

**MYSTERY IN SOPHIE HANNAH'S THE
CLOSED CASKET: A DETECTIVE FORMULA STUDY**

THESIS



**BY:
AGRITA MAHARDHIKA
REG. NUMBER: A73216051**

**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA
2022**

DECLARATION

I am the undersigned below:

Name : Agrita Mahardhika
Nim : A73216051
Department : English Literature
Faculty : Arts and Humanities
University : UIN Sunan Ampel Surabaya

Truly state that this thesis I wrote is my original work and not a plagiarism fabrication in part or in whole.

If in the future it is proven that this thesis result from plagiarism/fabrication, either in part or in full, and i am willing to accept for such action in accordance with the applicable provisions.

Surabaya, November 11th, 2022



Agrita Mahardhika

APPROVAL SHEET

MYSTERY IN SOPHIE HANNAH'S THE
CLOSED CASKET: A DETECTIVE FORMULA STUDY

By:
Agrita Mahardhika
Reg. Number: A73216051

Approved to be examined by the Board of Examiners, English Department,
Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, November 11th, 2022
Thesis Advisor



Sufi Ikrima Sa'adah, M. Hum
NIP. 201603318

Acknowledged by:
The Head of the English Department



Endratno Pilih Swasono, M.Pd
NIP. 197106072003121001

EXAMINER SHEET

This thesis of Agrita Mahardhika (Reg. Number: A73216051) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on 28th December, 2022.

The Board of Examiners are:

Examiner 1



Sufi Ikrima Saadah, M.Hum
NIP. 201603318

Examiner 2



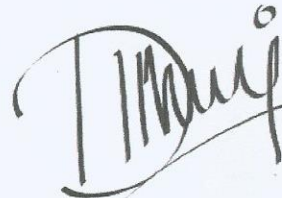
Dr. Wahyu Kusumajanti, M.Hum.
NIP. 197002051999032002

Examiner 3



Dr. Abu Fanani, S.S., M.Pd.
NIP. 196906152007011051

Examiner 4



Ramadhina Ulfa Nuristama, M.A.
NIP. 199203062020122019

Acknowledged by
The Dean of the Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya



The stamp is circular with the text "KEMENTERIAN AGAMA" at the top, "UIN SUNAN AMPEL SURABAYA" at the bottom, and "REPUBLIC OF INDONESIA" at the very bottom. In the center is a logo featuring a book and a sun. A handwritten signature in black ink is written across the stamp.

Dr. H. Mohammad kurjum, M.Ag
NIP. 196909251994031002



**KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN**

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Agrita Mahardhika
NIM : A73216051
Fakultas/Jurusan : Adab dan Humaniora/ Sastra Inggris
E-mail address : Amada1751@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah:

Sekripsi Tesis Desertasi Lain-lain (.....)
yang berjudul :

Mystery In Sophie Hannah's The Closed Casket: A detective Formula Study

Beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 11 November 2022

Penulis


(Agrita Mahardhika)

ABSTRACT

Mahardhika, A. (2022). *Mystery In Sophie Hannah's The Closed Casket: A Detective Formula Study*, English Department, UIN Sunan Ampel Surabaya.
Advisor: Sufi Ikrima Saadah. M.Hum.

Keywords: Detective Formula, Popular Literature, Detective, murder, mystery and riddle.

This study aims to understand the depiction of a formulaic detective in Sophie Hannah's *Closed Casket* novel, which focuses on the plot. This novel tells the story of a murder mystery investigated by a reliable detective named Hercule Poirot and his partner, Edward Catchpool.

This study only focuses on two problem formulations: (1) the description of fictional formulas that focus on situations and characters (2) a formula detective explanation that focuses on detective action patterns.

The researcher uses a qualitative descriptive method because the data is in words and sentences. This method describes the problem clearly and in detail, then the author presents the interpretation and draws conclusions. The theory used is the detective formula pioneered by John G. Cawelti, which used the leading approach. Researchers use books, journals, and scientific articles to support the analysis.

The results of this study found three kinds of situations depicted in the novel *Closed Casket*, such as startling situations, pathetic situations, and perplexing situations. Then, the researcher finds the characters at the center of the story in the *Closed Casket* novel: victims, suspects, and detectives. Only five action patterns reflecting the detective formula were identified: the introduction of the detective, crime and clues, investigation, explanation of solutions, and dissolution. The purpose of using action patterns in formula detectives is so that Poirot detectives can solve the mystery of the murders and find the perpetrators. This study shows that detectives can handle their cases with the proper methods and tactics. Therefore, various instances dealt with by detectives can be solved, and they can find answers to riddles.

ABSTRAK

Mahardhika, A. (2022). *Misteri Dalam The Closed Casket Sophie Hannah: Studi Rumus Detektif*, Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Sufi Ikrima Saadah. M.Hum

Kata kunci: Detektif Formula, Sastra Populer, Detektif, pembunuhan, dan misteri, teka-teki.

Penelitian ini bertujuan untuk memahami penggambaran detektif formula dalam novel *Closed Casket* karya Sophie Hannah yang berfokus pada plot. Karya sastra populer ini menarik untuk diteliti karena memiliki masalah yang unik. Novel ini bercerita tentang perubahan surat wasiat yang berakibat fatal dan mengungkap misteri peristiwa pembunuhan yang diselidiki oleh detektif handal bernama Hercule Poirot dan rekannya Edward Catchpool. Penelitian ini hanya berfokus pada dua rumusan masalah: (1) penggambaran fiksi formula yang berfokus pada situasi dan karakter. (2) penjelasan detektif formula yang berfokus pada pola tindakan detektif.

Peneliti menggunakan metode deskriptif kualitatif karena data yang diperoleh berupa kata dan kalimat. Metode ini memaparkan masalah secara jelas dan rinci, kemudian penulis menyajikan interpretasinya dan menarik kesimpulan. Teori yang digunakan adalah detektif formula yang dipelopori oleh John G. Cawelti, yang digunakan sebagai teori utama. Peneliti menggunakan buku, jurnal, dan artikel ilmiah untuk mendukung analisis.

Hasil penelitian ini menemukan tiga macam situasi yang tergambar pada cerita novel *Closed Casket* seperti situasi mengejutkan, situasi menyedihkan, dan situasi membingungkan. Kemudian, peneliti menemukan karakter yang menjadi center of story in the *Closed Casket* novel, which are victim, suspect, and detective. Pola tindakan yang mencerminkan formula detektif teridentifikasi hanya lima macam yaitu pengenalan detektif, kejahatan dan petunjuk-petunjuk, penyelidikan, penjelasan solusi, dan peleraian. Tujuan penggunaan pola tindakan dalam detektif formula digunakan agar detektif poirot dapat memecahkan misteri peristiwa pembunuhan dan menemukan pelaku. Studi ini menunjukkan bahwa detektif dapat menangani kasus nya dengan metode dan taktik yang jitu sehingga berbagai kasus yang ditangani oleh detektif dapat terpecahkan teka-tekinya.

Table of Contents

Inside Cover Page	i
Inside Tittle Page.....	ii
Approval Sheet.....	iii
Examiners' Sheet	iv
Declaration	v
Acknowledgements	vi
Abstract	vii
Abstrak	viii
Table of Contents.....	ix
CHAPTER I INTRODUCTION	1
1.1 Background of the study	1
1.2 Statements of the problem.....	2
1.3 Significance of the Study	3
1.4 Scope and Limitations.....	4
1.5 Research Methods	5
1.5.1 Research Design.....	7
1.5.2 Data Sources.....	8
1.5.3 Data Collection Methods	9
1.5.4 Data Analysis	9
CHAPTER II REVIEW OF LITERATURE.....	10
2.1 Theoretical Framework	10
2.2 Popular Literature.....	10
2.2.1 Situation	11
2.2.2 Pattern of Action	11
2.2.3 Character and Relationship	12
2.2.4 Characterization	13
2.2.5 Setting	14
2.2.6 Plot	14
2.3 Review of Related Studies	18
CHAPTER III ANALYSIS.....	19
3.1 Fiction Formula.....	20
3.1.1 Situation	20
3.1.1.1 Startling.....	22
3.1.1.2 Pathetic.....	22
3.1.1.3 Perplexing.....	25
3.1.2 The victim and Suspect Characters in the <i>Closed Casket</i> novel.....	27
3.2 The Change of New Will	31
3.3 Detective Formula.....	33
3.3.1 The introduction of the detective	34
3.3.2 The Crime and Clues.....	36
3.3.3 Investigation.....	39

3.3.5 Explanation of The Solution	43
3.3.6 Denouement	47
CHAPTER IV CONCLUSION.....	50
REFERENCES.....	51



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER I

INTRODUCTION

1.1 Background of the study

Most people read literary works like novels, plays, and poems because they find them enjoyable. People continued to read romances, thrillers, and historical novels without the slightest idea that the halls of academia were filled with worries. Eagleton (1996) describes it as "imaginative" writing in the sense of fiction. Because reading literature is often delightful, the persons who initially elevated the study of literature to the degree of an academic "field" presented with substantial difficulty since literature has been elevated towards this position. It would appear that telling the difference between "fact" and "fiction" would not get us very far, not the least of which is since the distinction is not always easy to recognize. A completely different strategy may be what is required here. Perhaps what distinguishes literature from other forms of writing is not whether it is fictitious or "imaginative" but rather the unusual ways it uses language (Eagleton, 1996).

Culler (2000) argues novel was a new creation far too similar to a biography or chronicle to be deemed part of the literary canon. Since it was too similar to lyric and epic poetry, this well-liked style could never hope to rise to the lofty heights that other types of poetry are known for. In contrast, the novel has replaced poetry as the major form of literary expression in terms of what authors make and what people read since the turn of the twentieth century. In addition, the

narrative structure has been the primary focus of academic instruction since the 1960s. This is not simply a consequence of the preferences of a mass readership which enjoys picking up stories but does not frequently read poems. The cultural significance of narrative has been argued for more and more by literary and cultural theorists.

