

**CHARACTERIZATION COMPARISON OF *MURDER ON THE
ORIENT EXPRESS* ECRANISATION**

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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CHARACTERIZATION COMPARISON OF *MURDER ON THE ORIENT EXPRESS* ECRANISATION

THESIS

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2026

STATEMENT OF AUTHORSHIP

I state that thesis entitled “**Characterization Comparison of *Murder On The Orient Express* Ecranisation**” 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 bibliography. Hereby, if there is any objection or claim, I am the only person this is responsible for that.

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This is to certify that Mohammed Sonah Sharif's thesis entitled **Characterization Comparison of *Murder On The Orient Express*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for degree of Sarjana Sastra (S.S).

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MOTTO

“The important thing is not to stop questioning.”

- **Albert Einstein**

“If you don’t like what’s being said, change the conversation.”

- **Johnny Depp**

“Remember that just because you hit bottom doesn’t mean you have to stay there.”

- **Robert Downey Jr.**

DEDICATION

With gratitude and deepest respect, I dedicate this thesis to several parties
who mean a lot to the researcher.

First and foremost, my beloved parents, my father and mother, who have
sincerely given their encouragement, prayers, and unconditional support
throughout my life.

My close friends, who have always supported and helped me during this
academic journey.

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Malang, June 29 2026
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ABSTRACT

Sharif, Mohammed Sonah (2026) Characterization Comparison Of *Murder On The Orient Express* Ecranisation. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Whida Rositama, M.Hum.

Keywords: Adaptation, Ecranisation, Characterization, Murder on the Orient Express

This study analyzes the transformation of characterization of Hercule Poirot and Ratchett in Agatha Christie's *Murder on the Orient Express* and its 2017 film adaptation directed by Kenneth Branagh through the theory of ecranisation proposed by Eneste (1991). Film adaptation as a process of literary transformation involves reinterpretation and reconstruction, where changes may occur through the processes of addition, reduction, and variation to adjust the original literary work into a cinematic medium. This study aims to identify the differences in the characterization of Hercule Poirot and Ratchett between the novel and the film adaptation, particularly in relation to character development and representation. This research employs a qualitative descriptive method by applying textual analysis to the novel and visual analysis to the film adaptation. The data are collected by comparing the characterization of the two selected characters through dialogue, narrative description, actions, and cinematic representation. The analysis focuses on how the process of ecranisation transforms the portrayal and development of Hercule Poirot and Ratchett from the literary version into the cinematic version. The findings reveal that the adaptation process creates significant changes in the characterization of both characters. Hercule Poirot, who is portrayed in the novel as a rational, methodical, and emotionally controlled detective, is reconstructed in the film as a more emotionally complex character who experiences moral conflict and psychological struggle. Meanwhile, Ratchett, who is presented in the novel as a mysterious and suspicious passenger before being revealed as Cassetti, is transformed in the film through stronger visual and emotional representation that emphasizes his role as a symbol of injustice. These transformations are identified through the processes of addition and variation, with reduction appearing in certain narrative details to support cinematic structure. Therefore, this study concludes that ecranisation does not merely transfer characters from literary text into film, but also reconstructs characterization according to the needs of cinematic storytelling. Through addition, reduction, and variation, the film adaptation preserves the essence of Christie's work while creating new interpretations of character identity, development, and emotional representation.

مستخلص البحث

مقارنة الشخصيات وبنائها في إكزنة رواية «جريمة في قطار» (2026) سوناه شريف، محمد

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ويدا روسيتاما، ماجستير في الإنسانيات

الكلمات المفتاحية: التكيف، الحوسبة، تطور الشخصية، جريمة في قطار الشرق السريع

Murder on the Orient Express كريستي أجاثا رواية في وراثتيت بوارو هيركيول من لكال الشخصي التوصيف تحول تحليل الدراسة هذه تتناول إنستي اقترحها التي الأقرنة نظرية خلال من وذلك، برانه كينيث إخراج من 2017 عام المقتبس وفيلما *the Orient Express* تغييرات تحدث أن يمكن حيث، البناء وإعادة التفسير إعادة تتضمن الأدبي العمل لتحويل عملية السينمائي الاقتباس يُعدّ. (1991) إلى الدراسة هذه تهدف. السينمائي الوسيط مع الأصلي الأدبي العمل تكيف أجل من والتغيير والحذف الإضافة عمليات خلال من بتطور يتعلق فيما وخاصة، المقتبس والفيلم الرواية بين وراثتيت بوارو هيركيول شخصيتي توصيف في الاختلافات تحديد والتحليل الرواية على النصي التحليل تطبيق خلال من النوعي الوصفي المنهج الدراسة هذه تستخدم. تمثيلها وطريقة الشخصية والوصف، الحوار على اعتمادًا المختارين الشخصيتين توصيف مقارنة خلال من البيانات جمع تم. المقتبس الفيلم على البصري هيركيول شخصيتي وتطور عرض بتحويل الأقرنة عملية قيام كيفية على التحليل يركز. السينمائي والتمثيل، والأفعال، السردية في مهمة تغييرات إلى تؤدي الاقتباس عملية أن الدراسة نتائج تكشف. السينمائية النسخة إلى الأدبية النسخة من وراثتيت بوارو بينما، عواطفه على ومسيطر ومنهجي عقلاني محقق أنه على الرواية في بوارو هيركيول تصوير تم فقد. الشخصيتين توصيف، وراثتيت أما. نفسيًا وتوترًا أخلاقيًا صراعًا يواجه حيث، العاطفية الناحية من تعقيدًا أكثر شخصية ليصبح شخصيته بناء الفيلم أعاد الفيلم أعاد بينما، كاستي باعتباره الحقيقية هويته عن الكشف يتم أن قبل للشك ومثيرة غامضة كشخصية الرواية في ظهر فقد الإضافة عمليتي خلال من التحولات هذه ظهرت وقد. للظلم كرمز دوره يؤكد أقوى وعاطفي بصري تمثيل خلال من تقديمه أن الدراسة هذه تستنتج، ذلك على وبناء. السينمائية البنية دعم أجل من السردية التفاصيل بعض في الحذف وجود مع، والتغيير الشخصي التوصيف بناء إعادة على أيضًا تعمل بل، فقط الفيلم إلى الأدبي النص من الشخصيات نقل على تقتصر لا الأقرنة عملية، كريستي عمل جوهر على المقتبس الفيلم يحافظ، والتغيير والحذف الإضافة عمليات خلال ومن. السينمائي السرد لمتطلبات وفقًا. العاطفي وتمثيلها وتطورها الشخصيات لهوية جديدة تفسيرات تقديم مع

ABSTRAK

Sharif, Mohammed Sonah (2026) Perbandingan Karakterisasi dalam *Murder on the Orient Express*. Skripsi Sarjana. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Whida Rositama, M.Hum.

Kata kunci: Adaptasi, Ekranisasi, Karakterisasi, Murder on the Orient Express

Penelitian ini menganalisis transformasi karakterisasi tokoh Hercule Poirot dan Ratchett dalam novel *Murder on the Orient Express* karya Agatha Christie dan film adaptasinya tahun 2017 yang disutradarai oleh Kenneth Branagh melalui teori ekranisasi yang dikemukakan oleh Eneste (1991). Adaptasi film sebagai proses transformasi karya sastra melibatkan proses interpretasi dan rekonstruksi, di mana perubahan dapat terjadi melalui proses penambahan, pengurangan, dan perubahan untuk menyesuaikan karya sastra asli ke dalam medium sinema. Penelitian ini bertujuan untuk mengidentifikasi perbedaan karakterisasi tokoh Hercule Poirot dan Ratchett antara versi novel dan film, khususnya dalam hal perkembangan karakter dan cara karakter tersebut direpresentasikan. Penelitian ini menggunakan metode deskriptif kualitatif dengan menerapkan analisis tekstual terhadap novel dan analisis visual terhadap film adaptasi. Data penelitian diperoleh melalui perbandingan karakterisasi kedua tokoh berdasarkan dialog, deskripsi naratif, tindakan, serta representasi sinematik. Analisis ini berfokus pada bagaimana proses ekranisasi mengubah penyajian dan perkembangan karakter Hercule Poirot dan Ratchett dari versi sastra ke versi film. Hasil penelitian menunjukkan bahwa proses adaptasi menghasilkan perubahan yang signifikan terhadap karakterisasi kedua tokoh. Hercule Poirot dalam novel digambarkan sebagai seorang detektif yang rasional, metodis, dan mampu mengendalikan emosinya, sedangkan dalam film karakternya direkonstruksi menjadi sosok yang lebih kompleks secara emosional dengan menghadapi konflik moral dan tekanan psikologis. Sementara itu, Ratchett dalam novel diperkenalkan sebagai karakter misterius dan mencurigakan sebelum identitas aslinya sebagai Cassetti terungkap, sedangkan film memperkuat karakter tersebut melalui representasi visual dan emosional yang lebih kuat sehingga menegaskan perannya sebagai simbol ketidakadilan. Perubahan tersebut menunjukkan adanya proses penambahan dan variasi, serta pengurangan pada beberapa detail naratif untuk menyesuaikan struktur sinematik. Dengan demikian, penelitian ini menyimpulkan bahwa proses ekranisasi tidak hanya memindahkan karakter dari teks sastra ke film, tetapi juga membangun kembali karakterisasi sesuai dengan kebutuhan penceritaan sinematik. Melalui proses penambahan, pengurangan, dan variasi, film adaptasi tetap mempertahankan esensi karya Christie sekaligus menghadirkan interpretasi baru terhadap identitas, perkembangan, dan representasi emosional para tokohnya.

