

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consist of the finding and discussion for the research. The analyses are using the theory that described in the chapter two to discuss the plot transformation process of *The Murder of Roger Ackroyd* from Novel (1926) to Film (2000) and to discuss the characterization. In this study the result will be presented using the theory of transformation form Eneste (1991) to support the process of analysis the researcher using Mays plot theory (2018) which divided plot into five parts; exposition, inciting incident, climax/turning point, falling action and resolution or conclusion. The result will be presented in tabular form.

4.1 Structure Plot in The Murder of Roger Ackroyd Novel

In this study the plot of novel *The Murder of Roger Ackroyd* (1926) and the Film *The Murder of Roger Ackroyd* (2000) will be described base on the Mays (2010) plot, there are the five parts of plot: (1) exposition, (2) rising action, (3) climax or turning point, (4) falling action, and (5) conclusion or resolution.

4.1.1 Exposition

Exposition is a part of plot which introduces basic information about the story that will be necessary in order to understand the whole story to come, this includes some intrinsic element such as setting, characters and conflict. Exposition can be presented in various ways, such as dialogue, narration, flashbacks, or description. In some longer literary works, exposition often take place more than one paragraphs or pages, some of

this exposition often revealed after the climax as plot twist. In *The Murder of Roger Ackroyd*, the exposition can be found in the early of the novel:

“Mrs. Ferrars died on the night of the 16th–17th September—a Thursday. I was sent for at eight o’clock on the morning of Friday the 17th. There was nothing to be done. She had been dead some hours.” (Christie, 1926:1)

The sentences can be found in the first paragraph of chapter one in the novel, the chapter title is *“Dr Sheppard at the Breakfast Table”* the sentence provide basic information for the reader about when Mrs. Ferrars died and where was Dr Sheppard is. On this chapter Dr Sheppard sister also introduced:

*“From the dining room on my left there came the rattle of teacups and the short, dry cough of my sister Caroline.
“Is that you, James?” she called.
An unnecessary question, since who else could it be? To tell the truth, it was precisely my sister Caroline who was the cause of my few minutes’ delay.”*
(Christie, 1926:1)

Caroline introduced as Dr Sheppard sister and roommate who is very curious and gossipy woman, who always wants to know everything that happens in the village of King’s Abbot. The basic information can also be found from the chapter title, which indicates where the dialogue of Dr Sheppard and her sister in taken place.

On the second chapter *“Who’s Who in King’s Abbot”* the exposition moves to where the story taken place:

“Our village, King’s Abbot, is, I imagine, very much like any other village. Our big town is Cranchester, nine miles away. We have a large railway station, a small post office, and two rival “General Stores.” Able-bodied men are apt to leave the place early in life, but we are rich in unmarried ladies and retired military officers. Our hobbies and recreations can be summed up in the one word, “gossip.” (Christie, 1926:7)

The King's Abbot described as countryside where life seems peaceful and uneventful. Another side of this village is described where the people of King's Abbot are often talk about their neighbours when it comes to something scandalous or mystery. There are two important place that mentioned in the story which is King's Paddock and Fernly Park.

“There are only two houses of any importance in King's Abbot. One is King's Paddock, left to Mrs. Ferrars by her late husband. The other, Fernly Park, is owned by Roger Ackroyd.” (Christie, 1926:7)

The exposition of the King's Abbot comes along with the reveals of Roger Ackroyd.

“Of course, Ackroyd is not really a country squire. He is an immensely successful manufacturer of (I think) wagon wheels. He is a man of nearly fifty years of age, rubicund of face and genial of manner. He is hand and glove with the vicar, subscribes liberally to parish funds (though rumour has it that he is extremely mean in personal expenditure), encourages cricket matches, Lads' Clubs, and Disabled Soldiers' Institutes. He is, in fact, the life and soul of our peaceful village of King's Abbot” (Christie, 1926:8)

Roger Ackroyd portrayed as fifty years old successful business man and become the icon of King's Abott. He was a successful businessman who made his fortune in the manufacture of wagon wheels, according to Dr Sheppard, Mr Ackroyd was married widow her name is Paton with who had a son from her previous marriage, Ralph Paton. She was a dipsomaniac and died because her alcoholic addiction habit.

On chapter three *“The Man Who Grew Vegetable Marrows”* the detective Poirot is introduced as the neighbour of Dr Sheppard when they are arguing about Caroline that sees Ralph Paton.

“... It was our mysterious neighbour, Mr. Porrott.

Before such profuse apologies, my anger was forced to melt. After all, the wretched vegetable hadn't hit me. But I sincerely hoped that throwing large vegetables over walls was not our new friend's hobby. Such a habit could hardly endear him to us as a neighbour.” (Christie, 1926:19)

Poirot or Porrott described as retired detective who is moved to King's Abbot and become the neighbor of Dr Sheppard. Dr Sheppard described him as “*An egg-shaped head, partially covered with suspiciously black hair, two immense moustaches, and a pair of watchful eyes.*” (Christie, 1926:19) Poirot has great sense of justice as he was shown to involve in the case of Roger Ackroyd even though he was on his retirement.

The conflict introduced when *Dr Sheppard* invited to dinner at Fernly Park, “*Sheppard, forgive me, but I must read this alone,*” he said unsteadily. “*It was meant for my eyes, and my eyes only.*” (Christie, 1926:44)

Based from the quote above, it is argued that it has provide basic information about the blackmail that become the reason of *Mrs Ferrars* death and *Mr Ackroyd* want to read it for himself. The dialogue is between *Dr Sheppard* and *Roger Ackroyd* in his study room, moment before he found dead.

4.1.2 Rising Action

The rising action is a stage where story plot become more interesting, during this stage conflicts are more intensive and bring sense of excitement for the reader. According to Mays (2016) The rising action, which is the second phase of the plot, usually starts with an event that disrupts the initial situation and triggers open conflict, which begin with inciting incident or destabilizing event. During rising action, conflicts are more intensify, dilemmas arise and come new obstacle. On the novel *The Murder of Roger Ackroyd*, the part describes the rising action is rewritten as follows:

It was a quarter past ten as we went up the stairs. I had just reached the top when the telephone rang in the hall below.

I ran down the stairs and took up the receiver.

“What?” I said. “What? Certainly, I’ll come at once.” I ran upstairs, caught up my bag, and stuffed a few extra dressings into it.

“Parker telephoning,” I shouted to Caroline, “from Fernly. They’ve just found Roger Ackroyd murdered.” (Christie, 1926:46)

On the quote from the novel above, the rising action begins when Roger Ackroyd is found murdered, which will lead into the investigation of the murder of Mrs Ferrars and Roger Ackroyd. Thus, the part of novel can be categorized as destabilizing event that brings new incidents and dilemmas.

The open conflict is rising as the detective Poirot is asked to take the case of the murder, described as follows:

“Not that, I beg of you, mademoiselle. Not that I do not care for money.” His eyes showed a momentary twinkle. “Money, it means much to me and always has done. No, if I go into this, you must understand one thing clearly. I shall go through with it to the end. The good dog, he does not leave the scent, remember! You may wish that, after all, you had left it to the local police.” (Christie, 1926:78)

The quote is a crucial turning point in the novel, as it marks the beginning of the protagonist’s journey and the escalation of the antagonist’s threat. On this part, as Poirot joins the investigation, the narrator, which is Dr Sheppard portraying Poirot in bad manner as the conflict between protagonist and antagonist are rising.

