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**Justice and Vengeance in Golden Age Detective Fiction**

*the case of Agatha Christie's Murder on the Orient Express*

**Dissertation Submitted in Partial Fulfillment of the Requirements for the  
Master Degree in Literature and Civilization**

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## **Dedications**

*To my beloved family and friends...*

*Yours, Fekih Ines*

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## Abstract

Agatha Christie's *Murder on the Orient Express* is undoubtedly one of her greatest mystery novels. This novel has successfully blurred the line between justice and revenge. Therefore, this research investigates the motive behind the twelve passengers' murder of Cassetti. It aims at exploring the themes of justice and vengeance as instigated by Christie in the novel as well as examining how the author manipulated the reader into sympathizing with the murderers. It aspires to demonstrate that detective Hercule Poirot has no right to decide who should be convicted and who should not. Freud's Psychoanalytic approach was applied to analyze whether the twelve passengers' act of killing Cassetti is id-dominated (an act of self-retribution) or superego-dominated (an act of justice). The analysis showed that the motive behind the murder of Cassetti at the hands of the Armstrong's family and relatives is a combination of vengeance and justice; it is id and superego oriented and that morality as another aspect of justice was one of the drives behind the crime and was the reason why Poirot condone legal justice. Based on these results, it appears that the twelve murderers' execution of Cassetti is an act of justified revenge.

**Key words:** Detective Fiction, Golden Age, Murder on the Orient Express, Revenge, Justice, Psychoanalytic approach.

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## **General Introduction**

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## General Introduction

Detective fiction reached its peak in the era referred to as the Golden Age, which usually refers to the period between World War I and World War II (the late 1910s through the middle of the 1940s). Most of the detective short stories and novels of the time, or at least of the first half or so of this period, were strong on plot and strongly introduced the “puzzle element”, as the fourth element of mystery story. However, they paid little attention to characterization, setting or social criticism. Many famous detective writers emerged in this period, which are now regarded as the classical writers of detective fiction. The chief among them were John Dickson Carr, Ellery Queen and Agatha Christie (Blackwell 7).

Agatha Christie, Queen of Crime, is the most famous Golden Age author and arguably the most famous detective fiction author in history. *Murder on the Orient Express* is considered one of Agatha Christie’s best-known detective novels. Twelve passengers of various social classes and nationalities, all close to a recent tragedy where a child was kidnapped, ransomed and murdered, converge on a train where Ratchett, the murderer of the child, is travelling. Planned thoroughly and executed in the manner of a jury, they drug and kill him for what he has done. Pretending throughout not to know one another, the passengers all provide alibis for one another and attempt to present an alternative solution to the famous detective Hercule Poirot, who was travelling on the same train and asked by the train owners to investigate the murder while the train is later stalled in a snowdrift (Christie, *Murder on the Orient Express*).

At the end of the novel, Poirot and the train company let the ‘jury’ of murderers go free. To seek justice, they formed a self-appointed jury to murder Cassetti. And that makes the ultimate reveal even more surprising and confusing.

The issues discussed in this research seek to prove that Agatha Christie stands for justice criticizing the law. In which, she has an implied message that there are times when self-retribution is an appropriate penalty for a crime.

### **1-Literature Review**

The detective story is a novel of reason and justice (James 50). Agatha Christie's *Murder on the Orient Express* is quite different from other Golden Age detective novels. That is, it has multiple suspects and a variety of mysteries rather than a single criminal. In this novel Agatha Christie was really investigating real thematic material. Christie explores the American justice system and the Western international agreement on the concept of justice (Maynard et al. 33). Outside of the parameters of normal law and order, the liminal context of the stranded train in Yugoslavia becomes the space in which true British justice can be enacted and ritualized murder countenanced (Makinen166).

The concept of justice is a recurring theme within *Murder on the Orient Express*. While Poirot is devoted to finding the murderer of Ratchett as a matter of justice, his discovery of the true identity of Ratchett poses difficult questions about the possible disparity between moral justice and legal justice (Gale 15).

Christie's fascination with the blurred boundaries between the respectable and the non-respectable, is a medium where no one is exempt from crime and where the fact that some are explicitly and specifically spared punishment is a sign that the final satisfaction of the text arises a sense of justice, which is, however more flexible than the justice of the law courts (York 91).

Described by David Hawkes and Sami H. Atassi "as a conspiracy for revenge on the victim", it would seem that it is not so much the taking of life that is wrong, nor the violation

of the law, but the state of being what Christie calls "wrong" that Cassetti forgoes the right to a legal trial and even the right to live (12).

Although murder is an amoral act to commit, Ratchett's murder is viewed as extremely ethical and deserving. The murder committed by Ratchett was brutal. But to the other passengers the murder of Ratchett was an act of divine intervention which they saw as not only moral but also appropriate and just. In the act they committed, not only do the passengers see the morality, but also Mr. Bouc, Doctor Constantine, and detective Poirot also sees the morality in it, to the point of allowing the passengers to get away with murder and feeding an alternative scenario for the police (Walton 96). Mariana Valverde believes that "this exclusion of ethical questions about justice is expected to be a justified act of revenge" (89).

Susan Rowland points out that *Murder on the Orient Express* is an exception where the demonization of the victim as an animal outside the human community means that Poirot can enable moral justice to be in the hands of the killers. She adds that the temptation, though provoked, to take justice into one's own hands is associated with Satan's high-place temptation, offering God worldly power. Christie's investigators also actively reject the criminal's statement of God's role in deciding that some abstract notion of justice in the matter of murder can be completely severed from human law (Rowland 145).

The main point that is raised by Agatha Christie is the difference between justice and revenge. While the perpetrators were justified in their actions, they took the law into their own hands and acted to avenge the crimes Ratchett committed. And "instead of being judged as a barbaric act, the murder becomes an act of just retribution" (Hackett et al. 40). York points out that "the imagined illegal punishment in the novel gives the reader the sense of a private justice" (129).

## 2- Statement of the Problem

The victim in Agatha Christie's *Murder on the Orient Express* has twelve stab wounds and a jury contains twelve men. A question is raised here. Is it a coincidence? The number of the passengers on the train corresponds to the number of jury members. They appointed themselves judges and executioners.

The law is intended to provide a criminal justice and to prevent individuals from taking the law into their own hands. Revenge is the act of inflicting harm on someone because of the wrong they have done. The law can be seen as retribution itself in a way because it is a system that punishes a crime, but the law should never punish in cruel or unusual ways, unlike vengeance. Society has the right to expect punishment of criminals. To discourage people from taking vengeance themselves, penalties and punishment for committing a crime are made. According to the law, as long as it is not done in disproportionate ways, society has the right to punish.

There is a type of law and jury in *Murder on the Orient Express*, although the typical jury appointed by the twelve people on the train is not the idea of a jury. The jury is a symbol of justice. It consists of twelve citizens who hear a case in court and decide whether the defendant is innocent or guilty. The train's people see their crime as a form of justice. In a way, the twelve people on the train seem to be justified in Cassetti's murder because the family is seen as getting some kind of justice as the law has failed to apprehend the killer.

A trial by jury is an agreement; it places a person's judgment in the hands of twelve other people. This suggests that this act can be fair since the twelve passengers on the train were in agreement that Cassetti should be killed. In the novel, justice is done in a way that the perpetrator was not served by the jury. Therefore, the primary focus of this research is to find

out whether the twelve passengers' crime is an act of absolute justice or an act of private vengeance.

### **3-Research Questions**

Based on what has been stated in the problematic, the current research aims at addressing the following questions:

- 1-Which feeling motivates the twelve passengers on the Orient Express: justice or revenge?
- 2-What is the reason behind Poirot's confusion?
- 3-What does the last line of the novel express? What could Christie be implying?

### **4- Research aims**

This research aims to explore how the theme of justice is implemented in Agatha Christie's *Murder on the Orient Express*. It examines Agatha Christie's detective fiction as it is an example of a narrative text with intricate deceptions in order to manipulate the thoughts and feelings of readers and make it harder for readers to solve the main mystery or accept the final verdict as is the case with *Murder on the Orient Express*. Agatha Christie's *Murder on the Orient Express* is not a typical Mystery story, in which the victim is innocent and the murderer is punished. It's an exceptional story about a questionable victim and a dozen executors, in which justice is juxtaposed with revenge, forcing us to ponder how the two are similar and different.

The purpose of this research is to discuss themes of justice versus revenge in Agatha Christie's *Murder on the Orient Express*. In addition, it is to demonstrate that Poirot is in no position to take the law into his own hands and decide who should be arrested and who should not.

## **5- Significance of the Research**

This research will serve as a support for future students interested in detective fiction of the Golden Age. Also, it will demonstrate the significance of the puzzle element in Agatha Christie's writing. Furthermore, the use of psychoanalytic approach might help for a better understanding of the novel and how the reader has been manipulated to accept death as an appropriate penalty for crime.

## **6- Research Methodology**

This research applies a branch of literary criticism using psychoanalytic Approach to analyze the theme of justice as depicted by Agatha Christie in her novel *Murder on the Orient Express*.

Psychoanalytic approach is used to identify the unconscious motives behind the characters' thoughts and actions and to identify the real motive, justice or revenge, behind the twelve passengers' crime.

The primary data source is *Murder on the Orient Express* by Agatha Christie as the object of the analysis. The data involves story, characteristic, plot, etc. which are relevant to the subject matter of this research. References such as the biography of the author, literary books, and articles are the secondary data of the research.

This research uses library research as a technique of data collection by collecting books, articles, biographies, essays, journal, etc. which are compatible with the problem statement and objectives of the study.

## **7-Structure of the study**

This thesis is divided into three chapters. The first chapter is a historical background; it is a brief introduction to the detective fiction and its emergence from the early beginnings

until the period between World War I and World War II. The focus is on the British detective fiction of the Golden Age, and its famous authors as well as an overview to the themes of justice and vengeance in detective fiction.

The second chapter concentrates on Psychoanalysis as a literary theory. It comprises a definition of psychoanalytic approach, its basic concepts and theories as defined by Sigmund Freud, and the ego defense mechanisms as psychological strategies in psychoanalytic theory.