TABLE OF CONTENT

THESIS COVER.....	
STATEMENT OF AUTHORSHIP	Error! Bookmark not defined.
APPROVAL SHEET	Error! Bookmark not defined.
LEGITIMATION SHEET	Error! Bookmark not defined.
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
ABSTRACT	viii
مستخلص البحث	ix
ABSTRAK	x
TABLE OF CONTENT	xi
CHAPTER I	1
A. Background of the study.....	1
B. Problem of the Study	9
C. Significance of the Study	9
D. Scope and Limitations	10
E. Definition of Key terms.....	10
CHAPTER II.....	13
A. Film Adaptation	13
B. Eneste pamusuk Theory of Ecranisation (1991)	16
C. Intrinsic Elements	25
D. Main Character.....	29
CHAPTER III.....	33
A. Research Design.....	33
B. Data sources	33
C. Data collection	34
D. Data analysis	34
CHAPTER IV	35
A. The Differences in Characterization between the Novel and the Movie <i>Murder On The Orient Express</i>	35
CHAPTER V	46

A. Conclusion.....	46
B. Suggestion	48
BIBLIOGRAPHY	50
CURRICULUM VITAE	52

CHAPTER I

INTRODUCTION

In this chapter, the researcher presents the introduction of the study. This chapter consists of the background of the study, the problems of the study, the significance of the study, the scope and limitations, and the definition of key terms. The researcher also reviews several previous studies in this chapter.

A. Background of the study

Recent studies show that ecranisation has evolved beyond a simple transfer of stories from novels to films into a more complex act of reinterpretation. Deepika and Bhuvaneswari (2024) highlight that adaptation today reflects how memory, emotion, and illness are visually reconstructed to fit cinematic narratives. Similarly, Elva and Saptanto (2023) analyze *Little Women* and discover that film adaptations often reframe gender roles and narrative focus to align with contemporary social values. Arulnayagam (2023) further argues that modern ecranisation embodies cultural negotiation, as English novels adapted into films often reinterpret identity and cultural context for international audiences. In the same vein, Khissoga (2023) notes that adaptation involves moral simplification and emotional intensification, as seen in *The Kite Runner*, where trauma and redemption are visually dramatized. Gul, Laghari, and Lanjwani (2023) also identify a shift from the traditional fidelity approach toward creative reinterpretation in modern adaptations of *Wuthering Heights*. Additionally, KC (2024) in his study on *Murder on the Orient Express* points out that film versions tend to modernize moral dilemmas to suit current

audience sensitivities. Taken together, these studies demonstrate that the current issues in ecranisation revolve around cultural reinterpretation, moral transformation, and psychological depth, showing that adaptation is no longer limited to structural fidelity but serves as a medium for new cultural and emotional expressions.

There are several movies adapted from novels. Several domestic novel titles that have been converted into moving art or films include *Tenggelamnya Kapal van der Wijck*, directed by Sunil Soraya, which is an adaptation of the novel with the same title written by Buya Hamka; *Dilan 1990*, directed by Fajar Bustomi, which is adapted from the novel *Dilan: Dia adalah Dilanku Tahun 1990* by Pidi Baiq; and *Bumi Manusia*, directed by Hanung Bramantyo, which is adapted from the novel with the same title by Pramoedya Ananta Toer. Another example is *Ketika Mas Gagah Pergi*, directed by Firman Syah, which is adapted from the novel with the same title by Helvy Tiana Rosa. There are also films from abroad such as *The Fault in Our Stars*, directed by Josh Boone, which is adapted from the novel with the same title by John Green; *Murder on the Orient Express*, directed by Kenneth Branagh, which is adapted from the novel with the same title by Agatha Christie; and *It*, directed by Andrés Muschietti, which is adapted from the novel with the same title by Stephen King. Most movies adapted from literary works are very prevalent among the public. Literary works such as novels, short stories, and other written literary texts enable readers to imagine how the characters in the story are portrayed based on the descriptions they read. In this way, film adaptation attracts readers' interest by fulfilling their imagination. However, the transformation of a literary

work into a motion picture is very complex. In this process, a novel with a long and detailed storyline is transformed into a film that lasts approximately one to two hours. The presence of reduction, addition, and variation often triggers dissatisfaction among readers and viewers. A common issue in adapting literary works into films arises when character portrayals differ from the novel's descriptions. For example, a main character described as beautiful and blonde in the novel may be portrayed by an actor who does not match the original description in the film adaptation.

This research relates to a novel that is adapted into a film, a process known as ecranisation. This research focuses on how the facts of a novel's story are represented in the film after undergoing the ecranisation process carried out by the director. The objects of this research are the novel *Murder on the Orient Express* by Agatha Christie and its film adaptation directed by Kenneth Branagh. Several recent academic studies discuss *Murder on the Orient Express* by focusing on cultural diversity, narrative technique, and the novel's classic mystery structure. These studies investigate new perspectives and interpretations of Agatha Christie's iconic work. For example, Gul, Laghari, and Lanjwani (2023) analyze the adaptation of Emily Brontë's *Wuthering Heights* using Eneste's ecranisation theory and highlight how addition, reduction, and variation play essential roles in transforming intrinsic elements such as plot and characterization. This study supports the present research, which also examines how the process of ecranisation affects characterization in *Murder on the Orient Express*. Çelikel (2020) explores multicultural and orientalist themes, emphasizing how cultural identities and geographical settings influence the

narrative structure. Meanwhile, Madoeuf (2022) discusses how geographical movement, historical settings, and plot progression shape the novel's suspenseful narrative and confined world. These studies demonstrate that *Murder on the Orient Express* remains relevant and widely examined in contemporary academic discourse.

This analysis focuses on examining the transformation of literary works from textual form into visual representation. Research on literary adaptation is important in order to understand how the meaning of a novel is conveyed in its film adaptation. Novels and films inherently possess significant differences in narrative form and expressive medium. Therefore, adaptation is necessary so that the meaning of the literary work can be delivered adequately in cinematic form. Research on adaptation is conducted to minimize disappointment among literary audiences when a novel is transformed into a film. In addition, this research employs a ecranisation study approach to analyze the adaptation of the novel and film *Murder on the Orient Express*. This study applies Eneste's theory of ecranisation to examine the transformation of a literary work into a film. The theory of transformation within ecranisation is used as the primary literary framework in this study.

This research focuses on the comparison between the novel *Murder on the Orient Express* and its film adaptation. The analysis applies Eneste's theory of ecranisation to explore how the literary work is transformed into a cinematic form. Through the concept of transformation within ecranisation, this study examines changes in narrative structure and characterization during the adaptation process.

