

**MYSTERY AS NARRATIVE STRUCTURE IN AGATHA
CHRISTIE'S *HALLOWE'EN PARTY***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2025**

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CHRISTIE'S *HALLOWE'EN PARTY***

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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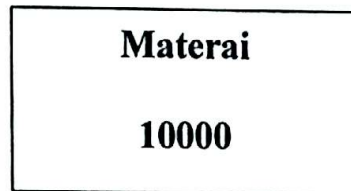
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2025**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*Mystery as Narrative Structure in Agatha Christie's Hallowe'en Party*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any projection or claim, I am the only person who is responsible for that.

Malang, 22th December 2025

The researcher



APPROVAL SHEET

This is to certify that Adimas Maulana's thesis entitled *Mystery as Narrative Structure in Agatha Christie's Hallowe'en Party* has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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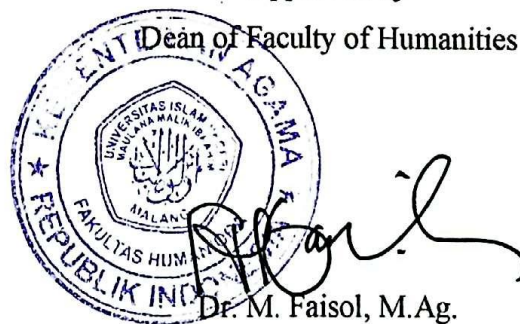
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MOTTO

*“Humans have limits; thoughts are limitless.
There is no end to thinking.”
-Personal Motto*

DEDICATION

I dedicate this thesis to the source of my infinite love, my father, Sutrisno Hadi and my mother, Paikem. My older sister and nephew, Tanti Oktafiani and Ifelove.

Moreover, for my beloved family, who have always been my strength and sanctuary. To all my friends who have never stopped supporting and motivating me, and to myself, for proving that I am capable and have finished this course.

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Salawat and salam were continuously poured out on Prophet Muhammad SAW, and peace and blessings be upon him, along with his family, friends, and followers, until the end of time. The thesis entitled *Mystery as Narrative Structure in Agatha Christie's Hallowe'en Party* was made to meet one of the requirements for achieving a degree of *Sarjana Sastra (S.S.)* in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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9. Last but not least, I want to thank myself. I want to thank myself for being strong, I want to thank myself for the willingness to fight, I want to thank myself for never complaining, and I want to thank myself for staying true to who I am with my own character and natural version. Though we have overcome many challenges, more obstacles lie ahead. My message remains to stay strong and keep driving this journey to be at the top and succeed in your own version of success.

The researcher realized that many shortcomings still need to be corrected and improved in preparing this thesis. For that, the researcher hopes that there will be input for this thesis and further research appropriate to the issue or object of this thesis. The researcher hopes this thesis may benefit the researcher, family, and the wider community.

Malang, 22th December 2025

The Researcher

Adimas Maulana

ABSTRACT

Maulana, Adimas (2025). *Mystery as Narrative Structure in Agatha Christie's Hallowe'en Party*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Syamsudin, M. Hum.

Keywords: Narratology, Narrative Structure

This study focuses on the structural mystery in Agatha Christie's *Hallowe'en Party* by utilizing Tzvetan Todorov's theory of five narrative stages. Based on the experience of readers' growing interest in suspense and mystery, maintaining cognitive alertness and triggering continuous curiosity transforms the reading experience into an aesthetic and inferential one. The sequence and meaning in this object of analysis are interpreted through the mechanisms of *equilibrium*, *disruption*, *recognition*, *repair*, and *restoration*. Using the literary criticism methods that were applied to quotations and analyzed, also showing how textual indicators, such as clues, red herrings, and motives, operate as sub-mysteries developing alongside the core case of Joyce Reynolds's death during the Halloween party, and how information management calibrates tension and directs reader orientation. Moreover, this analysis shows structural changes in the stages formed by mystery as demonstrated in each stage: the triggering incident in the *equilibrium* stage, shown in chapters one and two, where Joyce's claim of having seen a murder creates a slight disturbance from the party harmony into latent mystery that transforms casual conversation into subtle suspicion. The *disruption* stage in chapters three and four emerges when Joyce is found dead in the galvanised tub full of apple bobbing that night after her claim, changing party stability and leading to panic. The *recognition* stage in chapters five to seven features Detective Poirot beginning to understand the event as murder with motives, directing toward investigation, through discussions with Spence, and clues such as Joyce's statement before her death, and the crime scene setting supporting criminal action. The *attempt to repair* stage in chapters eight to twenty-five shows Detective Poirot's efforts in investigation and gradual narrowing of suspects through focused interrogations and alibi checks on every Halloween party guest that night, including tracing previous murder cases Janet White, Olga Seminoff, Lesley Ferrier, and finally Leopold which form the background to Joyce Reynolds' murder along with planned use of delay and partial revelation until old clues are discovered, including misdirection attempts by Mrs. Leaman which were false, a red herring. Then the *new equilibrium* stage in chapters twenty-six and twenty-seven, where investigation results point to a key person in this case, who knew the truth from the beginning, namely Miranda Butler, Joyce Reynolds' friend. Miranda's revelation and all evidence converge, pointing to internal culprits Rowena Drake and Michael Garfield, who are simultaneously suspects in other mystery murders. In this case, all truths are revealed, creating a new comfortable zone without disturbance from the suspects, and social order returns to stability. These intense reader engagement patterns are reflected in the chain of findings leading to the investigation to reveal the truth of Joyce Reynolds' death, maintaining consistency and directed course corrections until evidence convergence at resolution, demonstrating the systematic reliance of mystery novels on mystery properties to orchestrate the reading experience. Furthermore, this analysis recommends applying to literary analyses of comparable texts and underscores Agatha Christie's competence as the widely recognized Queen of Mystery in integrating narrative engineering with psychological engagement.

مستخلص البحث

مولانا، أديماس ٢٠٢٥. الغموض كهيكل سردي في رواية "حفلة عيد الهالوين" لأجاثا كريستي. أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم مالانج الإسلامية الحكومية. المشرف: د. شمس الدين، ماجستير في الآداب.

الكلمات المفتاحية: علم السرد، بنية السرد

تركز هذه الدراسة على الغموض الهيكلي في رواية "حفلة عيد الهالوين" لأجاثا كريستي من خلال استخدام نظرية تزفيتان تودوروف المكونة من خمس مراحل سردية. استناداً إلى تجربة اهتمام القراء المتزايد بالتشويق والغموض، فإن الحفاظ على اليقظة المعرفية وإثارة الفضول المستمر يحول تجربة القراءة إلى تجربة جمالية واستنتاجية. يتم تفسير التسلسل والمعنى في هذا الموضوع قيد التحليل من خلال آليات التوازن والاضطراب والتعرف والإصلاح والاستعادة. باستخدام أساليب النقد الأدبي التي تم تطبيقها على الاقتباسات وتحليلها، يوضح أيضاً كيف تعمل المؤشرات النصية، مثل القرائن والتضليل والدوافع، كأغاز فرعية تتطور جنباً إلى جنب مع القضية الأساسية لموت جويس رينولدز خلال حفلة الهالوين، وكيف تعمل إدارة المعلومات على ضبط التوتر وتوجيه توجه القارئ. علاوة على ذلك، يوضح هذا التحليل التغيرات الهيكلية في المراحل التي يشكلها الغموض كما هو موضح في كل مرحلة: الحادثة المحفزة في مرحلة التوازن، الموضحة في الفصلين الأول والثاني، حيث يؤدي ادعاء جويس بأنها شاهدت جريمة قتل إلى اضطراب طفيف في انسجام الحفلة إلى غموض كامن يحول المحادثة العادية إلى شك خفي. تظهر مرحلة الاضطراب في الفصلين الثالث والرابع عندما يتم العثور على جويس ميتة في حوض مجلفن مليء بالتفاح في تلك الليلة بعد ادعائها، مما أدى إلى تغيير استقرار الحفلة وإثارة الذعر. تتميز مرحلة الاعتراف في الفصول من الخامس إلى السابع ببدء المحقق بوارو في فهم الحدث على أنه جريمة قتل ذات دوافع، والتوجه نحو التحقيق، من خلال المناقشات مع سبنس، والأدلة مثل تصريح جويس قبل وفاتها، وموقع الجريمة الذي يدعم الفعل الإجرامي. تظهر محاولة الإصلاح في الفصول من الثامن إلى الخامس والعشرين جهود المحقق بوارو في التحقيق وتضييق نطاق المشتبه بهم تدريجياً من خلال استجوابات مركزة والتحقق من حجج غياب كل ضيوف حفلة الهالوين في تلك الليلة، بما في ذلك تتبع قضايا القتل السابقة لجانيت وايت أولغا سيمينوف، ليزلي فيرير، وأخيراً ليوبولد، والتي تشكل خلفية لجريمة قتل جويس رينولدز جنباً إلى جنب مع الاستخدام المخطط للتأخير والكشف الجزئي حتى يتم اكتشاف القرائن القديمة، بما في ذلك محاولات التضليل من قبل السيدة ليامان والتي كانت خاطئة، وهي مجرد تمويه. ثم مرحلة التوازن الجديدة في الفصلين السادس والعشرين والسابع والعشرين، حيث تشير نتائج التحقيق إلى شخصية رئيسية في هذه القضية، كانت تعرف الحقيقة منذ البداية، وهي ميراندا بتلر، صديقة جويس رينولدز. تتلاقى إفصاحات ميراندا وجميع الأدلة، مشيرة إلى الجناة الداخليين روبينا دريك ومايكل غارفيلد، اللذين هما في الوقت نفسه مشتبهان في جرائم قتل غامضة أخرى. في هذه القضية، يتم الكشف عن جميع الحقائق، مما يخلق منطقة راحة جديدة دون إزعاج من المشتبه بهم، ويعود النظام الاجتماعي إلى الاستقرار. تنعكس أنماط المشاركة المكثفة للقراء في سلسلة النتائج التي تؤدي إلى التحقيق للكشف عن حقيقة وفاة جويس رينولدز، مع الحفاظ على الاتساق وتصحيح المسار الموجه حتى تلاقي الأدلة عند الحل، مما يدل على الاعتماد المنهجي للروايات الغامضة على خصائص الغموض لتنسيق تجربة القراءة. علاوة على ذلك، يوصي هذا التحليل بتطبيقه على التحليلات الأدبية للنصوص المماثلة، ويؤكد كفاءة أجاثا كريستي باعتبارها ملكة الغموض المعترف بها على نطاق واسع في دمج هندسة السرد مع التفاعل النفسي.