The last one is devoted to the practical part. It analyses Agatha Christie's *Murder on the Orient Express* based upon the Freudian psychoanalytic approach. It attempts to determine the motive behind the actions of the protagonists against the victim and to analyze the themes of justice and revenge in the novel.



## **Chapter One**

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### **Detective Fiction of the Golden Age**

## **Introduction**

This first chapter introduces the concept of detective fiction. Also, it presents the emergence of detective fiction from the early crime narratives to the works of Edgar Allan Poe and Sir Arthur Conan Doyle. In addition, it tries to explore the British detective fiction of the Golden Age, including the Ten Commandments of detection fiction of the Golden Age as proposed by Ronald Knox, which were made to be followed by the authors of detective fiction in that time. As well as a brief mention of two figures of famous detectives (Sherlock Holmes and Hercule Poirot). Lastly, this chapter tackles the themes of justice and vengeance in detective fiction.

### **1.1. Mystery and Detective Fiction**

For more than one hundred and fifty years, crime was the basis for a whole genre of fiction. This emphasis on crime has always been fundamental to the genre. That's why most of the genre's critical studies over the past twenty years use the term "crime fiction" to classify it (Scaggs 1). Crime fiction is one of the narrative genres that are most common today. So, it encompasses every tale that involves a crime as a core part of its storyline, and its solution (Danyté 5). As a genre, crime fiction is diverse and contains a variety of stories that may be classified into various subgenres or divisions such as hard-boiled, thriller or noir fiction, spy novel, historical crime fiction and detective fiction as the most distinguished one among them; these categories also combine to establish subgenres (Nilsson et al. 1).

Detective stories are distinguished from both popular fiction and from the generality of crime novels by a tightly ordered framework and established norms. And for a novel to be identified as detective fiction there must be a key mystery, one that is answered satisfactorily and logically by the end of the novel, not through pure luck or imagination, but through clever deduction from the clues honestly if introduced deceptively (James 5).

A mystery detective story typically contains some kind of detective, an unsolved mystery (not always technically a crime), and an investigation that eventually solves the mystery. But there is another aspect that may or may not be present in varying degrees. It is the so-called "puzzle element": the depiction of the mystery as a continuous dilemma for the reader to solve, and its capacity to involve the reader's own thinking abilities. The three detective fiction features (detective, mystery, investigation) make a conjoined debut very early in the history of the genre. Yet, throughout this period, the puzzle element is prominent by its absence (Rzepka 10).

In addition, a detective story's core case does not usually entail a brutal murder, but murder remains the predominant crime and it holds a primal weight of revulsion, intrigue, and terror. It's a crime against a person that often has consequences for the community the murder occurred in. Although the perpetrator cannot sue for damages, society needs to be involved about this matter. Thus, fear of more killings, fear of the uncertain, and fear of revealing any wrongdoings or transgressions during the inquiry interferes with the stability of society as a whole and with the people in it. Therefore, such a crime clearly suggests that the people did not recognize each other as well as they felt they did. Murder is the most drastic way of disturbing society by including it in the investigation. Murder always offers the most dramatic possibilities in the war of wits between detective and criminal. Murder, therefore, is the most sensational of murders, performed for the highest stakes, and generating the largest tensions; while not the only crime in detective literature, for these purposes it is the most prevalent and the most fitting (David and Roberts 5).

Detective fiction is a sub-genre of crime fiction that typically includes a key unsolved crime, generally murder; a small group of perpetrators, each with motivations, means and reasons for the crime; a policeman, either novice or skilled, who drops in like a vengeful god to solve it; and, by the end of the novel, a solution which the reader should be able to arrive at

by logical deduction from the hints introduced in the novel with frustrating ingenuity yet necessary equity (James 5).

### **1.1.1. Sub-types of Detective Fiction**

Detection stories (mysteries, adventure thrillers, spy stories, suspense stories, and puzzle stories) have an interest in a crime. Additionally, each type also has subtypes which differ from the general category basic pattern. Detective fiction, for example, is categorized into "classic" detective stories, and "hard-boiled" detective stories. Classical detective fiction has distinctive features which distinguish it from hard-boiled and any other fiction with an interest in crime (David and Roberts 4).

#### **1.1.1.1. Classical Detective Fiction**

Throughout the classical detective stories, the crime committed is almost invariably murder, and the investigator's duty is usually to solve a case. Classic detective fiction flourished between the two world wars and is sometimes referred to as "whodunit". The foundation of whodunit is duality as a distinctive characteristic, and it is this duality that will direct our definition. The novel usually includes two stories: the crime story and the investigation story (David and Roberts 4; Todorov 44).

#### **1.1.1.2. Hard-boiled Fiction**

Traditionally, hard-boiled fiction offers no such appeal to reason and logic, focusing solely on the detective's character in a story usually marked by aggression and deceit. While the classic whodunit is seen as a distinctly British style, in contrast writers of hard-boiled fiction in the United States were numerous and well-known (Scaggs 16).

### **1.1.2. Elements of Detective Fiction**

In shaping the fundamental form into a whole plot, detective fiction emphasizes five elements: the setting, the victim(s), the murderer, the suspects, and the detective:

#### **1.1.2.1. The setting**

In detective fiction the social context is more essential than the physical environment. In nearly every physical setting, a crime can be committed and also provide the basis for a detective story. Nevertheless, whatever the physical setting, classical detective fiction demands certain aspects from the society where the crime takes place. The most significant of these conditions is that it would be a closed society, thereby eliminating the risk of an external murderer (Scaggs 5).

#### **1.1.2.2. The victim**

The victim may or may not be regarded an actor in the story before the offense is committed. He may have been killed before the story unfolds and should be a member of the closed society or have some definite and close ties to it (Scaggs 6).

#### **1.1.2.3. The murderer**

Same as the victim, the murderer should be a part of the closed society; however, it is perhaps more critical that the murderer is a participant of this society, and not the victim. The murderer is a person who deliberately performs a violent crime, typically one who thinks his / her privileges, interests, sense of justice, or protection will outweigh all else. At the end of the detective story there are four specific approaches to dispose of the murderer. The murderer can flee, go insane, or commit suicide. However, the most suitable outcome is his capture, coupled with both his real or inferred conviction and execution (Scaggs 6).

#### **1.1.2.4. The suspects**

The suspects are people in the society of a detective story, which are accused of something that places them in contrast to the investigator and the law. The murderer must be a perpetrator, but his reasons for not helping and for removing and confounding evidence are very different: guilt, pride and desire direct his course of action in the detective story (Scaggs 6-7).

#### **1.1.2.5. The detective**

The detective is the focal point in detective fiction. He or she must have at least two qualities: he or she must be able to locate clues to the murderer's identity and must be able to link certain clues in such a manner that the perpetrator will be identified. The detective is not a member of the community where the crime was performed, but is typically called in from outside the circle of suspects, thus maintaining neutrality (Scaggs 7).

### **1.1.3. The emergence of Detective Fiction**

The historical background and development of detective fiction can be traced back from Edgar Allan Poe's first detective story, "The Murders in the Rue Morgue", to the mystery stories and detective fiction of the turn of the twentieth century and the whodunit of the era between World War I and World War II. Thus, it is necessary to outline the origins of the genre.

#### **1.1.3.1. Early Crime Narratives**

According to Dorothy L. Sayers, in her 1928 introduction to *Great Short Stories of Detection, Mystery, and Horror*, published in 1929 in the United States as the first *Omnibus of Crime*, the early beginnings of the genre are dated back to two Old Testament stories. The first is the tale of "Susanna and the Elders" in the book of Daniel. Throughout the biblical

account of “Susanna and the Elders”, in which two dishonest and lecherous judges had wrongly convicted Susanna of adultery, Daniel reveals their deception and exonerates the innocent Susanna through his cross-examination of the two persons (Scaggs 4). This tale includes the signs of a contemporary mystery story portrayed by an individual involved in the plight of the innocent. Daniel exposes the evidence through careful analysis, critical method and ultimate introduction of all gathered information to the public (Veselská 7).

The second story is the tale “Daniel and Bel's priests”, which can be considered as an early version of the "locked room mystery". In this biblical tale, Bel's priests say that the Dragon of Bel statue consumes and drinks the offerings presented to him, although they simply reach the temple through a hidden entrance and ingest the offerings themselves along with their wives and children. Daniel scatters ashes on the on floor of the temple until it's secured and sealed, and the priests' footsteps confirm their guilt. As in the tale of Susanna and the Elders, reports of Daniel's tale and of Bel's priests frequently overlook the reality that priests, their spouses and their children are all placed to death as a penalty for their crimes (Scaggs 5).

Around the eight century after Christ, another collection of stories with detective genre features, the Arabic tales *One Thousand and One Nights*, was written in time. Scheherazade's tale of “The Three Apples” contains unfinished mysteries, in this particular case the finding of a young woman's dismembered corpse in a tightly sealed chest at the Tigris River. Caliph Harun al-Rashid assigns a vizier, a junior minister or advisor, to investigate the killing within three days. The complex tale with unforeseen plot twists is disappointing at the outset, but with the shortening of time leading to the vizier's sentence, he suddenly discovers the ultimate answer to the crime. In other words, the tale spirals into a series of admissions by those who volunteer their testimonies, despite the vizier inability to find a suspect. Again, the face of a supreme authority can be seen ordering the execution of the killer and the man instructed the

evidence to be gathered, the suspects to be identified and eventually the mystery untangled. There is little question that these are the signs of a detective story (Bradford 2; Veselská 7).

### **1.1.3.2. Modern Detective Fiction**

Among the most famous works of the sixteenth century that bears traces of the detective investigation, the tragedy of *Hamlet* by William Shakespeare, which is according to literary theorists, contains the investigative tale alongside the vengeance narrative. In the story, the ghost of Hamlet's father, the king, calls on him to avenge his death at the hands of his brother Claudius, who is the current king. Hamlet acknowledges his filial responsibility, but he takes the measure of first confirming his uncle's guilt before murdering Claudius, so his inquiry becomes more than half the story. Hamlet's vengeance is delayed and the required investigation research falls to the fore. Young Prince Hamlet is the detective in this play, who attempts to convict his uncle Claudius of killing his father. The inquiry seeks to get the real perpetrator to account and let the soul of his father rest in peace. In *Hamlet*, a murder was committed before the plot starts, and even like the body becomes the starting point for most detective fiction in the twentieth century, here the murdered king's spirit is the catalyst for the story. It is questionable if this story can be directly denoted as a precursor to contemporary detective fiction (Veselská 8; Scaggs 7).