It appears that novel was used to describe both real and made-up occurrences, and even news broadcasts were not to be trusted as reliable sources of information (Eagleton, 1996). Castle (20150 stated in 1933, Virginia Woolf documented her feelings of dissatisfaction with the work in her personal diary. "It is essential to seize any opportunity to test one's mettle, to be open to new experiences, and to be bold. The experience can be made three-dimensional by incorporating plays, poems, letters, and dialogues. This will make the experience less two-dimensional. It is not only a theoretical concept. In addition, conversation; heated argument."

The term "novel" describes the genre perfectly. The element of surprise breathes new life into it. Despite this, "[the demand for rejuvenation is... continuous," as Grossvogel (1968) put it. When a device has been overused to the point where readers anticipate what it is and what it does, it loses the fresh excitement that initially attracted them to it. True, outdated technology is easy to abuse because it no longer performs its original functions. The history of fiction starts a common misconception in the early days of human civilization. In the end, people are the ones who tell stories. As Pasco (2010) said, this is how we both reinforce our meaning and make sense of the world around us and how we

entertain ourselves, we truly do not know because so few stories have been passed down from the early days, and it is still difficult to verify ancient stories

Even if novels are not alive, they are a form that is constantly evolving and cannot be frozen in time, therefore defining the novel as a long piece of literary prose fiction that is unified, coherent, and literary is in no way equivalent to putting the genre in stone. The novel is a genre; hence the elements that define it are exclusive to that genre. Despite this, its shape allows a wide range of attention and interest to be placed on different aspects. Because scholars' aesthetic and philosophical views have become more different over time, what we now call a "genre" has also changed and grown. Many people, until very recently, used stratified and hierarchical terms to describe a genre, based on the idea that genres can be defined and are incompatible with each other. This has led to many different points of view. Cueva (2014) state that without a doubt, modern genre theory is descriptive, giving the genre a quality that goes against the norm, is useful, and works. When discussing literary genres in the current hermeneutic climate, it is often necessary to find a middle ground between postmodern positions that want to eliminate genres and the idea of absolute categories.

One of Many genres in the world of novel there is one that pique the interest of the researcher containing many detective stories. It was not until Arthur Conan Doyle came up with the idea for the Sherlock Holmes series that detective fiction truly took off as a popular and successful genre style that other genres could replicate. It is now aware of whom it is, and what it is attempting to accomplish, and so is its audience. At the same time that a proliferation of many

other popular crime-related formulae is taking place, a job requires a respectable amount of full-time effort to analyze the numerous variants of this one. The publication of detective stories in magazines contributes further to this subgenre of fiction, which is also promoted by this factor. Priestman (2003) contends that the origins of this genre can be traced back to mysterious tales found in the bible and in folklore. It is conceivable to trace the origins of the concept of detective fiction all the way back to passages in the Bible, eastern stories, and traditional riddles. In the same way, the concept of the short narrative may be broken down into any other type of shorter story.

Aside from Doyle, Agatha Christie is the most well-known novelist with a significant body of work. The name Agatha Christie is synonymous with the mystery subgenre, and she is a figure known to be an inspiration for many up-and-coming authors in the process of writing their works. One of the novelists by the name of Sophie Hannah wrote a continuation of the story of a detective character created by Agatha Christie that "died" in 1975; that character was Hercule Poirot.

One of Hannah's novel titles, which is the object of this study, is *The Closed Casket*. The protagonist of this book is a well-known Irish author named Lady Athelinda, who resides in County Cork. Her attorneys, Mr. Gathercole and Mr. Rolfe, were requested to draft a new will in place of the original. Claudia and Harry, Lady's children, were listed as heirs in the original intention. Her heir under this new will was Scotcher, the Lady's secretary. She convenes a family meeting to announce Lady's new choice after confirming it. The alteration to the will ignited a conflict between the families. The man's body in appalling condition

was discovered the day after the choice was made public. Regarding the medical examination results, the victim died from strychnine poisoning, and the remains of strychnine poison were found in the medicine bottle. A trustworthy detective named Hercule Poirot and his partner, Edward Catchpool, investigate the deadly mystery to find the murderer.

By the time this thesis was written, the researcher had not found any previous studies about Sophie Hannah's *The Closed Casket*. Thus, the researcher reviewed some studies that have same direction as this research. Annisa Nur Pertiwi (2018) studied Emily's effort to prove her dad's innocence in Lucy's Christopher the "*Killing Woods*" novel. Profound attachment and belief in her father's innocence led her to investigate Ashley's murder, which she discovered. Other research was conduct by Priska K. Lontaan and colleagues (2016) published a journal on The Detective Formula in Agatha Christie's "*Sleeping Murder: Miss Marple in the Final Case*." Lontaan used structuralism to analyze Agatha Christie's *Sleeping Murder Miss Marple in the Last Case's* detective formula. Another study, Fadhilla and Adi (2021), explores the detective formula idea. This study examines Tana French's *Dublin Murder Squad Series Cassie Maddox* and Antoinette Conway's *hard-boiled roots*.

The research uses the same theory as the previous research. Previous research used the detective formula proposed by Cawelti, which consists of the introduction of the detective, the crime and clues, investigation, announcement of the solution, explanation of the solution, and denouement in a story. The analysis

focuses on plot to describe the storyline based on Cawelti's detective formula in the novel.

1.2 Statements of the problem

1. What fiction formulas are depicted in Sophie Hannah's novel *Closed Casket*?
2. How is the depiction of detective formula particularly on patterns of action, represented in Sophie Hannah's novel *Closed Casket*?

1.3 Significance of the Study

The purpose of this study is to provide an answer to the query raised by the research topic:

1. To examine the portrayal of the circumstances and characters.
2. Discover how Hercule Poirot's detective solved the murderer case.

1.4 Scope and Limitations

The scope of this study is plot analysis in The novel *Closed Casket* by Sophie Hannah. This study limits the discussion by examining pattern of actions of the detective in the novel. The characters chosen are Hercule Poirot, Joseph Scotcher, Randall Kimpton. This study focuses on detective formula theory, which only focuses on plot in the story the *Closed Casket* novel. The researcher also describes the situation and characters of victim and suspect are reflect in the story.

1.5 Research Methods

1.5.1 Research Design

This research is library research, focusing on literary works in the novel *Closed Casket* by Sophie Hannah. The method used in this research is descriptive

qualitative design because it describes and interprets the original data from the novel itself.

1.5.2 Data Sources

This study has two data sources; primary and secondary. Primary data sources were collected from the novel *Closed Casket* in sentences, phrases, and dialogues. Secondary data sources were used to support reliable data and facts taken from books, scientific journals, and previous research related to the problem of this research study.

1.5.3 Data Collection Methods

The researcher used a descriptive qualitative data collection method, and several steps are described below:

1. The researcher read the novel three times to understand the whole story and determine the issue to discuss.
2. The researcher highlighted any parts in the novel that describe situations, characters of victim and suspect also pattern of actions which includes of the introduction of the detective, crime and clues, investigation, explanation of the solution, and denouement are portrayed in the *Closed Casket* novel.
3. The researcher collected quotations in words, phrases, sentences, or dialogues used as data analysis following research problem.
4. Based on the problem statements, the researcher classified into two parts: the description of situation and characters of victim and suspect also pattern of action reveal in the *Closed Casket* Novel.
5. Then, the researcher selected related supporting references from secondary data source. The main focus is on detective formula proposed by John G. Cawelti as

the main theory also includes other information to support the crucial data used for analysis.

1.5.4 Data Analysis

To perform data analysis to answer statements of the problem, the researcher took the following steps:

1. The researcher described fiction formula of situations and character of victim and suspect.
2. The researcher described the pattern of action which used by detective to solve the murderer case.
3. The researcher concluded the study.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER II REVIEW OF LITERATURE

2.1 Theoretical Framework

In this chapter, the researcher discusses the literary theory related to the *Closed Casket* novel's theme. The mystery plot of *Closed Casket* involves an investigation and the answer to a riddle. Therefore, the researcher employed John G. Cawelti's detective formula theory to examine the novel, focusing mainly on the plot.

2.2 Popular Literature

The researcher applies the famous formula of John G. Cawelti. Formula literature is literary. Thus, it might be considered another literary genre. Popular literature entertains to unwind and break free. Popular literature has romance, action, horror, and mystery. A crime, a secret, and an investigation are the building blocks of mystery puzzles. In Classical detective fiction, an agency-employed detective must investigate and reveal the truth.

The detective formula by John G. Cawelti reflects Poe's ideas, such as situations, actions, characters, relationships also setting. In some mystery novels, the detective is a non-detective figure. It is a detective mystery if the protagonist investigates the crime and recognizes the formula(Cawelti, 1976). In this section, the researcher analyzes further the pattern of the procedure in John G. Cawelti, as mentioned by Poe, the four components of the detective story as a convenient method of detecting and generating a particular type of scenario in patterns of the formula, which are categorized as follows:

2.2.1 Situation

In mystery literature, certain characters must solve a crime by pursuing clues that lead to the answer to the mystery case. The narrative begins with an unresolved issue and reveals the truth behind the mystery. In mystery fiction, the crime must be evaluated and have a significant impact for the victim to pursue the case investigation (Cawelti, 1976). There are several situations in a mystery book, such as murder with an unidentified suspect or innocent people accused of being the culprit. Thus, the detective must resolve the case's riddle.

2.2.2 Pattern of Action

The detective's investigation and the answer will lead to the introduction of the detective, and then it will flow to the crime and clues, inquiry, announcement, explanation, and denouement. The pattern of action in a mystery book requires a crime, clues, investigation, and a solution to flow the series of events. Those patterns do not necessarily emerge in order; they might collapse while remaining connected (Cawelti, 1976). The detective is taking measures to solve the case by gathering information that will take them to the truth and the culprit.