Several previous studies have analyzed *Murder on the Orient Express* using various theoretical perspectives, particularly ecranisation. Eneste (1991) defines ecranisation as the transformation of a literary work into film through processes of reduction, addition, and variation, emphasizing that adaptation involves reinterpretation rather than direct transfer. This perspective is reinforced by Amalia, Fadhillah, and Sukmanadia (2021), as well as Deepika and Bhuvaneswari (2024), who argue that ecranisation enables literary works to reach broader audiences by adapting narrative structures and stylistic elements to cinematic conventions. In a similar vein, Arulnayagam (2023) emphasizes that film adaptation involves cultural negotiation between authorial intent and cinematic interpretation, while Turrahmah (2019) identifies comparable creative transformations in the adaptation process.

Furthermore, a number of studies highlight that changes in character and characterization are inevitable in the process of ecranisation due to the differing expressive modes of literature and film. Aspriyanto and Hastuti (2019) demonstrate how narrative elements, particularly characterization, are transformed in adaptation. Similarly, Mauliddiyah (2023) explains that film adaptations tend to emphasize visual and emotional expression while omitting certain psychological details found in novels. This argument is further supported by Elva and Saptanto (2023), as well as Khissoga (2023), who contend that such changes should be viewed as creative strategies rather than distortions of the original text.

In addition, KC (2024) highlights that the character of Hercule Poirot is reinterpreted in the film adaptation to reflect modern perspectives on justice and morality. Further studies by Çelikel (2020), Eckert (2021), and Madoeuf (2016) demonstrate that the novel itself extends beyond the detective genre by exploring moral complexity, multicultural interactions, and issues of identity. These findings indicate that both the novel and its film adaptation offer rich insights into ethical dilemmas and character representation.

Previous studies on literary adaptation also provide important insights that strengthen the foundation of this research. Gul, Laghari, and Lanjwani (2023), in *“Investigating the Difference between Novel and Film ‘Wuthering Heights’”* explore how narrative and thematic changes occur in the adaptation process, emphasizing the transformation of characterization between the two media. Pardaboyev (2020), in *“International Journal of Advanced Academic Studies”* highlights the role of intertextual understanding in connecting literary works and their adaptations. Pedersen (2017), in *“The FAR Model: Assessing Quality in Interlingual Subtitling”* discusses how language and semiotic elements in film influence meaning and character portrayal. Likewise, Samosir et al. (2021), in *“Figurative Languages in Novel: A Comparative Study between Layla Majnun and Romeo and Juliet Novels”* show that comparative literary studies can reveal shared moral and cultural values. Finally, Zainuddin (2020), in *“Intrinsic Element in The Old Man and the Sea by Ernest Hemingway”* emphasizes the importance of intrinsic elements in maintaining literary integrity across adaptations. These studies collectively demonstrate that approaches in literature and film adaptation reveal

how meaning, style, and moral perspectives shift across mediums, forming the conceptual basis for this current research. The 2017 film adaptation of *Murder on the Orient Express*, directed by Kenneth Branagh, reinterprets Agatha Christie's classic through a modern cinematic lens. Aspriyanto and Hastuti (2019), in "*Transformation of a Novel Murder on The Orient Express into its Film Adaptation using Ecranisation Study*" identify that the film employs visual techniques and narrative condensation to maintain the essence of the story while introducing new dramatic nuances. KC (2024), in "*The Geopolitics of Revenge and Justice in Agatha Christie's Murder on the Orient Express*" observes that the film amplifies the themes of justice and morality, giving Hercule Poirot a more human and emotional portrayal than in the novel. Eckert (2021), in "*Hercule Poirot and the Tricky Performers of Stereotypes in Agatha Christie's Murder on the Orient Express*" argues that Branagh's interpretation of Poirot challenges and redefines earlier stereotypes of the detective figure. Fauzana, Nafisah, and Widya (2022), in "*Code Mixing and Code Switching in Movie Murder on The Orient Express by Kenneth Branagh*" demonstrate that linguistic and stylistic elements in the film support character diversity and cultural authenticity. Together, these studies indicate that the 2017 adaptation recontextualizes Christie's narrative to reflect contemporary cinematic aesthetics and ethical sensibilities.

Although numerous studies examine *Murder on the Orient Express*, most focus on thematic or linguistic aspects rather than detailed characterization analysis through ecranisation. Aspriyanto and Hastuti (2019), in "*Transformation of a Novel Murder on The Orient Express into its Film Adaptation using Ecranisation Study*"

discuss narrative transformation without addressing psychological depth, while KC (2024), in “*The Geopolitics of Revenge and Justice in Agatha Christie’s Murder on the Orient Express*” emphasizes moral and political dimensions rather than character evolution. Therefore, this study aims to fill this gap by analyzing character and characterization in both the novel and the film using Eneste’s (1991) theory of ecranisation. Through this approach, the research contributes to a deeper understanding of how character transformation reflects not only narrative adaptation but also the moral and cultural reinterpretation of Christie’s work in its cinematic form.

In novels, intrinsic and extrinsic elements work together to construct a coherent narrative. Intrinsic elements such as plot, character, theme, setting, point of view, and language style form the internal structure of the story. These elements enable readers to engage emotionally and intellectually with the narrative. These elements are essential for immersing readers in the story world and making characters relatable. For example, in *The Old Man and the Sea*, Hemingway uses the intrinsic elements of character and setting to highlight themes of resilience and man's relationship with nature (Zainuddin, 2020). Such elements allow readers to engage deeply with the story by understanding its internal logic and narrative flow.

Extrinsic elements, including social and moral values, connect the narrative to broader cultural contexts. These values often reflect the author’s background and cultural context, adding depth to the narrative by framing it within real world themes. For example, *The Old Man and the Sea* use the protagonist’s journey and

challenges to reflect broader social themes of individual struggle and nature's unpredictability (Mahendran & Amelia, 2020)

These extrinsic components enhance readers' comprehension by anchoring the story in a relevant social and ethical context. When novels are adapted into films, retaining these intrinsic and extrinsic elements is crucial for preserving the story's integrity. Film directors who respect these elements can ensure that, even with visual and structural adjustments, the essence of the original work remains authentic. When adapted into films, maintaining both intrinsic and extrinsic elements is essential to preserve the integrity of the original work (Hafizhoh, 2020)

B. Problem of the Study

1. What are the differences in characterization between the novel and the movie *Murder on the Orient Express*?

C. Significance of the Study

Practically, this research serves as a reference or guide for other researchers, including students, lecturers, and scholars who are interested in conducting comparative studies of characterization from novels to films, particularly *Murder on the Orient Express*, using Eneste's (1991) ecranisation theory. This thesis also assists readers who are currently engaged in academic research related to literary and film adaptation studies.

D. Scope and Limitations

This study applies Eneste's (1991) ecranisation theory to analyze the processes of reduction, addition, and variation in adaptation. The research examines the ecranisation of intrinsic elements from the novel into the film, with a specific focus on characterization. The scope of this study is limited to the comparison of characterization between the novel *Murder on the Orient Express* (1934) and its film adaptation *Murder on the Orient Express* (2017). Therefore, this research does not discuss extrinsic elements or other adaptations of the novel.

E. Definition of Key terms

1. **Adaptation:** Adaptation refers to the process of transforming a literary work into another medium, particularly from a novel into a film, as a creative reinterpretation rather than a mere imitation (Hutcheon, 2006).
2. **Ecranisation:** Ecranisation, as defined by Eneste (1991), is a specific form of adaptation that involves reduction, addition, and variation of narrative elements such as plot, character, and setting.
3. **Characterization:** Characterization is the method used by an author or filmmaker to reveal and develop characters through actions, dialogue, and descriptions (Murphy, 1972)
4. **Murder on the Orient Express (2017):** *Murder on the Orient Express* (2017) is a film adapted from Agatha Christie's novel *Murder on the Orient Express*. The story follows a famous Belgian detective, Hercule Poirot, who investigates a murder aboard the luxurious Orient Express train. Trapped by a snowstorm,

Poirot uncovers the truth behind the crime by examining the interactions and secrets of the passengers. In this study, the film is analyzed as an object of research through the characterization of Hercule Poirot, Mary Debenham, Mrs. Hubbard, Colonel Arbuthnot, and other supporting characters.

In this study, these key terms are used to analyze how characters in Agatha Christie's *Murder on the Orient Express* are transformed through the process of ecranisation from novel to film.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses the theories that are employed in this study. This literature review is intended to support and address the problems of the study. The researcher provides an explanation of the study film adaptation of the novel *Murder on the Orient Express*. This study employs the ecranisation theory proposed by Eneste Pamusuk.