ABSTRAK

Maulana, Adimas (2025). *Misteri Sebagai Struktur Naratif Dalam Novel *Hallowe'en Party* Karya Agatha Christie*. Skripsi Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Syamsudin, M. Hum.

Kata kunci: *Narratology, Structural Narrative*

Penelitian ini berfokus pada misteri struktural dalam novel *Hallowe'en Party* karya Agatha Christie dengan memanfaatkan teori lima tahap naratif karya Tzvetan Todorov. Berdasarkan pengalaman pembaca yang semakin tertarik pada suspense dan misteri, menjaga kewaspadaan kognitif dan memicu rasa ingin tahu yang berkelanjutan mengubah pengalaman membaca menjadi pengalaman estetis dan inferensial. Urutan dan makna dalam objek analisis ini diinterpretasikan melalui mekanisme keseimbangan, gangguan, pengenalan, perbaikan, dan pemulihan. Menggunakan metode kritik sastra yang diterapkan pada kutipan dan dianalisis, serta menunjukkan bagaimana indikator teks, seperti petunjuk, red herrings, dan motif, beroperasi sebagai sub-misteri yang berkembang bersamaan dengan kasus utama kematian Joyce Reynolds selama pesta Halloween, dan bagaimana manajemen informasi menyesuaikan ketegangan dan mengarahkan orientasi pembaca. Selain itu, analisis ini menunjukkan perubahan struktural pada tahap-tahap yang dibentuk oleh misteri, seperti yang ditunjukkan pada setiap tahap: insiden pemicu pada tahap keseimbangan, yang ditampilkan pada bab satu dan dua, di mana klaim Joyce tentang melihat pembunuhan menciptakan gangguan ringan dari harmoni pesta menjadi misteri laten yang mengubah percakapan santai menjadi kecurigaan halus. Tahap gangguan dalam bab tiga dan empat muncul ketika Joyce ditemukan tewas di dalam bak galvanis berisi permainan apel yang mengapung pada malam setelah klaimnya, mengubah stabilitas pesta dan menyebabkan kepanikan. Tahap pengenalan dalam bab lima hingga tujuh menampilkan Detektif Poirot mulai memahami peristiwa tersebut sebagai pembunuhan dengan motif, mengarahkan penyelidikan melalui diskusi dengan Spence, dan petunjuk seperti pernyataan Joyce sebelum kematiannya, serta setting tempat kejadian yang mendukung tindakan kriminal. Tahap upaya perbaikan dalam bab delapan hingga dua puluh lima menunjukkan upaya Detektif Poirot dalam penyelidikan dan penyempitan bertahap daftar tersangka melalui interogasi terfokus dan pemeriksaan alibi terhadap setiap tamu pesta Halloween malam itu, termasuk melacak kasus pembunuhan sebelumnya Janet White, Olga Seminoff, Lesley Ferrier, dan akhirnya Leopold, yang membentuk latar belakang pembunuhan Joyce Reynolds bersama dengan penggunaan penundaan dan pengungkapan sebagian hingga petunjuk lama ditemukan, termasuk upaya pengalihan perhatian oleh Nyonya Leaman yang ternyata palsu, sebuah red herring. Kemudian, tahap keseimbangan baru dalam bab dua puluh enam dan dua puluh tujuh, di mana hasil penyelidikan mengarah pada sosok kunci dalam kasus ini, yang telah mengetahui kebenaran sejak awal, yaitu Miranda Butler, teman Joyce Reynolds. Pengakuan Miranda dan semua bukti saling bertautan, mengarah pada pelaku internal Rowena Drake dan Michael Garfield, yang juga menjadi tersangka dalam kasus pembunuhan misterius lainnya. Dalam kasus ini, semua kebenaran terungkap, menciptakan zona nyaman baru tanpa gangguan dari para tersangka, dan ketertiban sosial kembali stabil. Pola keterlibatan pembaca yang intens ini tercermin dalam rantai temuan yang mengarah pada penyelidikan untuk mengungkap kebenaran kematian Joyce Reynolds, menjaga konsistensi dan koreksi arah yang terarah hingga konvergensi bukti pada penyelesaian, menunjukkan ketergantungan sistematis novel misteri pada unsur-unsur misteri untuk mengorkestrasi pengalaman membaca. Selain itu, analisis ini merekomendasikan penerapan pada analisis sastra teks-teks serupa dan menyoroti keahlian Agatha Christie sebagai Ratu Misteri yang diakui secara luas dalam mengintegrasikan rekayasa naratif dengan keterlibatan psikologis.

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CHAPTER I

INTRODUCTION

In this chapter, the study is introduced and summarized in a logical manner. The research background, problem statement, significance of the study, scope and limitations, and definition of key terms are discussed in separate sections.

A. Background of Study

Written texts that convey meaning, emotion, ideas, or creative outcomes from a writer's imagination are commonly known as literature, but not every written text can be called a literary work. According to Mario Klarer (2018), literary works must meet specific criteria to be considered literature. Novels, poetry, drama, and essays are commonly known as literary forms. These texts often discuss themes, concepts, and aspects of human experience. Among them, novels have various genres and themes that are often criticized and analyzed in academic research to study their content (Imam, 2021).

Frankenstein by Mary Shelley (Waham, 2023), *Dracula* by Bram Stoker (Stoker, 1997), and *Tales of the Grotesque and Arabesque* by Edgar Allan Poe (Poe, 2020) leaving these famous novels in the background literature, show the great works of narrative fiction, involving complex plots and diverse characterizations. Also, use their complexity to create engaging and diverse narrative frameworks. The ultimate appeal of these literary works stems from their complex plots, deep themes, and advanced storytelling techniques, which continue to drive emotions and provoke thought (Smith, 2013).

This literary genre is most clearly seen in detective fiction, where novels use narrative complexity to design investigative plots that explore human actions in uncovering the truth of events. One of the characteristics of detective fiction novels is their ability to raise themes such as mystery, crime, investigation, lies, and truth, which often govern complex narrative systems. Generally, this fiction uses unreliable narration, fragmented stories, and highly descriptive settings to increase tension, uncertainty, and mysterious events, which are related to gothic elements, as stated by Smith (2013). This is what makes books with these themes popular, such as Sherlock Holmes in "*The Case of Oscar Slater*" (Conan Doyle), Philip Marlowe in "*The Big Sleep*" (Raymond Chandler), and Hercule Poirot, whom I analyze this time. These texts, which raise the theme of mystery investigation by detectives, allow readers to reflect on the individual and social uncertainties that defined the nineteenth century regarding the truth of events or stories (Agarwal, 2024). Next, the detective fiction genre provides rich ground for exploring tension and mystery, considering the complexity of narrative and plot construction, which are highly interesting to analyze. End novels like Agatha Christie's mystery *Hallowe'en party*, for example, the genre can thrill readers and frighten them through subtle means of narration.

Agatha Christie's *Hallowe'en Party*, one of the classic detective novels featuring Hercule Poirot. He is Christie's famous Belgian detective character, who is called in to investigate the murder of a young girl, Joyce Reynolds, during a Halloween party in the quiet English village of Woodleigh Common. The mystery of the murder was revealed after Joyce announced that she had witnessed a murder

several years ago, which was ignored by the other guests until she was found dead. Poirot investigates by carefully interviewing the suspects, uncovering secrets, and connecting past events with the latest murder. This novel reveals hidden motives and crimes within a close-knit group, demonstrating Christie's skill in developing a mystery plot as she investigates the murder (Sa'diyah, 2005).

Agatha Christie skillfully develops the mystery theme in her novel *Hallowe'en Party*. Such unexpected plot twists, misleading clues (red herrings), and tense narrative moments hooked the readers to keep watching from beginning to end. The awful setting, combined with its strong relevance to unsolved crimes of the past, on Halloween night, creates a deep tension for readers, increasing their feelings and curiosity. Through these techniques, Christie creates a sense of sustained tension and invites readers to actively engage in reconstructing clues and unraveling the mystery alongside Detective Poirot. Thus, Christie's unique writing style in the murder mystery genre, with clever false clues, layered plotlines, and her skill in delaying the resolution until the end, is truly evident.

To conduct an analysis that identifies the presentation of mystery in this novel. This study will examine how this novel presents and organizes mystery by applying Tzvetan Todorov's narrative theory, which models the development of a story in five stages: *equilibrium*, *disruption*, *recognition*, *restoration*, and *new equilibrium*. This allows the plot, characters, and setting to be read as a structured system designed to trigger the reader's response to continue the story (Todorov, 1977). This mystery framework is treated as a structural transition system, which in

the first stage establishes a stable order (*equilibrium*), the second stage introduces disruptive events that create uncertainty (*disturbance*), the next stage acknowledges the problem and formulates key questions (*recognition*), then conducting investigative or remedial actions that complicate the outcome and delay the answer (*attempts at remediation*), and finally resolving the uncertainty in a reconfigured state (*new equilibrium*), thereby regulating expectations and fears as the plot develops. Practically speaking, in mystery narratives, these five stages serve as a framework for distributing clues and evidence, as well as determining the investigation, so that readers remain engaged until the end of the story. This is because the narrative structure continuously presents the mystery form (Adepati, 2018). Therefore, this study analyzes Agatha Christie's novel, *Hallowe'en Party*, by mapping key scenes into Todorov's five stages to show how the narrative constructs and shapes the increase, maintenance, and release of mystery, identifies the forms of mystery present, and constructs the narrative at each stage. It also does so without relying on additional theoretical frameworks beyond Todorov's narrative progression model.

This type of narrative structure analysis, according to Todorov's theory, would be very useful for analyzing Christie's novel *Hallowe'en Party*, which skillfully links the story structure and connects it with other backgrounds to create a continuous mystery. Todorov's approach allows readers to see how a plot is structured and findings are encoded in the development of the story, keeping readers cognitively and emotionally engaged throughout the novel, forming the core of Christie's method in her mystery novels. These techniques reinforce the dynamic

between what is known and what is unknown, thereby strengthening the mystery of each scene. Through moves five stages encompassing *equilibrium, disturbance, recognition, attempts at restoration, and new equilibrium*, the tension of the mystery is heightened (Mäkinen, 2006). In this regard, Todorov's schema reveals how the structure of the story itself shapes the experience of mystery.