The rising action more escalates the conflict as the investigation of the murder of Roger Ackroyd by Poirot leads to several suspects including his servant, and step son. The escalating conflict can be found in such as part of the novel:

*“Dr. Sheppard, I dare to think anything. Ursula Bourne may have killed Mr. Ackroyd, but I confess I can see no motive for her doing so. Can you?”
He looked at me very hard—so hard that I felt uncomfortable. (Christie, 1926:131)*

The escalating conflict denotes the growing complexity and intensity of the situation. This development keeps readers engaged and eager to uncover the truth behind the murder. This part of the novel is crucial as it sets the stage for the ultimate resolution and reveals the intricacies of the characters motivations and actions.

“Yes, that stupid inspector—for he is stupid—has everything pointing his way. I seek for the truth—and the truth leads me every time to Ralph Paton. Motive, opportunity, means. But I will leave no stone unturned. I promised Mademoiselle Flora. And she was very sure, that little one. But very sure indeed.” (Christie, 1926:133)

Based on the quote above, it can be assumed that the actions are escalating accordingly with the investigation by Poirot who is suspecting *Ursula Bourne*, a former parlourmaid and *Ralph Paton* the missing stepson. They are suspected as Poirot said that both of them have motives and opportunities to commit the murder, but he needs more evidence to prove their guilt or innocence.

*“Point No. 1.—Mr. Ackroyd was heard talking to someone at half past nine.
“Point No. 2.—At some time during the evening Ralph Paton must have come in through the window, as evidenced by the prints of his shoes.
“Point No. 3.—Mr. Ackroyd was nervous that evening, and would only have admitted someone he knew.
“Point No. 4.—The person with Mr. Ackroyd at nine-thirty was asking for money. We know Ralph Paton was in a scrape. (Christie, 1926:159)*

Based on the quote from the novel, it can be assumed that Poirot has realize that the murder is about blackmail and he has several scenarios regarding the murderer of Roger Ackroyd based on the time line which he concludes that Paton could be involved in this scenario, but yet his theory lack of evidence.

“M. Poirot is right. I took that money. I stole. I am a thief—yes, a common, vulgar little thief. Now you know! I am glad it has come out. It’s been a nightmare, these last few days!” She sat down suddenly and buried her face in her hands. She spoke huskily through her fingers. “You don’t know what my life has been since I came here. Wanting

things, scheming for them, lying, cheating, running up bills, promising to pay—oh! I hate myself when I think of it all! That's what brought us together, Ralph and I. We were both weak! I understood him, and I was sorry—because I'm the same underneath. We're not strong enough to stand alone, either of us. We're weak, miserable, despicable things."

She looked at Blunt and suddenly stamped her foot. (Christie, 1926:229)

Based on the quote above, the rising action continues as several character that lose to Ackroyd are confess to his action but not related to the murder itself. Flora portrayed to take Ackroyd money, this situation bring tense up as the problem become more complex.

"I have a commission for you, my friend," he said at last.

"Tonight, at my house. I desire to have a little conference. You will attend, will you not?"

"Certainly," I said.

"Good. I need also those in the house—that is to say: Mrs. Ackroyd, Mademoiselle Flora, Major Blunt, Mr. Raymond. I want you to be my ambassador. This little reunion is fixed for nine o'clock. You will ask them—yes?" (Christie, 1926:249)

Based on the quote above the tension become more intensive and bring sense of excitement for the reader, it can be assumed according to the part of the novel above that the rising action come to end as Poirot trying to make a little conference with everyone that has connection with the murder to deliver the truth as he invites people that present in the evening when Ackroyd died.

4.1.3 Turning Point or Climax

Series of rising action bring to the end which called climax (Russel, 1984). On this stage of plot the fate of characters are revealed, the turning point involves a discovery or new insight that leads to a different perspective or understanding of reality. Sometimes, a turning point can be triggered by a seemingly trivial event that reveals a

deeper truth or meaning. The part describes the turning point can be found in the chapter titles the *whole truth* and described as follows:

“You know the result of her investigations. Ralph Paton had had a pair of boots with him. The first question I asked him when he came to my house yesterday morning was what he was wearing on his feet on the fatal night. He replied at once that he had worn boots—he was still wearing them, in fact—having nothing else to put on. (Christie, 1926:288)

Based on the quote, it is argued that the quote is the climax which describes the situation on the meeting. Poirot argues about the theory how the murderer could be happens which concludes that the mark of boots is just a distraction, in reality the boots are worn by the murderer to confuse the police. Poirot in this stage conclude that the murderer is the one that were in Ackroyd study room in nine thirty.

“Let us recapitulate—now that all is clear. A person who was at the Three Boars earlier that day, a person who knew Ackroyd well enough to know that he had purchased a dictaphone, a person who was of a mechanical turn of mind, who had the opportunity to take the dagger from the silver table before Miss Flora arrived, who had with him a receptacle suitable for hiding the dictaphone—such as a black bag—and who had the study to himself for a few minutes after the crime was discovered while Parker was telephoning for the police. In fact—Dr. Sheppard!” (Christie, 1926:290)

The truth revealed on the quote above become the climax of the story, the murderer revealed as Dr Sheppard. This revelation creates a strong emotional impact, as Dr Sheppard is not only Ackroyd’s friend, but also Poirot’s confidant in the investigation.

4.1.4 Falling Action

Falling action is the stage of a plot that follows the climax and leads to the resolution. The falling action provides a relief from the emotional tension and brings us closer to the outcome of the story (Mays, 2016). Falling action often not as long as rising action rather than provide a brief relief to the readers.

“My dear Poirot,” I said, smiling a little, “whatever else I may be, I am not a fool.” I rose to my feet.

“Well, well,” I said, with a slight yawn, “I must be off home. Thank you for a most interesting and instructive evening.”

Poirot also rose and bowed with his accustomed politeness as I passed out of the room. (Christie, 1926:294)

Based on the quotation above, those are the dialogue between Poirot and Dr Sheppard, Dr Sheppard now is accepted his defeat over the case and give slow emotional relief as it brings the story closer to the end.

4.1.5 Resolution

The resolution begins with creating a sense of closure by presenting a new and relatively stable situation that results from the resolution of the conflict, even if it is not what the reader or the characters expected (Mays, 2016). In the final chapter entitled “Apologia” Dr Sheppard written his confessions, in this chapter he came up with the reason why he murders Ackroyd afterwards.

“I suppose I must have meant to murder him all along. As soon as I heard of Mrs. Ferrars’s death, I felt convinced that she would have told him everything before she died. When I met him and he seemed so agitated, I thought that perhaps he knew the truth, but that he couldn’t bring himself to believe it, and was going to give me the chance of refuting it.” (Christie, 1926:297)

Based on the quote, it can be assumed that the quote is a conclusion which describes the reason why Dr Sheppard murder Ackroyd and blackmail Mrs Ferrars. Dr Sheppard knows that Mrs Ferrars dead was a suicide following his action of blackmail regarding Mrs Ferrars and her husband, Dr Sheppard concludes that the reason he murders Ackroyd is that he knows Mrs Ferrars sent a letter about the blackmail to Ackroyd because they had affair. When Ackroyd and Dr Sheppard in study room Dr Sheppard forced Ackroyd to read the letter but he refuse, nonetheless Dr Sheppard already know about the letter and decided to murder Ackroyd as explained above.

When I have finished writing, I shall enclose this whole manuscript in an envelope and address it to Poirot.

And then—what shall it be? Veronal? There would be a kind of poetic justice. Not that I take any responsibility for Mrs. Ferrars's death. It was the direct consequence of her own actions. I feel no pity for her.

I have no pity for myself either.

So let it be Veronal.

But I wish Hercule Poirot had never retired from work and come here to grow vegetable marrows (Christie, 1926:299)

On the quote above the story come to the stable situation, and can be assumed how the character of portrayed in the end. Dr Sheppard feels no guild for the death of Mrs Ferrar's suicide and willing to take his live by Veronal, in the end Dr Sheppard are lose his game to Poirot and hope he never come to retired in his town.

