

CHAPTER V

CONCLUSION

5.1 Conclusion

This research shows that Agatha Christie constructs surprise in *Murder on the Orient Express* through a carefully controlled formal structure that depends on the limited third-person perspective centered on Hercule Poirot. Because the narration follows Poirot's knowledge and investigation, Christie is able to delay and rearrange crucial information so that the reader discovers the truth only when Poirot does. In this way, the novel's surprise does not come from random plot development, but from careful organization of clues, and events within the plot structure.

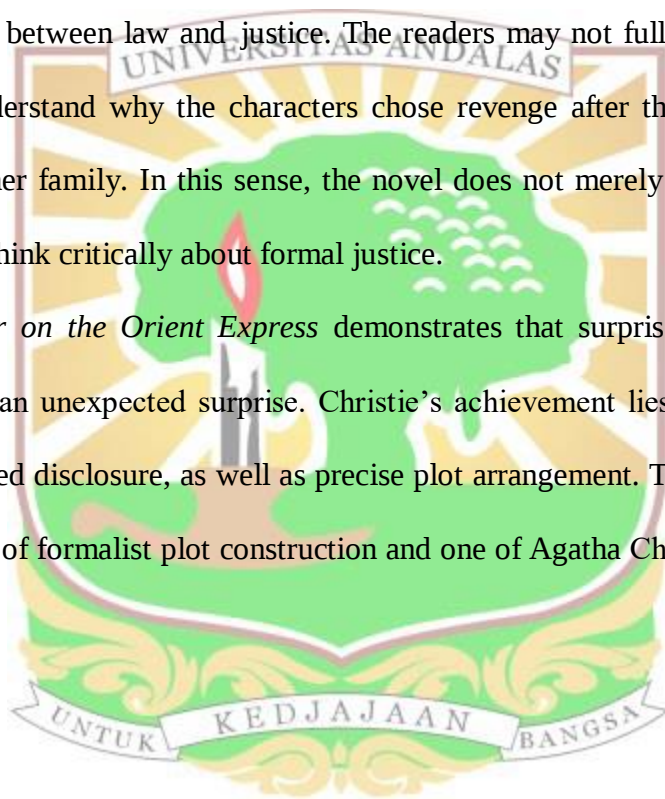
The first research question asked about the surprises found in the novel. The analysis shows that Christie creates two major surprises. The first is the identity of the victim. Ratchett, who appears at first to be an ordinary wealthy passenger, is eventually revealed to be Cassetti, the man responsible for the kidnapping and murder of Daisy Armstrong. This revelation is important because it changes the reader's moral understanding of the victim and redefines the murder as part of a larger history of injustice. The second surprise is the identity of the perpetrators. At first, the reader is led to believe that Ratchett was killed by one person or perhaps a small group. However, Christie gradually exposes that the murder was carried out by all twelve passengers on the Orient Express.

The second research question asked how Christie creates those surprises through the plot structure. The answer lies in her use of formalist techniques, especially the distinction between *fabula* and *sjuzet*, the strategic withholding of information, and the controlled sequence of

exposition, conflict, complication, and climax. Christie organizes the narrative so that the truth emerges in stages and forces the reader to reinterpret earlier events. The limited third-person point of view centered on Poirot is especially important because it restricts the reader to the same range of knowledge that Poirot has, making the discovery of truth feel logical, and dramatic at the same time.

This study also shows that Christie's surprise is not only structural but thematic. By revealing that the twelve passengers acted as a kind of jury against Cassetti, Christie places the novel in a moral space between law and justice. The readers may not fully approve of murder, yet they are led to understand why the characters chose revenge after the legal system failed Daisy Armstrong and her family. In this sense, the novel does not merely present a mystery. It also asks the reader to think critically about formal justice.

Overall, *Murder on the Orient Express* demonstrates that surprise in detective fiction depends on more than an unexpected surprise. Christie's achievement lies in the way she uses limited narration, delayed disclosure, as well as precise plot arrangement. That is what makes the novel a strong example of formalist plot construction and one of Agatha Christie's most effective detective narratives.



5.2 Suggestion

The results of this study still require further research on plot issues. Plot research is not limited to surprises, and there are still many aspects of the plot that can be discussed. There is a need for research using *Murder on the Orient Express* as the object to broaden the subject of the plot, such as discussions about suspense in this novel.