A. Film Adaptation

Adaptation has become an important concept in literary and film studies, particularly in the discussion of how stories are transformed from one medium into another. In many cases, literary works such as novels, short stories, and plays are adapted into films in order to reach broader audiences and present narratives through visual representation. The process of adaptation involves the reinterpretation and transformation of a story from its original form into a different medium while maintaining certain elements of the original narrative. Because different media possess different narrative techniques and expressive possibilities, the adaptation process often results in changes in the structure, presentation, and interpretation of the story.

In literary studies, adaptation generally refers to the process of transferring a narrative from one medium to another medium. According to Linda Hutcheon in her book *A Theory of Adaptation*, adaptation can be understood as both a process and a product. As a process, adaptation involves the reinterpretation and recreation

of an existing work into another form. As a product, adaptation refers to the final work that results from the transformation of the original text into a new medium. Hutcheon explains that adaptations are not simply copies of the original works, but rather creative reinterpretations that present the story in a new form while still maintaining a relationship with the source text.

The transformation of literary works into films represents one of the most common forms of adaptation. Novels often provide rich narratives, complex characters, and detailed descriptions that attract filmmakers to reinterpret them through cinematic storytelling. However, the transition from literary narrative to film narrative involves significant changes due to the differences between the two media. A novel conveys its story primarily through written language, allowing the author to present detailed descriptions, internal thoughts, and complex narrative structures. Readers are able to imagine the events and characters through the descriptive language presented in the text. In contrast, films rely on visual images, sound, dialogue, and performance to communicate the story to the audience.

Because of these differences, the process of adapting a novel into a film cannot simply reproduce every element of the original text. Instead, filmmakers must make selective decisions regarding which elements of the narrative should be retained, modified, or omitted. The limited duration of a film also plays a significant role in shaping the adaptation process. While a novel may contain hundreds of pages of narrative detail, a film usually presents the story within a limited duration of approximately ninety to one hundred and twenty minutes. As a result, filmmakers

often simplify certain narrative elements, combine characters, or modify events in order to create a coherent cinematic narrative.

Adaptation therefore involves a process of interpretation in which filmmakers translate the narrative elements of a literary work into visual storytelling. This process requires creative decisions that may reshape the structure and presentation of the story. The filmmaker acts as an interpreter who reconstructs the narrative in accordance with cinematic conventions and audience expectations. Consequently, an adapted film may present a narrative experience that differs from the original literary work while still preserving the fundamental storyline.

Furthermore, adaptation also reflects the interaction between different artistic media. Literature and film possess distinct narrative strategies and expressive tools. Literary works rely on language, narrative voice, and descriptive detail to construct the story, while films utilize visual imagery, editing, sound design, and actor performance to convey meaning. These differences often require certain narrative elements from the original work to be transformed in order to function effectively within the cinematic medium.

The transformation from novel to film adaptation has therefore become a significant topic of study in literary and film criticism. Scholars examine how narrative elements such as plot, setting, and characters are modified during the adaptation process. Through such analysis, researchers are able to understand how different media influence the representation of narrative elements and how filmmakers reinterpret literary texts through cinematic techniques.

One specific concept that explains the transformation of literary works into films is the theory of ecranisation. This concept focuses on the process of adapting novels into films and the narrative changes that occur during the transformation. The theory of ecranisation provides a more specific framework for analyzing how elements of a novel are altered when they are presented in a cinematic form. Therefore, the following section discusses the theory of ecranisation proposed by Pamusuk Eneste as the main theoretical framework used in this research.

B. Eneste pamusuk Theory of Ecranisation (1991)

The transformation of a literary work into a film is not merely a process of transferring a story from text to screen, but rather a complex process that involves interpretation, modification, and reconstruction of narrative elements. When a novel is adapted into a film, the story must be adjusted to suit the characteristics of the cinematic medium. As a result, certain changes inevitably occur in the narrative structure, characters, and events. One theoretical framework that explains this transformation is the theory of ecranisation proposed by Pamusuk Eneste in his book *Novel dan Film*.

The term ecranisation originates from the French word *écran*, which means screen. In the context of literary and film studies, ecranisation refers to the process of transforming a literary work, particularly a novel, into a film. According to Eneste (1991), ecranisation is the process of transferring a novel into a cinematic form that inevitably leads to various narrative changes. These changes occur because novels and films are fundamentally different media that utilize different

methods of storytelling. While novels depend on written narration and descriptive language to convey the story, films rely on visual images, sound, dialogue, and performance to present the narrative to the audience.

The differences between novels and films significantly influence the adaptation process. A novel allows the author to present detailed descriptions of characters, settings, and events through extensive narration. Authors can also explore the inner thoughts and psychological states of characters through internal monologues and narrative commentary. In contrast, films must convey similar information through visual representation and limited dialogue. Since films operate within a limited duration, filmmakers must carefully select and organize narrative elements in order to maintain a clear and engaging storyline. Consequently, not all elements present in the original novel can be directly transferred into the film adaptation.

Eneste explains that the process of ecranisation generally involves three major forms of narrative transformation: reduction, addition, and variation change. These three processes represent the primary ways in which narrative elements from the novel are modified when adapted into film. Through these processes, certain elements of the story may be omitted, new elements may be introduced, or existing elements may be altered in order to suit the cinematic medium.

The first form of change in ecranisation is reduction. Reduction refers to the omission or removal of certain elements from the novel when it is adapted into a film. This process is often necessary because novels usually contain extensive

narrative details that cannot all be accommodated within the limited duration of a film. As a result, filmmakers must reduce certain aspects of the story in order to create a more concise narrative structure. Reduction may involve the elimination of minor characters, the omission of certain events, or the simplification of complex narrative sequences.

In many film adaptations, reduction occurs because some narrative elements in the novel are considered less essential to the central storyline. For instance, subplots that provide additional background information in the novel may be removed in the film version in order to maintain narrative focus. Similarly, descriptive passages that explain the psychological states of characters may be shortened or replaced by visual actions and performances. Through reduction, filmmakers attempt to preserve the main storyline while simplifying the narrative for cinematic presentation.

The second form of change in ecranisation is addition. Addition refers to the introduction of new elements that do not exist in the original novel but are created specifically for the film adaptation. These elements may include additional scenes, new dialogue, or even new characters that are introduced to support the narrative development in the film. The purpose of addition is often to enhance the dramatic effect of the story, clarify certain narrative aspects, or create visual excitement that appeals to the audience.

Addition frequently occurs because films rely heavily on visual storytelling. Certain aspects of the story that are implicitly described in the novel may need to

be expressed more explicitly in the film through new scenes or dialogues. Filmmakers may also add dramatic sequences, action scenes, or emotional interactions in order to strengthen the cinematic experience. Although these additions may not exist in the original literary work, they often serve to reinforce the narrative structure and emotional impact of the film adaptation.

The third form of change in ecranisation is variation change. Variation change refers to modifications in the presentation of narrative elements while maintaining the core storyline of the original work. Unlike reduction and addition, which involve removing or introducing elements, variation change focuses on altering how certain elements are portrayed in the film. These variations may occur in the sequence of events, the depiction of characters, or the narrative perspective.

Variation changes often occur because filmmakers reinterpret the original text according to cinematic conventions or artistic preferences. For example, the chronological order of events in the novel may be rearranged in the film in order to create a more engaging narrative structure. Similarly, the portrayal of characters may be slightly modified in order to make them more visually expressive or emotionally impactful. Although such variations may alter certain aspects of the story, the fundamental narrative framework of the original work is generally preserved.

The presence of reduction, addition, and variation change demonstrates that film adaptations are not simply reproductions of literary works but rather reinterpretations that reshape the narrative according to the characteristics of

cinematic storytelling. The filmmaker plays a crucial role in interpreting the original text and translating it into visual form. As a result, the film adaptation may present a different narrative experience from the novel while still maintaining its essential storyline.

In the context of this research, the theory of ecranisation proposed by Eneste is used as the main theoretical framework to analyze the transformation of narrative elements from the novel into its film adaptation. By applying the concepts of reduction, addition, and variation change, this study aims to identify how certain elements of the story are modified during the adaptation process. This theoretical framework enables the researcher to examine the differences between the novel and the film adaptation and to understand how the transformation from literary narrative to cinematic representation influences the portrayal of the story.