4.2 Structure Plot in The Murder of Roger Ackroyd Film

Film has five stages of plot as novel, according to Mays (2016) plot has five parts, namely exposition, rising action, climax or turning point, falling action, and conclusion. After researcher analysing the plot in the novel *The Murder of Roger Ackroyd*, then in this section the researcher describes the plot of adapted film *The*

Murder of Roger Ackroyd. The researcher describes the plot in the film *The Murder of Roger Ackroyd* by Andrew Grieve (2000) using the screen capture of the film to visualize it, and with film dialogue from subtitle alongside as if necessary. The outcome is as stated below.

4.2.1 Exposition

The exposition refers to stage of the story where characters are introduced including with their background of situation. According to May (2010:83), the exposition is a key element of narrative structure that provides the reader with essential background information. The exposition introduces the characters, background situations, time and place which give us all the basic information we need to understand what is to come. In the adapted film *The Murder of Roger Ackroyd* the exposition is depicted as follows:



Picture 1 (1:47 / 1:43:48)

Based on the film scene, the exposition appears to introduce the detective Poirot. On this scene describe the point of view of this film is from Poirot as one of the main characters. The scene depicts of Poirot reading Dr Sheppard's journal which tell about

the alibi why he murders Roger Ackroyd. As Poirot continues reading, the story continues in the point of view of Dr Sheppard's journal. The King's Abbot depicted as resembles many other English villages. It boasts a cold medieval church positioned atop a solitary lane flanked by stone-built cottages. Down the lane's end, a bridge spans a stream where the underprivileged children master perhaps the most sophisticated skill they'll ever acquire. Despite its outward appearance of friendliness to the casual onlooker, Kings Abbott described has its own peculiarities.



Picture 2 (2:56 / 1:43:48)

UNIVERSITAS PADJARAN
SUNAN GUNUNG DJATI
BANDUNG

Based on the film scene, the exposition continues to introduce Dr Sheppard, Parker and Poirot. In this particular scene, Dr. Sheppard and Parker arrive at Poirot's house, only to find that Poirot is not immediately available as he is occupied with gardening in the backyard. Their purpose in seeking Poirot is to request his presence for a meeting with Roger Ackroyd at the factory. However, Poirot is busy with his gardening activity and didn't notice as Ackroyd want to meet him earlier.



Picture 3 (5:34 / 1:43:48)

The scene of the film above, introduce Roger Ackroyd while he meets with Poirot. Roger Ackroyd portrayed as very wealthy and most successful business man in the town. Beside his that Ackroyd is a scientist according to narrator of the film *“He likes to think of himself as a scientist”*. Poirot and Ackroyd seem acquainted, engaging in conversation about Poirot's retirement in King's Abbot and his profession as a detective. Their discussion suggests a familiarity between the two, with an apparent awareness of Poirot's background and career.



Picture 4 (9:04 / 1:43:48)

“You've been putting it off and putting it off for three months now, nearly. I've been trying to find a job, Father. I always told your late mother that I would look after you as if you were my own son.”

Another exposition of character is when Ackroyd step son, Ralph Paton come to see Ackroyd (picture 4), the dialogue explains of Ralph and Flora. Ackroyd seems to care so much about Ralph as his promise to his deceased wife, Paton.

*“Mrs Ferrars is on the telephone, sir.
Oh.
- Hello?
- Roger? It's Dotty.
I've got to see you.
There's something I've got to tell you.”*

While Ackroyd talking to Ralph, a telephone are coming from Mrs Dotty Ferrars. The connection between Ackroyd and Mrs Ferrars appears closer as she called Ackroyd and told him that she wanted to see him.



Picture 5 (10:34 / 1:43:48)

In the exposition of the story, Dorothy Ferrars is introduced as a character who intrigues the villagers due to her peculiar and unpredictable nature. Living in solitude, she enjoys a comfortable lifestyle stemming from the inheritance left by her late husband. However, her husband's demise the previous year, shrouded in suspicion surrounding his questionable passing as an alcoholic, adds an element of mystery and curiosity to her character within the narrative. On the *picture 5* can be seen that Mrs Ferrars are writing a letter for someone that will be the key to the rising action and climax. This exposition sets the stage for exploring Dorothy Ferrars' complex persona and her connection with Roger Ackroyd.



Picture 6 (11:14 / 1:43:48)

On the capture from the film above (*picture 6*) explain that Mrs Ferrars are taken a pill which lead her to death. On this part of exposition, the death of Mrs Ferrars marks a question for the detective behind the motive of her death. This scene takes the plot closer to the rising action or often called inciting incident.



Picture 7 (14:08 / 1:43:48)

*“First of all, Ralph Paton is here and staying at the White Hart.
Staying there?
Staying there. And he was talking to a girl.
I couldn't quite see who she.”*

Basen on the film scene, the character of Dr Sheppard sister, Caroline who is introduced as a gossipy woman, displaying an insatiable curiosity for knowing every detail of the events unfolding within the village of King's Abbot. Later on, Caroline saw that Ralph Paton is staying at White Hart, this implies that Ralph is hiding for some reason and talking to a stranger girl.



Picture 8 (18:55 / 1:43:48)

“It seemed that there was one person who'd known about the murder all along and was blackmailing her for huge sums. And do you know who was this person? She wouldn't tell me his name.”

The exposition moves to the encounter between Ackroyd and Poirot, talking about why Mrs Ferrars death. Ackroyd conclude that her demise was due to poisoning and potentially linked to a case of blackmail.



Picture 9 (20:32 / 1:43:48)

Based on the film scene, it can be assumed that Dr Sheppard is invited to diner with Roger Ackroyd, during the film scene it can be seen that Dr Sheppard is observing a dagger which latter be used by the killer to murder Roger Ackroyd. On this part exposition explain characters which has intrest in classic stuff.



Picture 10 (22:38 / 1:43:48)

The night after they had a diner, the exposition part of the film shows that Roger Ackroyd received a letter from Mrs Ferrars, latter on it shows that minutes after he read the letter, he still alive and proven by Parker overhears him engaged in conversation with someone shortly after reading the letter.

4.2.2 Rising Action



Picture 11 (25:36 / 1:43:48)

After Dr Sheppard went home from Fernly Park, Roger Ackroyd found dead stabbed with dagger. The story has now shifted from exposition to rising action, Roger Ackroyd found dead in his study room the exact place where he read the letter from Mrs Ferrars.

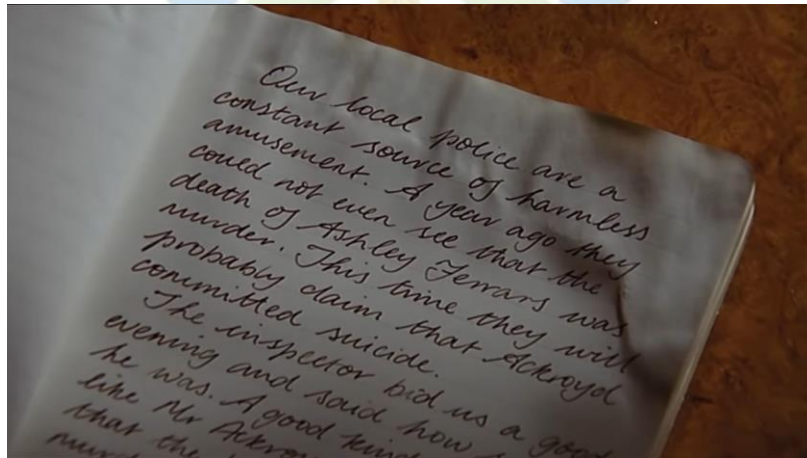
"It's Mr Ackroyd, sir. He's dead. In the study."