Edgar Allan Poe is usually recognized as the founder of detective fiction. He was the leading figure in the mid-nineteenth century. Poe was known for his poetry, literary criticism, horror tales, and science fiction stories. He achieved considerable acclaim in the early 1840s for his invention of a genre that has risen in prominence since the "tales of ratiocination", five detective stories about an amateur sleuth who outwits suspects and outclasses the police with his superior deductive skills (David 9; Allingham and Kemelman 519).



In these five stories: “The Murders in the Rue Morgue” (1841), “The Mystery of Marie Roget” (1842-3), “The Gold Bug” (1843), “Thou Art the Man” (1844), and “The Purloined Letter” (1845). Poe is also recognized with developing several basic features of detective fiction. Since it was Poe's first story of ratiocination, “The Murders in the Rue Morgue” featured many basic elements of detective fiction. Which include three fundamental features: murder in the locked-room; the innocent man to whom the motive, connection, and other facts on the surface point; and the use of unintended means to solve the problem (David and Roberts 9).

“The Murders in the Rue Morgue” and “The Mystery of Marie Roget” the first two titles in the Dupin series, generated a slight uproar when first released in the United States (Allingham and Kemelman 520). The two-non Dupin tales, “Thou Art the Man” which include a murder, discovery, and shock disclosure, and, less persuasively, “The Gold Bug” utilizes the rational inference and induction process to discover a secret treasure (Knight 26; David and Roberts 9). “The Purloined Letter”, the final story in the Dupin series, was the focus of much critical study (Allingham and Kemelman 519).

Poe's multiple deduction methods constructed in the Dupin stories became so familiar to detective fiction readers, that reading his novels can be recognized as having invented very few basic genre conventions since Poe. Nonetheless, with the Dupin stories being written, Poe can honestly be said to have taken the detective genre into being single-handedly (Allingham and Kemelman 525).

Unlike Poe's short stories, Collins, who wrote during the era of the so-called founder of the genre, picked up an issue and worked on it for the length of a novel. Wilkie Collins' *The Moonstone* (1868) is not a detective novel, but it solves a mystery and involves a Scotland Yard detective, a professional police officer. However, this novel of the nineteenth

century by English writer Collins is considered by many as a precursor to the contemporary detective novel (David and Roberts 11; Veselská 11).

Proceeding in time, at the end of the nineteenth century, the most famous fictional detective, Sherlock Holmes, was introduced by Arthur Conan Doyle. *The Adventure of the Speckled Band* (1891) is one of the well-known investigations of Sherlock Holmes. Nevertheless, while the detective novel was developed by Edgar Allan Poe and his private investigator M. Auguste Dupin, the overwhelming and enduring influence of detective fiction can be attributed to Arthur Conan Doyle and Sherlock Holmes (David and Roberts 16).

The Holmes stories signify an improvement over the Dupin stories; they are much closer to the modern version of the classical detective story. The reader is encouraged to engage in the investigation, and all the hints are given, but some of Holmes' conclusions are taken from them. Doyle was influenced by Allan Poe, in his idea of presenting an assistant to the main investigator. Watson, Holmes' associate, is far more characterized than Dupin's unidentified companion; in general, this is accomplished by making Watson speak in the past tense of the events, which involves a more detailed account of his actions (David and Roberts 16).

*The Adventure of the Speckled Band* is a great advancement over the Dupin tales, which were clearly its precursors, and it reveals at least some of the reasons why Sherlock Holmes' adventures have been so fantastic and constant to follow (David and Roberts 18). Doyle's contribution as a talented storyteller, adapted literary devices introduced and perfected by Poe and Collins in ways that strengthened the detective genre (Miller 120).

## 1.2. British Detective Fiction of the Golden Age

The end of the Great War saw the fall of the short detective story and the emergence of the modern mystery novels. Their publications became classified as formal “English detective novels”, “classic crime fictions”, “whodunits”, “murder mysteries”, “clue puzzles” and the omnipresent mystery novels of golden age (Walton 3).

The well-known "Golden Age" term is generally used to include the two decades between the First and Second World Wars, it is typically intended to refer directly to the emergence of British novels and the mysteries published around this period in Britain (James 16; Scaggs 87). *Trent's Last Case* by E. C. Bentley, published in 1913, is regarded as possibly the most significant and famous Golden Age immediate predecessor. The book is innovative in that Trent's approach to the puzzle, although it appears to be incorrect depending on the available clues. And while going against what others consider as the main unwritten law in detective fiction, the idea that the detective character doesn't solve the crime definitely makes *Trent's Last Case* innovative (James 17-18).

A Victorian critic of the Sherlock Holmes stories predicted the downfall of detective stories by the end of 1800s. Which later on proved to be completely wrong, considering that the preceding years has beheld a surge of creative energy directed towards detective fiction. While short stories continued to be written, they eventually gave way to the detective novel. One explanation for this shift was possibly that the writers and their increasingly ardent readers enjoyed a longer storyline which provided possibilities for much more complex plots and more fully formed characters (James 16).

Golden age crime writers put their trust in the detective who rules the story, organizes the thoughts of the reader (or encourages his sidekick to do so), and unlocks the mystery.

They encouraged readers to engage in the pursuit and inform them that they are a seasoned group who is mindful of generic conventions (Rzepka and Horsley 118-19).

In the preface of the anthology *Best Detective Stories* of 1928-1929, Ronald Knox, a literary critic and detective story author, created *The Detective Story Decalogue*. In which he set ten rules for the detective fiction of the golden age. The criminal must be mentioned in the early part of the narrative but must not be anyone whose thoughts the reader has been allowed to follow. The murderer must be revealed in early in the story but listed but must not be someone whose opinions the reader was permitted to pursue. Any supernatural entity is excluded. A total of one hidden room or passage is allowed. No toxins hitherto unrecognized can be used, nor any devices that would eventually need a lengthy science description. No Chinamen will factor in the story. No incident will benefit the investigator, nor will he ever have an uncountable insight which proves to be correct. The detective does not execute the crime himself, nor is he forced to reveal any evidence that he may find. The detective's "side-kick," the Watson, does not withhold from the reader any ideas that run into his mind: his intellect must be marginally below that of the regular person. Twin brothers and look alike, do not occur until we are properly ready for them (James 18).

These commandments would have simplified the detective story to a quasi-intellectual puzzle in which the reader must practice his intellect against the killer and the writer himself. Agatha Christie has, though, violated one of these rules, where she misled the reader in *The Murder of Roger Ackroyd* (1926), where the narrator appears to be the murderer, although she presented equally reasonable clues (James 19).

By 1930s, the Golden Age in Britain was at the peak of its popularity. The genre came to be defined by highly successful, significant and irreverent female authors, the "Queens of Crime", Agatha Christie, Dorothy L. Sayers, Margery Allingham, and Ngaio

Marsh. Moreover, two other British novelists of the Golden Age are deserving of mention: Nicolas Blake and Anthony Berkeley. The latter who created the Detection Club in 1928 which still exist until the present day and whose members comprise most of the major authors of the Golden Age in Britain (Scaggs 16; Walton 3).

### **1.2.1. Figures of Famous Detectives**

It is universally acknowledged that in every tale, the main character or the protagonist is the most critical component of the narrative. The same can be said about the detective in the detection stories. During the long chronology of detective fiction, many famous figures of detectives are spotted.

#### **1.2.1.1. Sherlock Holmes**

Short stories and novels by Arthur Conan Doyle starring Sherlock Holmes were timeless icons of the mystery / detective genre. Sherlock Holmes is a private detective and an unconventional researcher in nearly every area of criminology. Yet true to his mates and to the social order, he stays beyond the cases, focusing the spotlight of rationality upon apparently insoluble puzzles. As a crime aficionado, he wallows in despair because there is no issue deserving of his great forces before him. Holmes tackles crime for two purposes: maintaining justice and for the pure enjoyment of addressing complex intellectual challenges (Allingham and Kemelman 207, 209). Holmes himself pursued the suspect several times and hastened to reach the site of the crime (Veselská 24).

He is familiar with chemistry, anatomy and physics. Sherlock Holmes achieved widespread fame in relation to his notions of straightforwardness, addictions, individual care and ambition. His success has shifted the readers' opinion to the point that they assumed that Sherlock Holmes was a real individual (Veselská 22, 24).

### 1.2.1.2. Hercule Poirot

Hercule Poirot the second most famous detective in the world after Conan Doyle's Sherlock Holmes. Poirot was introduced for the first time in Agatha Christie's first published novel *The Mysterious Affair at Styles*. He would appear later in thirty-three novels and over fifty short stories. Poirot attributes his identity to the arrival of Belgian refugees in Torquay during World War I. He was also blessed by Christie with immense pride and neurotic accuracy, as well as splendid moustaches and his prominent little grey cells (Curran 11). Christie describes him as:

Why not make my detective a Belgian?... How about a refugee police officer? A retired police officer... I could see him as a tidy little man, always arranging things, liking things in pairs, liking things square instead of round. And he should be brainy—he should have little grey cells of the mind. He would have rather a grand name ... How about calling my little man Hercules? He would be a small man—Hercules: a good name... I don't know why I settled on the name Poirot, whether it just came into my head or whether I saw it in some newspaper or written on something—anyway it came...Hercule Poirot. (Christie, *An Autobiography* 243)

Poirot's technique is centered on listening to the suspects, making them speak about the most common issues of their life, and he has a cunning ability to recognize whether someone is lying to him or misleading him. Poirot is more the type of an "armchair detective". In other words, while his sidekick goes around scavenging for clues and information, Poirot's approach is more intellectual where he settles down and uses little grey cells. Moreover, he shows neither special expertise nor curiosity in any scientific discipline. His investigation is focused on a psychological examination of the actions of the suspects and a detailed evaluation of the crime scene which exposes the slightest connection between

evidence. He also talks on others' ingenuity and is not afraid to share his opinions about what he thinks of them. His moral principles are firm; he is filled with the righteous urge to see justice done. The conventional Hercule Poirot novel concludes with the unveiling of the name of the perpetrator and to hand in the convicted to justice (Veselská 24-25).