The urgency of analyzing Agatha Christie's novel, *Hallowe'en Party*, through Todorov's narrative theory is emphasized by a gap in literary research, as most studies focus on the emotional effects of narrative uncertainty or tension resulting from delayed resolution, but rarely combine elements such as mystery with an in-depth analysis of narrative structure in a single clear analysis (Todorov, 1977). This is quite surprising, given the many difficulties encountered when trying to understand Christie's unique skill in constructing complex and intricate plots in subtle investigative mysteries within a systematic theoretical model (Mäkinen, 2006). This approach promises deep insights into how Christie maintains reader engagement through the structure of mystery. Also, the way of investigation creates a deeper curiosity, and through Todorov's framework, which directly links mystery to planned plot construction and narrative development (Todorov & Richard, 1977).

This study highlights the importance of its integrative analytical focus to deepen our understanding of mystery as a key component of detective fiction, rather than repeating previous research on Christie. It is because in an analysis of Christie's previous work, it merely shows Gothic elements, psychological character, and themes. This analysis focuses on narrative strategies, information control, story

architecture, and plot twists that carefully build tension and help explain the novel's enduring appeal (Scaggs, 2021). From this regard, the method encourages careful and detailed reading by highlighting Christie's use of advanced structures and narrative design, showing how her practice remains appealing to readers of different generations. By this study of *equilibrium, disturbance, recognition, restoration, and new equilibrium*, the form of Todorov's study serves as the primary lens for mapping how puzzles, delays, and action clues are arranged to create and manage mystery throughout the text.

B. Research Question

Based on the background and objectives of the research described above, it is necessary to formulate the main problem that becomes the focus of this study. Using Tzvetan Todorov's narrative structure theory to analyze the novel Agatha Christie *Hallowe'en Party*, this study focuses on the following question: How does mystery shape the narrative structure in Agatha Christie's *Hallowe'en Party*?

C. Significance of the Study

This paper contributes to literary analysis by taking Todorov's narrative theory and applying it to Agatha Christie's *Hallowe'en Party*. Instead of focusing on the external, the analysis is directed inward to the internal mechanisms of the text-how Christie organizes the plot, develops her characters, and uses the setting to create mystery (Mäkinen, 2006). Examining these factors from inside the narrative gives more insightful account of meaning-making in detective fiction, with pivotal scenes constructed on turning points and narrative tension. Mystery is

sustained through the careful plotting of action, interaction between character motives, and careful control over information release, all monitored through Todorov's five stages of narrative: *equilibrium, disturbance, recognition, attempt to restore, and new equilibrium* (Todorov, 1977).

The novelty of the study lies in the deviation from the usual focus. There is a gothic atmosphere or a psychological tension in the characters. That is primarily found in the previous research. Instead, this study centers on how Christie builds her narrative gradually and in detail, ensuring the novel's continued popularity through conscious narrative arrangement and control of information. Using Todorov's analytical theory as a focus, this study describes how Christie's application of narrative management shapes the narrative structure and is a critical part of the novel's development (Scaggs, 2021).

The merit of this strategy lies in its position within broader academic studies of detective fiction. This research goes beyond the thematic or atmospheric focus of other studies by analyzing the narrative structure created from a series of mysteries. Thus, this research shows how Christie carefully constructs the plot and narrative tension continues to attract readers from different generations and confirms the enduring literary value of her novels.

D. Scope and Limitation

This research examines Agatha Christie's novel, *Hallowe'en Party*, in terms of how mystery builds the plot and the construction of narrative structure using Todorov's five-stage narrative model (Todorov, 1977). Mystery, as analyzed in this

study, exists and forms a structure in the narrative plot. According to the view proposed by Vorderer, Wulff, and Friedrichsen, mystery in fiction increases to the extent that uncertainty and the deliberate withholding of knowledge cause readers to seek the truth and continue the investigation (Vorderer et al., 2013). Therefore, this study limits itself to exploring several factors. First, this study does not include analysis based on context, such as the author's biography, historical situation, or sociocultural factors, that are still considered to be used in the system of meaning through an external perspective or the interaction between the narrative structure and other mystery-building devices (Tyson, 2023). Second, this study also avoids comparisons between the film adaptation of the novel *Haunting in Venice* (2023) or other Christie's literary works, which could still be done.

E. Definition of Key Terms

This chapter provides key terms to make it easier for readers to understand the research and avoid misunderstanding the meaning of the keywords.

1. *Mystery* is a narrative device that withholds and stages crucial information to generate curiosity and guide inquiry. In *Hallowe'en Party*, mystery is constructed through the organized progression of the plot and the calibrated distribution of clues and questions, sustaining readers' uncertainty about the solution until the final disclosure, consistent with Todorov's sequence of *equilibrium, disruption, recognition, attempt to repair, and new equilibrium* (Todorov, 1977).
2. *Red Herring*, a misleading clue introduced to divert the reader's attention from the actual solution. Christie employs red herrings to complicate the

investigation and challenge the reader's assumptions (Literary Devices Editors, n.d.).

3. *Gothic Elements*, Literary features such as psychological horror, secrets, and dark settings that reflect inner turmoil. Though not purely Gothic, *Hallowe'en Party* integrates these elements to enrich its thematic depth (Agarwal, 2024).
4. *Intrinsic Elements* refer to the core internal components structuring a literary work plot, character, and setting which operate together as the narrative foundation that organizes the storyline, shapes character dynamics, and establishes the environment to construct mystery in Christie's *Hallowe'en Party* (Girsang et al., 2023).
5. *Narrative structuring* refers to how a story is organized, how events are sequenced, how information is distributed, and how character actions and setting are arranged to guide readers through a coherent beginning, development, and resolution (Prince, 2003). Mystery analysis describes the patterned staging of questions, clues, misdirection, and revelations that move the narrative from an initial enigma toward an explained outcome (Abbott, 2002).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theoretical framework used in the research on mystery as a narrative structure and explains the mystery approach and relevant concepts. In particular, this chapter refers to Todorov's (1971) explanation of narrative mystery, emphasizing development through five narrative stages. It also explains how the narrative structure formed by mystery is managed as the basis for analysis used in this research.

A. Structuralism

Structuralism is understood as an approach that views literary works as systems composed of intrinsic elements (plot, characters, setting, point of view, theme, and style). Single element, but instead emerges from the structured relationships and interactions between these components (Monita & Sakina, 2025). Next, the focus of analysis is on internal patterns, conventions, and structural relationships within the text, rather than on the author. It has recently been adopted by literary critics to explore a narrative "grammar" and the systematic arrangement of intrinsic elements (Saussure, 1916). Therefore, structuralism provides a broad theoretical foundation for readings that analyze these intrinsic elements across an unlimited field. Then, the plot, characters, setting, and narrative patterns serve as the main entry points for analyzing novels rich in themes, such as mysteries (Genette, 1980).

In this text analysis, structuralism functions as a systematic procedure in

which researchers first identify data in the form of intrinsic elements, plot structure, characters, setting, point of view, theme, and message, then trace the relationships between these elements in the narrative structure. The next step involves grouping narrative events, key scenes, and textual markers (such as shifts in focus or changes in setting) into structural categories in order to detect recurring patterns that create narrative cohesion (Stanton, 1965). In the context of novels that emphasize mystery, these patterns are then linked to events or cases that need to be resolved. Examples include dark room settings, the discovery of clues, and motive analysis. This combined model allows researchers to show how the structure of the plot, setting, and characters direct the emergence of clues, the accompanying opinions, and the investigation, in turn reinforcing the overall theme, conflict, tension, and atmosphere of mystery in the novel (Ratna, 2013). In this way, structuralism does not stop at mapping intrinsic elements but becomes the basis for connecting form, structure, and symbolic meaning in integrated analysis (Genette, 1980).

From this structuralist perspective, Tzvetan Todorov's narrative theory is positioned as a key tool for understanding the dynamics of plot and mystery that form the structure of a. Todorov views narrative as a sequence of transformations that moves from an initial *equilibrium*, through *disruption* and *recognition* of that disruption, *to attempts at restoration*, and finally to the establishment of a *new equilibrium* that differs from the initial state (Todorov, 1977). When linked to the focus on the revelation of mystery at each stage of transformation, it is filled with specific signs such as mysterious objects, the discovery of clues, and investigations to reveal the truth. This functions simultaneously as a structural unit and a marker

of mystery tension that triggers the reader's curiosity. Thus, the Structuralism narrative framework used in this study is not only dedicated to mapping mystery in the plot, setting, and characters of the novel, but also utilizes Todorov's narrative stages to show how mystery shapes the story and how mystery is gradually built through the interaction between narrative structure and the investigation to uncover the truth (Genette, 1980).

B. Narratology

Narratology studies how stories function through the arrangement of information, not simply what is told. It focuses on the relationship between the story and the plot, the timing of the narration, and the distribution of perspectives that shape the experience of reading a novel through controlling the reader's access to knowledge about events, characters, and settings (Wake, 2013). Through analepsis, prolepsis, ellipsis, narrative frequency, and external-internal focus, texts create delay, surprise, and irony at the narrative level of Techniques so that intrinsic elements are understood as deliberate designs to reveal information rather than a list of separate elements. This orientation places the relationship between 'who is speaking' and 'who is seeing' as key, because the difference between narrator and conveyor determines how much the reader is allowed to know what is visible or hidden from the characters. Thus, narratology provides operational technical categories for reading the effects of mystery and tension from following a series of investigations.

Applications in detective fiction emphasise the role of structure in creating

puzzles and suspense through the arrangement of perspective, time, and narrative subject (Todorov & Richard, 1977). Like how it shows in the case of *Murder on the Orient Express*, limiting the perspective to Poirot's horizon of knowledge, emptying key scenes, and creating 'information gaps' through the selection of an omniscient focus that is sometimes hidden, creates a void that encourages readers to reconstruct the chronology while maintaining uncertainty. Direct dialogue is used to slow down or equalise duration, increase intensity and 'presence', while also serving as a medium for inserting seemingly neutral clues. A comparative study of Christie's other works also shows how the play of the unreliable narrator, the most unlikely suspect, and false clues depends on the order of disclosure and distribution of information between chapters to regulate the imbalance of knowledge between the reader and the characters (Genette, 1980).