Through the application of ecranisation theory, this research focuses on examining how narrative elements undergo transformation during the adaptation process. By identifying the processes of reduction, addition, and variation change, the study provides a systematic analysis of how the story evolves when it is transferred from a literary medium to a cinematic one. Therefore, the theory of ecranisation serves as an essential foundation for understanding the relationship between the original novel and its film adaptation.

The transformation of a literary work into a film is not merely a process of transferring a story from text to screen, but rather a complex process that involves interpretation, modification, and reconstruction of narrative elements. When a

novel is adapted into a film, the story must be adjusted to suit the characteristics of the cinematic medium. As a result, certain changes inevitably occur in the narrative structure, characters, and events. One theoretical framework that explains this transformation is the theory of ecranisation proposed by Pamusuk Eneste in his book *Novel dan Film*.

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The differences between novels and films significantly influence the adaptation process. A novel allows the author to present detailed descriptions of characters, settings, and events through extensive narration. Authors can also explore the inner thoughts and psychological states of characters through internal monologues and narrative commentary. In contrast, films must convey similar information through visual representation and limited dialogue. Since films operate within a limited duration, filmmakers must carefully select and organize narrative elements in order to maintain a clear and engaging storyline. Consequently, not all

elements present in the original novel can be directly transferred into the film adaptation.

Eneste explains that the process of ecranisation generally involves three major forms of narrative transformation: reduction, addition, and variation change. These three processes represent the primary ways in which narrative elements from the novel are modified when adapted into film. Through these processes, certain elements of the story may be omitted, new elements may be introduced, or existing elements may be altered in order to suit the cinematic medium.

The first form of change in ecranisation is reduction. Reduction refers to the omission or removal of certain elements from the novel when it is adapted into a film. This process is often necessary because novels usually contain extensive narrative details that cannot all be accommodated within the limited duration of a film. As a result, filmmakers must reduce certain aspects of the story in order to create a more concise narrative structure. Reduction may involve the elimination of minor characters, the omission of certain events, or the simplification of complex narrative sequences.

In many film adaptations, reduction occurs because some narrative elements in the novel are considered less essential to the central storyline. For instance, subplots that provide additional background information in the novel may be removed in the film version in order to maintain narrative focus. Similarly, descriptive passages that explain the psychological states of characters may be shortened or replaced by visual actions and performances. Through reduction,

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Addition frequently occurs because films rely heavily on visual storytelling. Certain aspects of the story that are implicitly described in the novel may need to be expressed more explicitly in the film through new scenes or dialogues. Filmmakers may also add dramatic sequences, action scenes, or emotional interactions in order to strengthen the cinematic experience. Although these additions may not exist in the original literary work, they often serve to reinforce the narrative structure and emotional impact of the film adaptation.

The third form of change in ecranisation is variation change. Variation change refers to modifications in the presentation of narrative elements while maintaining the core storyline of the original work. Unlike reduction and addition, which involve removing or introducing elements, variation change focuses on altering how certain elements are portrayed in the film. These variations may occur in the sequence of events, the depiction of characters, or the narrative perspective.

Variation changes often occur because filmmakers reinterpret the original text according to cinematic conventions or artistic preferences. For example, the chronological order of events in the novel may be rearranged in the film in order to create a more engaging narrative structure. Similarly, the portrayal of characters may be slightly modified in order to make them more visually expressive or emotionally impactful. Although such variations may alter certain aspects of the story, the fundamental narrative framework of the original work is generally preserved.

The presence of reduction, addition, and variation change demonstrates that film adaptations are not simply reproductions of literary works but rather reinterpretations that reshape the narrative according to the characteristics of cinematic storytelling. The filmmaker plays a crucial role in interpreting the original text and translating it into visual form. As a result, the film adaptation may present a different narrative experience from the novel while still maintaining its essential storyline.

In the context of this research, the theory of *ecranisation* proposed by Eneste is used as the main theoretical framework to analyze the transformation of narrative elements from the novel into its film adaptation. By applying the concepts of reduction, addition, and variation change, this study aims to identify how certain elements of the story are modified during the adaptation process. This theoretical framework enables the researcher to examine the differences between the novel and the film adaptation and to understand how the transformation from literary narrative to cinematic representation influences the portrayal of the story.

Through the application of ecranisation theory, this research focuses on examining how narrative elements undergo transformation during the adaptation process. By identifying the processes of reduction, addition, and variation change, the study provides a systematic analysis of how the story evolves when it is transferred from a literary medium to a cinematic one. Therefore, the theory of ecranisation serves as an essential foundation for understanding the relationship between the original novel and its film adaptation.

C. Intrinsic Elements

Literary works, including novels, dramas, films, and poetry, are constructed through intrinsic elements. These elements play a significant role in shaping the development of a story. Themes, plot, characters, characterization, point of view, and messages are essential components of both novels and films. Intrinsic elements contribute to the coherence and depth of a narrative. This research focuses on one intrinsic element, namely characterization.

a. Characterization

Characterization is an essential element in literary works because it explains how characters are presented and developed within a narrative. Through characterization, authors reveal the personality, attitudes, and behavior of characters so that readers can understand their roles in the story. Characters play an important role in shaping the narrative since they drive the plot, experience conflicts, and contribute to the development of the story. Without characterization, the events in a narrative would lack emotional depth and meaning.

According to M. H. Abrams in *A Glossary of Literary Terms*, characterization refers to the methods used by an author to present and develop characters in a literary work. These methods allow readers to understand the moral, emotional, and psychological qualities of a character through the information provided in the narrative. Abrams explains that characterization enables readers to interpret the personality and motivations of characters based on the descriptions, actions, and interactions presented in the story.

Characterization may be presented through various narrative techniques. Authors often reveal characters through physical descriptions, dialogue, actions, thoughts, and interactions with other characters. These elements help readers form an understanding of the character's personality and behavior. Physical descriptions provide information about the character's appearance, which may reflect certain traits or social backgrounds. Dialogue allows readers to observe how characters communicate with others, revealing their attitudes, emotions, and relationships. Similarly, the actions of a character often demonstrate their values and motivations within the story.

In addition to physical descriptions and dialogue, characterization can also be revealed through the reactions of other characters. The way other characters respond to a particular character can provide insight into that character's personality and role in the narrative. For example, admiration, fear, or distrust expressed by other characters may indicate certain qualities possessed by the character being described. Through these various techniques, authors construct a complex representation of characters that contributes to the overall meaning of the narrative.

Characterization also plays an important role in illustrating the development of characters throughout the story. As the narrative progresses, characters may experience various conflicts and challenges that influence their behavior and attitudes. These experiences may lead to changes in the character's personality, values, or perspectives. Such changes are often referred to as character development, which represents the transformation of a character as the story unfolds. Through characterization, readers are able to observe how characters respond to different situations and how their personalities evolve over time.

In narrative works, characterization not only helps readers understand the personalities of characters but also contributes to the development of the plot. The actions and decisions of characters often influence the direction of the storyline. Conflicts arise when characters encounter obstacles or opposing forces, and these conflicts drive the progression of the narrative. Therefore, characterization becomes closely connected to other narrative elements such as plot, conflict, and theme.

When a literary work is adapted into a film, the process of characterization may undergo certain changes due to the differences between literary and cinematic media. In novels, authors can directly describe a character's thoughts, emotions, and internal conflicts through narration. Readers gain insight into the character's psychological state through detailed descriptions provided in the text. However, films must convey similar information through visual and auditory elements such as facial expressions, gestures, dialogue, and actor performance.

Because films rely primarily on visual representation, the portrayal of characters in film adaptations may differ from their depiction in the original novel. Certain aspects of characterization that are clearly explained in the novel may need to be interpreted visually in the film. As a result, filmmakers may modify or emphasize certain characteristics of a character in order to make them more understandable for the audience. These modifications may influence how the audience perceives the character and how the character's development is presented in the film.

Therefore, the concept of characterization becomes particularly important in studies that compare novels and their film adaptations. By examining how characters are portrayed in both media, researchers can identify differences in the presentation and development of characters. These differences often emerge as a result of the adaptation process, which requires narrative elements to be adjusted to suit the cinematic medium.

In this research, characterization is used as a theoretical framework to analyze how the characters are portrayed in both the novel and the film adaptation. Through the analysis of characterization, the researcher aims to understand how the personalities, actions, and behaviors of characters are presented in each medium. This analysis is essential in order to examine how the adaptation process influences the portrayal and development of characters within the narrative.