### **1.3. Themes of Justice and Vengeance in Detective Fiction**

The concept of justice is hard to define and even harder to implement. However, it would be a misconception to see justice as anything but a fixed description whose achievement can be evaluated objectively. Instead of a target, justice can be perceived as a course and a reflection representing progresses of people over time. As societies move forward, injustices may proceed, but susceptibility to injustice is growing and the list of issues under the Justice umbrella is expanding. In earliest societies, traces of concern for justice and establishment that promotes justice can be identified where justice is a human concept developed in reaction to human injustices (Weisheit and Morn 229).

The *Oxford English Dictionary* defines the “just” person as one who typically “does what is morally right” and is disposed to “giving everyone his or her due,” offering the word “fair” as a synonym (qtd. in Pomerleau). It is difficult to talk about justice without talking about laws and morals, because one subject is always contingent on another. It is clear that not only the law and morality are two separate concepts but also two distinct legislative structures. Thus it cannot be said that law is equal to morality. But it can be claimed that something is only in a sense that it is moral, because it can be argued that something is just in the sense that it is lawful. It follows from this, that punishment is not equivalent to justice. And thus, a distinction has to be established between moral and legal justice (Revil'aková 17).

Law and morality do not overlap in nature while interdependence between them is important. Laws represent the social, economic and political relationships within society. It

specifies the citizens' rights and duties to each other and to the state. The Government fulfills its obligations to the people through law. It is a representation of the social need. Morality condemns a human whether he or she has any ill motives but laws are not effective until those actions are publicly expressed. Law and morals are closely linked. Laws are usually focused on the organizational legal values. Hence, both control human actions within society. They have tremendous impact over each other. Laws, in order to be effective, have to reflect people's moral ideas. But sometimes good laws serve to awaken people's moral conscience and develop and maintain the conditions that can encourage morality to grow (Singh).

The detective world with its mysterious possibilities deliberately stimulates excitement while, oddly enough, the question of justice emerges after the puzzle is settled. Justice is the linking term that keeps detective fiction readers on board with the investigator. A detective story's life derives its force from a "just man," endowed with the natural urge to undo a mistake. The justice element gives the detective story a background in the crime drama; it provides "a value-added" facility. The detective story can be characterized as a battle between good and evil or between goodness and sin, with an emphasis on covetousness, ambition; greed and special interests, making it seem like a morality tale. Innocence, crime, and guilt, which in literature characterize the concept of justice, make justice intangible and subjective. In the detective novels / stories, the appeal for justice presents fresh fronts inside a detective novel's dramatic framework. For a crime story, with the "murder" finished, has a "locked" framework and also the desire for retribution by revealing the murderer and curtailing his rights under moral and legal constraints. Detective fiction raises death to put the penalty issue to the fore. The readers, immersed in the analytical game, have their eyes set on the end, that is, the penalty of the wrongdoer or the wicked one. The genre of crime implies that reasoning provides rise to the moral and legal concepts of justice, elevating it from the arena of pure machinations or power struggle between the offender and the detective (Mukhopadhyay 137)



Moral justice is depicted in *An Unsuitable Job for a Woman* (1972) by P.D James, in which the main protagonist Cordelia holds justice absolutely in her own hands, in utter contrast to the rules, as she tries to make the murder of Ronald Callender at Miss Leaming hands appear as if he took his own life (Hadly 35). It can seem that Cordelia is not disciplined in any manner and, because she is Miss Leaming's accomplice, does not seem to be the only one. Yet justice can still be sought in her life, as she needs to carry through what she's seen and been an integral part of (Reviľaková 22).

In Allingham's *Flowers for the Judge* (1936), legal justice is featured in the investigations brought on by what is assumed to be, and ultimately proven to be, false claims, and inevitable proceedings in trial. An innocent person is imprisoned for a crime he never perpetrated and only released afterwards (Stewart 11). In *Flowers for the Judge*, moral justice can be found in that, given the fact that the murderer is not lawfully convicted, punishment is accomplished, as Ritchie gets what he has always sought and deserved; his liberation. While he kills two men, he is not notified to police by either Tom Barnabas or Campion, since they know what Ritchie had to endure his entire life (Reviľaková 22).

Revenge, however, as Catherine Belsey notes, 'is not justice'. Oddly, the revenger pursues a line of action which is unjust in itself in the absence of justice, in an effort to preserve the peace and moral harmony that justice offers (Scaggs 11).

The revenge tragedy of the late Elizabethan and early Jacobean period, at the end of the sixteenth century and the beginning of the seventeenth, is driven by the overarching imperative of maintaining the social order, as expressed in the act of revenge. Gamini Salgado, a twentieth-century literary historian and critic with a special interest in early-modern criminal activity, presents a five-part revenge tragedy structure, centered on the first-century pattern developed by the Roman scholar and playwright Seneca. Seneca's five-part

tragedy structure closely resembles the narrative framework of most crime fiction, from Agatha Christie's novels in the 1930s and 1940s to the present. The first element of the framework outlined by Salgado is the *exposition* of circumstances that contribute to the situation involving vengeance in the crime novel, in vengeance tragedy, or investigation. The structure's second component is *anticipation* as the revenger plots his vengeance, or the detective solves the case. The third stage is the *confrontation* between revenger and perpetrator, accompanied by the partial *implementation* of the revenger's scheme, or, as is always the case with the inquiry of the detective of the crime novel, temporary thwarting of it by the antagonist. The last element is the *completion* of the act of revenge, or the detective's last achievement in getting the criminal to justice, in the case of crime fiction (Scaggs 11-12).

Revenge has a long history with crimes; it is often considered a prohibited act because it is "wild justice" which replaces law and relinquishes justice in the process because it is often used from the avenger's personal point of view. In the detective fiction / stories, vengeance that was so intertwined with the concepts of crime and guilt in the Revenge Tragedy gets a far broader human scope (Mukhopadhyay 155-156). In bringing the law into their own hands, the revengers are undermining the very same social order they aim to preserve, and the rightful leader of justice and authority's reaction (Scaggs 13).

The mistakes made against proven social order or system, are criminals whilst the faults performed against the current conventional culture or hierarchy are called sins. Revenge, resulting in murder; is not only a crime but also a sin because it violates the holiness of creation. In the detection novels, revenge acts as "motivation" that makes the avenger acquires sympathy. Nevertheless, the avenger is usually prosecuted by statute because vengeance is an attack on the codified social structure and this negative infringement must be counterbalanced in order to preserve the social system's equilibrium and safety. Furthermore,

the detective is an exemplar of justice; his mission, in a sense, has a moral value (Mukhopadhyay 156).

In *Hamlet* by William Shakespeare, Hamlet's predominant way of determining the guilt of Claudius is his setting of 'The Mousetrap,' a re-enactment of the assassination of King Hamlet. The response of Claudius as his act of killing unfolds before him persuades Hamlet that he is guilty and frees him from seeking his vengeance. He is indeed a vengeance agent, and therefore an authority agent, and an object of revenge, and hence he often parallels Claudius' role in the story. Hamlet is a victim of an uncaring community, he becomes interwoven in the standard concept of justice; the desire for vengeance is forced on him from above—the non-self; his own sense of justice, the impulse to emerge out of his own self, is in dispute with his non-self (Scaggs 12; Mukhopadhyay 143).

In *Sleeping Murder*, the sadistic joy of disgracing "innocence" with "vengeance" makes Dr. Kennedy's vengeance motivation arises out of the distorted and corrupted definition of justice that makes justice seem twisted. In this, Christie is making a strong attempt to prove that justice is often born out of human ambition as a moral concept but not contaminated by private revenge (Mukhopadhyay 152).

## **Conclusion**

This chapter is structured into three parts, the first one focused on detective fiction, its definition, sub-genres and elements. In addition to a short recap of the history of the detective genre from the biblical tales and the Arabian Nights through the Shakespearean era to Edgar Allan Poe's mid-nineteenth-century stories; and later on Sir Arthur Conan Doyle's novels. The second part concentrated on British detective fiction of the Golden Age, the period between the two World Wars, which witnessed the rise of a group of extravagant writers, among them the so called "Queens of Crime" chief among them Dame Agatha Mary Clarissa Christie, and

then presented the world's well-known detectives. The third and last part explored the concepts of justice and revenge in detective fiction and how they were depicted in some famous works.

## **Chapter Two**

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### **Psychoanalysis: A Literary Theory**

## **Introduction**

Psychoanalysis is the selected approach to analyze the motive behind the characters behavior in *Murder on the orient Express*. Therefore, the main objective of this chapter is to explore psychoanalysis as a method which owes its origin to German Psychologist Sigmund Freud. In this perspective, this chapter is structured into three parts. The first part includes a definition of psychoanalysis as an approach applied to analyze literary works. The second one introduces Freud's theories on the unconscious the basic concepts of psychoanalysis theory. The last part concerns the ego defense mechanisms proposed by Freud.

### **2.1. Psychoanalytic Approach**

Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation and analysis of literature (Barry 96). Despite being a type of psychological criticism, it does, however, emphasize on psychoanalysis and advocates a theoretical framework for the analysis of literature. Psychoanalysis itself is a form of therapy whose theories were created and developed by Austrian Psychologist Sigmund Freud (1856-1939) (Das 105). Jerome Neu states that Freud's insights and theories "gave us a new and powerful way to think about and investigate human thought, action, and interaction" (1).