According to Todorov, mystery as a narrative structure does not place mystery as a theme, but rather as an effect of two story designs in crime stories, the hidden "whodunit" and the revealed investigation story, as well as the emphasis on the investigation story in thrillers that focus on a series of threats (Todorov, 1977). With this typology, whodunit stories operate by withholding and sequencing revelations so that readers reconstruct the layers of the crime through the trail of the investigation, while thrillers emphasize the investigation and amplify events and dangers. Mystery novels present complex investigative plots that combine a structured sequence of events created by the mystery itself. It is shown in a study comparing "*The Murder of Roger Ackroyd*," a whodunit story with two layers of narrative, and "*And Then There Were None*," a thriller that emphasizes

investigation, shows how choices in sequence, clues, and attempts to distort the truth place the reader as both an investigative partner and a victim. So that the mystery cannot be merely a product of information management, but rather the existence of crime within the story itself (Genette, 1980).

C. Tzvetan Todorov Narrative Structure

The concept of narrative structure according to Tzvetan Todorov shifts attention from external factors such as the author's intention or historical context to the intrinsic mechanisms within the text that actively shape meaning (Todorov, 1971). In this view, meaning is not found outside the text, but is formed through the way the plot, character actions, and setting are arranged to guide the reader through certain interpretive stages (Tyson, 2023). Narrative is considered a dynamic system that develops through changes in circumstances and shifts in the relationships between the elements of the story. Thus, structure becomes a logical framework that governs how events appear, conflicts are built, and resolutions are achieved. This approach allows for a more objective analysis of how the text builds tension and brings out meaning through the form and sequence of events themselves (Klarer, 2018).

Todorov's five-stage model consists of equilibrium, disruption, recognition, repair, and new equilibrium, each of which describes the transformation of the story world (Todorov, 1977). The first stage, equilibrium, presents a stable initial situation in which the social and psychological order of the characters is normal. Then, disruption occurs through an event that shatters the balance and causes the

core conflict of the story. In the recognition stage, the characters or narrator become aware of the disturbance and attempt to understand its causes and effects on their environment. The process leading to repair includes various attempts to correct the irregularity or solve the identified problem. Finally, the new equilibrium shows the restoration of a new state that is often different from the initial structure, marking the resolution and lessons learned from the experience.

In the context of detective fiction, this five-stage pattern explains in detail how the central mystery is formed and solved (Mäkinen, 2006). Equilibrium represents the normal world before the crime occurs, while disruption begins with the emergence of a case or violation that disturbs the order. The recognition process occurs when the detective begins to investigate, gather evidence, and recognize hidden patterns. The repair stage features a series of logical investigations that lead to the discovery of the perpetrator and the motive behind the crime. Finally, the new equilibrium shows the restoration of social order through the resolution of the case, which reaffirms the moral order and rationality that had been shaken. This series of stages not only governs the course of the story but also drives the reader's intellectual involvement in the process of thinking and solving mysteries.

D. The Concept of Mystery

The mystery in this study is presented as a narrative and cognitive concept built on strategic withholding and gradual release of information, keeping readers in a state of active speculation. Mystery-oriented narratives delay key facts or identities and provide "revelations," encouraging readers to analyze evidence, test

relationships, and speculate about possible resolutions rather than passively accepting the story (Agarwal, 2024). From a narrative theory perspective, mystery arises through controlled questioning. Information is deliberately hidden or obscured, creating competing hypotheses during the reading process until the plot reaches its explanation (Vorderer et al., 2013). This controlled uncertainty places readers in an interpretive role where they must constantly stay focused on delving into the details of the findings and evaluating how the investigation is progressing. In Todorov's influential work on detective fiction, this dynamic is related to a double-layered structure in which the narrative overlays two series of time: the days of the investigation that began with the crime, and the days of the drama that led up to it, so that the form of the story itself is structured around the management of knowledge and disclosure (Todorov, 1977). In other words, mystery functions in this project not only as a theme, but as a pattern of information control and investigation that shapes the way readers think, follow, and ultimately understand the narrative.

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CHAPTER III

RESEARCH METHOD

This research uses a literary criticism approach, with close reading, to analyze how mystery organizes the narrative structure in Agatha Christie's novel *Hallowe'en Party*. By focusing on the text, this study explores how the narrative structure and investigative plot, characters, setting create curiosity to explore the story further. This analysis is based on a narratological account of mystery that refers to Todorov's narrative structure. The following is an explanation of the research design, data sources, data collection, and data analysis methods used in this study.

A. Research Design

Using a close reading technique, this study applies a literary criticism model to analyze the construction of mystery in Agatha Christie's novel, *Hallowe'en Party*. This study views the novel as an independent and internally cohesive work, emphasizing the interaction between plot, characters, setting, and structural details to reveal how mystery shapes the narrative of the story. Intense in describing *equilibrium, disruption, recognition, restoration, and a new equilibrium*, which would describe the part of the sequence and development of mystery systematically throughout the narrative. This narratological method allows for a detailed examination of how Christie constructs the story with the experience of mystery, conceals the answers, and gradually guides the reader towards resolution or

revelation of the truth. Without reference to the author's background, the period in which the work was written, or any external perspective on the story. This study attempts to describe how the narrative phases function simultaneously to maintain interest and ensure maintain interest and ensure that each element serves to reveal the puzzles and deep investigations that are characteristic of Christie's work.

B. Data and Sources

The primary data for this study is Agatha Christie's novel, *Hallowe'en Party* (1969). Then it is analyzed based on the original English text and treated as an independent narrative unit. This investigation focuses on the plot and structural clues relevant to the development and pattern of the mystery. Following Todorov's five-part narrative to describe the structure of a mystery novel, like the plot, characters, setting the investigation, the disclosure of clues, and the movement towards resolution. This novel is easily accessible in print and e-book formats, and all textual evidence used here is taken from English translations found in academic literature and commercial media for this research.

Academic books on Todorov's narrative theory, research on Christie's detective novels, and methodological books on narratology and qualitative literary research are secondary sources. These sources provide an operational basis for discovering the process of mystery formation, tracing narrative development, and placing the results in a discussion of detective fiction and narrative structure. The findings enable structural analysis and allow the research findings to be placed in new research on the narrative structure of mystery in novels.

C. Data Collection

The data collection process began with a close reading of Agatha Christie's novel, *Hallowe'en Party*, to identify and map all cases and forms of mystery embedded in the narrative. Each scene, chapter, and key dialogue was marked when it contained explicit mysteries, clues, or detective investigations. The analysis then identified and marked clues, red herrings, and motives in the text, tracking the flow of information and how the characters drove the investigation forward, both in solving the puzzle and in the complexity of the narrative through intense attention to the storyline. Each marked scene, reasoned notes trace back to previous clues, and the evolving structure of discovery and investigation in a structured, analytical process. This is followed by labeling each stage of Todorov's five-stage model of mystery narrative: *equilibrium*, *disturbance*, *recognition*, *recovery*, and *new equilibrium*. These stages are used consistently to investigate the structure, the evolution of the mystery form in the novel, and how the mystery develops in the context of Christie's narrative design.

D. Data Analysis

The analysis process begins with a close reading of each chapter, in which every scene and chapter is analyzed to identify where the mystery is presented, developed, and resolved. For each episode, motives, red herrings, and clues are carefully outlined and explained to follow the development of the information and reveal how characters interact with puzzle elements that resolve or mislead. It is then mapped through the investigative path, describing the interactions and

functions of various puzzle pieces in the narrative. Each scene is categorized into Todorov's five narrative phases: *equilibrium*, *disturbance*, *recognition*, *resolution*, and *new equilibrium*. All the pinned Chapters and scenes are grouped based on their purpose in the story, with rational commentary on why each red herring, clue, or other finding is helpful to the overall mystery plot. This categorization is documented in a comprehensive list, organized by chapter and scene. This helps visualize how tension is created through the systematic disclosure of information, maintaining suspense and interest throughout the investigation.

The final step is to synthesize all the information found into a cohesive narrative, tracking the complex series of mysteries in the novel. This analysis maps the piles of mystery findings, the mysteries that must be revealed, and the investigative journey, showing how Christie's narrative techniques construct the story by building the reader's interest to continue following the story and unraveling the mystery. This synthesis explains how each stage of Todorov's narrative is developed by the mystery. Also shows the construction of mystery as a core element in Christie's detective fiction. This analysis provides a deep understanding of how narrative structure directs the investigation process to maintain reader interest at every stage.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter includes an explanation of the data analysis of Agatha Christie's novel *Hallowe'en Party* to find answers to the research question, which is how mystery shapes and constructs the plot in the novel. Tzvetan Todorov's narrative structure theory helps to map the elements of mystery in each tense stage. There are two chapters: The first subchapter discusses the five stages of narrative structure established by Todorov, which are found in this novel by categorizing the initial of the *equilibrium, the disturbance, the recognition, the attempt repair, and the establishment of a new equilibrium*. The second part explores how these five stages contribute to building up the suspense in the form of clues, red herrings, and motives in the plot, setting, and characters. These findings reinforce the evidence of the involvement of mystery in the context of the novel, as well as how this narrative structure creates emotional tension that keeps readers interested in following the investigation of the mystery case.

A. Mapping to Todorov's Five Stages

This chapter analyzes the narrative that shapes the mystery, referring to data findings in the form of clues, red herrings, and motives in its narrative structure. This analysis maps these five elements to Todorov's five stages (equilibrium, disturbance, recognition, resolution, new equilibrium) to show the structural function of each in the movement of the case from trigger to resolution. The

revelation is analyzed through the discovery of clues at each stage. The clues, red herrings, and motives arise from the setting, plot, and characters at the beginning of the story, the investigation process, and the resolution or revelation of the truth. Moreover, summarize indicators, textual evidence, and analytical decisions at each stage to preserve transparent, testable reasoning.