2.2.3 Character and Relationship

Character is the essential element in a literary work that the author uses to describe the actors carrying out the story's events. Character is a fictitious depiction of a person, such as a society, subject to change in literature or as an object of critical attention (Cuddon, 2012). Abrams says that "character" is the name of a literary genre. It is a short, usually funny prose sketch of a certain type

of person shown in a dramatic or narrative work. Readers interpret them as having specific moral, intellectual, and emotional qualities based on what the character says, how they say it through dialogue, and what the character does towards action (Norton et al., 1957). In short, a character is an important part of the plot because of how they act, react, and talk.

According to John G. Cawelti for a story to be popular, the characters need to know each other. He said there are four important roles. First, the person who died makes the way they died so strange and scary that people are interested in discovering what happened. Then comes the bad guy. Most of the time, the author keeps them out of the story until the end to keep the reader from getting confused. The detective is the third thing. In the end, the detective uses his power not to scare the reader but to help them feel good about themselves by proving the guilt of a certain person. Last are people threatened by the crime but cannot solve it. These include friends and assistants of the detective who often write about the detective's adventures, bungling and inefficient members of the official policy, and a group of false suspects who are usually nice but weak and need the detective's help to clear them (Cawelti, 1976). In short, the main characters in a mystery novel must be the victim, the criminal, the detective or investigator, and people who are threatened but do not understand what is happening.

2.2.4 Characterization

According to Wellek and Warren, the concept of characterization in literature has traditionally been described as integrating the type with the individual, either displaying the type in the person or the individual in his type (Warren, 1949). Naming is the most basic kind of characterization; several more types exist. There are static and dynamic or developing categorizations. A single attribute is presented in "flat" characterization, sometimes confused with "static," and is thought to be society's most prevalent or visible trait. Like "dynamic," "round" characterization requires space and emphasis; it is utilized for characters that are the point of view or the subject of attention; as a result, it is often accompanied by a "flat" portrayal of the background (Warren, 1949). In other words, there is characterization in addition to a character that demonstrates each distinct kind, such as static or dynamic characterization.

Characterizations are a vital part of literary texts; in this case, the author uses characterizations to display the characters in the story so that the character or nature of the characters can be known. According to Baldick, the characterizations are divided into direct and indirect characterization (Baldick, 1996). Direct characterization refers to the 'author's direct portrayal of characters in the story. Meanwhile, in indirect characterization, the author only describes characters and physical characteristics through other 'characters' reactions to the central character and the depiction of the environment around the main character, which the author expresses through conversations between characters (Baldick, 1996)

2.2.5 Setting

The setting restricts the mystery story's structure, thereby providing many clues in a certain order. The suspect becomes mysterious, and the suspect's motivation becomes clear. In most cases, a mystery novel's setting will be restricted to where someone committed the crime or to a single, isolated location (Cawelti, 1976). A crime novel's mystery place, whether a home, bunker, or forest, is often secluded and under the author's complete control.

2.2.6 Plot

Aristotle's *Poetics*' *mythos*, translated as "plot," is the narrative's basic element. Plots must change and have a beginning, middle, and ending. The main circumstance, a problem-related change, and a meaningful resolution are needed. Some theories highlight parallelism that creates excellent storylines, such as moving from one character connection to its opposite, from dread or prediction to its reality or inversion, from a problem to its solution, or from a false charge or misrepresentation to its correction. The storyline presents information in a given sequence and shapes events. The discourse of a text is the plot, inferred from the text, and the notion of actual events, which is also an inference or construction of the reader's events that have been formed into a plot. It emphasizes the plot's centrality and structure (Culler, 2013).

As said by Abrams, a dramatic or narrative work's plot is its events and actions, portrayed and structured to achieve creative and emotional effects. This definition is deceptively simple since characters' activities include verbal discourse and physical acts show their moral and dispositional traits. As a narrative develops, it raises anticipation about future events and characters'

reactions. Suspense is a reader's uncertainty about what will happen, particularly to characters they care about. Surprise is when something unexpected occurs (Norton et al., 1957). The storyline is a series of events that informs the reader of the character's next move.

According to John G. Cawelti the flow of the story in a mystery novel can be determined by the pattern of action in a classic detective novel, which includes the introduction of the detective, the crime and clues, the investigation, the announcement of the solution, an explanation of the solution, and the denouement (Cawelti, 1976).

2.2.6.1 Introduction of The Detective

The introduction of the detective may be provided either by an impartial narrator who can see inside the detective's thinking to some degree or by a character who is directly engaged in the plot. Suppose the story is told from the perspective of the detective. In that case, the author has to keep the mystery a secret without making the detective's thought processes seem illogical or arbitrary to maintain reader interest (Cawelti, 1976).

2.2.6.2 Crime and Clues

The crime here must have some physical clues that make it clear that someone or some group did it, and it must be impossible to solve. Combine evidence with a sign that it cannot have been anyone who could have been involved (Cawelti, 1976).

2.2.6.3 Investigation

The objective of the investigation is to establish or demonstrate the guilt of a character with whom the reader has been encouraged to identify or empathize. Therefore, the ultimate goal of the detective is to solve the mystery and save the character by clearing them of any suspicion and removing them from danger and trouble(Cawelti, 1976).

2.2.6.4 Announcement of The Solution

The reader must follow the events from a constrained and muddled perspective. Consequently, from this point of view, the investigation leads to uncertainty. As the investigator described the scenario, what once seemed chaotic and illogical became obvious and rational(Cawelti, 1976).

2.2.6.5 Explanation of The Solution

The detective explains how and why the crime was perpetrated here. The explanation completes the inquiry and embodies the story's goal. It also shows the reader's joy in solving a mystery riddle(Cawelti, 1976).

2.2.6.6 Denouement

In this section, the investigator discusses the logic that led them to the answer, which discloses how people did the crime and why it was committed. The explanation is significant because concluding the investigation reflects the objective toward which the narrative has progressed. It also reflects the reader's delight when they are offered the answer to a puzzle or a mystery(Cawelti, 1976).

2.3 Review of Related Studies

In conducting research, the researcher needs to review previous studies related to the same study topic; to understand more about previous research studies that have been carried out by finding related studies to support their research. However, the researcher has not found other researchers who use *Closed Casket* novel as the object of analysis. Therefore, the researcher discusses some previous studies that raised detective formula theory with different research objects in the discussion.

Previous research was conducted by Annisa Nur Pertiwi (2018) with her study entitled "*Emily's Effort to Prove Her Dad's Innocence in Lucy's Christopher the Killing Woods novel*". The analysis focused on intrinsic elements especially on plot, character, and characterization also she used the phenomenology theory to support her study. The research shows that Emily's deep attachment and solid trust in her father's innocence prompted him to investigate Ashley's murder, and she uncovered the crime's reality (Pertiwi, 2018).

Another research is the journal by Priska K. Lontaan and colleagues (2016) connected to "*The Detective Formula in Agatha Christie's Sleeping Murder: Miss Marple in the Final Case*." They employed structuralism theory to evaluate the detective formula in Agatha Christie's *Sleeping Murder Miss Marple in the Last Case*; the analysis focuses on revealing the detective formula. From the research findings, they illustrate six major stages of this pattern: (a) Introduction of the Detective; (b) Crime and Clue; (c) Investigation; (d) Announcement and the Solution; (e) Explanation of the Solution; and (f) Denouement, all of which are disclosed in the story (Lontaan et al., 2022).

Besides previous research, another study examines the detective formula theory, namely Fadhilla and Adi (2021) their journal entitled *“Women Detectives in Detective Fiction: A Formula Analysis on Dublin Murder Squad Series*. This research investigates Tana French's Dublin Murder Squad Series Cassie Maddox and Antoinette Conway's hard-boiled fiction origins. This study shows that the French contributed four elements to the hard-boiled formula using John G. Cawelti's formula analysis theory. These results show that French's female detectives' hard-boiled standards are extensions of the feminist adaptations of hard-boiled books that came before her, which were heavily influenced by second-wave feminist ideals(Fadhilla & Adi, 2021).

Based on previous research, the researcher has determined that the current study is distinct from other studies. First, the object of study uses the *Closed Casket* novel, and other researchers have never studied this literary work. The analysis mainly focuses on the storyline that explains the detective formula by John G. Cawelti, which is also an additional aspect of this study.

UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER III

ANALYSIS

This chapter addresses the two formulation issues discussed in the preceding chapter. 1) What fiction formulas are depicted in Sophie Hannah's novel *Closed Casket* 2) How is the depiction of detective formula particularly on patterns of action, represented in Sophie Hannah's novel *Closed Casket*. The researcher employed John G. Cawelti's core theory of detective formula, which refers to the plot. The researcher desires to depict both formulas portrayed in the novel *Closed Casket*.

The protagonist of this novel, Lady Athelinda, is a well-known author who chooses to revise her will. Changes to the will be a trigger for someone to do bad things. She was an intelligent woman who had guessed a future event. He also welcomed Inspector Edward Catchpool and detective Hercule Poirot. A man's corpse was discovered at night. The man is Joseph Scotcher, the new Lady's wealth heir. Scotcher passed away unexpectedly and in terrible shape. Detective Poirot and Catchpool will resolve the mystery surrounding the victim's death.

3.1 Fiction Formula

A generic tale form combined with several cultural and regional traditions is described as formula fiction. It is typically done by looking at the story's features, such as the characterizations, storyline, setting, and themes, both intrinsically and extrinsically (Cawelti, 1976). But, here the researcher only focused on situation and character.

3.1.1 Situation

The situation stage can be thought of as the detective's identification process. Specifically, a novel with a forward plot that explains the mystery by showing how detectives slowly identify specific crime culprits (Cawelti, 1976: 89). Various startling, pathetic, and perplexing situations are described in the novel mystery of the *Closed Casket*. According to the data outlined below.