Picture 12 (28:42 / 1:43:48)

When Ackroyd is discovered dead, Poirot promptly arrives at Fernly Park, displaying evident disappointment. This reaction transpires despite Poirot having previously cautioned Ackroyd about the blackmailer during their dinner with Sheppard and others just moments before the tragic event. It can be proven by the dialogue from the film below.

*“What has happened, Monsieur Parker?
Mr Ackroyd's been killed, sir. Murdered.
Who would do such a terrible thing?
Oh, Poirot. Thank God! Nobody's been in here.
What do you think, Poirot?
I have failed my friend.”*



Picture 13 (29:07 / 1:43:48)

From the film scene above it can be assumed that the scene is a rising action, can be seen that narrator are reading the whole story based on Dr Sheppard's journal. This implies that the actual murderer of Roger Ackroyd might be manipulating the situation, subtly misleading the police and possibly hoping that they will arrive at the conclusion that Ackroyd's death was a suicide, similar to the conclusion reached regarding Mrs.

Ferrars' demise. When the police come to the Fernly Park, Sheppard argues that Dr Sheppard insist Parker give him call about the death, but Parker denied that.



Picture 14 (30:39 / 1:43:48)

Based on the film scene, it can be assumed that the scene is a rising action when the police found some clue as the windows being left open with mark of shoe, further more they interrogating every person that present in the dinner at that night. This discovery and investigation likely intensifies the detective's quest for truth, generating additional speculation and intrigue surrounding the case, thereby escalating the tension and complexity of the situation.



Picture 15 (36:44 / 1:43:48)

Based on the film scene, it can be assumed that the scene is a rising action which bring the main character being introduced or being led to conflict. The scene shows that Flora is asking for help to Poirot, she asked that Poirot should help her because Ralph is suspected murderer of his step father. On this point Poirot demanded to talk to the investigators about the possibility of Ralph being murderer as Poirot is a famous detective despite he is on retirement.



Picture 16 (40:47 / 1:43:48)

“It is completely unimportant.”

That is why it is so interesting.”

Based on the film scene, Poirot join the investigation in collaboration with police and his old friend chief inspector Japp. The scene nonetheless describes the investigation around the study room where Ackroyd died, the detective Poirot highlight the little detailed things such as how the position of chairs and have they moved. This scene brings the rising action and tense to the audience.



Picture 17 (51:57 / 1:43:48)

The problem re-emerged as a characteristic of the rising action plot, one of the ex-parlourmaid of Ackroyd is come to suspected name. The suspicion of *Ursula Bourne* emerges as some amount of money was found missing from Ackroyd's drawer, nonetheless the suspicion from Poirot come from the part of handkerchief that match to her cloth.



Picture 18 (53:37 / 1:43:48)

Another event of rising action, taken a place when Parker the butler is hit by car and dead. Parker death is important as following Poirot's conclusion that Ursula Bourne is not the guilty party in the murder, his focus shifts towards identifying a potential suspect, namely Ackroyd's stepson Ralph. Poirot begins to investigate Ralph, suspecting that he holds potential relevance to the case, thus create the tension and intrigue as the narrative unfolds.



Picture 19 (1:16:50 / 1:43:48)

The story almost arrives at the end of the rising action plot, here Poirot manages to gathered significant evidence that sheds light on the mystery also tension and suspense increase towards the resolution of the case. Poirot find out why the money was gone and Flora was confess that she took it, but then she has no related case to the murder of Ackroyd, on the scene can be assumed that the relation between Ursula and Paton is having married, this resolve the ambiguous story of Caroline which see Ralph talk with mysterious girl.



Picture 20 (1:22:07 / 1:43:48)

Based on the film scene, it can be assumed that the scene is arrive on the end of rising action. Poirot invites people that related to the murder of Roger Ackroyd in a meeting which Poirot explain to Flora and her mother that Ralph and Ursula married, and it is explain why Ralph is missing as they have the pressure. Thus, it can be assumed that Poirot has figured out who is the murder of Roger Ackroyd, can be seen in the dialogue as follows:

“We know that Monsieur Roger Ackroyd was alive at half past nine,

*because that was when Monsieur Raymond overheard him talking.
But with whom was he talking?
Certainly, it was not Monsieur Ralph Paton,
whom we know was at the time in the summer house with his wife.
So, with whom?"*

4.2.3 Climax or Turning Point

The climax is it is the point where the main conflict reaches its highest tension and the outcome is revealed. The climax determines the fate of the characters and the resolution of the plot, according to Mays (2016) climax is where a part of emotion intensify. The climax bring turning point where truth are revealed, this is the moment when the protagonist experiences a change in their perspective, understanding, or values as a result of an event or interaction. Then the climax can be found in the following scene:



Picture 21 (1:30:31 / 1:43:48)

Based on the film scene, it can be assumed that climax is a part of turning point that settle the problem and reveals the truth. The scene depicts Poirot giving conclusions about the murder of Ackroyd that lead to single person which is Dr Sheppard, on this

scene at first Dr Sheppard was denying the accusation, but then he confess that he murder Ackroyd. The detail of murder as part of climax that reveals the truth are described as in following scene:



Picture 22 (1:34:41 / 1:43:48)

*“Killing Ackroyd was easy.
The knife was sharp and I knew just where to strike.
And for the rest, I simply had to follow my plan.
The first thing to do was make sure everyone remembered me leaving the house.”*

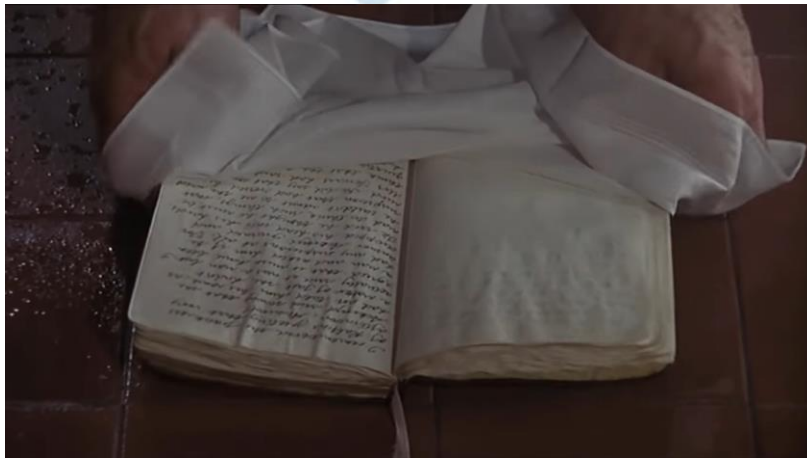
Based on the film scene, it concludes that the truth revealed as Dr Sheppard speak the way he murders Ackroyd in his study room, Dr Sheppard took the knife and stab Ackroyd in the neck while Ackroyd trying to read the letter given from Mrs Ferrars to inform him who is the blackmailer. To deceive the investigator by making sure everyone in the house sees him leaving while Ackroyd alive while in reality Ackroyd already dead, he uses the Dictaphone so Parker overhears him engaged in conversation with someone shortly after Sheppard gone. While for the window that Sheppard left open, he make a shoe step to deceive.



Picture 23 (1:41:13 / 1:43:48)

The final climax brings into shooting action between Dr Sheppard and Poirot, and in the end Dr Sheppard shot him self and left his journal as the evidence that Dr Sheppard is the murder of Roger Ackroyd.

4.2.4 Falling Action



Picture 24 (1:41:36 / 1:43:48)

In the falling action of the plot, the conflicts and difficulties gradually resolve, leading to a calming of the mood and a sense of relief or resolution. The real murderer

of Roger Ackroyd is revealed and the journal taken as evidence of the case, Poirot has got his answer for his case.