1. Equilibrium

This equilibrium phase marks the beginning of the story, which starts by showing the normal harmony within society, in a very standard initial scenario for an introduction in the first and second chapters. This initial introduction is shown to illustrate the initial expectations in a narrative that is in a regular or stable state and has not yet been affected by significant events that will change the direction of the narrative. As in the narrative of the novel *Hallowe'en Party*, which begins by describing the social activities of a Halloween party that is held together and prepared with mutual assistance. However, a disturbance occurs in the form of the mysterious death of a child named Joyce Reynold that same night. This disturbance triggers events that lead to a transformation in the storyline into a mystery investigation of the death of all the guests at the party that night. This changes the atmosphere from stable to tense because they know that the community of Woodleigh Common town is well-known and its people know each other. Then, the emergence of hypotheses about who the murderer is and how she was killed creates a mystery story about the murder of Joyce Renold. This description is supported by the following quote;

"Now what can I do next?" she ask and added, "what lovely apples!" Some had just brought a large bowl of apples into the room. Mrs. Oliver was partial to apples.

"Lovely red ones," she added. "They're not really very good," said Rowena Drake. "But they look nice and partified. That's for bobbing for apples. They're rather soft apples, so people will be able to get their teeth into them better. Take them into the library, will you, Beatrice? Bobbing for apples always make a mess with the water slopping over, but that doesn't matter with the library carpet, it's so old. Oh! Thank you, Joyce." (p.3)

That statement shows Mrs. Ariadne Oliver attending a Halloween party at the invitation of her friend and trying to help with the preparations. It was a Halloween party held by the local people of Woodleigh Common town. The character Mrs. Rowena Drake, as the event organizer, was seen busy directing the children, Batrice and Joyce, who were carrying apples for the bobbing apples game to be put in the library. This opening scene depicts a normal community atmosphere where people help each other prepare for the Halloween party that night. However, the story does not end there. There is something else that makes this opening interesting to read again, namely this quote;

*"I saw a murder once," said Joyce. "Don't be silly, Joyce." Said Whittaker, the schoolteacher.
"I did," said Joyce. "Did you really?" asked Cathie, gazing at Joyce with wide eyes, 'really and truly see a murder?'"
"Of course she didn't," said Mrs. Drake. (p.7)*

The second quote that makes the beginning of the story unique is the narration that states that Joyce had witnessed a murder. Joyce, who was seen helping Mrs. Rowena Drake prepare for the party with Betrice, approached Mrs. Ariadne Oliver to say hello. In this story, Mrs. Ariadne Oliver is known to many as a mystery novelist who writes about criminal incidents, which Joyce knows and enjoys. Joyce greets her and says that he likes Mrs. Oliver's works, including her novel entitled *"The Dying Goldfish"*. However, he reveals that he finds the novel

lacking in blood, meaning that it is not cruel enough for him. However, after that, he states that he has witnessed a murder like the one in the quote. Everyone was shocked, including her conversation partner, Mrs. Oliver. Mrs. Oliver felt uneasy at that moment, but Joyce's closest friends said that it was nonsense and not true. However, Joyce was saying that she had actually seen what she described in her narrative.

The mystery of Joyce's statement. At the beginning of equilibrium, it is common to present all possibilities of initial balance without disturbance. This novel does the same, but the author adds a unique element, there is a mysterious statement she made at the party that night. Joyce's statement is significant because it made the other characters think strangely questioning; did she really see the murder, then who was the murderer, and who was murdered, then when did it happen, and why didn't she report it to the police. These questions were also raised by those closest to him who heard it. However, Joyce responded with this quote;

"Why didn't you go to the police about it?" asked Cathie.

"Because I didn't know it was a murder when I saw it. It wasn't really till a log time afterwards, I mean, that I began to know that it was a murder. Something that somebody said only about a month or two ago suddenly made me think: Of course, that was a murder I saw."

In that statement, Joyce admitted that she did not know that what she saw was a murder. She reasoned that at that time she did not know what a murder was, and it was only recently, when there had been reports of murders, that she realized what she had seen was a murder. Joyce's denials in response to questions were still not enough to prove that she had actually witnessed a murder. This was supported

by the fact that many of her close friends and family said they did not believe her, which restored stability to the Halloween party, described by several characters as quite solemn, until it ended.

In this finding, it can be noted how the author tries to take stability from uncertain statements with attend the mystery tense.

2. Disruption

This stage of disruption describes how the narrative shifts from a stable to an unstable state, where unexpected events disrupt the previous normal conditions. It was in the chapter third to four. The death of a child whose body is found in a tub full of apples bobbing on Halloween night. This disruption marks a change in the narrative structure, which makes the balance established at the beginning of the story and introduces the central conflict into the plot. In this stage, the main character, Detective Poirot, appears. He is asked to help investigate the death, which Mrs. Ariadne Oliver, who was at the scene at the time, finds quite strange. Based on Mrs. Oliver's explanation of her statements at the party that night, Detective Poirot is convinced that it was murder. This statement is shown in the following quote;

"..., someone had shoved her head down into the water with the apples. Shoved her down and held her there so that she was dead, of course. Drowned. Drowned. Just in a galvanized iron bucket nearly full of water..." (p.24)

The statement was made by Mrs. Ariadne Oliver, who tried to explain to Detective Poirot what was happening. Mrs. Oliver explained that there had been a strange death of a child who was found with his head in a galvanized tub filled with

apples for apple bobbing. By the position of her head under the water, it was like someone just solved her head in the bucket of water. Apple bobbing is a Halloween party activity in which apples are placed in a galvanized tub filled with water and left to float, making them soft and easy to bite into. From Mrs. Oliver's explanation, Detective Poirot finally understood what Mrs. Oliver was experiencing. Mrs. Ariadne Oliver's statement was as follows;

"Yes," said Mrs. Oliver. "one of the children said something about my writing books and that they liked murders. That's how it-well-that's what led to the thing – I mean to the thing that made me come to you" (p.28)

The subsequent statement from Mrs. Oliver explained that there was another strange incident that arose before the discovery of the girl's body. The stage was in her statement that she liked novels about murder. This made Mrs. Oliver feel bad because perhaps the murder was not far from her book or herself. This inconsistency also made Detective Poirot realize that it was indeed a murder. However, who did it, and why did they do it on the night of the party? Detective Poirot's statement is shown in this quote;

"No," said Poirot, "I think you are right there. She was a murder, but she did not see the murderer's face. We have to go beyond that." (p.33)

Detective Poirot declared that it was indeed a murder. After thinking it through, Detective Poirot was convinced that it was a murder in which Joyce was killed without the killer's face being seen. Then he felt he had to dig deeper to uncover the mystery of the murder.

This stage shows that the change from equilibrium to disruption was due to an event that shook several people, namely Joyce's death. A death resulting from a

murder based on Detective Poirot's analysis and the statement of Mrs. Ariadne Oliver, who was present at the party with Joyce and the guests that night. The main case in this novel is the mystery of Joyce's murder on the night of the Halloween party.

3. Recognition

This stage in chapter five till seven, is the point where many characters realize that there has been a change due to interference. This is because the characters must accept the imbalance caused by the disruption of the story's balance. Detective Poirot, the main character, has begun to realize this and has started to investigate further, as has Mrs. Ariadne Oliver, who is definitely a supporting character to the main character. Those involved in the investigation also begin to realize that they need to dig deeper into the mystery of Joyce's death on the night of the Halloween party. The story continues with Detective Poirot visiting Woodleigh Common to learn more about the crime scene, the community, and other avenues to uncover clues in the murder mystery. Detective Poirot also brings up a statement from Joyce that he believes is the backdrop to all these events: Did Joyce ever witness the murder?

To ensure that all of this was indeed true, Detective Poirot went to Woodleigh Common and met with Spence. Spence was known as a former detective who was now enjoying his retirement in that small town. Detective Poirot met with Spence and had a discussion, as quoted below;

" Does that quite fit the pattern we have here?"

"Well, it's the first thing one thinks of," said Spence. "Somebody was at the party who had the urge, shall we say. Perhaps he'd done it before, perhaps he'd only wanted to do it. I'd say roughly that there might be some past history of assaulting a child somewhere..." (p.42)

In presenting his hypothesis, Detective Poirot suggests the possibility that Joyce's death was a murder. From this quote, Spence reveals the truth that Joyce was murdered. Spence then maps out the possibilities that the murderer was already at the party with the intention of killing, or that he had done it before, or that he just wanted to kill, or assault the child. These possibilities show that Spence realizes that it was a murder. Another statement by Spence also points to a possible motive for the murder;

"... it's got to be someone at the party, though of course I suppose anyone could have come in from outside. A house isn't usually locked up during a party. There's side door open, or a side window..." (p.43)

Spence explained that the killer might have been present at the party. This was because the door was left open, allowing the killer to enter and mingle with the guests. They also discussed their attempts to determine what might have happened on the night of the party. As quoted here;

"I don't know," said Poirot. "A child boasts of having witnessed a murder. Only a few hours later, that child is dead. You must admit that there are grounds for believing that it might- it's a far-fetched idea perhaps- but it might have been cause and effect. If so, somebody lost no time." "Definitely." Said Spencer. (p.44)

In that statement, Detective Poirot discovered another possibility besides the finding that the murderer had already blended into the party, which is that the murderer had plenty of time to commit the murder that night. This happened after Joyce made a statement that she had witnessed the murder. This supports the hypothesis that the murderer was present and free to carry out their activities that

night during the party. From the discussion between Detective Poirot and Spence, it can be said that they agreed that Joyce's mysterious death was related to the people around them, and most likely not an outsider. However, there was another statement that presented a different view in this excerpt;

"The idea seems to be that this poor child's death must have had a local significance. I needn't tell you, Monsieur Poirot- after all, you read the papers as much as I do- that there have been very many sad fatalities with children..." (p.53)

The quote is a statement from Mrs. Rowena Drake. In her statement, she mentions that Joyce's death was caused by significant local issues that had recently occurred, such as mental health issues among teenagers and child abuse cases. According to Mrs. Rowena Drake, Joyce's death was due to the negative social patterns among teenagers in the area, which were often reported in the news. This differs somewhat from the results of the discussion with Spence, but it has been agreed that someone did kill Joyce that night. Mrs. Rowena Drake also shows the scene of the crime, which was in the library of the house, in this quote;

*"It was dark here, of course, except for the blazing dish. And now –"(p.55)
"And there was water on the sheet. I mean, if the child's head was pushed under water, there would be a lot of water splashed about." (p.55)*

In this statement, Mrs. Rowena Drake attempts to explain several things about the scene of the crime, including why it was so dark. Detective Poirot obtains several clues, including the dark setting, an apple-bobbing game set in a dark spot, and a carpet that did not appear wet from splashes. These findings create a path for the investigation. He emphasizes that such a setting was very conducive to the murderer carrying out his actions. In addition, Mrs. Rowena Drake's statement as the person who organized the party shows that she knew a lot about the events of

that night. Another statement mentions that Joyce liked to show off, as seen in the following excerpts;

*"Well, she was the kind, I think, who liked to show off," said Mrs. Drake.
"You know, she always wanted to have seen more or done more than other girls." (p.59)*

"How could I have any idea? I shouldn't have thought there was anyone, anyone living here, I mean. This is such a nice place. And the people living here are nice people. I suppose it was just someone- some awful man who come in through one of the window..."(p.65)

These two statements are from Mrs. Rowena Drake and Joyce's mother, Mrs. Reynold. From these statements, it appears that Joyce was not trusted within her community, and even her siblings said so. This creates an indirect agreement that Joyce was indeed difficult to trust.