Furthermore, since this research focuses on the transformation of character development in the adaptation process, understanding the concept of

characterization becomes crucial. By examining how characters are characterized in both the novel and the film, the researcher can identify the differences in the portrayal of characters that occur during the adaptation process. These differences may reflect the influence of cinematic storytelling techniques and the interpretative decisions made by filmmakers.

D. Main Character

In a narrative work, characters play a central role in shaping the story and conveying its meaning. Among the various characters that appear in a narrative, the main character holds the most significant role because the development of the story is primarily centered on this character. The actions, experiences, and decisions of the main character often influence the progression of the plot and the unfolding of the narrative conflict. Therefore, understanding the role of the main character is essential in analyzing how a story develops and how its themes are conveyed to the audience.

The main character is generally defined as the central figure in a narrative whose actions and experiences drive the development of the story. According to M. H. Abrams in *A Glossary of Literary Terms*, characters in literary works are individuals presented in a narrative who possess certain moral, emotional, and intellectual qualities that are interpreted by readers through what they say and do in the story. Among these characters, the main character usually receives the greatest attention in the narrative because the storyline is closely related to the character's actions and experiences.

The presence of a main character is crucial because this character often becomes the focal point through which the story is developed. The main character usually appears more frequently than other characters and is directly involved in the major events that shape the narrative. Through the perspective or experiences of the main character, readers or audiences are able to understand the conflicts and themes presented in the story. As a result, the development of the narrative is closely connected to the actions and decisions made by the main character.

In many narratives, the main character also undergoes significant development throughout the story. The experiences encountered by the character, including various conflicts and challenges, often lead to changes in their attitudes, perspectives, or behaviors. These changes are commonly referred to as character development. Through the process of character development, the main character may evolve from one state to another as the story progresses. This development allows the audience to observe how the character responds to different situations and how their personality transforms over time.

The role of the main character is also closely related to the central conflict of the story. In most narratives, the main character is directly involved in confronting the primary conflict that drives the plot. The character's attempts to resolve this conflict often form the core of the narrative structure. As the main character interacts with other characters and faces various obstacles, the story gradually progresses toward its resolution. Consequently, the main character becomes the primary agent through which the narrative unfolds.

In addition to influencing the plot, the main character often functions as a medium through which the themes of the story are expressed. The experiences and struggles faced by the main character frequently reflect the broader ideas or messages that the author intends to convey. By observing the journey of the main character, readers and audiences can gain insight into the underlying themes of the narrative. This connection between the main character and the thematic structure of the story further highlights the importance of the character within the narrative.

When a literary work is adapted into a film, the portrayal of the main character may undergo certain transformations. These changes occur because the process of adaptation requires the narrative to be adjusted to suit the cinematic medium. Elements of characterization that are clearly explained in the novel may be presented differently in the film through visual representation, dialogue, and actor performance. As a result, the personality, actions, or development of the main character may be interpreted differently in the film adaptation.

The process of adaptation may also influence how the development of the main character is presented. Since films have a limited duration compared to novels, certain aspects of the character's development may be simplified or modified. Some events that contribute to the character's development in the novel may be omitted, condensed, or rearranged in the film version. Conversely, filmmakers may also add new scenes that emphasize particular aspects of the character's personality or emotional journey. These transformations illustrate how the process of adaptation can reshape the portrayal and development of the main character.

In the context of this research, the concept of the main character becomes particularly significant because the analysis focuses on the development of the central character in both the novel and the film adaptation. By examining how the main character is portrayed and developed in each medium, the researcher aims to identify differences that emerge as a result of the adaptation process. The study specifically investigates how the development of the main character changes when the narrative is transformed from a literary work into a cinematic representation.

Therefore, the concept of the main character provides an important theoretical foundation for understanding the focus of this research. By analyzing the role and development of the main character in both the novel and the film adaptation, the researcher is able to explore how narrative elements are transformed through the process of adaptation. This analysis ultimately contributes to a deeper understanding of how character development is reshaped when a literary narrative is adapted into film.

CHAPTER III

RESEARCH METHODS

In this chapter, the researcher explains the methods and techniques employed to obtain and analyze the data. This chapter is divided into four sections: research design, data source, data collection, and data analysis. Therefore, this chapter provides a clear description of how the research is conducted.

A. Research Design

This research employs literary criticism as its research design. Agatha Christie's 1934 novel *Murder on the Orient Express* and Kenneth Branagh's 2017 film adaptation serve as the primary sources of the study. Literary theory explains the methods used in reading and interpreting primary texts, while literary criticism focuses on the analysis, interpretation, and evaluation of literary works (Klarer, 2013: 77). This study analyzes the process of ecranisation namely addition, reduction, and variation in the characterization of the novel and the film by applying Pamusuk Eneste's ecranisation theory. In addition, this research examines the extent to which the film adaptation transforms the characters presented in the novel.

B. Data sources

The data sources used in this thesis are the novel and the film *Murder on the Orient Express*. The novel, written by Agatha Christie. The film *Murder on the Orient Express* (2017) is a mystery film directed by Kenneth Branagh and co-produced by 20th Century Fox, based on a screenplay by Michael Green. The film

was released on November 3, 2017, in the United Kingdom and on November 10, 2017, in the United States.

The data consist of words, phrases, dialogues, and descriptions taken from the novel, as well as scenes, dialogues, and screenshots from the film that represent characterization relevant to the process of ecranisation.

C. Data collection

The data were collected through several stages. First, the researcher read *Murder on the Orient Express* by Agatha Christie and watched its 2017 film adaptation directed by Kenneth Branagh. Second, the researcher identified and collected data in the form of sentences, utterances, character behaviors, and visual representations that indicated the process of ecranisation. Finally, the researcher compared the data from the novel and the film to identify differences in characterization.

D. Data analysis

The problem formulation is addressed in this section using the data that was collected. The following steps are part of the data analysis technique used in this study: 1. Identify main character's personality in the book and movie. 2. Examine the differences in characterization between the book and the movie. 3. Determine the Eneste Pamusuk's theory 4 is used to characterize the ecranisation process. Describe the many ecranisation processes that have been identified. 5. Examine the amount The novel's characterization has been changed in the movie.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher focuses on presenting and analyzing the data collected from both the novel and the film *Murder on the Orient Express*. This chapter focuses on exploring how the process of ecranisation, which consists of addition, reduction, and variation, affects the characterization of both main and supporting characters in the adaptation. First, the researcher identifies and categorizes the changes that occur in the portrayal of each character between Agatha Christie's 1934 novel and Kenneth Branagh's 2017 film adaptation. Second, the researcher discusses and interprets the data from both versions to reveal the differences and similarities in characterization. Finally, the researcher concludes that the process of ecranisation contributes to transforming the literary characterization of the novel into a cinematic representation in the film.

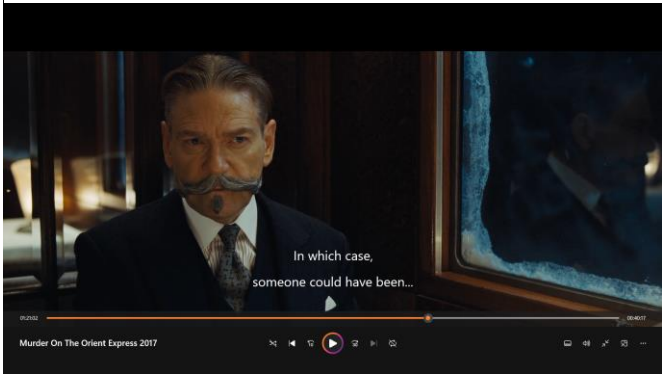
A. The Differences in Characterization between the Novel and the Movie *Murder On The Orient Express*

To understand data collection, the researcher presents a table with the following explanation:

- | | |
|--------------|------------|
| a. Addition | = A |
| b. Reduction | = R |
| c. Variation | = V |
| d. Chapter | = C |
| e. Page | = P |
| f. Minutes | = M |