4.2.5 Resolution



Picture 25 (1:41:59 / 1:43:48)

*“For the sake of the sister of Dr Sheppard, the true stories of these murders must, for the moment, remain a secret.
A last favour, if you will, to a man I once looked on as a friend. I thought I could escape the wickedness of the city, by moving to the country.”*

The scene shows a part of resolution which sense of closure as the conflict or conflicts have been resolved. Poirot came to the conclusion that the wickedness of the city was inescapable, but he hopes to find some peace and tranquility in his retirement in the country side. He had spent many years solving crimes and mysteries, and he felt that he deserved a rest from the turmoil and chaos of urban life. He looked forward to spending his days with the smile of bird from country side.

4.3 Plot Transformation from Novel to Film

In this study the object will analysed using theory of transformation from novel to film from Eneste (1991) which consist of addition, modification and reduction. As supporting theory the researcher applies theory of plot from Mays (2018) according to this theory, plot consists of five elements: exposition, inciting incident, climax/turning point, falling action and resolution or conclusion. These elements show how the events and conflicts in the story are arranged and resolved.

The researcher compare each stage of plot from novel to film and found some changes and differences in plot and intrinsic elements, the data taken by comparing film to the novel.

4.3.1 Exposition

Datum 1	
Transformation process occurred in the scene:	Addition
Setting:	King's abbot
Film:	01:00-06:00
Novel:	No where to be found

On this scene is the transformation process appears to be addition, in the early part exposition of the film, the researcher found the process of addition which makes the film different from the novel by adding element that cannot be found in the novel.



Picture 26 (1:49 / 1:43:48)

“A journal came into my possession in which a murderer had taken the trouble to record for posterity the thoughts that had accompanied a crime most dastardly. Rarely have I come across such bitterness, such envy and contempt of others, such haughtiness misplaced. Our village, Kings Abbott, is, I imagine, very much like any other English village.”

While the novel tell story about by dr. Sheppard knowing the death of Mrs. Ferrars, in the film, it shows that the beginning is the detective Poirot reading the journal left by dr. Sheppard which contain his alibies of murdering Roger Ackroyd. Eneste (1991) conclude that addition in transformation process of adaptation which happen to character, plot and setting are allowed. The addition also appears as detective Poirot meet with Roger Ackroyd to show off his factory, this scene bring conclusion that Poirot and Ackroyd are knows each other very well.

Datum 2	
Transformation process occurred in the scene:	Addition
Setting:	Mrs Ferrar's house
Film:	06:00-14:00
Novel:	No where to be found



Picture 27 (13:16 / 1:43:48)

*“Veronal.
 You think it's suicide?
 Ask me after the inquest.
 - It's a year since her husband died, isn't it?
 - Almost exactly.
 Did you find a note? Not yet.”*

On this part, the scene from the film is not in the novel plot as exposition. This addition in exposition makes the viewer spoiled about what really happened to Mrs Ferrar's death cause of veronal (picture 4). The truth of Mrs Ferrar's death is shown in the exposition of the film and make the plot completely different from the novel as it spoils the suspense for the viewer, who already knows that Mrs Ferrar was blackmailed and killed herself, nonetheless according to Cardwell (2007) televisional context The

television is quicker than a film as it has to grab and hold viewer's attentions which requires a faster pace and more visual clues to capture and maintain the audience's attention.

Datum 3	
Transformation process occurred in the scene:	Reduction
Setting:	Dr Sheppard's house
Film:	14:01-14:20
Novel:	Chapter I page 5



Picture 28 (14:04 / 1:43:48)

“She must have taken the Veronal on purpose. Remorse.

Remorse?

You never would listen to me last year when I told you she'd poisoned that awful husband of hers.

This proves it.”

On this scene reduction seems appear to the film, the scene itself can be found in the Chapter I page 5.

*“What is your diagnosis?” I demanded coldly. “An unfortunate love affair, I suppose?” My sister shook her head.
 “Remorse,” she said, with great gusto.
 “Remorse?”
 “Yes. You never would believe me when I told you she poisoned her husband. I’m more than ever convinced of it now.” (Chistie, 1926:5)*

The process reduction is removing elements that is not essentially needed by the film makers (Eneste, 1991). The scene tells about dr Sheppard and his sister Caroline on the breakfast table talking about how Mrs Ferrar’s death. The reduction appears to shorten the film scene compared to the novel. The film maker seems want to shorten the conflict between dr. Sheppard and his sister to reduce film duration, nonetheless this reduction makes the character of Caroline not represented as gossipy women like in the novel.

Datum 4	
Transformation process occurred in the scene:	Addition
Setting:	Fernly Park
Film:	19:20 / 1:43:48
Novel:	No where to be found



Picture 29 (19:01 / 1:43:48)



Picture 30 (19:20 / 1:43:48)

*“You must not blame yourself, mon ami.
I know, but she also told me something else.
It seemed that there was one person who'd known about the murder all along and was
blackmailing her for huge sums. And do you know who was this person?
She wouldn't tell me his name.”*

On the film scene above, the exposition of character is different from the novel. The meeting between Poirot and Roger Ackroyd talking about the blackmailer, Ackroyd already know that Mrs Ferrar's death is because of blackmail. This scene only

present in the film, and indicate that they are knows each other. On the novel, Poirot portrayed barely know Ackroyd, as he is staying in the village only for retirement. On the following next scene, it can be seen that Ackroyd, Poirot and Sheppard meet each other, which can not be found in the novel. The differences between adapted works and original literary works happened because the different interpretation from the adaptors (Eneste, 1991).



Datum 5	
Transformation process occurred in the scene:	Modification
Setting:	Fernly Park
Film:	20:32 / 1:43:48
Novel:	Chapter 4, Page 33



Picture 31 (20:32 / 1:43:48)

“I wish you'd tell me about these antique things, Dr Sheppard. I'm sure you know what they all are. Just because I'm an antique myself. Ah, Sheppard. There you are.”

Novel

I was rather pleased to hear it. The things young women read nowadays and profess to enjoy positively frighten me.

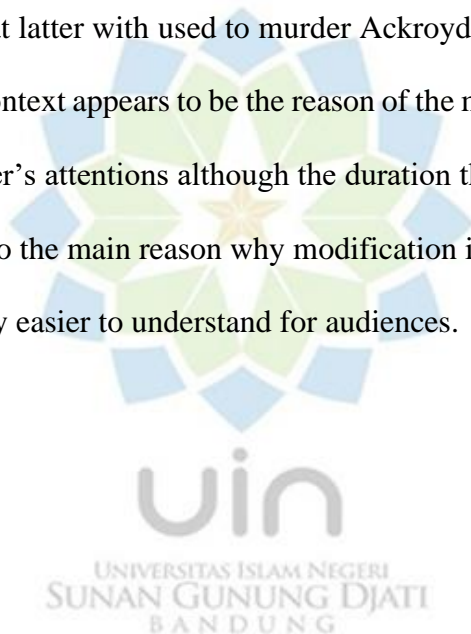
“You haven't congratulated me yet, Dr. Sheppard,” said Flora.

“Haven't you heard?”

She held out her left hand. On the third finger of it was an exquisitely set single pearl. (Christie, 1926:33)

On this scene, the transformation process appears to be modification. Modification influenced by various factors like media and time duration. Consequently, these

modifications might impact characters, plot development, storytelling techniques, and other elements that necessary (Eneste, 1991). On the film scene, the dialogue between dr Sheppard and Flora can be found in the novel, but with some modification such as the present of the antique dagger. The scene which involves the Tunisian Dagger makes some differences to the plot of the story and information to the audience. The present of the dagger in the scene, make the audience has a bold clue which character that has relation to the dagger that latter with used to murder Ackroyd. According to Cardwell (2007) the televisional context appears to be the reason of the modification, beside film is to grab and hold viewer's attentions although the duration that shorter, the audience of televisional film is also the main reason why modification is happened, on this case to make the adapted story easier to understand for audiences.