The conclusion from this stage of recognition is that there are many findings and pieces of evidence that Joyce's death was caused by someone murdering her. In another hypothesis, there is a possibility that the murderer was an outsider, as stated by Mrs. Rowena Drake. However, this possibility is very little because there are other factors that may interact with this, namely that if an unknown person entered, everyone would know. The result of the discussion with Spence, which took into account the possibility of the incident and produced a hypothesis that the murderer was mingling with the guests, in other words, someone they knew. Then the perpetrator had free time to launch their attack without anyone at the party knowing. There is also an indirect agreement that Joyce is not entirely trustworthy in the statements of her community. From these findings, there is also a mystery clue that leads to the mystery investigation, a dark setting, and an unusual-looking carpet. This indicates that the agreement regarding Joyce's death in the Recognition stage involves numerous agreements concerning Joyce's death, complemented by a

discovery that strengthens the notion of a criminal act: the dark setting, the dry carpet, and the placement of the apple bobbing.

4. Attempt to Repair

The fourth stage is the attempt to repair. This stage occurs when the character Detective Poirot tries to fix the disrupted situation and restore the lost balance by uncovering the truth behind Joyce's murder mystery. In this case, Detective Poirot tries to investigate by interrogating the guests to find out the truth about that night. At this stage, Detective Poirot plays a full role in the investigation process and truly shows his qualities as a highly professional detective. With the help of his trusted people, he begins his investigation by meeting Spence. As in this quote;

*"I've jotted a few names down here." He pushed the paper over to Poirot. "Save you a bit of trouble, asking questions around."
"Are these suggested victims?"
"Hardly as much as that. Say within the range of possibility." (p.74)*

In that investigation, Detective Poirot received assistance from Spence and Mrs. McKay, who provided several names related to the mystery of Joyce's death. Detective Poirot obtained a list of suggested victims, including four names from cases that had not yet been solved within a specific period of time. This was based on Joyce's possible statement before her death. To find out if there were any deaths that Joyce might have witnessed at that time. Armed with these notes, Detective Poirot began his investigation. Starting with the investigation into the death of Janet White, as quoted here:

"Found strangled on a footpath which was a short cut from the schoolhouse to her home.

She shared a flat there with another teacher, Nora Ambrose. According to Nora Ambrose, Janet White had occasionally spoken of being nervous about some man with whom she'd broken off..." (p.84)

A quote from Spence explaining the mysterious death of Janet White, who was strangled while walking home from school. Janet White's death is an unsolved murder case. Janet White was also Joyce's teacher at the time, and Detective Poirot connects the two deaths. In Part, it is suggested that Joyce may have accidentally seen Janet White's killer while walking down the alley, but she did not realize it at the time. This is followed by a quote from Mrs. Whittaker, which reads as follows;

"... How could Joyce have seen anything of the kind or know anything about it? It took place in lane near Quarry Wood. She wouldn't have been more than ten or eleven years old." (p.105)

In this statement, Mrs. Whittaker claims that Joyce witnessed the specific murder of Janet White. This is because the distance between her home and the scene of the crime was very far, and children of that age were rarely allowed to go that far. According to Mrs. Whittaker, it was doubtful that Joyce would have known about the murder at the age of less than ten.

"The direction of her eyes, as I have told you, was towards the door of the library. It seems to me possible that she may have seen that door open or the handle turn, or indeed she might have seen something slightly more than that ..." (p.100)

As for Mrs. Whittaker's witness statement when asked about the Halloween party, she answered and recounted that despite the event running smoothly and coming to an end, there was something Mrs. Whittaker encountered. She saw Mrs. Rowena Drake, startled by something, drop her precious vase. At first glance, it looked like a normal fall, but Mrs. Whittaker clearly saw that she was startled by the sight of something in the library where Joyce had died. This statement was

strongly denied by Mrs. Rowena in another quote. She said that she was not startled, only tense from spending the whole day preparing for the party.

Then there was the case of the murder of Mrs. Llewellyn-Smythe, which was based on inheritance;

*“forgery is something rather more serious than undue influencer,” said Poirot.
“I don’t see what that’s got to do with the murder of poor Joyce.”
“Nor do I,” said Poirot.” But, therefore, it is interesting.” (p.134)*

From this quote, Detective Poirot connects it to the second case, namely the death of Mrs. Llewellyn-Smythe, a wealthy woman who left behind a large inheritance. According to Detective Poirot, the story of Mrs. Llewellyn-Smythe's death is very interesting. It is a case of codicil forgery that points to one suspect, Olga Seminoff. This case of codicil forgery was brought to court, involving the law firm's staff. Olga Seminoff was accused of forging an inheritance document (codicil), which stated that Olga Seminoff had received a sum of inheritance from Mrs. Llewellyn-Smythe as a token of appreciation for her service as a nanny (au pair). Mrs. Drake is a relative of Mrs. Llewellyn-Smythe. Olga Seminoff herself is accused of forgery because the writing does not appear to be Mrs. Llewellyn-Smythe's original handwriting. Therefore, Olga Seminoff is being prosecuted and has decided to leave and not pursue the case. It is a rather complicated case because there are many parties involved.

Next is a quote from the subsequent case, which also became the subject of Detective Poirot's investigation;

“Was Lesley a friend of Olga’s?”

"Oh, that's the way your mind is running. Yes, he was. I don't think Mrs. Llewellyn-Smythe knew much about it. Olga was rather careful, I think..." (p.223)

The investigation continued with another death, that of Lesley Ferrier, who was strangled. The perpetrator of the stabbing has not been found, which raises mystery as to whether Joyce witnessed the murder in this case. However, another fact has come to light: Lesley Ferrier, who also worked for Mrs. Llewellyn-Smythe, had a special relationship with Olga Seminoff, but Mrs. Llewellyn-Smythe was never aware of this. Not a finding. Lesley Ferrier's death may not be directly related to Joyce's death, but it is related to the case of forgery of the codicil by her former lover.

Next is a rather surprising investigation at the end of the story, namely the mysterious death of Leopold, Joyce's brother, in this excerpt:

"Leopold Reynold?"
"yes, they found his body on of the field paths. He must have been coming back from school and gone out of this way to play in the brook near here. Somebody held him down in the brook- held his head under water." (p.230)

Leopold, who was well-known for his kindness, was found dead, drowned in the river on his way home from school. The death was also strange because the motive for the murder and the manner of the killing were the same as Joyce's. This seemed to indicate that there was only one murderer but two victims. The motive for the murderer's actions is still unknown, but it is related to Joyce's death and Joyce's previous statement.

"But nobody showed any signs of believing her-and you yourself did not believe her-but when you come across her dead you suddenly felt that she might have been speaking the truth?" (p.31)

"Joyce? Oh, she couldn't have said a thing like that. what murder could she possibly have seen committed?"

"well, everyone seems to think it was rather unlikely." Said Poirot. (p.66)

"..., you'd say she was probably lying and you wouldn't believe the story was true?"

"that's what I'd think," said Mrs. McKay. (p.73)

As for the findings, almost all of you agreed with Joyce's statement at the party that night. Most of the answers were the same as the quote; everyone agreed that Joyce was a child who liked to lie and also liked to make up stories. Then what about this investigation if the statement was a lie?

"... all this trouble coming along and if that miss Olga did it, murdered Mrs. Llewellyn-Smythe, I mean, and young joyce saw her do it.. she was ever so cock-a-hoop about it all, miss olga was, I mean about hearing..."(p.197)

The testimony of a woman named Leaman, who claimed to be part of the au pair group, a colleague of Olga Seminoff. She arrived suddenly and made a statement that Olga Seminoff had killed Mrs. Llewellyn-Smythe. This statement was refuted by Mr. Fullerton, a firm staff member handling the case. Mr. Fullerton stated that there was no name Leaman in the case. The statement could be declared a lie, and it is unclear what Mrs. Leaman's purpose was in making it.

The findings of this attempt to repair, or investigation process, produced several points, including that the mystery surrounding Joyce's murder was closely related to her statement before she died. The findings of the investigation include: not all old murders have specific connections; Joyce's statement, which was considered key, does not necessarily guarantee Joyce's statement at that time; the discovery of a clue mentioned by Mrs. Whittaker, who saw Mrs. Rowena drop a vase; and the false statement by Mrs. Leaman, who claimed to be an old friend of Olga Seminoff.