Table 4.1 Ecranisation of Hercule Poirot's Characterization

Content		Alteration		
		A	R	V
Novel	““I have the honour to be known as a detective.”” (C1/P3)			
	“Poirot was a small man, with a neat moustache and an egg-shaped head.” (C1/P3)			
	“He was dressed with extreme care.” (C1/P4)			
	“He carried himself with great dignity.” (C1/P4)			
	“My moustaches are very important to me.” (C3/P16)			
	“Everything about him was neat and orderly.” (C3/P18)			
	(Jerusalem opening: introduction, solving case, egg symmetry)	√	-	√
	““Emotion has no place in reasoning,’ said Poirot.” (C9/P123)			
	““One must seek the truth with logic and order.”” (C8/P110)			
	“Poirot sat back and closed his eyes, thinking deeply.” (C7/P95)			
	““It is all a matter of method,’ he said quietly.” (C6/P80)			
	“Poirot listened carefully, observing every detail of the passenger’s statement.” (C5/P70)			
	“He showed no sign of emotion as he questioned them one by one.” (C8/P105)			
	““I will give you two solutions,’ said Poirot.” (C12/P205)			
	““One of them is true, and the other is not.”” (C12/P206)			
	“Poirot spoke calmly, without any trace of emotion.” (C12/P210)			
	““The law is clear—but justice... that is another matter.”” (C12/P215)			

	“He paused, looking at each of them in turn.” (C12/P218) “Poirot remained composed as he delivered his final decision.” (C13/P240) (final scene: confrontation, emotional conflict, moral dilemma, final decision)			
Film	 (00:06:21)  (00:08:13)  (01:20:00)			



Sources: (Christie, 1934) & (Brannagh, 2017)

Based on the analysis of *Murder on the Orient Express* and its film adaptation *Murder on the Orient Express*, the characterization of Hercule Poirot undergoes a significant transformation through the process of ecranisation, particularly in terms of how the character is constructed, presented, and developed across the narrative stages of introduction, development, and resolution.

In the introduction stage, the novel (C1/P2–P4; C3/P16–P18) establishes Poirot as a highly rational and methodical character. His identity is explicitly constructed through direct dialogue and narrative description, as seen in statements such as “It is the brain, the little grey cells, on which one must rely.” These elements emphasize his reliance on logic, order, and intellectual control. In contrast, the film (00:01:00–00:05:30) introduces Poirot through visual dramatization, particularly in the Jerusalem opening scene and the egg symmetry sequence. Rather than explaining his intellectual principles, the film shows them through action and symbolic imagery. This indicates a clear shift from explicit verbal characterization in the

novel to implicit visual characterization in the film, reflecting the demands of the cinematic medium.

In the development stage, the novel (C5–C9/P70–P123) maintains a consistent portrayal of Poirot as a detached and purely rational investigator. His statement, “Emotion has no place in reasoning,” reinforces his rejection of emotional involvement in the investigative process. However, in the film (01:20:00–01:40:00), this characterization begins to shift. Poirot is depicted as experiencing emotional tension and internal conflict during the investigation. His expressions, tone, and reactions suggest that he is no longer entirely detached, indicating a development toward a more psychologically complex character. This transformation marks a significant divergence from the novel, where his rationality remains stable and unchallenged.

In the resolution stage, the novel (C12–C13/P205–P240) continues to portray Poirot as composed and intellectually controlled. Even when presenting two possible solutions to the case, he remains calm and objective, with minimal emotional expression. Conversely, the film (01:35:00–01:50:00) intensifies the dramatic and emotional dimensions of the character. Poirot is shown struggling with a moral dilemma, displaying visible emotional conflict before making his final decision. This scene highlights a reinterpretation of Poirot as a character who is not only rational but also emotionally affected by the consequences of justice.

From the perspective of ecranisation theory proposed by Pamusuk Eneste, these differences can be categorized into the processes of addition, reduction, and

variation. The findings indicate that the adaptation predominantly involves addition and variation, while reduction is not significantly present.

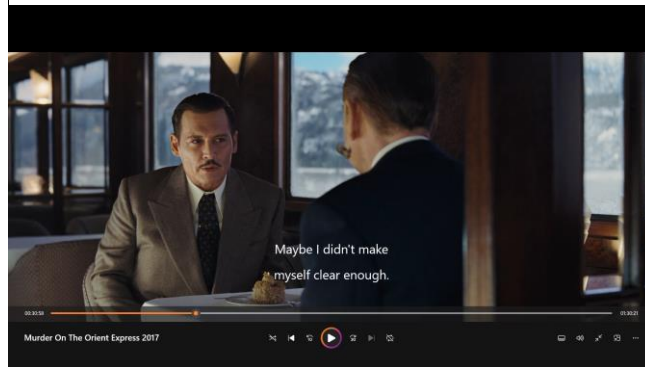
The element of addition is evident in the inclusion of new scenes and emotional layers that are absent in the novel, such as the Jerusalem opening sequence and the intensified moral conflict at the climax. Meanwhile, variation occurs in the transformation of characterization techniques from narrative and dialogue-based representation in the novel to visual, symbolic, and performative representation in the film. Additionally, variation is reflected in the shift of Poirot's personality, from a consistently rational and emotionally detached figure to a more dynamic and emotionally conflicted character.

Overall, the process of ecranisation does not merely transfer the character of Hercule Poirot from text to screen, but actively reconstructs and reinterprets him to align with the cinematic medium. As a result, Poirot's characterization evolves from a static intellectual figure in the novel into a dynamic and emotionally complex figure in the film, demonstrating how adaptation can reshape character identity while maintaining its core essence.

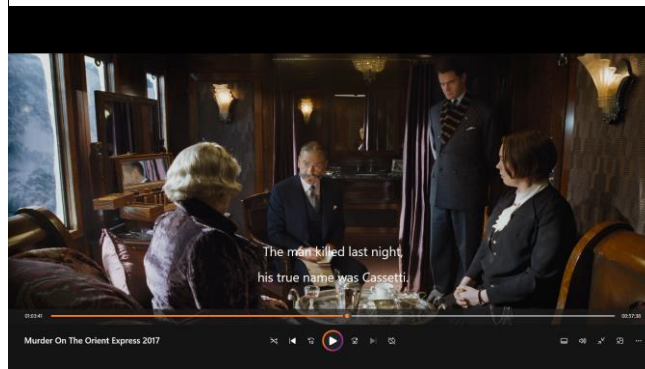
Table 4.2 Ecranisation of Ratchett's Characterization

Content		Alteration		
		A	R	V
Novel	"I am in danger,' said the man." (C3/P25)			
	"Someone is going to kill me." (C3/P25)			
	"Ratchett looked at him with cold, watchful eyes." (C3/P26)			
	"His face was hard and unpleasant." (C3/P27)			
	"I have enemies,' said Ratchett." (C3/P28)			
	"I want you to protect me." (C3/P29)			
	"Ratchett was not the man he appeared to be." (C10/P150)	√	√	√
	"His real name was Cassetti." (C10/P151)			
	"The man who escaped justice." (C10/P152)			
	"The Armstrong case was brought back to memory." (C11/P160)			
	"Ratchett had been responsible for the tragedy." (C11/P162)			
	"The murdered man was not Ratchett." (C12/P205)			
	"He was Cassetti." (C12/P206)			
	"Poirot explained the connection with the Armstrong tragedy." (C12/P210)			
	"The truth of the case was revealed." (C13/P230)			

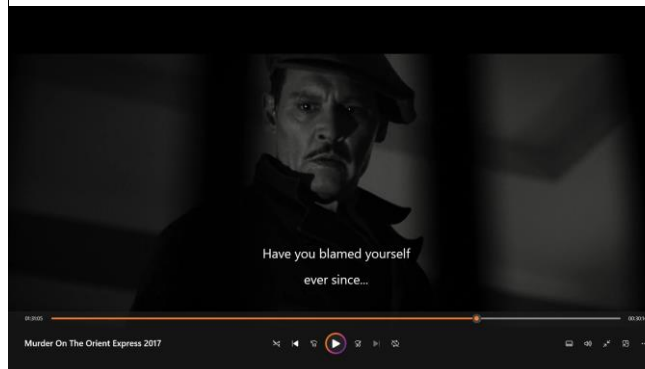
Film



(00:30:58)



(01:03:41)



(01:31:05)

Sources: (Christie, 1934) & (Brannagh, 2017)

Based on the analysis of Murder on the Orient Express and its film adaptation Murder on the Orient Express, the characterization of Ratchett demonstrates a significant transformation through the process of ecranisation. Unlike Hercule

Poirot, whose characterization develops through psychological changes, Ratchett's characterization is constructed through the process of revelation, where his identity and moral position gradually change from a suspicious passenger into the representation of a criminal figure. The adaptation process modifies the way Ratchett is presented by strengthening his visual presence, emotional impact, and narrative function within the story.