Psychoanalysis is a method of investigating the unconscious mental processes through the analysis of a patient's dreams or his free mental associations. It refers to the systematic structure of psychoanalytic theory, which is based on the relationship between conscious and unconscious psychological processes (Trattner 260). It aims to cure mental disorders by investigating the interaction of conscious and unconscious elements in the mind by means of a free association method (Barry 96). As Freud puts it:

In psychoanalysis nothing occurs but the interchange of words between the patient and the physician. The patient talks, tells of his past experiences and present impressions, complains, confesses his wishes and emotions. The physician listens, tries to direct the thought processes of the patient, reminds him of things, forces his attention into certain channels, gives him explanations and observes the reactions of understanding or denial which he calls forth in the patient. (*A General Introduction to Psychoanalysis* 11)

### **2.1.1. Psychoanalysis from Practice to Theory**

Sigmund Schlomo Freud was born on May 6, 1856 in Freiburg, Germany to a Jewish family. In 1859, when he was three, the family moved to Leipzig, Germany, for a year, and then on to Vienna, where he lived there from the age of 5 until he was 82. In the autumn of 1873, Freud enrolled as an undergraduate medical student at the University of Vienna. In his third year, Freud settled into a laboratory devoted to physiology. The laboratory was run by Ernst Brucke, an eminent Viennese scientist. In the fall of 1885, he traveled to Paris to study with the French medical celebrity Jean-Martin Charcot for five months at the Salpêtrière Hospital. In Paris, Freud made several observations, the most important among them that hysteria was a syndrome that could be influenced by the patients' mental experiences. And that hypnotism and hysteria appeared to be connected by some hidden mechanism, which the patient couldn't detect. This final factor was critical to Freud's later work (Muckenhaupt 21, 39).

Upon his return to Vienna, Freud began to work with Joseph Breuer, a prominent physician, who was using hypnosis to treat hysteria patients. In 1895, together with Breuer, Freud published *Studies in Hysteria*, in which they presented the case of Anna O. (Burger 35). Anna O. came to Breuer complaining of headaches, numbness, paralysis, and various visual

problems. Clearly, Anna O. was not a typical hysteric. Under hypnosis, she would tell Breuer things about her hallucinations that she could not remember at other times. Reporting her miserable fantasies relieved Anna O., and her symptoms would disappear for the night. Anna O. called this her talking cure (Muckenhaupt 51).

Anna O.'s therapy constructed a very important base to Freud's theories of mental illness. Freud had begun to use Anna O.'s cathartic technique in his practice (Muckenhaupt 57). Freud repeated Breuer's observations in other cases, and extended them by investigating the psychological background and significance of symptoms of other kinds. This meant that he asked his patients about their lives, motives, and memories in great detail. In 1896, Freud felt the need of a new term to describe his work. He abandoned hypnosis and suggestion, and switched to free association as his major method of treatment (Neu 87).

In 1899, *The Interpretation of Dreams* was published. It is without doubt Freud's most important and popular work (Muckenhaupt 86). Freud had kept records of dreams for some years and deduced that they could be understood as linked with memories and motives that emerged in the course of free association. In investigating these connections, he began the same kind of psychological study of himself as he conducted on his patients, centered on the analysis of his dreams. As this work progressed, Freud realized that his and Breuer's previous findings about symptoms were better represented in terms of the model he was developing for dreams. He thus framed an account of symptoms and dreams that was relatively simple and unified. Moreover, as he soon saw, this could be extended to other phenomena in which he had taken an interest, including slips, jokes, and works of art (Neu 87).

In 1896, and to emphasize his study of the mind, Freud used the term "psychological analysis," for the first time (Muckenhaupt 65). In an article in the *Encyclopédie*, published in 1922, Freud offered a clear definition of psychoanalysis as the name:



- 1) of a procedure for the investigation of mental processes which are almost inaccessible in any other way;
- 2) of a method (based upon that investigation) for the treatment of neurotic disorders, and
- 3) of a collection of psychological information obtained along those lines which is gradually becoming accumulated into a new scientific discipline (Mishne 76).

### **2.1.2. Freud's Theories on the Unconscious**

The foundation of Freud's contribution to modern psychology is his emphasis on the unconscious aspects of the human psyche (Guerin 154). He states that the unconscious is the core principle of psychoanalysis; and that psychoanalysis is not capable of situating the essence of the psychic in consciousness, but is obligated to regard consciousness as an attribute of the psychic which may be present in addition to other qualities or may be absent (Freud, *The Ego and the Id* 3).

Freud stresses that mental processes are unconscious in themselves and that only certain individual acts and parts of all mental life are conscious; and that those unconscious processes also decide what conscious mental life we possess (Neu 318). In *Freud's theories of the unconscious*, Chase defines:

By unconscious action we understand action which goes on without our being aware of it, and yet which seems intelligent, adapted to a purpose. In short, it is an activity which is hard to differentiate from conscious action, except in its lack of this very property of awareness. (112)

Freud further underlines the centrality of the unconscious by emphasizing that even for only a short time, the most conscious processes are conscious; they soon become latent, although they can easily become conscious again (Guerin 155). In *the Id, ego and Superego*, Freud identifies three spatial divisions of the mind: unconscious, conscious and preconscious:

The latent, which is unconscious only descriptively, not in the dynamic sense, we call preconscious; we restrict the term unconscious to the dynamically unconscious repressed; so that now we have three terms, conscious (Cs.), preconscious (Pcs.), and unconscious (Ucs.), whose sense is no longer purely descriptive. (6)

In view of this, Freud gives solid proof that the majority of our actions are driven by psychological forces over which we have very limited control (Guerin 154). Freud proposes a metaphor to demonstrate that the human mind is structured like an iceberg. He attributes the conscious mind to the iceberg's upper portion, above the water surface which is always visible, and it depicts everything we are aware of. The preconscious mind is akin to the part of the iceberg near the surface, as it is sometimes submerged and unconscious, but often above the surface and inwardly conscious. The biggest bulk of the iceberg is then the unconscious, which is always obscured and fully submerged (Friedenberg and Silverman 83).

So, Freud explains that the unconscious is not subject to the demands and laws of the conscious mind and the preconscious serves as a sort of buffer, where unconscious ideas are put into words (Muckenhaupt 117).

According to Simon Clarke, by integrating the idea of the preconscious into his model, Freud acknowledged that in a descriptive sense, things may be unconscious, and that we may be unaware of certain thoughts, but they are easily brought to mind (65). Thus this turns from largely descriptive to a dynamic model of mind. Thoughts may move back and forth from consciousness to the preconscious mind when needed.

## **2.2. Basic Concepts of Psychoanalysis**

In the first Freudian topography, the psyche is divided into: unconscious, preconscious, and conscious. In 1923, in his classic study *The Ego and the Id*, Freud completes his revisions, in which he proposes a second model called the "structural theory"

of the mind, where he depicts the mental apparatus as divided into three distinct yet interacting agencies: the id (the entirely unconscious part of the mind, consisting of the drives and of material later repressed), the ego (which is partly conscious and includes the mechanisms of defense and the ability to calculate, reason, and plan) and the super-ego (also partly conscious, harboring consciousness and, beyond that, unconscious feelings of guilt) .

Sigmund Freud's concepts of id, ego, and superego gave theorists a better understanding of how personalities function in which the personality of a person is defined by the id, the ego and the superego.

### **2.2.1. The Three Psychic Zones**

According to Freud, there are three basic structures of personality, which he calls the three psychic zones: the id, the ego, and the superego. These three elements work together to create complex behaviors and have a powerful influence on individuals.

Each one of these three personality components emerges at different stages in life. Even though each part of the personality includes unique attributes, they interact from a whole and each part contributes relatively to the behavior of an individual.

#### **2.2.1.1. The Id**

The id is contains the libido, which is the primary source of all psychic energy. It operates based on the pleasure principle to satisfy basic urges, needs, and desires. It has no consciousness or semblance of rational order; the id is characterized by an enormous and indistinct vitality (Guerin 156).

In the same context, Pamela Thurschwell states “when the child is first born it is a mass of id, an amorphous unstructured set of desires; the demand ‘I want’ is the sum total of its mind’s contents” (82). The id is indistinguishable from the unconscious in the here and

now; id wants and desires, it doesn't make plans for future. Freud often states the unconscious (which is the same as id) knows no time except the present, no answer except 'Yes' (Thurschwell 82).

The id is the source of all our aggressions and desires. Its sole purpose is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. Unrestrained, it would lead us to any lengths-to destruction and even self-destruction to satisfy its impulses for pleasure. In view of the id's dangerous potentialities, it is necessary that other psychic agencies protect the individual and society. The first of these regulating agencies, that which protects the individual, is the ego (Guerin 157).

For Freud the id is a group of nerve cells with autonomous depictions; as thoughts, the depictions correlating to the id cells may be inconsistent, they are not subordinate to logical processing and they do not occur successively the way conscious thoughts do (Neu 65).

So the id is the most deeply primitive and bestial component of our psyche. It's driven entirely by what Freud calls the pleasure principle. That means it desires only what feels good or it desires to avoid what feels bad. It has no other motivation than the seeking of pleasure and the avoidance of pain. It has no morality. It's uncivilized and selfish. It's also primitive in terms of its understanding. Like a child, it does not always know the best to get what it wants. It's driven by instinct, not intelligence, so it's prone to aggression and sexual greed. Because it runs so counter to a mature, moral system to a civilized behavior, the id is deeply hidden or repressed. So, it's hard to even be aware of its existence.

#### **2.2.1.2. The Ego**

The ego is the most balanced leading agent of the psyche. Thus, it lacks the strong vitality of the id; it controls the instinctual drives of the id so that they can be unleashed into nondestructive behavioral patterns (Guerin 157). In *The Id and the Ego*, Freud points out "the

ego is that part of the id which has been modified by the direct influence of the external world” (*The Ego and the Id* 19).

And while a significant portion of the ego is unconscious, the ego nonetheless includes what we usually think of as the conscious mind (Guerin 157). The ego represents what may be called reason and common sense (Freud, *The Ego and the Id* 19). The id and the ego roughly line up with two separate sets of instincts – the id correlates to the instinct for pleasure – which Freud also calls Eros, the Greek word for love. The ego correlates to the instinct to protect oneself, the instinct of self-preservation (Thurschwell 92). Whereas the id is ruled solely by the pleasure principle, the ego is governed by the reality principle (Guerin 157).