5. New Equilibrium

The final stage of the narrative pattern, according to Tzvetan Todorov, is the stage where the truth is revealed. This is marked by a return to a stable and balanced state of existence following the revelation of the truth. This is revealed after a series of investigations and interrogations by Detective Poirot, where he discovers all the keys to the truth from the clues he has found, and one crucial character who, from the beginning, was not under suspicion, except by Detective Poirot. He then clarifies the motives behind the series of murders. The stage at which the main character recovers after experiencing various disturbances is called the New Balance Stage, during which a new, more emotionally mature order forms. From this truth, he can overcome and resolve internal confusion, moral issues, and complex emotional contradictions. It's shown in these quotes:

"A man and a woman lifted her up and were carrying her up the path. I thought they were taking her to a hospital or to the Quarry House. Then the woman stopped suddenly and said, 'Someone is watching us,' and stared at my tree. Somehow it made me feel frightened....." (p.258)

Miranda revealed the truth that she was the one who knew about the murder. At the end of the story, Miranda emerged as the key to the whole series of murders and exposed Joyce. Miranda was Joyce's good friend, to whom she often confided her secrets. The statement that caused a stir at the beginning, made by Joyce, was actually Miranda's secret, which Joyce knew, and Leopold probably knew too, because Leopold was a skilled eavesdropper. Miranda explained what she actually saw at Quarry Garden when she was playing there. When she was trying to find a squirrel on a tree branch, she saw a man and a woman moving a body that she

thought was someone who had fallen from a height. However, instead of taking the body to the hospital, they whispered to each other so that no one would find out. She also saw a knife covered in blood. The next day, he did not hear any news about what he had seen, so he did not care and forgot about it. This text explains the resolution of Joyce's statement. Because many people did not believe Joyce's statement was true, it proves that Joyce said that that night to show off to Mrs. Ariadne Oliver, in line with people's expectations of her character. However, because of those words, she also received a tragic death that she should not have received, all because of the meaninglessness of those words. The following is a quote from Miranda's statement:

"It was as though it was happening all over again. It was a green woodpecker this time, and I was being very still, watching it from behind some bushes. And those two were sitting there talking – about an island – a Greek island. She said something like, 'It's all signed up. It's ours, we can go to it whenever we like...'”(p.259)

In her second experience, Miranda realized that what she had known before was a murder. In her following statement, Miranda had a second experience that also confirmed that what she had seen before was a murder. Miranda encountered another murder when she was looking for green woodpeckers in the forest. Once again, she saw the two people carrying a body to hide it somewhere. Joyce had the same experience, where she realized that it was a murder. The suspects in the murder were Mrs. Rowena Drake and Michael Gardfield. This is shown in the following excerpt:

*"You saw their faces?" "Of course."
"Who were they?" "Mrs. Drake and Michael..."
It was not a dramatic denunciation. Her voice was quiet, with something in it like wonder, but it carried conviction. (p.260)*

The truth was revealed by Miranda, who discovered that the murderers were two people whose relationship was almost unknown, with only Detective Poirot aware of it after conducting a previous investigation. Joyce's candid statement was not dramatic, but it was very convincing and believable. Of the two murders above, the murder of Olga Seminoff was discovered when her body was found in a well with stab wounds, the well of hope that Miranda had been searching for, based on Michael Garfield's doctrine. There was another clue that led Detective Poirot to immediately know who Joyce's killer was on that Halloween night.

"It was simple as soon as I got the vital clue."

"What do you call the vital clue?"

"Water. I wanted someone who was at the party and who was wet, and who shouldn't have been wet. Whoever killed Joyce Reynolds would necessarily have got wet....." (p.261)

The clue that Detective Poirot discovered from his analysis was that Joyce's killer that night must have been wet. The discovery of one suspect who was definitely wet that night was a specific sign that something was wrong. This came from Mrs. Whittaker's statement that she caught Mrs. Rowena Drake, who was shocked and knocked over her favorite vase. So, the person who was definitely wet that night was Mrs. Rowena Drake, who tried to cover it up with an accident that was very strange to Mrs. Whittaker. With the alibi that she heard Joyce say she had seen the murder, she reacted quickly because Mrs. Rowena Drake also felt that someone was watching them while they committed the murder. So she immediately killed Joyce and began to make statements and opinions to distance herself from it. Such as her opinion that Joyce was killed by an outsider. As explained in the quote below;

"Mrs. Drake did not know that. But she had always suspected that someone had been there in Quarry Wood when she and Michael Garfield had killed Olga Seminoff, and might have seen it happen." (p.262)

As for the evidence of Mrs. Rowena's relationship with Michael Garfield and also the motive for the murders of Mrs. Llewellyn-Smithe and Olga Seminoff, in this excerpt;

*"But what about the codicil that the cleaning woman witnessed?"
"My surmise is that Mrs. Llewellyn-Smythe discovered that Michael Garfield and Rowena Drake were having an affair – probably before her husband died. In her anger Mrs. Llewellyn-Smythe made a codicil to her Will leaving everything to her au pair girl. Probably the girl told Michael about this – she was hopping o marry him." (p.264)*

In the statement, Detective Poirot, who knew everything about the case, concluded that the murders were motivated by inheritance. It began with Mrs. Llewellyn-Smithe writing a will, but she was disappointed that Mrs. Rowena Drake had been having an affair with Michael Garfield while she was with her husband. This led Mrs. Llewellyn-Smithe to make a codicil naming her au pair, Olga Seminoff, as her heir. However, Mrs. Rowena did not accept this and made a terrible plan to threaten Mrs. Llewellyn-Smithe and Michael to change the codicil to her name, but this was not granted, and she was eventually murdered. Olga Seminoff's death was also part of the plan to take all the assets that should have been given to her. It is also explained that Lesley was killed by Michael Grafield because his attempt to influence Olga Seminoff to give up was unsuccessful.

So in this new Equilibrium, it is discovered that Miranda is the key to all the events. There are also clues that can be explained by Detective Poitot. A mystery unfolds involving several deaths: those of Lesley Ferrier, Mrs. Llewellyn-Smithe, Olga Seminoff, Joyce Reynold, and Leopold, all under the guise of one roof, namely

the personal gain of Mrs. Rowena Drake and Michael Grafield, who wanted to create a beautiful garden with a life of luxury and inheritance. It is pretty tragic that the two suspects killed someone and destroyed the stable order of society, causing fear, but the revelation of the truth significantly changed the perspective of society towards the calm and distant actions of the suspects.

B. Mystery in the Shape of Narrative structure

This chapter explains in more detail where the mystery structure appears and begins to construct the story. In Tzvetan Todorov's theoretical analysis, the five stages of narrative discussed in the previous chapter, along with the discussion of findings, equilibrium, disruption, recognition, restoration, and new equilibrium, the mystery findings in those stages are revisited in this discussion and explored further with evidence from the findings in the previous chapter. The findings of clues, red herrings, and motives for Joyce's murder and previous murders are discussed. This chapter discusses how the stages are constructed directly by the mystery itself.

1. Mystery as a Starting Point in Equilibrium

In Agatha Christie's novel *Hallowe'en Party*, the equilibrium stage is innovatively modified into the starting point of the mystery through Joyce Reynolds' statement claiming that she had witnessed a murder in the midst of the harmonious Halloween party preparations at Woodleigh Common. Where Mrs. Ariadne Oliver and Mrs. Rowena Drake are busy organizing a bobbing for apples game with children such as Beatrice and Joyce, creating an illusion of familiar social stability where people know and help each other. This shocking statement

from Joyce, delivered to the famous mystery writer Mrs. Oliver, sparked instant questions such as "Who was the victim? Who was the perpetrator? When did it happen?" even though it was considered a lie by those closest to her. Thus, the tension temporarily subsided, and the party continued in a solemn atmosphere until the end. Joyce explains that she only realized the incident was a murder after a long time, but this collective denial effectively maintains Todorov's formal equilibrium, where subtle disturbances are not strong enough to trigger complete disruption, but rather serve as foreshadowing that conceals the seeds of mystery within the surface harmony. This approach enriches the detective narrative structure and transforms the introductory stage into an active foundation of mystery, where Joyce's uncertainty becomes a hidden catalyst connecting the initial stability with the novel's central mystery as a whole.

2. Mystery as a Main Case in Disruption

Case file of the main case Disruption, this stage of upheaval represents a radical transformation from social unity to one of disorder and instability, which takes place specifically in chapters three to four, when Joyce Reynolds' dead body, found drowned in an iron tub filled with water and apples meant for a harmless Halloween bobbing party, signals a shattering effect on the social equilibrium of the evening's events. There would, henceforth, be no familiar aiding and abetting, as fear and suspicion become widespread throughout the residents, who until then knew each other well. Warned about the crime in such horrific detail by Detective Hercule Poirot, a direct result of an urgent call by Ariadne Oliver, one of the

witnesses to the crime, that one would never forget the vicious nature of the murderer as he pushed Joyce's head under the tub of water, forcing her to drown while holding her head down, thereby confirming the deliberate nature of the crime, rather than a careless accident, specifically because Joyce's claim of having witnessed another murder would make her death chillingly prescient, even though her initial fear would inevitably be invalidated at the time, thereby taking on a nightmarish quality in retrospect, as Poirot's expert verification identifies the fundamental enigma of the case, specifically questions about 'whodunit and why, in terms of those specific party invitees.'

This disruption continues psychologically as Mrs. Oliver links the reading of murder novels to the horror that erupts in the deaths and presences foreshadows in the case with eerie incidences that unsettle the whole social order. The initial party setup with floating soft apples now reflects the irony of violence as the weapons used within the murder scene consist of components from children's games. The entrance by Poirot as a rational force against the chaos in the scenario moves the action to the next point as the community speculates on the murder of the boastful kid amidst the party celebrations. These discoveries affirm the murder as the gravitational main case as the equilibrium tensions have transformed into an active scenario that calls for a systematic solution in the structural perfection found in the world of detective stories.

3. Mystery in the Recognition of the Case

The recognition stage in chapters five to seven marks the moment when

various characters realize the imbalance caused by disruption, where Detective Poirot and Mrs. Ariadne Oliver begin to delve deeper into the mystery of Joyce's death by visiting Woodleigh Common to examine the crime scene, the community, and clues related to Joyce's statement that "I saw a murder once," which is now the center of the main hypothesis. Poirot's discussion with Spence, a retired detective, leads to the discovery that the perpetrator was likely present at the party with a premeditated motive, such as a history of child abuse, an open side door allowing easy access, and a direct causal relationship between Joyce's claim and her death a few hours later: "A child boasts of having witnessed a murder. Only a few hours later, that child is dead," which reinforces the suspicion of premeditated murder among the known guests. Mrs. Rowena Drake gives a local flavor through cases in society, for example, cases of maltreatment of children, which are always featured in the media, contrary to Spence's predictions, while other environmental clues include the dark library, apple bobbing in a secret area, and a dry carpet with water splashes. These findings connect Joyce's main mystery with the mystery of the past she claims to have witnessed, creating a network of interrelated mysteries in which the boastful child's claims are deemed implausible by the community, such as Mrs. Drake's and Joyce's mother's statements that Joyce liked to show off, but which actually become the key that triggers further investigation.