3.1.1.1 Startling

In the story "*Closed Casket*," everyone is aware of the revisions that were made to Lady's will. The fact that this new information came to light caused everyone to second-guess Lady's choice to name Scotcher as her heir to her fortune. The reactions of all of the family members who were present at the Lady's residence at the time of the surprise can be observed in the following excerpt.

“Scotcher rose to his feet so quickly, his chair crashed to the floor. He looked suddenly pale, as if he had heard bad news. “No,” he said. “I never asked or expected . . . Please . . . There is no need . . .” “Joseph, are you all right?” Sophie stood, ready to hurry over to him. “Here, give him this.” Kimpton, on her left, handed her his water glass. “He looks as if he needs it.” (Hannah, 2016, p.49)

The sentiments that went through Scotter's head after he found out he was the new heir to a significant wealth are reflected in this passage. Scotcher was surprised by the Lady's conduct because he had not anticipated such behavior from her. This took him by surprise. The information that he obtained at that moment put him completely helpless and dumb. Scotcher thought that this was

improper in light of the fact that Lady had a fatal illness, and he questioned the choice that Lady had made.

Dorro, who had recently married Harry and was now the Lady's daughter-in-law, displayed a second feeling that shed light on the unfortunate situation. The alteration to the will that took the name of Dorro's husband, Harry, the Lady's son, out of the will was the one that surprised and upset her the most. The reaction that Dorro provided consisted of denying, rejecting, and even making assumptions about the attitude that Lady had. The quotation demonstrates that Dorro's attitude was the direct outcome of her negative thinking and her refusal to acknowledge the reality that was in front of her. Dorro was under the impression that Lady's goal was to make his children and his daughter-in-law's life difficult.

“Why leave everything to a man who will soon be rotting in the earth?” “Oh, now, that was bitter!” said Scotcher. “I *feel* bitter!” Turning to Lady Playford, Dorro pleaded, “What will Harry and I *do*? How will we *manage*? You must put this right at once!” (Hannah, 2016, p. 51)

After the reading of the will, a body is found one night in a sad state. This discovery comes shortly after the reading of the will. Scotcher is the rightful heir of a substantial amount of money. Everyone in the house was taken aback when they saw the Scotcher's condition and realized what was happening right in front of them. It might sound something like the following quotation.

"Suffice to say that Joseph Scotcher lay on the carpet beside his wheelchair, his body strangely twisted. He was dead; of that there could be no doubt—murdered, in a most appalling way. A club

made of dark wood lay next to his body. It had his blood and brains all over its wider end. There was blood on the carpet, and very little left of poor Scotcher's head, only his lower jaw, which revealed a mouth twisted in agony". (Hannah, 2016, p. 85)

Everyone was shocked when they found out that the person responsible for Scotcher's death was someone who was close to him in the past. However, through the efforts of the detectives and Catchpool, who was Scotcher's partner, they were able to uncover what had occurred in the Scotcher murder case, such as the following supporting quote "On the fateful day, until the the moment that I dropped the poison into my water glass, I was undecided—about where Claudia and I should live after we got married, about where I ought to kill Scotcher" (Hannah, 2016, p. 240). After the suspect confessed to his activities, a horrifying incident was also witnessed when Randall's future mother-in-law, Mrs. Lady, discovered that the prospective son-in-law, who was the culprit of the murder of his secretary, looked like the following quote below.

"Randall, before you go . . ." Lady Playford began shakily. "I wish to say . . . well, only that it is rather peculiar and fascinating how different people are from one another. For you, the mystery of Joseph Scotcher is now solved, whereas for me what you have done has ensured it can *never* be solved. We knew already, those of us who cared to notice, that Joseph was not truthful about his health. What we did not know was *why*, or if anything could be done about it." (Hannah, 2016, p. 248)

As a result of the information that has been presented, it is clear that unexpected events can take place in a novel if a character comes across something unexpected, receives unsettling information, or is suspicious of another character's actions. This is the case because it is clear that unexpected events can take place in a novel. This is the case because it is obvious that a novel might have a variety

of surprises across its pages. This is because there is always the potential for unexpected incidents to take place in real life.

3.1.1.2 Pathetic

A distressing scenario is depicted in the book *Closed Casket*: the body of a man is found in a contorted and tragic state, lying on the floor covered in blood. Sophie, who had just returned to the house, witnessed Scotcher, who was dead, shouting uncontrollably, prompting everyone to rush to her, as seen in the quote.

“Tears poured from Sophie’s eyes as she wailed and shrieked, as if staring at a horror that could scarcely be imagined. She was standing outside the room, looking in. I could not see what she was looking at, but from her expression and the noise she was making, it must have been some sort of hellish vision. Soon Poirot was at her side. “*Mon Dieu*,” he muttered, trying to move the screaming nurse away from the doorway. “Do not look, mademoiselle. Do not look.”(Hannah, 2016, p. 85)

The quotation above discusses a tragic incident that illustrates how a person who has lost a loved one will feel saddened when a loved one departs. Sophie currently feels the same way, as Scotcher's condition saddens her.

Sophie's complete statement in front of everyone as detective Poirot outlines the chronology of the events she witnessed that night as a tragic circumstance. Sophie sobbed when she recalled what had happened to Scotcher, the guy she loved, as a result of Sophie's recounting of events, as indicated by the following quote.

“The truth was that Claudia was smashing Joseph’s head with that . . . *thing* from the first moment. It was already happening! I arrived when it was nearly over. And it was happening—the vicious attack, I mean—at *the same time that the argument was taking place*. And Joseph’s head was almost completely destroyed! Which meant . . .” Sophie looked helplessly at Poirot.” (Hannah, 2016, p. 229)

The above quotation states that Sophie could not continue her testimony because her heart was crushed, and she felt sad recalling the events of that night. The sorrowful emotion she experiences characterizes the tragic circumstances depicted in the novel. Mrs Lady, who had regarded Scotcher as her child, also experienced a loss. However, because Scotcher said he was dying, Lady offered him a significant source of motivation by naming him the successor to her fortune, as evidenced in the following quote.

“Indeed, Joseph is very sick,” she said. “He grows weaker by the day. Hence this unusual decision on my part. I have never said so before, but I trust you’re aware that I adore Joseph? I love him like a son—as if he were my own flesh and blood.” (Hannah, 2016, p. 15)

Another sad situation is seen when Dorro's daughter-in-law Lady feels sad because her mother-in-law had the heart to get rid of Harry, Dorro's husband, who was Lady's son. Dorro was disappointed with her mother-in-law's sudden decision not to leave any inheritance for her husband and herself. Dorro, who thinks that he will live in misery and fall into poverty, shows a sad situation reflected in the condition felt by Dorro, as seen in the quote below.

“I wish to understand why this change was made,” Dorro insisted, still clutching at her dress. She would rip the skirt in a moment if she kept it up. “Why leave everything to a man who will soon be rotting in the earth?” “Oh, now, that was bitter!” said Scotcher. “I *feel* bitter!” Turning to Lady Playford, Dorro pleaded, “What will Harry and I *do*? How will we *manage*? You must put this right at once!”(Hannah, 2016, p. 51)

When Poirot met Scotcher's biological mother in Oxford, he encountered a second tragic circumstance. Poirot intended to meet Scotcher's mother to obtain information. Scotcher's mother felt regret for her actions when Scotcher was little.

The lack of time that Scotcher's mother has to devote to caring for and paying attention to her son is a source of sadness for her. This situation demonstrates the mother's profound unhappiness. It is shown in the following quote.

“Mrs. Scotcher, having lost one son already, is beside herself with grief at losing another. This is made worse by the guilt that for so long she has felt on Joseph’s account. She neglected him as a child, she told me. He seemed always to be well and happy, while his brother, Blake, was sickly and needed her attention. He was forever coming down with one illness after another.”(Hannah, 2016, p. 206)

The plot is said to feature a few sad moments, such as when we have the impression that we have lost something or someone, when we are genuinely in anguish, and when we remember a child from whom we have been estranged for a significant amount of time. When one of the characters in the story is overpowered with an unpleasant emotion, which is generally represented by the flow of tears, possibly fatal events can develop in the plot. The use of one's tear glands as a release valve for negative feelings is very prevalent.

3.1.1.3 Perplexing

In the novel *Closed Casket*, the confusing situation is depicted when detective Poirot and his partner Catchpool do not know why Lady invited them. Both of them have very different assumptions regarding the Lady's true intent. This is evident from the following quotation “Oh, yes. It’s in my pocket.” I fished it out and handed it to him. He cast his eye over it and passed it back to me, saying, “It is the same as the one sent to me. It reveals nothing. Maybe you are right. I wonder if she wishes to consult us in our professional capacities.” (Hannah, 2016, p. 22)

The above quote shows how confused Poirot and Catchpool are as they try to figure out what the Lady's invitation to stay there for a week is. The Lady asks the two men to keep her safe from anyone who might want to hurt her or be mean after hearing about her new will. Poirot and his partner, Catchpool, figured out why they were there because of the thing in the excerpt below.

“What did you mean about us having work to do?” I asked. “What sort of work?” “I know now why we were invited here, you and I. It was not for our congenial company. *Non, pas du tout*. We are here to use our little gray cells. It is all part of Lady Playford’s plan.” Before I had a chance to ask “What plan?” Poirot added quietly, as if as an afterthought, “We are here in order to prevent a murder.” (Hannah, 2016, p. 62)

Another confusing incident occurred when the Lady's other attorney, Orville Rolfe, who had groaned in pain after dinner, suddenly appeared pale. Kimpton, the future son-in-law of Lady and a physician, examines Rolfe's condition carefully to determine what happened to Rolfe. According to the test results, Rolfe was bloated and unable to pass gas, which caused him to break out in cold sweats after eating too quickly and too much, as indicated by the following citation “Utter rot, Catchpool.” Kimpton sounded disappointed in me. “My diagnosis was correct: trapped wind. Look, he’s stopped sweating, you will notice. Soon there will be no pain to speak of.” (Hannah, 2016, p. 76)

As the next perplexing circumstance unfolds, Catchpool is seen circling the house. Upon hearing a woman's voice crying, he looked for the source of the sound. The crying woman is revealed to be Phyllis, who, after an argument with Brigid, is in the kitchen, where Catchpool discovers her.