In the introduction stage the novel (C3–C4/P25–P29) introduces Ratchett as a mysterious and suspicious passenger aboard the Orient Express. His characterization is mainly developed through his interaction with Poirot, especially when he expresses his fear that someone is attempting to kill him. Through his dialogue and physical description, Ratchett is presented as an arrogant, intimidating, and unpleasant individual. His personality is not immediately explained in detail; instead, the novel creates mystery by presenting him as a character with hidden motives and an unclear background. Meanwhile, the film (00:30:58) presents Ratchett with stronger visual characterization. His threatening personality is emphasized through his facial expressions, body language, and aggressive behavior toward other characters. The film adaptation changes the method of characterization from descriptive narration into visual representation, making Ratchett appear more dangerous and suspicious from his first appearance.

In the development stage the novel (C10–C11/P150–P162) reveals the true identity of Ratchett as Cassetti, the criminal responsible for the Armstrong family tragedy. This revelation significantly changes the audience's understanding of his character. At the beginning, Ratchett appears as a victim who fears for his life;

however, after Poirot's investigation, he is revealed as a person who escaped justice because of his past crime. His characterization develops from a mysterious passenger into a morally corrupt figure whose actions become the reason behind the revenge of the other passengers. In comparison, the film (01:03:41) strengthens this transformation through additional visual scenes, especially the emotional depiction of the Armstrong tragedy. The film does not only reveal Ratchett's identity but also emphasizes the suffering caused by his actions, making the audience understand the emotional motivation behind the murder.

In the resolution stage the novel (C12–C13/P205–P230) completes Ratchett's characterization through Poirot's final explanation of the case. The revelation that Ratchett is actually Cassetti confirms his role as the source of the conflict. His characterization becomes a representation of injustice, as his death is connected to the unresolved pain of the Armstrong family. However, the film (01:31:05) presents Ratchett's final characterization with stronger emotional and dramatic emphasis. The film highlights the consequences of his crime and positions him as a symbol of past injustice rather than simply a murder victim. Through cinematic techniques such as flashback, expression, and emotional scenes, the film creates a stronger moral interpretation of Ratchett's character.

According to the ecranisation theory proposed by Pamusuk Eneste, the transformation of Ratchett's characterization occurs through the processes of addition, reduction, and variation. The element of addition can be identified through the additional emotional scenes and visual representations of Ratchett's past, which are not presented in the same way in the novel. These additions strengthen the

audience's emotional understanding of his role as the cause of the tragedy. The element of variation appears in the transformation of characterization methods, where the novel relies on dialogue, narration, and gradual revelation, while the film uses visual performance, expression, and cinematic techniques to construct Ratchett's image. Meanwhile, reduction occurs because some details of Ratchett's background and the process of revealing his identity in the novel are shortened to maintain the pacing and structure of the film.

Overall, the process of ecranisation transforms Ratchett from a mysterious and hidden criminal figure in the novel into a more visually threatening and emotionally emphasized antagonist in the film. The novel presents Ratchett primarily through mystery and investigation, while the film reconstructs him through dramatic representation and emotional impact. Therefore, the adaptation does not merely transfer Ratchett's characterization from literary text to cinematic form, but also reinterprets his role according to the characteristics of film as a visual medium. The alteration found in Ratchett's characterization is dominated by addition and variation, supported by reduction, showing that the adaptation process modifies the presentation of the character while maintaining his essential function as the central source of conflict in the narrative.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestions of the study. The researcher summarizes the results of the study. The analysis of character and characterization between the novel and the film *Murder on the Orient Express*. In addition, this chapter provides suggestions for future readers and researchers.

A. Conclusion

After analyzing the data presented in the previous chapter, the researcher concludes that the process of ecranisation plays an important role in transforming the characterization of Hercule Poirot and Ratchett in Agatha Christie's *Murder on the Orient Express* and Kenneth Branagh's film adaptation (2017). The findings reveal that the adaptation process does not simply transfer characters from literary text into film, but also reconstructs their characterization through the processes of addition, reduction, and variation proposed by Pamusuk Eneste.

The analysis of Hercule Poirot shows that his characterization undergoes a significant transformation through the adaptation process. In the novel, Poirot is portrayed as a rational, methodical, and emotionally controlled detective whose decisions are primarily based on logic and intellectual reasoning. His characterization is developed through dialogue and narrative descriptions that emphasize his belief in order, method, and rational thinking. However, in the film adaptation, Poirot is reconstructed as a more emotionally complex character. Through visual representation, performance, and additional dramatic elements, the

film presents Poirot as a detective who experiences moral conflict and emotional struggle. This transformation indicates the presence of addition and variation, where the film adds emotional dimensions and modifies the way Poirot's personality is represented from literary narration into cinematic expression.

Furthermore, the analysis of Ratchett demonstrates another form of characterization transformation through ecranisation. In the novel, Ratchett is initially presented as a suspicious and mysterious passenger whose true identity is gradually revealed through Poirot's investigation. His characterization develops from an unknown victim into Cassetti, a criminal figure responsible for the Armstrong tragedy. In the film adaptation, Ratchett's characterization is strengthened through visual and emotional presentation. The film emphasizes his threatening personality and the consequences of his past actions, creating a stronger impression of him as a symbol of injustice. This change represents addition and variation, while some elements of reduction occur through the simplification of certain details from the novel to maintain cinematic structure and pacing.

In conclusion, the adaptation of *Murder on the Orient Express* demonstrates that ecranisation is a process of reinterpretation rather than a simple transfer of literary elements into film. Through addition, reduction, and variation, the film reconstructs the characterization of Hercule Poirot and Ratchett according to the needs of cinematic storytelling. Poirot is transformed from a purely rational detective figure into a more emotionally complex character, while Ratchett is reconstructed from a mysterious criminal figure into a more visually and emotionally emphasized antagonist. Therefore, the film adaptation preserves the

essential identities of the characters while simultaneously reshaping their characterization through cinematic language and contemporary audience expectations.

B. Suggestion

Based on the results of this study, the researcher suggests that future researchers who are interested in film adaptation studies may further explore the process of ecranisation by examining other characters or intrinsic elements within literary adaptations. Since this research focuses only on the characterization development of Hercule Poirot and Ratchett, future studies may investigate other characters or explore different aspects such as setting, theme, narrative structure, or point of view to provide a broader understanding of how literary works are transformed into cinematic forms.

For students of literature, this study is expected to enhance appreciation of film adaptations as creative reinterpretations rather than merely reproductions of literary texts. The differences found between the novel and the film should be understood as part of the adaptation process, where addition, reduction, and variation contribute to reshaping literary elements according to the characteristics of cinematic media.

For readers, filmmakers, and researchers, this study emphasizes that adaptation represents a creative dialogue between literature and film. Therefore, every transformation that occurs in the adaptation process should not be viewed

only as a change from the original work, but as a form of artistic interpretation that creates new meanings while maintaining the essence of the original literary work.

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CURRICULUM VITAE

Mohammed Sonah Sharif was born in Jakarta on March 31, 2001. He completed his secondary education at Pondok Pesantren Darunnajah Cipining 2, Bogor, and later continued his studies at SMA IT Raflesia, from which he graduated in 2019. In 2019, he began his higher education at the Department of English Literature, Faculty of Humanities, UIN Maulana Malik Ibrahim Malang, and completed his study period in 2026.

During his university years, he did not actively participate in student organizations. Instead, he focused on developing independence by managing a computer service business and working in several shift-based jobs alongside his academic responsibilities. These experiences helped him develop discipline, responsibility, and practical problem-solving skills.

He is a person who values rational thinking and logic. He has a strong interest in watching films, particularly films that explore psychological, moral, and social issues, which he believes provide valuable insights into human behavior and life perspectives. In addition, he enjoys reading psychological books, as they help him better understand life, emotions, and personal growth. Therefore, he also has a strong interest in videography and photography and enjoys editing visual content independently as a form of creative expression and self-development.