This shared awareness grows with the inclusion in the initial repair work to this point with the hypothesis that the murderer was an internal person as opposed to an outsider, who would not have been able to attend with the party being so full, with Mrs. Drake's input about "local child fatality" throwing in a possible red

herring to add complexity to the mystery connections being brought out in this story. Both of Poirot and Spence, understand that the murderer had the leisure time to commit his crime undetected, connecting Joyce's input with perhaps a second child murder in the past, while details such as the dry carpeting and darkness in the library become physical proofs affirming premeditated murder. The community indirectly acknowledges distrust of Joyce as a factor enabling the tragedy, creating a double mystery: what past mystery did Joyce see, and who silenced her at the party? These results confirm that recognition is not only a function of disturbance in perception, but also an articulation of interlocking secrets that propel towards repair by systematic inquiry, in line with Todorov's structure in Christie's Detective Fiction, wherein physical as well as social secrets are interlinked in a causative web.

4. Mystery Connected to the Others Mystery in Attempt to Repair

The attempt to repair stage marks Detective Poirot's efforts to restore balance by uncovering the truth behind Joyce's murder through interrogating party guests, meeting with Spence who provides a list of four potential unsolved cases, and conducting an in-depth investigation into the death of Janet White (Joyce's teacher who was strangled on the school path), Mrs. Llewellyn-Smythe (forgery of a codicil to a will involving Olga Seminoff and Mrs. Drake's relatives), Lesley Ferrier (Olga's lover who was strangled), and Leopold (Joyce's brother who was drowned in a manner similar to his sister), connecting Joyce's claim "I saw a murder once" with a network of interrelated mysteries from the past. However, the clue provided by Mrs. Whittaker about the startling effect of the sight of the open library

door on Mrs. Rowena Drake causing her to drop the vase, and the general opinion about Joyce being a liar “she was the kind of child who liked to show off” brings in the conflicting information between child testimony and the fact that there have been multiple murders committed. Key findings confirm that Joyce's mystery is not an isolated case but the culmination of a series of mysterious deaths in Woodleigh Common, where inheritance fraud, secret relationships, and child murders are interconnected through Joyce's unconscious trail.

The inquiry integrates the restoration into a complicated pattern of connected mysteries, where Mrs. Leaman's untrue charge on Olga Seminoff for killing Mrs. Llewellyn-Smythe becomes a red-herring detail, adding complexity to the. Dynamic pattern of Christie's attempt to restore, where Joyce and Leopold's drowning and the forgery in the codicil's pattern show the similar motive for money, while not all deaths are directly connected, a detective pattern in which the attempt at restoration becomes symptomatic for a far-reaching hidden conspiracy in the community, is, in turn, supported by Spence's list of victims, Mrs. Drake's vase clue, Leaman's false charge, and the similar murder pattern, all of which confirm Christie's attempt at restoration leading to a complicated pattern of mysteries in which all clues must be joined before reaching the end, typical for the intelligence pattern in detective narratives.

5. Mystery Changes the Field to the New Equilibrium

The new equilibrium stage marks the final revelation of the truth by Detective Poirot after a series of investigations. Miranda, Joyce's friend who often

shared secrets, becomes the key figure by revealing that she witnessed Mrs. Rowena Drake and Michael Garfield carrying Olga Seminoff's body in Quarry Wood and their conversation about the Greek island, which was later realized to be a murder after hearing the news of the bloody knife and the body being carried. Miranda also saw the two kill Lesley Ferrier, connecting Joyce's claim "I saw a murder once" as a tragic exhibition that triggered a chain of murders including Janet White, Mrs. Llewellyn-Smythe (killed because of a codicil to the will that benefited Olga due to Rowena and Michael's affair), Olga Seminoff (stabbed and thrown into a well), Joyce (drowned in an apple vat), and Leopold (Joyce's brother who also knew the secret), with Poirot's vital clue of "water" indicating the perpetrator must have been wet after killing Joyce, confirmed by Mrs. Whittaker seeing Rowena drop a vase in shock upon seeing the library door. The underlying reason that is shown is one involving an inheritance struggle. This was due to the affair involving Rowena and Michael, so Mrs. Llewellyn-Smythe was killed for this reason, followed by Olga who wanted to marry Michael, and finally, Lesley who attempted to sway Olga, as there are multiple mysteries linked under the calm atmosphere that exists at Woodleigh Common.

This revelation completely changed the social dynamics, replacing communal fear with restorative justice, where the community, which previously considered Joyce a liar who "liked to show off," now realized that the tragedy was a consequence of Rowena and Michael's greedy motives for a beautiful garden and a luxurious life, destroying the stable order of the Halloween party and turning it into the center of a murder conspiracy. Christie's new equilibrium is not simply a

story solution, but rather a moral transformation of society itself, in which Miranda's cool but persuasive confession of "Mrs. Drake and Michael" breaks the image of "nice people" residents and revives reason through Poirot's truth, in which the mystery serves as a catalyst for the story to develop from chaos to a new level of wisdom.

CHAPTER V

CONCLUSION

Through an analysis of the construction of mystery in Agatha Christie's novel *Hallowe'en Party* using Tzvetan Todorov's five-stage narrative theory. This study reaches its concluding chapter. In this chapter, the author presents conclusions drawn from the findings and discussions in the previous chapters and offers suggestions for readers and future researchers, especially those interested in studying narrative structure and mystery in detective fiction.

A. Conclusion

The relationship between elements of mystery and plot development in Agatha Christie's novel, *Hallowe'en Party*, is the main topic of this paper because the novel tells the story of a detective filled with interconnected crimes, hidden motives, and systematic revelations of the truth through meticulous investigation. The mystery in this story does not appear in isolated incidents, but develops through various sub-mysteries involving unsolved cases from the past that are gradually connected to form a comprehensive pattern of crime that drives the main investigation forward. This paper applies Tzvetan Todorov's narrative structure theory to identify, describe, and analyze the five narrative stages in the story's development, from the initial communal harmony during Halloween preparations to the full resolution of the investigation and restoration of moral order in the community of Woodleigh Common.

The findings of this study show that the plot development in *Hallowe'en Party*, such as follows Tzvetan Todorov's five narrative stages: *Equilibrium*, *Disturbance*, *Recognition*, *Attempt at Restoration*, and *New Equilibrium*, each strategically filled with elements of mystery that drive narrative transformation. In the *Equilibrium*, the *Hallowe'en party* creates perfect social harmony in the field community of Woodleigh Common town. Through shared how preparations such as arranging apple bobbing games and party decorations, which are subtly but significantly disrupted by Joyce Reynolds' provocative statement have seen murder, during a casual conversation with Mrs. Ariadne Oliver. Planting the seeds of latent mystery without directly disturbing the surface stability of the party atmosphere. The Disturbance stage occurs too dramatically. It shows when Joyce's body is found drowned in the galvanized tub, which was prepared for the innocent apple game. Totally dismantling any sense of trust within the communal framework among known neighbors and forcing Detective Hercule Poirot to upgrade his mission entirely from a mere mystery to a full-blown murder case that changes the dynamics among all the social groups. With that, the Recognition stage is where a certain level of realization among the group is indicated through Poirot's thoroughness. Indicates where the conversation between the retired detective Spence about the likelihood of an insider among the party guests. was also attested by important physical factors such as the abnormally dark setup of the library, an apple crate properly positioned within a hidden corner, and the dryness of the carpet with no signs of water splashes, despite being a case of drowning.

The Attempt at Repair stage details Poirot's comprehensive interrogations

and systematic mapping of interconnected unsolved cases from the past. Including the murder of Janet White while walking home from school, where Joyce was a pupil, the mysterious death of Mrs. Llewellyn-Smythe was linked to the forgery of a codicil benefiting au pair Olga Seminoff. The murder of Lesley Ferrier was Olga's secret lover. End the tragic drowning of Leopold Reynolds, which explicitly reflects his sister's method. That all tied back to the validation of Joyce's rejected statement amid deliberate false leads, such as Mrs. Leaman's false accusation against Olga. This level of inquiry makes visible the proven means by which Poirot reduces the suspect list, stemming from a method that demonstrates his ability to narrow down the suspect list appropriately, beginning with several guests at the party. However, after thorough analysis of clues, alibis, and motive, *A New Equilibrium* swings powerfully into action with the calm yet persuasive testimony pointing out the young Miranda witness, who correctly points out the respected hostess, Mrs. Rowena Drake, as well as artist Michael Garfield, as the double-minded serial killers responsible for the series of murders. Their plan for inheritance, linked to their romantic engagement with Mrs. Llewellyn-Smythe's rewritten will, is fully validated by Poirot's critical "water" clue, which rightly points out Rowena's wet garments, which no person had picked up on prior, resolving the matter with the restoration of moral and social balance by fully exposing the truths.

B. Suggestion

Based on the study conducted, the author provides the following recommendations. *Hallowe'en Party* is a novel that allows readers to reflect on the

complexity of mystery, hidden crime, and communal deception behind social harmony. Joyce Reynolds' investigation shows that the truth is revealed through systematic investigation, even though it was initially dismissed due to its interrelated nature. This study proves that Tzvetan Todorov's narrative theory is not only applicable in the analysis of detective structures, but can also be applied to uncover the logic of investigation, pattern of motives, and moral recovery in mystery literature. It is hoped that future studies will integrate Todorov's model with other methods, such as psychological profiling of suspects, forensic narratology, or socio-cultural analysis of village dynamics, to create a more multifaceted interpretation of Christie's works.

This novel makes us realize that a detective story can be a brilliant narrative through a structured plot development, interconnected hidden mysteries, and the revelation of human greed. This serves as a model for creating literary works that are not only interesting but also reveal the complexity of the investigative plot and mystery structure in novels. Future work To inform future work, it is suggested that the structural method of Todorov be contrasted with other forms of narrative structure, such as Freytag's Pyramid, which is centered around the exposition, climax, and falling action of a story, or the Morphology of Story by Propp, which breaks down the standard detective story into a related fairy tale structure.

Additionally, a similar study on Christie novels such as *Murder on the Orient Express* or *And Then There Were None*, which include a number of suspects, deceptive clues, and subsequent murders, could also be applicable in demonstrating

consistent or inconsistent patterns in mystery development. With the recommendations provided, the research on Hallowe'en Party could have a wider range of benefits in the field of academia, primarily in the development of how mystery tales unveil the unseen realities among the societal structures. Finally, the theory could also be applicable in studying other literary structures such as serial murders, the silence of witnesses, or inheritance themes to determine the same patterns of development. Thus, it is hoped that the research on Agatha Christie's detective tales could have a wider range of application in the academic community and in the general enjoyment of the use of logic in the absence of trickery.

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CURRICULUM VITAE



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