The ego defines the personality as a whole: Freud sees it as the fundamental cause of the consciousness. Freud describes it as a governing agency for psychological phenomena. On the one hand, the ego must continually strike a balance between the id's demands as the reservoir of the drives, and the superego's constraints; on the other, the ego regulates the ties between the person and the pressures of the external world (Quinodoz and Weller 79). Consequently, the ego serves as intermediary between the world within and the world without (Guerin 157).

The ego aims to convey the impact the external world to reflect upon the id and its impulses, and tries to replace the concept of truth with the principle of pleasure with no restrictions placed on the id (Freud, *The Ego and the Id* 19).

The ego acknowledges time and the struggles that go with living in a world, where one has to be patient. The ego retains the self by telling it to withhold its needs and desires and negotiate with reality (Thurschwell 92).

According to Freudian psychoanalysis, the ego is a kind of negotiator. The ego mediates between the powerful desires of the id, and the legalistic obsessions of the superego. The ego is an agent to what Freud calls the reality principle. While the id is driven only by desires and instincts, the ego controls what desires to safely satisfy.

### **2.2.1.3. The Superego**

The other regulating force, which acts primarily to protect society, is the superego (Guerin 158). Freud defines the superego as an agency presenting itself as a supervisory authority in relation to the ego. This agency may be altruistic and protective towards the ego, but it may also become critical, and even tyrannical, so that the superego's effective quality varies according the persona of the individual (Quinodoz and Weller 74).

The superego as the agent of consciousness has priorities over actions and thoughts, priorities that are more restrictive than those of the ego (Neu 73). The proper function of the superego is to protect the ego from being swamped when the pressure from the id is excessive, just as parents have to show firmness when a child puts him / herself at risk, for example by getting too close to a fire or a brink (Quinodoz and Weller 74).

Often latent, the superego is the agency of moral repression, the source of conscience and pride. Acting whether specifically or through the ego, the superego serves to repress or constrain the id's drives, blocking off and pushing back into the unconscious those urges towards pleasure that society considers unacceptable, such as subtle aggression, sexual desires, and the Oedipal instinct. Freud relates the creation of the superego to the parental influence that demonstrates itself in terms of punishment for what society views as bad behavior, and rewards what society deems proper behavior. Although the id is governed by the *principle of pleasure* and the ego by the *principle of reality*, the concept of *morality* dominates the superego (Guerin 158).

The superego can be compromised, leaving the way clear for drive urges to be unleashed, as can be seen in manic states or perversions. As for the harshness and severity of the superego that can be identified in melancholic depression, Freud attributes its destructive aspect to the death drive's action (Quinodoz and Weller 75).

The superego is associated with consciousness; it holds the self-up to high moral and social standards that the libido wants to deny. For the superego, the individual dwells as part of a group, reacting to others and taking responsibility. For the id, the individual lives only for himself and what he or she can get. But all three of Freud's structural concepts, the ego, id and superego, function in response to each other (Thurschwell 92). As Guerin states, if the id would make us demons then the superego would have us act as angels, and that keeping a balance between these two opposing forces persists for the ego to keep us safe humans (158).

The last component of personality to develop is the superego. It is the partly conscious self-evaluative and moralistic component of personality that is formed through the internalization of parental and societal rules. The superego provides guidelines for making judgments and focuses on how we ought to behave. The superego acts to perfect and civilize our behavior, working to suppress all unacceptable urges of the id. It struggles to act upon moral standards rather upon realistic principles.

The id, the ego and the superego are not separate entities with clearly defined boundaries. These aspects of personality are dynamic and always interacting within a person to influence the individual's behavior. The ego is adequately moderate between the demands of the id and the superego, a healthy and a well-adjusted personality emerges. An imbalance between these elements would lead to a maladaptive personality. For example, an individual with an overly dominant id may become impulsive and uncontrollable or even criminal. An overly dominant superego on the other hand may lead to a personality that is extremely

moralistic and possibly judgmental. An excessively dominance of ego can also result in problems.

### **2.2.2. The Concept of Anxiety**

Anxiety arises as a persistent subject in Freud's writings, being listed in his nineteenth-century writings as the most distinctive characteristic of one of the two major forms of neurosis. Freud perceives anxiety as an affect or affective state, and he explains this as a fusion of some stimuli in the series of pleasure-unpleasure with the associated innervations of discharge and their perception. He refers to anxiety as an ego response to a dangerous situation, a traumatic result pursuing relief via physical discharge, most importantly by intensified activation of the respiratory organs and the heart, coupled with an understanding of these discharge acts. It originates in the first place from a stressful circumstance where one cannot avoid, and instead from the sheer possibility of such a circumstance (Hazard 234-35). Freud proposed three types of anxiety: realistic anxiety, neurotic anxiety, and moral anxiety.

#### **2.2.2.1. Realistic Anxiety**

Real danger is a proven threat and realistic anxiety is about some kind of perceived danger. Realistic anxiety is an anxiety which is produced by fear of something dangerous and threatening in real life. It can be differentiated from neurotic because its source is real and known (Hazard 236-37). Realistic anxiety serves the task of directing our behavior to avoid or protect ourselves against actual danger and anxiety diminishes when the fear is not present anymore (Schultz D. and Schultz S. 52).

#### **2.2.2.2. Neurotic Anxiety**

Neurotic anxiety often involves inner tension, as it is in essence an instinctual fear (Hazard 242). It has its origin in infancy, in a struggle between instinctual pleasure and



reality. Hence, anxiety is caused by the desire to gratify those id impulses. Neurotic anxiety is an unconscious fear of being disciplined for a conduct that is impulsively id-dominated (Schultz D. and Schultz S. 52).

Neurotic anxiety is a distress over an undefined danger. Neurotic danger is therefore a threat which has yet to be identified. The distinction between this condition and that of realistic anxiety resides in two points: that the threat is an internal rather than an external one, which is not understood consciously (Hazard 236-37). In other words, neurotic anxiety occurs when the object is unrealistic and unknown.

### **2.2.2.3. Moral Anxiety**

Moral anxiety is a result of how well the superego is formed. The anxiety results from a conflict between the ego and the superego. A person with a firm conscience may encounter more tension than an individual with a less strict collection of moral rules. The sense of remorse and guilt in moral anxiety comes from within; it is our ego that triggers the discomfort and terror. Freud claimed that the superego was seeking a horrific punishment for breaking its values (Schultz D. and Schultz S. 52).

After claiming that anxiety as an affective disorder has its source in the ego (rather than in the superego or id), Freud insists that the three major types of anxiety, realistic, neurotic and moral, can be conveniently associated with the three contingent connections of the self, with the outer environment, with both the id with the superego (Hazard 238).

### **2.2.3. Life and Death Instincts**

Freud referred to Life instincts as *Eros* (the name of the Greek god of love) and the energy linked to them as libido. Freud later on associated the concept of libido with all life instincts which includes sex, hunger, and thirst. Later on, he argues that when a need arises,

libidinal energy is expanded to satisfy it, there by prolonging life. When all needs are gratified, the individual is in a state a minimal tension (Hergenhahn 489). The life instinct includes the ego (self-preservation) impulses as well. As Freud states in *The Ego and the Id*, the life instinct “comprises not merely the uninhibited sexual instinct..., but also the self-preservative instinct, which must be assigned to the ego” (37);

On the other hand, the ultimate state of non-tension is death. Thus, besides the life instinct there is a death instinct called *Thanatos* (the name of the Greek god of death). The life instincts attempt to sustain existence, and the death instincts strive to terminate it. So, in addition to the conflicts that transpire among the id, ego, and superego, Freud added a life and death struggle. The impulse of death, when guided against oneself, manifests itself as suicide or masochism, and when focused outwardly; it manifests itself in hatred, murder, brutality, and general violence (Hergenhahn 489). For Freud then, aggression is an integral constituent of human nature. “the death instinct would thus seem to express itself-though probably only in part-as an instinct of destruction directed against the external world and other organisms” (*The Ego and the Id* 39).

According to Freud, from the from the perspective of instinctual control, of morality, it can be said of the id that it is completely non-moral, of the ego that it endeavors to be moral, and of the super-ego that it can be super-moral and then become as evil as the id can be. According to him the more an individual manages his aggressiveness against the outside; the more aggressive he is in the image of his superego (*The Ego and the Id* 56).

### **2.3. The Ego Defense Mechanisms**

Conflict may arise between the id, the ego and the superego, when the ego is unable to deal with the demands of the id’s constrains of reality and the moral standards of the superego, an unpleasant inner state of anxiety arises. This anxiety acts as a signal to the ego

that things are not going the way they should; as a result the ego employs defense mechanisms to help reduce these feelings of anxiety.

The defense mechanisms are used by humans to protect themselves from guilt or anxiety. They develop when human beings feel endangered or their id or superego becomes too demanding. Accordingly, the defense mechanisms result in both healthy and unhealthy consequences; it depends on the condition and regularity of the mechanism type as used (Hasan 15). Ego defense mechanisms are unconscious tactics that are used to protect a person from anxiety and stress arising from unacceptable thoughts or feelings (Sen 48).

In other words, the defense mechanisms are psychological strategies in psychoanalytic theory which are activated by the unconscious mind in order to manipulate, deny or distort unpleasant realities in the forms of anxiety and unacceptable impulses, as well as human's schema maintains (Hasan 16). There is a large number of defense mechanisms proposed by Freud; the main ones are summarized below.

### **2.3.1. Repression**

Repression is the first defense mechanism, according to Freud: "repression involves keeping an idea out of the conscious ego" (*The Origin and Development of Psychoanalysis* 16). Repression is thus an operation by which the subject repels or confines itself to the unconscious, a desire which cannot be satisfied because of the demands of reality or consciousness. For example, in one of Freud's cases in *Studies in Hysteria* (Elizabeth von R.) the patient declined to acknowledge that she was in love with her brother-in-law. When her sister died, a disturbing thought entered her mind: 'now he is free to marry me'. This unwelcome wish had to be instantly repressed, her conscious mind could not permit it in because of the guilt she immediately felt for thinking it. Because it was repressed from her mind it returned as a hysterical symptom (Thurschwell 21).