“I was determined to hunt down and be similarly kind to whomever was crying so piteously. Sighing, I went in search of the sobber and

soon found her. It was the maid, Phyllis—the poor unfortunate described by Claudia as scatter-witted. She was sitting on the staircase, rubbing at her tears with her sleeve.” (Hannah, 2016, p. 38)

Another perplexing situation exists when Catchpool searches for Sophie and Gathercole, who simultaneously vanish. It did not take Catchpool long to look for them outside the house, along with Harry, the Lady's son. In this instance, it may appear as follows “The prospect made my eyelids feel twice as heavy as I made my way to the garden to look for Michael Gathercole and Sophie Bourlet.” (Hannah, 2016, p. 82). Poirot and Catchpool have had negative thoughts about Sophie and Gathercole. However, it turns out that the two parted ways to take a break.

It is possible to make the following conclusion from the explanation of the countless occurrences that took place before it: several scenarios might be inserted into a narrative as a result of a variety of different factors. In this particular instance, the scenario may be repeated by a few different characters in the story or even by the author of the story themselves. Alternatively, the situation may be described by a third party outside of the story. Another possibility is that the incident is acted out by a third party who is not directly involved in the narrative.

3.1.1.4 The victim and Suspect Characters in the *Closed Casket* novel

The author describes the victim character in the novel *Closed Casket* as a male protagonist who experiences a mysterious death. The victim of a murder case named, Joseph Scotcher, this mysterious incident will be thoroughly

investigated by Detective Poirot. At night Scotcher was found lying on the floor in a terrible condition, as seen in the excerpt below.

"He was dead; of that there could be no doubt—murdered, in a most appalling way. A club made of dark wood lay next to his body. It had his blood and brains all over its wider end. There was blood on the carpet, and very little left of poor Scotcher's head, only his lower jaw, which revealed a mouth twisted in agony". (Hannah, 2016, p. 85)

According to the description in the preceding paragraph, the victim died in a pitiful state. The tragic death of the victim generates many doubts in the minds of detective Poirot and his companion Catchpool, so they attempt to solve the Scotcher murder mystery and identify the perpetrator. When the incident occurred, someone witnessed the horrible treatment of the victim witnessed by Sophie. It can be seen in the following exchange "Are you saying that you saw who killed Mr. Scotcher?" "I saw her do it!"

Sophie witnessed the tragic event in Scotcher, as was mentioned in the conversation that came before this one and before this one; it depicts Sophie's testimony as Scotcher lay lifeless on the ground. Her account of what she saw can be found here.

"She had the club in her hands and she . . . she beat him over the head with it. She wouldn't stop! He begged, but she wouldn't stop. She murdered him!" "Who did, mademoiselle? Whom do you accuse of murder?" Slowly, Sophie Bourlet rose to her feet. With a shaking arm, she pointed." (Hannah, 2016, p. 86)

Sophie was present and able to hear a number of the statements that Claudia, who was assaulting Scotcher at the time, made while she was doing so. And then, Sophie provided information about the incident in response to the request made by detective Poirot to confirm Sophie's

statement that she saw Scotcher as a murder victim. Poirot had inquired whether she could confirm Sophie's claim that she thought Scotcher was a victim of a murder she had committed. The dialogue between Poirot and Sophie is summarized in the following quote.

“Was it only Monsieur Scotcher that you heard speak? Did Claudia Playford say anything?” Sophie frowned. Then suddenly her eyes widened. “Yes! Yes, she spoke of a woman named Iris. ‘This is what Iris should have done,’ or something like that. She said it while she was attacking Joseph.” “Please be as accurate as you can,” Poirot urged. “It is important that I know her words.” “‘This is what Iris should have done...., kill her.’” (Hannah, 2016, p. 95)

Inspector Conree orders Poirot to ask several questions regarding Sophie's information at the crime scene. Poirot asked some questions which could provide clues as to what happened. "I should still like to hear your account," Poirot assured her. "What, may I ask, was Claudia wearing?" (Hannah, 2016, p. 93). Poirot's question, which asked what clothes Claudia was wearing when she attacked Scotcher's head, is useful for seeing the bloodstains splattered on her clothes. It can be used as evidence of a criminal crime. But the culprit erases the dress.

“I’m rather proud of myself on the hiding-the-dress front,” said Kimpton. “It was covered in blood, and the house was full of gardaí poking around, I thought of the one place where they would be guaranteed not to look”. (Hannah, 2016, p. 247)

Kimpton hid Claudia's dress which was splattered with Scotcher's blood, so no one could find it. So no one knows where the dress was kept, and no one can find evidence of murder. Kimpton also removed another trace: "I hunted it down in the kitchen, smashed it and buried the fragments

near a pile of broken glass and a smashed jam jar that I had seen in the Orangery” (Hannah, 2016, p. 246-247).

The quote above shows Kimpton's actions in trying to cover his tracks and get rid of any traces of the crimes he committed are described here. The purpose of destroying evidence is to ensure that no one suspects that they were the person who murdered question. Consequently, he avoids taking responsibility for the fact that he murdered another person. The author also shows other signs that suggest that Randall Kimpton is the suspect in the story, as presented in the following quote.

“Should it be Oxford, where I knew how the system worked, or Clonakilty, where I imagined—do forgive me, Inspector Conree—that the gardaí would only be able to solve a murder if the culprit handcuffed himself to the gates of the police station and sang, ‘I did it,’ from sunrise until sunset. Never would you have a better chance of getting away with it! You had the poison with you, as always, and so you acted fast.” “I did,” Kimpton agreed.”(Hannah, 2016, p. 240)

The quote mentioned above is part of Kimpton's confession, which established that he was responsible for Scotcher's murder. After detective Poirot was able to uncover the reasons why he had killed Scotcher, he admitted his guilt to everyone else. Kimpton was no longer able to defend himself. Consequently, it was inevitable that he would confess to Scotcher everything that he had done wrong because he was caught in the act of committing the wrongdoing.

“Would you have, in my place? A woman who has left me once already, for a man many times my inferior? A man who *imitated* me, who tried to replicate my mannerisms in order to make himself more popular? I do not see what you hope to achieve by going over this, Poirot. I have no more to say about Iris. I thought we were

going to talk about all my excellent reasons for murdering Scotcher.”(Hannah, 2016, p. 215)

In addition, what Kimpton said about the reasons he had for killing Scotcher is shown by the description of the quote that is located above. The reader can deduce from the quotation above that Kimpton was the true killer in the Scotcher case and that he was responsible for her death. However, there is not a single glimmer of hope for the solution to this murder mystery at the beginning. Despite this, everything is brought to light as a result of the creative thinking of the detective Poirot and his partner Catchpool, as is demonstrated in the following excerpt:

“I did not kill Joseph, though. Did I, Poirot?” “*Non*. You did not, mademoiselle.” “Then who did?” Kimpton leapt to his feet, angry now. “In the name of all that is holy—” “You did, Dr. Kimpton—as well you know. You murdered Joseph Scotcher.”(Hannah, 2016, p. 232)

From the description of the dialogue above, all the mysteries of the Scotcher murder have been revealed. Everyone finally finds out the truth. The perpetrator has also been found. It can be concluded that the character who becomes the actor can be seen from his attitude and behavior.

3.2 The Change of New Will

The *Closed Casket* novel begins with the introduction of the character Michael Gathercole. He is a man who works as a lawyer. Gathercole works with a woman who writes children's storybooks in a mystery genre. The woman's name was Lady Playford. Gathercole was invited to meet Mrs Lady in her workplace.

“He had been warned that he would find this afternoon’s meeting difficult. The warning had formed part of the summons, which was

typical of his hostess. “What I intend to say to you will come as a shock . . .” Gathercole did not doubt it. The prior notice was no use to him, for it contained no information about what sort of preparation might be in order”.(Hannah, 2016, page 9)

Gathercole was confused by Mrs Lady's unexpected invitation. Without further thought, he walked to the Lady's workplace to discuss anything that might surprise him, such as what she had just stated.

“Yes. Michael, I knew I could rely on you. That’s settled, then. Now, about my will . . .” She returned to her chair by the window and arranged herself in it. “I want you to make a new one for me.” (Hannah, 2016, page 13)

Lady wishes to replace the contents of the old will with the new one because the old one, in her opinion, is inappropriate. As a result, she requests that Gathercole alter the contents of the initial will, in which the Lady's children, Harry and Claudia, were the initial heirs, it change with Scotcher, the private secretary, becoming the sole heir to the entire fortune.

“Gathercole felt a sudden tightness in his chest. Yes, he’d been aware. The difference between knowing a thing and having it confirmed was vast. It led to thoughts that were beneath him, which he fought to banish.” (Hannah, 2016, page 15)

Gathercole had a nasty feeling about the Lady's sudden request because it would only lead to friction between him and the Lady's children. Lady, on the other hand, finds it enjoyable.

“As soon as Phyllis had served what we were told was Brigid’s finest dish, Chicken à la Rose, Lady Playford stood up. “Please, do not wait,” she said. “I have something to say to you all. Many of you won’t like it one bit, and nothing is ever better on an empty stomach.”(Hannah, 2016, page 47)

During the evening's meal, the Lady briefed her family, friends, and guests on the most recent revisions to her will. When it was finally made

public, everyone, including Harry and Claudia, the Lady's children, was shocked by the information the murder had uncovered. After Lady made the announcement, everyone immediately started arguing and questioning her choice.