4.3.2 Rising Action

Datum 6	
Transformation process occurred in the scene:	Modification
Setting:	Fernly's Park
Film:	28:00-35:00
Novel:	Chapter II, Page 53



Picture 32 (28:27 / 1:43:48)

*“Broke the door down. It was locked from the inside.
Has anyone checked the window? Well, this is the way the murderer came in
all right, and went out. Look. A footprint. Made by a boot with a rubber sole, sir.
When was Mr Ackroyd last seen alive?
I left at nine o'clock. He was certainly alive then.”*

Novel

*“The door was locked on the inside, you say? What about the window?”
“I myself closed and bolted it earlier in the evening at Mr. Ackroyd’s request.”
The inspector strode across to it and threw back the curtains.
“Well, it’s open now, anyway,” he remarked.
True enough, the window was open, the lower sash being raised to its fullest extent.
(Christie, 1926:53)*

Transformation process that occurred in this part of rising action is modification, the modification changes the plot story resulting different mood in the end. In this rising action part, the scene happened after Dr Sheppard informed that Ackroyd died. Poirot came out of nowhere to Ackroyd's house without any reason of explanation except because of friendship relation between Poirot and Ackroyd, then later in the scene Poirot join the investigation with the inspector and police. Meanwhile in the novel, Poirot did not directly see and investigate when Ackroyd died at that night. The investigation was handled at first by Dr Sheppard and police.

The inspector produced a pocket torch and flashed it along the sill outside. "This is the way he went all right," he remarked, "and got in. See here." In the light of the powerful torch, several clearly defined footmarks could be seen. They seemed to be those of shoes with rubber studs in the soles. One particularly clear one pointed inwards, another, slightly overlapping it, pointed outwards. (Christie, 1926:53)

The presence of Poirot in the scene made the mood contrasted compared to the novel, the researcher concludes that the presence of Poirot in the scene made Poirot more look like a prying person rather than a famous detective.

Datum 7	
Transformation process occurred in the scene:	Modification
Setting:	Dr Sheppard's house
Film:	36:00-40:00
Novel:	Chapter VII, Page 78



Picture 33 (36:05 / 1:43:48)

*“Your uncle was Monsieur Poirot's friend, Flora.
In any case, mademoiselle, I am now retired. I work no longer.
I'll I'll pay you.
- I'll find the money somehow.
- It's not a question of money.
Come on, old girl.”*

Novel

“Not that, I beg of you, mademoiselle. Not that I do not care for money.” His eyes showed a momentary twinkle. “Money, it means much to me and always has done. No, if I go into this, you must understand one thing clearly. I shall go through with it to the end. The good dog, he does not leave the scent, remember! You may wish that, after all, you had left it to the local police.”

“I want the truth,” said Flora, looking him straight in the eyes.

“All the truth?”

“All the truth.”

“Then I accept,” said the little man quietly. “And I hope you will not regret those words. Now, tell me all the circumstances.” (Christie, 1926:53)

On this modification in the process of transformation occurred to the character of Poirot and his motivation to solve the case, in the novel Poirot was not actively involved in the investigation until Flora come and asked him to solve the case, in this point Poirot has his idealism about solving the case beside in his retirement he always seeks for the

truth and ignoring amount of money offered. In the novel Poirot and Dr Sheppard also has no relation, and Dr Sheppard much more hated Poirot and can be shown by the way he called Poirot such as, Porot, and little man.

Meanwhile in the film, accordance with Cardwell (2007) authorial context which stated that an author often has different technique, either in story telling or directing and adaptation film, a certain tone or point of view tend to lead different interpretation. Poirot and Dr Sheppard has closer relationships even before the case, in the film Poirot and Dr Sheppard has discussed about Ackroyd murderer before Flora came to him and ask him for help, Poirot accepted Flora request in favour of his friendship with Ackroyd rather than seeking for the truth.



Datum 8	
Transformation process occurred in the scene:	Addition
Setting:	A Bar, Street
Film:	50:00-60:00
Novel:	-



Picture 34 (52:57 / 1:43:48)

“Not one flipping penny! Six years I worked for that bastard! Not one flipping penny. Well, that's what they're like, isn't it? Well, who do you think's got the last laugh? Who knows all the little family secrets, eh?”

The addition in the story scene from the film above bring additional story about Parker. On the addition process of transformation, Parker portrayed having secret of the family that not mentioned in the film and novel. Parker has important role to the case as he is the one that seen Dr Sheppard is the last person into Ackroyd study room. Later in the film, Parker got struck by a car and died, but yet there is no follow up about Parker's murder. Compared to the novel, Parker portrayed as royal servant and still alive until the case is solved.

Datum 9	
Transformation process occurred in the scene:	Modification
Setting:	Restaurant
Film:	101:00-104:00
Novel:	Chapter 17



Picture 35 (1:01:59 / 1:43:48)

Monsieur Ackroyd believed that Madame Ferrars was being blackmailed. And it is possible that this blackmail and the murder of Roger Ackroyd are connected.

Blackmail, eh?

- You are surprised?

- No.

No, it explains a great many things.

Novel

Hammond listened with close attention.

“That is all,” I said, when I had finished.

“Blackmail,” said the lawyer thoughtfully.

“You are surprised?” asked Poirot.

The lawyer took off his pince-nez and polished them with his handkerchief.

In this part of modification, several plot and character are changed from the novel. In the novel character of Dr Sheppard is Poirot buddy like Watson in Sherlock Holmes, including when the scene Poirot and Mrs Hammond met to discuss about Mrs Ferrar's inheritance and blackmail. Compared to the film, Chief Inspector and Poirot had discussion with Mr Hammond about where is Mrs Ferrar's inheritance goes to after she died.

Datum 10	
Transformation process occurred in the scene:	Reduction
Setting:	Liverpool
Film:	-
Novel:	Chapter 17

On the film various characters are not shown to fit the interpretation and screen time because of the different media that used, the reduction process seems appeared on the character that exist in novel namely Charles Kent, Kent is portrayed as the stranger that come at Fernly's Park at the night of the murder of Ackroyd, this proven by following part of the novel:

"Poirot," I said, "they have detained a man at Liverpool. His name is Charles Kent, and he is believed to be the stranger who visited Fernly that night. They want me to go to Liverpool at once and identify him.

The reduction of this character makes the plot changed when it comes to adapted film, as the character Charles Kent only represented in one passage of dialogue in the film.

“Well, a porter remembers a young man getting on the train to Liverpool”

Thus, because the character of Charles Kent not present in the film, another character that related to him such as Miss Russel that portrayed in rising action as Charles Kent mother is not exist in the film. The reduction makes the rising action of the stranger guy in the Fernly’s Parks is missing.

4.3.3 Climax

Datum 11	
Transformation process occurred in the scene:	Addition
Setting:	Factory
Film:	128:00-140:00
Novel:	-



Picture 36 (1:38:59 / 1:43:48)

*James Sheppard, I am arresting you for the murder of Roger Ackroyd.
Of course you are, Chief Inspector.
James, no. This is foolish!
Don't move, either of you.*

The addition occurs in the climax part of the plot, Dr Sheppard admitted that he killed Ackroyd because of the letter that mentions his name from Mrs Ferrars. After his confession, in the film Dr Sheppard portrayed having a gun shooting scene, and in the in Dr Sheppard shot himself. The scene was an additional from the novel as the climax plot cannot be found in the novel, compared to the novel climax which end with revelation of Dr Sheppard as the Murderer.