There's been a brief clash, and the end of that inner struggle was the repression of the idea that presented itself as the holder of this incompatible wish to awareness. This was, then, repressed from consciousness and forgotten. The incompatibility of the idea at issue with the patient's "ego" was the motive behind the repression; the ethical and other pretensions of the individual were the repressing forces. The presence of the incompatible wish, or the duration of the conflict, had given rise to a high degree of mental pain; this pain was avoided by the repression. The presence of the inconsistent wish, or the duration of the conflict, had created a high degree of mental pain; this pain was prevented by the repression. This latter process obviously serves as a device for personality protection (Freud, *The Origin and Development of Psychoanalysis* 22).

Freud states that the essence of repression resides in the function of rejecting something and keeping it out of conscience. There are two types of repression:

**a- Primal repression:** it is the first stage of repression, and alludes to denying the mental presentation of the impulse to enter consciousness.

**b- Repression proper:** it refers to the mental derivatives and associations of the repressed presentation, which are also denied entry into consciousness. The mental energy of repressed instincts is converted into effects, particularly anxiety, which makes repression an unsuccessful defense (Hentschel et al. 4).

### **2.3.2. Denial**

Denial occurs when a person fails to accept the reality of unpleasant reality. In denial the ego casts away by literally refuting them some insights from the external world that would be painful. Freud cites a patient who denied that a figure in his dream was his mother. Freud says that we amend it: it was his mother (Hentschel et al. 4). Denial acts to defend the

humans' external situations from awareness. Denial occurs when the situations are too many to be handled and the person discards or does not accept the unpleasant reality (Hasan 16). So, denial is the way of forgetting the pain, unsatisfied feelings or an unwanted reality.

### **2.3.3. Projection**

Denial deters perception and protects the ego from being overwhelmed. Projection damages the self-relationship and underlines insignificant traits in others, but it also facilitates insight into others, and allows the ego to love itself rather than hate it (Cramer 13). The attribution of one's own unacceptable impulses and ideas to others is called projection (Hentschel et al. 4).

### **2.3.4. Identification**

Identification is an important part of development, as it functions to protect the ego from the other sources of unpleasant affect such as the threat of loss of narcissistic supplies, loss of self-esteem, and in the extreme, annihilation (Cramer 13). Also, it is the imitation of a loved or respected one. In other words, identification occurs when a person visualizes that they are like another person, whom they like or fright. Thus a child who feels helpless and vulnerable may mimic his father, whom he sees as strong and therefore feels stronger (Jarvis 42).

### **2.3.5. Displacement**

Displacement is directing an idea or an emotion from the original sources to something or someone else. For instance, a subordinate who is displeased or irritated by his or her employer will physically violate a member of their family (Hasan 16). It happens when a powerful feeling (such as anger), primarily channeled towards a specific individual, is

redirected upon another. For instance, displacing rage against a bully by harassing someone else who is more insecure (Jarvis 42).

### **2.3.6. Regression**

Freud claims that the method by which the ego regresses to a previous stage of development may be deployed as a defense mechanism. As can be seen, they are all means of protecting the ego from pain, caused by instinctual impulses (Hentschel et al. 5).

Regression occurs when individuals are confronted with traumatic conditions so that their consciences return to psychological times that drive more childish or primitive behavior (Hasan 16). In other words, regression is reverting to childlike patterns of behavior. For example, a student gets a bad grade on their test, and screams and cries at their parents or teacher.

### **2.3.7. Reaction Formation**

Reaction formation overpasses denial, and acts in the opposite direction (Hasan 17). Reaction formation is a mechanism which results in a demeanor contrary to the instinct which is defended against it (Hentschel et al. 04). It happens when a person addresses an intolerable desire by repressing it and taking the reverse course of action (Jarvis 43). Reaction formation occurs when an individual behaves in a way opposite to how he/she feels, for instance, when a person is romantically attracted to someone but adamantly claims that they dislike them.

### **2.3.8. Rationalization**

Rationalization is justifying ones behavior by replacing respectable or satisfactory reason, and providing justifications that take the mind further from the truth (Hasan 17). An example, a student fails on a test because he did not study hard enough and blames his failure on the teacher's supposed tricky questions. So, rationalization is a defense mechanism, in

which controversial behaviors or feelings are justified and explained in a seemingly rational or logical manner to avoid the true explanation, and are made consciously tolerable or even admirable and superior by plausible means.

### **2.3.9. Sublimation**

Sublimation is the mechanism through which instinctual urges and energies are converted into non-instinctual conduct. In addition, sublimation is seen as a positive force; it creates art, literature, culture, etc. according to Freud, every monument that men erected originates from the need to switch instinctual energies (Thurschwell 105). It usually happens when the mind works to replace the emotion into productive rather than disruptive activity, just as displacement does. For example, a man's strong rage can be redirected into the form of partaking in sport like boxing or football or when an artist may be sublimating psychic pain in their art (Hasan 17; Jarvis 43).

### **2.3.10. Undoing**

Undoing is a defense characteristic which is described as negative magic, which endeavors to annihilate the penalties of some incident and sometimes the incident itself (Hentschel et al. 5). It is an action in which a person tries to reverse an unhealthy, destructive or otherwise threatening thought or emotion by engaging in contrary behavior. For example, a parent may buy his or her children a lot of presents to compensate for not spending enough time with them (Hasan 17).

## **Conclusion**

This chapter explored psychoanalysis as an investigating method and presented the primal premises on which Freud developed his theories on the mind, in which he introduced his topographical model, where he proposed the three levels of the mind (preconscious,

conscious and the unconscious). Then ,the three interacting psychic agents defined by Freud's structural model (the id, the ego and the superego) were tackled, and how together they determine a person's behavior and define their personality as well as the concepts of anxiety and life and death instincts in Freudian theory. Lastly, it presented the ego defense mechanisms as unconscious resources used by the ego to reduce the conflicts that may arise between the id and the superego and to ward off unpleasant feelings of guilt and anxiety that may affect the individual.



## **Chapter Three**

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### **Analysis of the Novel**

## **Introduction**

This chapter is an attempt to determine the motives behind the aggressive behavior of the main protagonists in Agatha Christie's *Murder on the Orient Express*. In order to identify the trigger behind such heinous crime inflicted by the twelve-passengers aboard the Orient Express; the analysis is divided into two parts. The first one is a psychoanalytic interpretation of the three psychic zones (*id, superego, and ego*), defense mechanisms and other main issues in the characters of Agatha Christie's novel, *Murder on the Orient Express*. Afterwards, the second part discusses the themes of legal/moral justice and revenge in the novel.

### **3.1 The application of psychoanalysis on the characters**

As mentioned above, the first stage endeavors to analyze the characters *id*, *ego*, and *superego*, and how the interactions between these three psychic agents of personality affect the characters' behavior throughout the novel which may lead to feelings of anger, anxiety, and fear.

#### **3.1.1 The Three Psychic Zones**

In psychoanalysis theory, Freud developed the structural model of the personality, in which he identified the three central institutions of the mind also known as the three psychic zones: *id*, *ego*, and *superego* (Freud, *The Ego and the Id* xxv).

##### **3.1.1.1 Samuel Edward Ratchett (the victim)**

According to Freud, the *id* is part of the unconscious mind that operates based upon the pleasure principle, to achieve the basic urges and needs regardless of social conventions and morals (Freud, *The Ego and the Id* 17). The main symbol for the *id* in the novel is depicted in the character of Cassetti, disguised as Samuel Edward Ratchett, the main

antagonist of the novel who made his first appearance in the novel in the third chapter of Part I, where Mr. Bouc and Mr. Poirot were having dinner at the Tokatlian Hotel, and on which Poirot replied when asked regarding his impression on Ratchett:

“When he passed me in the restaurant,” he said at last, “I had a curious impression. It was as though a wild animal—an animal savage, but savage! You understand—had passed me by.” “And yet he looked altogether of the most respectable.”

“Précisément! The body—the cage—is everything of the most respectable—but through the bars, the wild animal looks out.” (Christie, *Orient Express* 22)

Describing Ratchett as a wild animal, someone who runs after his instinctual impulses, and desires with no considerations to social values and virtue, are the traits of someone who is dominated by his id. Formerly Casseti, Ratchett was the leader of a gang in America; which was involved in kidnapping little children and asking for a ransom but killing them eventually despite of receiving the money. As with the case of little Daisy Armstrong, who was abducted and later on found dead.

The id largely rules Ratchett’s behavior and manifests itself in his constant pursuit of money to gratify his desire for control, wealth and power. Since the id is driven by one’s needs and desires, the power of Ratchett’s id is that it buries out his ego, which leaves no opportunity for the ego to regulate the id’s dangerous and instinctual impulses. This is depicted in his successful endeavor to prove himself guiltless and escape imprisonment for the crime by means of using the riches he had collected and the secret hold he had over some powerful people. His refusal to no longer be governed by the pleasure principle and surrendering to reality by accepting punishment for his bad deeds proves that Ratchett’s ego is drowned by his id.

### 3.1.1.2 The twelve passengers (the murderers)

The same can be said about the twelve passengers on the Orient Express. They were somehow related to the Armstrong family and lived through the tragedy that passed them. Starting with Daisy's kidnapping then murder, followed by the death of her mother (Sonia Armstrong) and her unborn baby during a premature birth, and lastly the devastated father (John Armstrong) who committed suicide.

The Armstrong's family members and acquaintances were overwhelmed by guilt and grief. Eventually, their id's urge to end Ratchett's life as pain relief overcame their ego's norms. Since the id's purpose is pursuing pleasure, and pain aversion, it's susceptible to aggression even though it may lead to the ending of someone's life. Freud's theory identifies two types of impulses, instincts towards pleasure ruled by the id and instincts towards self-preservation, which are always in constant conflict for supremacy. In the case of the twelve passengers on the Orient Express, the pleasure principle which is related essentially to the drive for happiness and pain evasion added to the pressure exercised by the id on their ego. Ultimately, the ego lost control over the id's basic instincts.

The action in this case is supported by the superego which is supposedly as the moral agency of the psyche, serves to repress the id's drives, shutting off and driving further into the unconscious certain impulses of gratification that society deems inappropriate, such as overt violence, romantic fantasies and the Oedipal reflex.