Scotcher, the heir, was taken aback and immediately felt a wave of weakness spread throughout his body when he heard this information. Instead, as his health improved, he decided to be honest about his feelings and proposed to Sophie, the nurse caring for him, to be his future life partner. Sophie accepted his proposal. After some consideration, Sophie decided to accept his offer.

“Monsieur Poirot is right,” said Sophie. “We should be sensible and discuss this in private.” Two by two, the rest of us filed out of the room. Claudia and Kimpton went first, then Harry and Dorro. Ahead of Poirot and me were Gathercole and Rolfe.” (Hannah, 2016, page 55)

Everyone was perplexed by Scotcher's intention to marry Sophie because their relationship would be difficult to maintain. In contrast, what is taking place right now is simply the conflict that has not been resolved despite being aware of the announcement. They also believe that Scotcher is doing nothing more than seizing the opportunities presented to him in the present day. In a nutshell, Lady's modification to the will encourages those individuals who have ill will toward her or Scotcher, the new heir to the fortune, to carry out their nefarious plans.

“The system that I have devised is the one most likely to ensure the safety of Lady Playford.” “So she is the one, is she? When you said

we were invited here to prevent a murder . . . you believe Lady Playford to be the intended victim?” “It is possible.” “You do not sound sure.” Poirot frowned. “According to Mr. Kimpton, it is not possible for one in a subjective profession such as mine to be sure about anything. (Hannah, 2016, page 70)

When Lady decides to revise her will, she asks Hercule Poirot, a private investigator, and Edward Catchpool, an expert in his field, to come to stay with her for a week so that they can assist her with the process. If everyone discovered the real truth about the new will that Lady had drafted with Gathercole, the attorney, and something unfavourable occurred due to this revelation, Lady invited them as a safety measure. If Lady had carried out the testament entirely, it would have resulted at the beginning of the conflicts.

3.3 Detective Formula

The four components of a detective story—the introduction of the detective, the crime and clues, the investigation, the announcement of the solution, the explanation of the solution, and the denouement—serve as a convenient method for detecting and generating a particular type of scenario in patterns of action.

3.3.1 The introduction of the detective

One of the abilities a detective must have is professionalism. In this case, the writer introduces Hercule Poirot as a competent detective because he can reason more than anyone. The following quote evidences this:

“He prefers to solve whatever is his case of the moment by sitting in a comfortable armchair and giving it thorough consideration. I assure you, he would not conceive of making the journey to England if it were not absolutely necessary”. (Hannah, 2016, p. 178)

The statement by Inspector Conree reveals that Hercule Poirot is an experienced detective capable of solving the case that he is currently working on. Poirot is willing to do whatever it takes to obtain clear and accurate information, including travelling to England. He is also willing to do so. Poirot's first mission is to solve the mystery of the Scotcher murders, which he takes on as his first case.

“Mr. Poirot,, to the garda station at Ballygurteen, where *you* will ask her questions and do your best to get to the bottom of her tale about seeing Claudia Playford taking a club to Scotcher’s head. We must find out what is behind it.” (Hannah, 2016, p. 90)

Sophie, who saw Claudia hit Scotcher on the head with a cane, needs to be questioned more clearly. Inspector Conree orders Detective Poirot to ask several questions about the incident she witnessed. Sophie was present when Claudia hit Scotcher on the head with the cane. The incident was witnessed by Sophie, who saw Claudia strike Scotcher on the head with a cane.

While beating Scotcher, Sophie also heard the words spoken by Claudia. She heard Claudia mention a woman named Iris “This is what Iris should have done—but she was too weak. She let you live and so you killed her” (Hannah, 2016, p. 229). After learning Sophie's information, Poirot tries to find out who the woman named Iris mentioned by Claudia is in Scotcher's presence.

“I have been to England. I have spoken to many people, including the police who investigated Iris Gillow’s death. They told me about your visits to them, Joseph Scotcher had murdered Iris because

she had found out that he was not ill... confronted him with what she knew” (Hannah, 2016, p. 216)

Poirot visits England to find out who the woman Iris is and her connection to Kimpton and Scotcher. Poirot also seeks information on Iris' death through Iris' husband, MrGillow, about the cause of Iris' death. To the explanation, Iris' husband, Iris, died because someone pushed her, so Iris fell and was run over by a train. “I saw Iris fall—that was the first thing. Bam! Nowt I could do! Seemed to jolt forward for no reason, she did. Train was racketing towards her. She was crushed.”(Hannah, 2016, p. 182) Poirot gets information from Iris' husband.

Through the information obtained, Poirot can reveal the true motives of the perpetrators of the Scotcher murder. “This murder was a scientific experiment. It was a quest for knowledge, for discovery. It was— put as simply as I can put it—murder for the sake of the autopsy” (Hannah, 2016, p. 236). After Poirot has discussed the motives of the killers, it can be concluded who the real perpetrators were.

“Randall Kimpton is an extremely clever man. He is able to think and act with the speed of lightning. He had been planning the murder of Joseph Scotcher for years, and trying to arrange what he thought were the ideal conditions in which to commit it” (Hannah, 2016, p. 233)

Poirot can unearth the true killers behind the Scotcher slayings, and he can conclude that Kimpton carried out this crime with premeditation and had been plotting it for several years. Kimpton intends to demonstrate that Scotcher is not ill. An autopsy was how Kimpton demonstrated that Scotcher's kidney was in healthy condition. From the explanation above, it

can be concluded that Detective Poirot has competent expertise in uncovering the mystery of the murder case that occurred at the Lady's house. Apart from being competent, Poirot is conscientious, has high memory and is professional.

3.3.2 The Crime and Clues

The crime must be surrounded by clues that show that some character is responsible for it. The criminality in the *Closed Casket* novel is a murder case. The murder occurred because someone poured strychnine poison into the drinking water the victim drank. However, the act of running the strychnine poison was invisible to others. Even though it is not visible, some quotes show that poison exists: "Oh, now, that was bitter! " Scotter. (Hannah, 2016, p. 51) And the discovery of Scotcher's body, as quoted below.

"Suffice to say that Joseph Scotcher lay on the carpet beside his wheelchair, his body strangely twisted. He was dead; of that there could be no doubt—murdered, in a most appalling way. A club made of dark wood lay next to his body. It had his blood and brains all over its wider end. There was blood on the carpet, and very little left of poor Scotcher's head, only his lower jaw, which revealed a mouth twisted in agony". (Hannah, 2016, p. 85)

The initial clue to the murders occurs when Poirot finds residual poison in a bottle of Scotcher's medicine in his room. The discovery of toxic residues can be attributed to Scotcher's sentence, "oh, this is bitter," which was caused by strychnine poison mixed with drinking water. The results of the post-mortem revealed that Scotcher's death was due to poisoning; this had been going on since the beginning before anyone noticed Scotcher's body lying on the floor.

“I felt as if I was circling it, but could not quite catch a glimpse. Scotcher had told everybody that he was about to die of a disease. And then he had died—from strychnine poisoning. Then his head was smashed in to indicate a third cause of death”. (Hannah, 2016, p. 155)

After going through the findings of a medical examination that Poirot performed on Scotcher's body, the investigation can conclude that Scotcher passed away as a result of poisoning and that his head being hit was the third cause of the tragic death that occurred him after going through the results of the investigation. An examination conducted by the Police found something unusual in the bottle of Scotcher's medicine.

“only one was completely empty, and it was this one—the only one that was blue—that had been found to contain traces of strychnine as well as of a harmless herbal remedy, while the other bottles contained an assortment of herbal tonics but no poison”. (Hannah, 2016, p. 150)

First clues to the murder found residual poison in a blue bottle of Scotcher medicine; besides that, in the Closed Casket story, investigators found no physical evidence other than traces of strychnine poison residue. What can be used as other clues are only statements made by witnesses, perpetrators, and other figures who overheard the killer's conversation with other people that can be used as the next clue.

Witnesses saw the incident when Scotcher was lying lifeless on the floor. The witness was Sophie. She saw the suspected killer beating Claudia, Lady's daughter, with a stick. Sophie tells Poirot that she saw and heard Claudia say something while beating Scotcher, and the words Sophie heard were the second clue to the murders.

The second clue to the murder was glued to Sophie's sentence when she heard Claudia say Iris' name. When Detective Poirot investigates Sophie on Inspector Conree's orders, Sophie says the following quote "Yes, she spoke of a woman named Iris. 'This is what Iris should have done,' or something like that. She said it while she was attacking Joseph." (Hannah, 2016, p 95) after knowing this, he ordered his partner Catchpool who was on duty to stay at the Lady's house and asked everyone who knew a woman named Iris as said by Claudia.

"There is a message for you from Monsieur Poirot, Mr. Catchpool," he whispered efficiently, leaning forward to aim the words directly at my ear. "He telephoned. He wishes you to ask everybody if they know a woman by the name of Iris."(Hannah, 2016, p. 100)

The third clue is when the Lady's lawyer, Mr. Rolfe, overhears a conversation between the killer and another person talking in the house library. Those who mention coffins and someone must die like the following quote "Mr. Rolfe, what exactly did you hear, and who said it?" "Well?" Rolfe yelled at me. "Had to be open casket, that's what they said. 'Open casket: it's the only way.' Poison, you see. That's how I know" (Hannah, 2016, p. 75). It explains that Rolfe heard the killer's plan to make sure the target died and was buried in an open coffin through poison.

The next clue is the statement of the perpetrator of the murder, which shows the crime. The perpetrator exposes himself too much with allusions that direct him as the perpetrator. Detective Poirot can interpret this allegory as evidence of a crime committed by the perpetrator; this is evident in the quote below.