4.3.4 Falling Action

Datum 12	
Transformation process occurred in the scene:	Addition
Setting:	Factory
Film:	141:00-142:00
Novel:	-



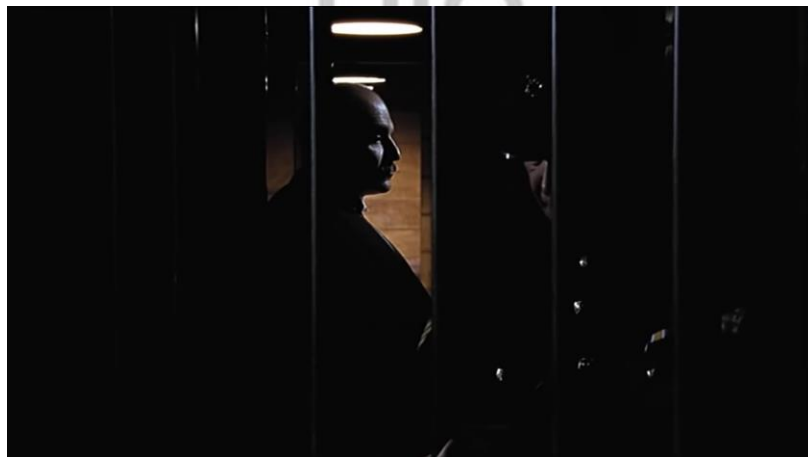
Picture 37 (1:41:45 / 1:43:48)

*“For the sake of the sister of Dr Sheppard, the true stories of these murders must, for the moment, remain a secret.
A last favour, if you will, to a man I once looked on as a friend.”*

The addition also happened to the falling action, Poirot has decided to keep the true stories of the murderers in favour of his friend sister of Dr Sheppard. This falling action can not be found in the novel, as in the novel Dr Sheppard accepted his defeat over the case and give slow emotional relief as it brings the story closer to the end.

4.3.5 Resolution

Datum 13	
Transformation process occurred in the scene:	Addition
Setting:	Police Station
Film:	142:00-144:00
Novel:	-



Picture 38 (1:42:19 / 1:43:48)

I thought I could escape the wickedness

*of the city, by moving to the country.
The fields that are green,
the singing of the birds,
the faces, smiling and friendly.
Huh!
The fields that are green*

Addition also occurred in the resolution, Poirot wanted a peaceful retirement and avoiding wickedness of city by coming to a town, in the scene can be found the addition of Poirot that he came into the conclusion that he cannot escape the wickedness even in the town.

Meanwhile in the novel, the resolution is on Dr Sheppard point of view that Dr Sheppard hope Poirot never come to the town for retirement: “*But I wish Hercule Poirot had never retired from work and come here to grow vegetable marrows* (Christie, 1926:299)”

4.4 Characterization from novel to film

On this analysis is to discuss the characterization of the character in *The Murder of Roger Ackroyd* novel (1926) and film (2000). This analysis is comparing the characterization of the character in *The Murder of Roger Ackroyd novel* (1926) and film (2000). According to Mays (2018) characterization is considered as an art or technique to represent fiction personal. Character analysis involves understanding who is the character is and their intentions. It also includes analyzing the interpretation after the text, what kind of representation of the characters have and to find out more of the characters function in the narrative.

4.4.1 Dr Sheppard

In the novel, Dr. Sheppard is presented as the primary narrator and plays a central role in the investigation alongside Poirot. His narrative voice allows readers to understand his thoughts, biases, and interactions, notably depicting an arrogant attitude towards Poirot. He perceives Poirot as a somewhat comical figure, mocking him through misspelling his name and viewing himself as the equivalent of Watson to Poirot's Sherlock Holmes games. Dr. Sheppard's active involvement and commentary throughout the investigation emphasize his importance in the narrative's progression.

“I comprehend,” said Mr. Porrott. “You speculated?” I nodded mournfully, but in spite of myself I felt secretly entertained. This ridiculous little man was so portentously solemn.” (Chapter 2)

Based on the quote above, the character of Dr Sheppard is looks arrogant towards Poirot, he called Poirot as a short man and miss spelling Poirot name on purpose to Mr Porrot. Another take in the differences between Dr Sheppard in novel and film is that in the novel Sheppard has main role in investigating the murder of Roger Ackroyd,

“As I say, up till the Monday evening, my narrative might have been that of Poirot himself. I played Watson to his Sherlock. But after Monday our ways diverged. Poirot was busy on his own account. I got to hear of what he was doing, because in King’s Abbot you get to hear of everything, but he did not take me into his confidence beforehand. And I, too, had my own preoccupations.” (Chapter 14)

Different from the novel, in the film adaptation, the perspective shifts away from Dr. Sheppard as the primary narrator and investigator. His role in the investigation is significantly reduced, and he is not presented as actively involved or invited by Poirot to contribute to the solving of the case. This alteration in perspective, with Poirot collaborating more closely with the inspector, diminishes Dr. Sheppard's impact and his earlier portrayed arrogance towards Poirot.

These differences in character portrayal and involvement in the investigation between the novel and the film adaptation highlight the varying emphasis each medium places on Dr. Sheppard's role. In the novel, his perspective and active participation shape the narrative and his dynamic with Poirot, whereas the film adaptation downplays his significance in the investigation, leading to a different characterization that lacks the arrogance and close involvement seen in the book.

4.4.2 Poirot

In *The Murder of Roger Ackroyd*, Poirot portrayed as a retired detective that come to a village to avoid the madness of city. Poirot has iconic moustache, according to Dr Shepard in the novel Poirot is described as passage below:

“I looked up angrily. Over the wall, to my left, there appeared a face. An egg-shaped head, partially covered with suspiciously black hair, two immense mustaches, and a pair of watchful eyes. It was our mysterious neighbor, Mr. Porrott.” (Chapter 3)



Based on the description of appearance of Poirot above, in the film Poirot portrayed as in image below.



Poirot appearance (3:50)

From the film scene above, the film adaptation presents Poirot's appearance visually, aligning closely with the novel's description by featuring an actor who embodies the iconic characteristics, such as the trademark mustache and sharp eyes. However, in the film, the appearance is visually depicted rather than described through narration, allowing the audience to immediately recognize the resemblance to the novel's portrayal without the need for verbal explanation.

In the novel Poirot has high sense of justice, it can be seen when he want to help the investigation only to know the truth. Poirot demonstrates a strong sense of justice by expressing his commitment to discovering the truth. He insists on uncovering all the circumstances and facts, ensuring a complete understanding of the case. This determination to seek the truth reflects Poirot's integrity and unwavering dedication to justice. This high sense of justice can portrayed in passage below.

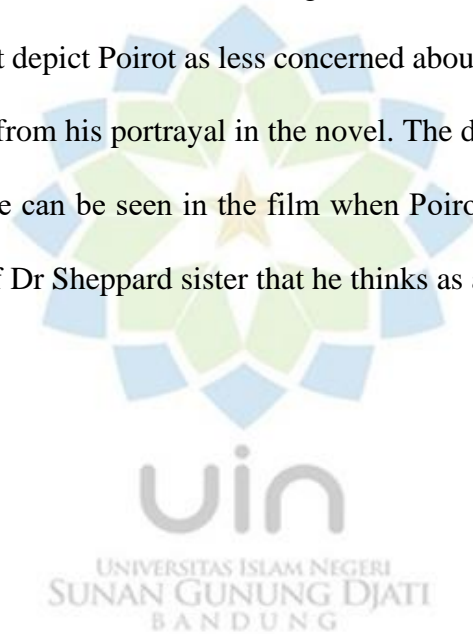
“I want the truth,” said Flora, looking him straight in the eyes.

