم، وتعزيز تقييم القارئ لمؤلفات الكاتبة مما يساعد علي زيادة اجمالي تقدير قيمة أعمالها كنتيجة لذلك.

الكلمات الدالة: *علم الأساليب، أجاثا كريستي، الترابط النصي، السمات اللغوية، السمات النحوية.*