“It was Randall Kimpton that Orville Rolfe overheard arguing about the open casket,” Poirot said. “Arguing with Claudia Playford. Mr. Rolfe heard a man insisting that somebody must die. Then he said, ‘Open casket: it is the only way,’ and the woman disagreed. *Joseph Scotcher himself—the body of Joseph Scotcher—was the casket to which Dr. Kimpton referred.* (Hannah, 2016, p. 234)

These hints provide the impression that Detective Poirot is able to determine not just the crime but also the clues that led up to the act of murder based on the explanations and descriptions that have been offered up until this point. In order to assist Detective Poirot in solving a murder mystery and determining the identities of those responsible for the crime.

3.3.3 Investigation

Inspector Conree and Sergeant O'Dwyer investigate Scotcher's death in a *Closed Casket* novel as trained professionals. Inspector Conree directs the homicide investigation; his approval is required for every investigation-related action. Detective Poirot and his partner Edward Catchpool are also collaborating on this investigation.

The first investigation ordered by inspector Conree was to ask Sophie, who first screamed and saw Joseph die. Therefore, the inspector Conree brought Sophie to the police station in Ballygurteen to inquire about the report that she saw Claudia striking Scotcher on the head with a club. To kick off his investigation, Detective Poirot inquires as to what Sophie saw and heard on the evening that Scotcher passed away. When Poirot begins questioning Sophie, this is an indication that he is conducting some sort of investigation. Poirot asks Sophie one final question, the

response to which is included in the following dialogue excerpt: "Sophie can answer several questions without hesitation."

"I needed some respite from being the person that everybody mistakes for me." "I understand," said Poirot. "What did Claudia Playford do once she had finished attacking the head of Mr. Scotcher?" "She dropped the club on the floor and ran from the room." (Hannah, 2016, p. 95-96)

Further investigations were carried out by Poirot's detective partners, namely Catchpool and Sergeant O'Dwyer, who were in charge of guarding the house and ensuring everyone was safe and that no one had left the house. In contrast, the investigation was still ongoing for some time. Catchpool and Sergeant O'Dwyer came over and asked Mrs Lady a few things. From the results of the information provided by the Lady, the woman has two lists of possible killers. However, Catchpool continues to ask Lady something else as the following quote "Do you know a person by the name of Iris?" I asked Lady Playford. "Iris? No. Whom do you mean?" I wished I knew. "No. I know of no Iris." (Hannah, 2016, p. 101-102). The quote above describes Detective Poirot's order for Catchpool to find out who this woman named Iris is and who knows Iris, whom Sophie mentioned when she heard Claudia's words to Scotcher.

The police medical team took the next step to examine Scotcher's body through an autopsy. The medical examiner's results stated that Scotcher's death was due to poisoning. The results of an examination of Joseph's body said that Scotcher's kidneys were pink and healthy, like ordinary people's. The medical examination result is inversely proportional

to Scotcher's statement that he was dying because of his kidney disease.

The results of the medical examination can be seen in the quotation below.

"Joseph Scotcher was not dying. He was not suffering from Bright's disease of the kidneys, or from anything else." "Mr. Peanut stood up and said, "I am afraid it is quite true. I have read Dr. Clouder's postmortem report, and spoken to him about it at length. Mr. Scotcher's kidneys were as plump and pink and healthy as ever two kidneys could be". (Hannah, 2016, p. 152)

Another investigation conducted by Poirot is to find out possible clues explaining why killers kill other people. Poirot goes to Oxford to find information about a woman named Iris and her relationship with Scotcher in the past. Poirot also wants to see Scotcher's doctor.

"I found a doctor in Oxford who had at one time been Joseph Scotcher's doctor. He furnished me with some very interesting facts. That Scotcher had, to his knowledge, always been healthy was the first. Then, that Iris Gillow had been to see him only two days before she died. (Hannah, 2016, p. 246)

Based on the information obtained by Poirot, the first is that Iris is Scotcher's ex-girlfriend, who knows all of Scotcher's lies and not long after that, Scotcher kills Iris so that others cannot discover his lies. The second is that Scotcher does not have a particular doctor treating his illness. However, Scotcher is listed on the list of patients, as seen in the following quote "Well, he was neither sick nor dying, but while he lived in Oxford, he was on the patient list of a doctor." (Hannah, 2016, p. 208)

However, Poirot instead finds facts regarding Kimpton, who changed the subject of study taken during college and asks questions that could be Poirot's way to investigate Scotcher's death case. Poirot's decision

to visit Oxford provides a clue for him to uncover the killer, as Poirot tells Kimpton in the excerpt below.

“I discovered that, like you, before you turned to medicine and before he came to work at Lillieoak for Lady Playford, Scotcher was a scholar of literature—of Shakespeare in particular Scotcher was determined to model himself on you, to take what was yours, to try to be you in any way that he could—so you decided to let him keep Shakespeare and, meanwhile, you would pursue something altogether different—a career into which you believed Scotcher would not dare to follow you”. (Hannah, 2016, p. 209)

After knowing the facts that lead to one of the people in the Lady's house, where the Scotcher murder case took place. Poirot also discusses with Catchpool to unravel the murder mystery carefully so that the perpetrator cannot escape and denies that he was the one who ended the poor Scotcher's life.

Poirot also investigates to find out about the motives and opportunities that the perpetrators have. Poirot and Catchpool ask everyone who lives in the Lady's house to find out the perpetrator's motive. It is also necessary to know the motives of the perpetrators of the murders, what is the background behind them and what goals they want to achieve after the perpetrators commit murder.

“I shivered. If only Hatton or Phyllis had thought to ... It was a cold day—the coldest for a while. “With any murder, one must consider motive and opportunity,” said Poirot. “Let us start with opportunity because that part is simple”. (Hannah, 2016, p. 212)

Poirot discovers the motive for the Scotcher murder. This murder case is a premeditated murder that has been designed so neatly to prove whether the victim, namely Scotcher, is indeed dying of kidney disease.

Poirot reveals the possible motives that everyone has for eliminating Scotcher, but Poirot finds many of Kimpton's reasons that could point him as the real murderer. Poirot reveals this in the following quote "This crime—your murder of Joseph Scotcher— was planned many years ago. It was rational, meticulously planned, driven by logic. One might even say . . . scientific."(Hannah, 2016 p. 232)

Based on the explanation, the researcher is able to draw the conclusion that the investigation conducted by the detective was done to establish the cause of an incident. In most cases, an investigation is carried out to learn more about the perpetrators of the crime, including their histories, the reasons they committed the act, and the rationale behind their actions. The mystery surrounding who committed the murder can be solved by the detective once they have conducted an inquiry or examination into the matter. Therefore, the announcement of the solution are unidentified in the story *Closed Casket* novel.

3.3.5 Explanation of The Solution

The explanation of the solution in the pattern of action is marked by a chronological description of how an event can occur. Usually, the detective character explains the chronology of the criminal cases he handled and the beginning of why the crime had to happen. As in the novel *Closed Casket*, Poirot's character explains the chronology of the premeditated murder designed by Kimpton to kill Scotcher. Kimpton uses the opportunity to poison Scotcher just as the Lady's new will is announced in front of the others. He had a reason to choose the time that night because many people hated and did not accept the Lady's

decision to make Scotcher the heir to his fortune. So that when Scotcher died, suspicion was directed toward people who hated Scotcher.

After finding several clues that could be the key to a crime, Poirot digs deeper into information by conducting investigations and examinations of the people in the Lady's house. After conducting an investigation and based on Sophie's eyewitness statements, Poirot can tell a chronology of events in Scotcher's murder, starting from the results of a medical examination, which stated that Scotcher died of poisoning. Poirot explains how the perpetrator carried out his action using poison, as seen in the excerpt below.

“Kimpton knew that *now* was his moment. And so, while everybody was busy staring at Scotcher, or Lady Playford—the players of the main parts in the drama—Kimpton discreetly reached into his pocket and produced the strychnine he had there. He kept it in a small vial, I expect. Beneath the table, he opened whatever container the poison was in. Concealing it in a closed fist, he then dropped the strychnine into his own water glass without anybody noticing—a subtle movement of one hand, I imagine, while the other shielded the glass from view—and passed it to Sophie to give to Scotcher.” (Hannah, 2016, p. 233)

Poirot can prove his words about the chronology of the murders. However, before that, he wants to confirm the order of Sophie's testimony by experimenting with Catchpool and Sophie, as seen in the supporting quote, "I will now explain the experiment to which Sophie Bourlet referred," said Poirot" (Hannah, 2016, p. 228). From the results of the experiments carried out by them, Poirot could clearly and correctly conclude the order. Through the experimental results he obtained, he could tell that the man arguing with Claudia was not Scotcher. The cause of Scotcher's death was poisoning; he had died earlier when he drank the

poison. Sophie, who heard a man begging Claudia to stop beating Scotcher, was another man.

“This man, incidentally, was not seen by Sophie. He was, I believe, standing in the darkness of the library. Sophie does not recall whether the door between the library and the parlor was closed or open. I think it must have been open.” (Hannah, 2016, p. 230)

Poirot also explains the reasons and motives of the perpetrators to reveal the background between the perpetrator and the victim, both of whom are bound by the past. Poirot examines the facts he finds one by one to answer the riddles raging in his head. Through conversations with Kimpton about their past while living in Oxford, Poirot can deduce some of Kimpton's motives for ending Scotcher's life. The motives revealed by Poirot relate to the past of the two. After learning about Kimpton's motives, Poirot can conclude that Randall's reasons for killing Scotcher are shown in the quotation below.

“It was not jealousy, rage, a thirst for revenge—though I imagine all of those feelings have tormented Dr. Kimpton greatly over the years as he has considered the matter of Joseph Scotcher. But they are not why he killed him. This murder was a scientific experiment. It was a quest for knowledge, for discovery. It was—put as simply as I can put it—*murder for the sake of the autopsy*.” (Hannah, 2016, p. 236)

The chronology of events can also be identified by Sophie's testimony, which first saw Scotcher lying and covered in blood on the floor. When she saw the incident, Sophie's first reaction was to scream in shock at Scotcher's plight. So that people came to him, but Sophie's testimony delivered to Poirot was not in a precise sequence. Therefore, Poirot can conclude as quoted below.