“All the truth?”

“All the truth.”

“Then I accept,” said the little man quietly. “And I hope you will not regret those words. Now, tell me all the circumstances.” (Christie, 1926:53)

Compared to the film, in the film adaptation, there appears to be a deviation from Poirot's characteristic pursuit of justice. His dialogue at the end of the film suggests a departure from his usual insistence on uncovering the entire truth. This discrepancy in the film adaptation might depict Poirot as less concerned about the entirety of the truth or justice, which differs from his portrayal in the novel. The different characteristic in Poirot's pursuit of justice can be seen in the film when Poirot decided not to reveal the truth just in favour of Dr Sheppard's sister that he thinks as a friend.



4.4.3 Caroline

Caroline is sister of Dr Sheppard, although it is not common for brother and sister to live together at such an old age, Caroline has high sense of critical thinking and love to observe the action of the villager. It can be shown on the passage below from the novel, that Caroline is gossipy and stubborn woman.

“Whatever I told Caroline now concerning the demise of Mrs. Ferrars would be common knowledge all over the village within the space of an hour and a half. As a professional man, I naturally aim at discretion. Therefore I have got into the habit of continually withholding all information possible from my sister. She usually finds out just the same, but I have the moral satisfaction of knowing that I am in no way to blame.” (Chapter 1)

Caroline's character in the novel is portrayed as someone with a sharp sense of observation and a tendency to spread gossips among the villagers. Dr. Sheppard acknowledges her propensity for gossip and, as a result, consciously holding information from her to maintain gossips. She also portrayed as stubborn when it comes to villagers gossips.

In the film adaptation, Caroline's portrayal seems to deviate from stubborn nature depicted in the novel. Instead, she appears reflects a sense of apprehension or fear towards Dr. Sheppard. Her character in some scenes she is more respectful toward her brother, this can be seen on the scene where she gave the gun to Sheppard when Sheppard is convicted as the murderer in the end of the film.

4.4.4 Roger Ackroyd

The character of Ackroyd is rather a mystery in the novel, the description of Ackroyd more in terms of his social status, wealth. He is depicted as a significant figure in the town, owning Fernly Park, which contributes to his perceived importance within King's Abbot, described in the novel passage below.

“There are only two houses of any importance in King’s Abbot. One is King’s Paddock, left to Mrs. Ferrars by her late husband. The other, Fernly Park, is owned by Roger Ackroyd. Ackroyd has always interested me by being a man more impossibly like a country squire than any country squire could really be.” (Chapter 2)

Different from the novel, in the film, Ackroyd is portrayed as scientist and not depicted as a mysterious man. This can be seen on the scene where he is using chemistry tools and inviting people to his factory. Later on, he is portrayed as having a close relationship with Hercule Poirot, to the extent that Poirot refers to Ackroyd as an old friend. This alteration introduces a new dynamic, suggesting a pre-existing connection between Poirot and Ackroyd that is absent in the original text. This brings a different perspective to the story as in the novel Ackroyd had no connection with Poirot but has a close connection with Sheppard. This altered dynamic affects the narrative flow, character interactions, and the overall plot compared to the novel's original presentation.

4.4.5 Mrs Ferrars

The novel presents Mrs. Ferrars as a woman of wealth and relative seclusion, living alone and enjoying a comfortable lifestyle derived from the substantial inheritance left by her late husband, who passed away under suspicious circumstances.

“Twenty thousand pounds!” I exclaimed. “In one year!” “Mrs. Ferrars was a very wealthy woman,” said Poirot drily. “And the penalty for murder is not a pleasant one.” (Chapter 17)

In the film adaptation, the characterization of Mrs. Ferrars seems to align with the portrayal in the novel, despite her limited screen time. The information about Mrs. Ferrars being a wealthy woman and inheriting her late husband's wealth is consistent with the novel's depiction *“She lives alone, in considerable comfort thanks to the wealth she inherited from her late husband a son who died in suspicious circumstances last year.”* Although she might not have an extensive presence on screen, the characterization provided by the narrator appears to match the details presented in the film.

4.4.6 Flora Ackroyd

The character of Flora Ackroyd is close to the novel in appearance, she portrayed as golden hair, charming and white skin just like in the novel.

“Quite a lot of people do not like Flora Ackroyd, but nobody can help admiring her. And to her friends she can be very charming. The first thing that strikes you about her is her extraordinary fairness. She has the real Scandinavian pale gold hair. Her eyes are blue—blue as the waters of a Norwegian fiord, and her skin is cream and roses. She has square, boyish shoulders and slight hips. And to a jaded medical man it is very refreshing to come across such perfect health.” (Chapter 4)



Flora's appearance (19:44)

But yet some people in the novel described does not like Flora, However, the film adaptation seems to overlook or omit the element of resentment or negative feelings from other characters towards Flora this part is lack of adaptation makes Flora not portrayed as resentful as in the novel *“And aren't you?” I asked gravely. Flora stamped her foot.*

The scene that presents both in novel and adapted film when Flora's act of secretly taking money from Ackroyd's desk reflects a sense of greed or dishonesty hiding behind personality and complicates her image as a charming and appealing individual. This action, implies a hidden motive or a willingness to take advantage of her position to acquire money. Both portrays Flora as someone who isn't completely forthright or trustworthy, it is a side of her character that involves deceitfulness.

4.4.7 Ralph Paton

Ralph Paton is adopted son of Roger Ackroyd, the character of Ralph Paton is rarely present in the story as he is trying to hide since the beginning. Ralph portrayed as mysterious both for the reader and audience in film. He is portrayed as charming good-looking guy.

“Nevertheless we are all very fond of Ralph Paton in King’s Abbot. He is such a good-looking youngster for one thing.” (Chapter 2)

Nonetheless, even Ralph is having problem with his father. Despite his charming persona, Ralph is depicted as someone who has been a cause of worry and trouble for his stepfather, Roger Ackroyd. *“brought him up accordingly, but he has been a wild lad and a continual source of worry and trouble to his stepfather”* His extravagant lifestyle, careless handling of money, and constant need for financial assistance from his stepfather contribute to his portrayal as a source of concern *“Money went through his hands like water. He was always applying to his stepfather.”*

In the film adaptation, Ralph's character appears to differ slightly from the novel. While he retains his charm and good looks, the film adaptation focuses on portraying Ralph as someone striving for independence and seeking new job opportunities. This emphasis on his pursuit of independence adds a different dimension to his character compared to the novel, where his financial irresponsibility is highlighted.

4.4.8 John Parker

Parker Ackroyd's butler, the appearance of the characteristics of Parker described by Dr Sheppard as portrayed as fat, smug, tall and bald hair. It can be seen on the quotation and film scene below.



Parker's appearance (42:33)

"I was startled by seeing the figure of Parker close at hand. He looked embarrassed, and it occurred to me that he might have been listening at the door. What a fat, smug, oily face the man had, and surely there was something decidedly shifty in his eye." (Chapter 4)

In the novel, Parker is described as a loyal and capable butler, proficient in his job. However, his personality is depicted with a sense of smugness and distrust, traits that are conveyed through his interactions and statements. His behaviours, especially when implying knowledge of the family secret, accentuates this sense of confidence and smugness, contributing to a multifaceted portrayal of his character.

Contrary to the novel's description of Parker as a fat butler, the film adaptation portrays Parker as a skinny and tall individual. Despite the physical disparity, the film

retains Parker's smugness and confidence, aligning with his portrayal in the novel. The scene where he implies knowledge of the family secret reinforces this consistent characterization, emphasizing his sense of self-assurance and hinting at a degree of distrust.