“You have all heard her talk about the problem of time—an impossible conundrum, it seems! From her point of view, assuming she is telling the truth, this is what happened: she saw Claudia Playford, wearing the same green dress she wore to dinner that night, set about Joseph Scotcher’s head with the club. Sophie started to scream, at which point Claudia dropped the club and ran away, through the door that leads to the library. A very short time later, people started to come downstairs to see what all the shrieking was about. One of those people was Claudia, in a nightdress and white dressing gown!” (Hannah, 2016, p. 228)

Based on the explanations above, it can be concluded that the chronology of Scotcher's murder occurred at night after dinner was over. Then a few hours later, Scotcher was found lying on the floor with blood splattered everywhere. The condition of Scotcher's body that night was unfortunate. Detective Poirot and Catchpool investigate to find out who did it and why the murders happened. It is supported by a quote showing the confession of the perpetrator who killed Scotcher below.

“On the fateful day, until the moment that I dropped the poison into my water glass, I was undecided—about where Claudia and I should live after we married, about where I ought to kill Scotcher. Should it be Oxford, where I knew how the system worked, or Clonakilty, where I imagined—do forgive me, Inspector Conree—that the gardaí would only be able to solve a murder if the culprit handcuffed himself to the gates of the police station and sang, ‘I did it,’ from sunrise until sunset. Never would you have a better chance of getting away with it! You had the poison with you, as always, and so you acted fast.” “I did,” Kimpton agreed.”(Hannah, 2016, p. 240)

The above quote shows Randall's confession to Poirot and his not denying that he was the real murderer of Joseph. He explains all of his actions during the murders, including trying to destroy any evidence that could point to him "Thank you, Catchpool. It is not puerile at all. You are right: I won. He lost” (Hannah, 2016, p. 250). After the perpetrators of the

murders were revealed, the chronology of events seemed clear and rational, which at first was confusing and unclear; detective Poirot could thoroughly solve the crime murder.

3.3.6 Denouement

Poirot revealed the plot of the murderer, Kimpton, who intended to change professions and go to medical school instead of continuing his writing career. It is connected to the motive for Scotcher's murder, which Kimpton committed in order to prepare an autopsy process that could dissect the body to ensure that his kidneys appeared to be healthy. Scotcher was killed by Kimpton.

“you chose medicine as a career because you had formulated what you believed was a brilliant plan: you would train as a doctor. Such was the strength of your obsession with Scotcher that you did not care how many years it took” (Hannah, 2016, p. 237)

The investigator, who was already familiar with the circumstances surrounding the death of Scotcher, was able to corner the murderer to the point that he could no longer defend himself, and as a result, the murderer ultimately confessed to his crime.

“The moment Poirot accuses me, I see that I have bungled the whole thing. I might be able to save my life...., I therefore prefer to choose the only other clean and perfect possibility available to me: a full confession. Did I murder Joseph Scotcher? Yes. I did.” (Hannah, 2016, p. 238)

Detective Poirot is able to put an end to the mystery of the murder thanks to the confession made by the person who committed the crime.

Those who engage in criminal activity run the risk of being discovered, at which point they will be unable to defend themselves. The criminals went

as far as opening all the plans that had been meticulously laid up but were never actually put into action. The criminal found himself in an increasingly difficult situation, and he began to feel bad for what he had done. "I was afraid that, in due course, one of you would remember, and make the connection between that and Scotcher's 'bitter' remark. It seemed glaringly obvious to me.... , that I was the guilty party" (Hannah, 2016, p. 242). Poirot explains the meaning of a metaphorical word used by Claudia during her debate with Kimpton, overheard by Rolfe.

“ I If ‘casket’ was a person, what did that mean about the argument overheard by Mr. Rolfe? ... It meant that the disagreement was between Randall Kimpton and Claudia Playford. She knew of his plan to murder Scotcher ... ‘Open casket: it’s the only way.... Thing’”. (Hannah, 2016, p. 243)

The conversation that Rolfe overheard between the two provides a hint about the significance that lies behind the metaphors that they utilized. As a result, Poirot is able to solve the enigma behind this murder case in a manner that is both straightforward and specific. After the details of Kimpton's crime were exposed, he even surprised everyone by doing something else.

“Kimpton pulled a small bottle out of his jacket pocket, removed its lid and swallowed its contents in one gulp. “Never have too little of anything useful, that’s my advice, Poirot. Always equip yourself with a spare or two.”(Hannah, 2016, p. 248)

The answer to the question of who committed the murder can be found out. In spite of this, the criminal was so intent on ending his life that he drank the remaining strychnine poison. Kimpton gave up on the issue and was terrified to face the reality that he should be executed by the law for the deliberate murder of

Scotcher. Consequently, Kimpton gave up. Kimpton committed himself because he did not want to accept the repercussions of the sentence he had to live with. He did this so that he would not have to confront the realities of the law that had been in effect.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER IV

CONCLUSION

The findings and conclusions of the research are presented in this section of the report in light of the analysis that was covered in the chapter that came before this one in the report. The findings and conclusions of the research are presented in this section of the report, and they pertain to the analyses that were covered in the earlier chapters of this report. After examining the storyline in depth, it can be concluded that Sophie Hannah's novel *The Closed Casket* contains five different patterns of action. This includes a detective introduction; crimes and clues; investigation; explanation of the solution; and denouement.

The story describes the startling, pathetic and perplexing situation depicted in the novel *The Closed Casket*. The characters that support the *Closed Casket* fiction genre consist of victims and perpetrators.

In this study, the researcher is interested in examining formula fiction and formula detective, which focuses on situations and characters who are victims and perpetrators of murder cases in the novel *Closed Casket*. This *Closed Casket* novel is a classic detective mystery novel.

In the situation section, the surprising situation describes the situation felt by family members in the novel. The situation is felt when hearing shocking news about the change in the Lady's will shocks everyone and the unexpected discovery of a dead man's body. A pathetic situation is felt when a man heir to a fortune is found dead in a tragic state. The perplexing situation depicted in the story raises

many questions. On the character side, the victims of the murder case are the heirs, and the perpetrators are the victims' past friends who have personal grudges.

In the introduction to the detective story in the novel *Closed Casket*. Hercule Poirot is a detective who has competent abilities. Poirot's competent abilities are seen when he solves the mystery of the Scotcher murder case and finds the perpetrators of the murders.

In the crime section and clues that lead to the occurrence of crimes in the story of the *Closed Casket* novel. The crime that occurred was a murder case. Clues implying that Detective Poirot could identify the crimes that led to the murders made it easier for the detectives to identify the perpetrators.

In the investigation section, detectives have found the perpetrators' background, motives, and reasons that determine the cause of the incident. The results of investigations and examinations carried out by detectives can solve murder mystery cases.

The chronology of events seemed clear and rational so that detective Poirot really could solve the crime of murder.

In the explanation of the solution section, the detective can clearly explain the chronology of the murder case committed by the perpetrator. To entangle the perpetrators under applicable law. In the end, detective Poirot can solve the murder case that occurred.

REFERENCES

- Baldick, C. (1996). *The concise Oxford dictionary of literary terms*. Oxford University Press.
- Cawelti, J. G. (1976). *Adventure, mystery, and romance: Formula stories as art and popular culture*. University of Chicago Press Chicago and London.
- Cuddon, J. . (2012). *Literary Terms and Literary Theory*. John Wiley & Sons. w
- Culler, J. (2013). *The literary in theory*. Blackwell Publishing.
<https://doi.org/10.1093/actrade/9780199691340.001.0001>
- Castle, G. (Ed.). (2015). *A history of the modernist novel*. Cambridge University Press.
- Cueva, E. P., & Byrne, S. N. (2014). *A companion to the ancient novel* (Vol. 117). John Wiley & Sons.
- Eagleton, T. (1996). *Literary theory: An introduction*. John Wiley & Sons.
- Grossvogel, D. I. (1968). *Limits of the novel: evolutions of a form from Chaucer to Robbe-Grillet*. Cornell University Press.
- Fadhilla, A. K., & Adi, I. R. (2021). *Women Detectives in Detective Fiction : A Formula Analysis on Dublin Murder Squad Series*. *Lexicon*, 8(1), 1–11.
- Jonathan, C. (1997). *Literary Theory: A very short introduction*.
- Lontaan, P. K., Mamentu, A. C., & Sabudu, D. (2022). *The Detective Formula in Agatha Christie's Sleeping Murder: Miss Marple in The Last Case*. *JoTELL: Journal of Teaching English, Linguistics, and Literature*, 1(3), 331–349.
- Norton, D. S., Rushton, P., & Abrams, M. H. (1957). *A Glossary of Literary Terms*. In *College Composition and Communication* (Ninth Edit, Vol. 8,

Issue 4, p. 255). Wadsworth Cengage Learning.

<https://doi.org/10.2307/354930>

Pasco, A. (2010). *Inner Workings of the Novel: Studying a Genre*. Springer.

Priestman, M. (Ed.). (2003). *The Cambridge companion to crime fiction*. Cambridge University Press.

Pertiwi, A. (2018). *Emily's effort to prove her dad's innocence in Lucy Christopher's The Killing Woods novel*. In *Digital Library UIN Sunan Ampel*. States Islamic University of Sunan Ampel Surabaya.

Warren, W. (1949). *Theory of Literature*. *Theory of Literature*, 424 Retrieved on April 18 2021.

Virginia, W., & Olivier, B. A. (1980). *The Diary of Virginia Woolf*. Ed. Anne OlivierBell, 5.



UIN SUNAN AMPEL
S U R A B A Y A