The superego provides strong justifications of this heinous crime being morally acceptable. The death of Ratchett ends the twelve passengers' suffering and serves society as well, since it will put a stop to his inhumane conducts. Eventually, their ego was conquered by the id and superego. The latter, did not make an appearance throughout the whole novel, since Ratchett's executors felt no remorse, shame, or guilt. Thus, the evidence to that is found

in the admissions of Hector MacQueen, Mary Debenham, and Princess Dragomiroff when they were first questioned by Poirot during the investigation that Ratchett deserved to die:

His face darkened. “If ever a man deserved what he got, Ratchett—or Cassetti—is the man. I’m rejoiced at his end. Such a man wasn’t fit to live!” (Christie, *Orient Express* 94).

The straight brows came together. Princess Dragomiroff drew herself a little more erect. “In my view, then, this murder is an entirely admirable happening! You will pardon my slightly biased point of view” (Christie, *Orient Express* 127).

### **3.1.1.3 Hercule Poirot (the detective)**

From a psychoanalytical point of view, detective Hercule Poirot is the emblem of the ego in the novel. Poirot's personality is ego-dominated and that is reflected in his relentless pursuit of Ratchett's murderer.

Poirot’s strong ego is mirrored in his methodical mind, intuitive insights, and extensive knowledge of the criminal mind, deductive skills, and careful interpretation of tiny details. Using reason and common sense, he relied on his "little gray cells" to solve the mystery. An example of this is witnessed when he made a remark about the threatening letters Ratchett received being written by several people:

“‘You would not observe,’ said Poirot pleasantly. ‘It requires the eye of one used to such things. This letter was not written by one person, M. MacQueen. Two or more persons wrote it—each writing one letter of a word at a time. Also, the letters are printed. That makes the task of identifying the handwriting much more difficult’” (Christie, *Orient Express* 64).

Since he is someone who believes in facts, he applies his intelligence to the task of finding the real culprit which demands of him to always be a step or two ahead of the others. He sits back and thinks about the information and clues he gathered in his little notebook.

As a person with a strong ego, Poirot does not fall under abrupt environmental and social pressure. Unlike Ratchett whose id is driven by instinctual desires to correlate the urge for pleasure. Poirot's ego is governed by the reality principle; his actions are conducted according to the reality of the external world. In fact, bringing a murderer to justice is what society deems right. So, Poirot consciously accepts and follows the rules of the external world and constraints of society.

However, it can be ultimately perceived that Poirot's superego manifests itself by the end of the novel. In *Murder on The Orient Express*, Poirot's final verdict was not ego oriented but rather superego directed; hence, he decided to let the true murderers on the loose rather than following his conscious and reasoning to abide to social standers. Then, he got affected by the superego's strive for what is morally acceptable. His superego forced the ego to operate upon the morality principle as a substitute for the reality principle.

The two solutions Poirot offered by the end of the novel are reflections of the conflict that transpired between his ego and superego. The first of the murderer being an outsider who fled the train after the crime was committed. The second is that all the suspects are the executioners of Ratchett. The first solution represents Poirot's superego for it gives the perpetrators the chance to escape punishment for a murder deemed morally right since Ratchett is perceived as deserving of such end. On the other hand, the second solution represents what is considered right by both ego standards and social conventions. Eventually, and with the agreements of Mr. Bouc and Dr. Constantine, he decided to go with the first solution which seems morally correct and more beneficial to all parties.

### 3.1.2 The concepts of aggression, anger, and deception

In *Murder on the Orient Express*, neither the twelve murderers are typical criminals nor Cassetti is an archetypal victim. Usually, criminals are victims of sociological, psychological or biological factors, with little or no control over them. The passengers are good natured people and trustworthy. As Mr. Bouc observed when he described Miss Debenham as a beautiful young lady, the last person in the world to be mixed up in a crime of this kind.

So, severe circumstances may produce bad people and that is what happened with the Armstrong's relatives and acquaintances. The emotional trauma that ensued of Daisy's murder at the hands of Cassetti, affected the characters' thinking process, which led to an accumulated suppressed anger in their unconscious mind that ultimately appeared in the form of aggression and many others emotions such as: hatred, fear and deception in the novel.

The psychodynamic theory of Sigmund Freud is built on the idea that human actions are motivated by the thoughts and emotions which lie in our unconscious mind. Aggression is an action taken by one person to hurt another. In the novel, the tensions in the characters caused by the id-ego conflicts arise, and aggression is shown more as an id urge that requires great efforts from the ego to put under control. Unlikely, the characters could not manage to do so.

The characters' aggressive tendencies lie in the suppressed anger and hatred that they showed toward Cassetti. When they were questioned by Poirot, they showed a display of emotions and violence. Evidence of this suppressed anger is depicted in the violent responses given by Princess Dragomiroff and Antonio Foscarelli to Poirot in form of oral aggression:

“With such a man as that, do you know what I should have liked to do? I should have liked to call to my servants: ‘Flog this man to death and fling him out on the rubbish

heap!’ That is the way things were done when I was young, Monsieur” (*Christie, Orient Express* 197).

“It is a conspiracy. You are going to frame me? All for a pig of a man who should have gone to the chair! It was an infamy that he did not. If it had been me— if I had been arrested—” (*Christie, Orient Express* 263).

The weapon used to commit the murder (knife) and the number of stab wounds (twelve) is another evidence of the latent hatred the individuals feel towards Samuel Ratchett in their unconscious mind which was unwittingly exposed in the form of hostility and rage; therefore, they offered him no merciful death. As expressed by Mr. Bouc, stabbing someone twelve times is a behavior of a man made nearly mad with a frenzied hatred. And even the exclusion of Daisy’s aunt the Countess Andrenyi, the only one who did not take part in the stabbing, was not for lack of hate for Cassetti but only because her link to the Armstrong’s affair is too close and would make her the main suspect.

Some of the characters showed an outburst of anger when confronted with the possibility of the women they love being accused of the murder. Colonel Arbuthnot defended Miss Mary Debenham against Poirot’s accusations about her involvement in the crime:

“Miss Debenham’s got nothing to do with this business—nothing, do you hear? And if she’s worried and interfered with, you’ll have me to deal with.” He strode out. (*Christie, Orient Express* 258)

Also, Count Andrenyi tried to protect the Countess when Poirot confronted her about real identity:

Poirot said in a gentler tone: “It is of no use denying. That is the truth, is it not?”

The Count burst out furiously, “I demand, Monsieur, by what right you—”



She interrupted him, putting up a small hand towards his mouth. (Christie, *Orient Express* 238)

Anger is also manifested in Mr. Ratchett's reaction to Poirot's rejection of his proposition to protect him. When Poirot was stepping out of his compartment he passed by Ratchett's, the latter's face changed and darkened with rage right before the door was shut.

Another display of emotions is mirrored in the response of Greta Ohlsson, Antonio Foscarelli and Hildegard Schmidt when asked if they recall the Armstrong affair, in which the flow of tears expressed how overwhelmed they were:

Greta Ohlsson was indignant. Her yellow bun of hair quivered with her emotion. "That there are in the world such evil men! It tries one's faith. The poor mother—my heart aches for her." The amiable Swede departed, her kindly face flushed, her eyes suffused with tears (Christie, *Orient Express* 118).

"Yes, I have heard, Monsieur. It was abominable—wicked" ... Tears had come into the woman's eyes. Her strong, motherly soul was moved" (Christie, *Orient Express* 170).

These emotions and feelings of anger, hatred, and aggression were suppressed during the interrogations held by the detective Hercule Poirot. Every one of the characters proved to have a multilayered personality and their actions demonstrate that their minds are comprised of certain unknown unconscious intentions. All the protagonists harbor secrets notwithstanding the fact that they all are engaged in the crime. Consequently, they unconsciously resort to deception by telling lies over and over again in order to hide their secrets and camouflage their identities, which can be observed in many occurrences during the novel, as Poirot stated "lies—and again lies. It amazes me, the number of lies we had told to us this morning" (Christie, *Orient Express* 249).

Granted that, each one of the passengers have his/her own version as to what really happened during the time the crime was committed. For example, Mrs. Hubbard's claims of the presence of a man in her compartment the night of the murder in order to dismiss herself from suspicion. Using her acting abilities, her mock-hysterical episodes continue to generate regular interruptions and disruptions along the investigation.

Apart from telling lies separately like Mrs. Hubbard did, the protagonists orchestrated many other fake clues and diversions. For example, Mr. Hardman, Hildegard Schmidt, Colonel Arbuthnot and Mr. MacQueen claimed they saw another Wagon Lit attendant besides Pierre Michel. There is also the example of a lady in a red kimono, seen by Pierre Michel, Miss Debenham, Mr. MacQueen and Poirot. Same with Count Andrenyi's over protective character, who tried to conceal the true identity of his wife, the Countess, after the discovery the handkerchief with the initialed "H" by Poirot lying on the floor in the compartment of the victim. Therefore, he uses grease to alter the first letter of her name from "H" to an "E" on her luggage and passport.

In addition to tossing false hints and clues here and there, all protagonists denied their connection to the Armstrong family to each other, and whether Ratchett is Casseti, except for Princess Dragomiroff. But eventually she hid the identities of the Countess Andrenyi as being Helena Goldenburg, the younger sister of Sonia Armstrong and that of Mrs. Hubbard as Sonia's mother, leading actress "Linda Arden", grandmother of Daisy and describing her as a frail old lady.

These deceptions were directly involved in raising the level of difficulty to solve the puzzle of who really murdered Ratchett. The fact that every single detail and evidence were devised in advance seem to turn the crime into a rather cleverly designed jigsaw puzzle, so

structured that any bit of fresh insight that came to light made the whole case more confusing than ever. All these elements made the case more impossible to solve.

As with every other detective novel, in *Murder on the Orient Express* a crime is committed, the investigator is called on; he analyzes the evidences, interrogates the witnesses and the perpetrators, and finally he uncovers the identity of the real culprit in the presences of all other parties. However, *Murder on the Orient Express* makes the exception since all the clues were fake and the protagonists did not give genuine testimonies. This did not only deceive detective Hercule Poirot and his two companions, Mr. Bouc and Dr. Constantine, but manipulated the reader as well. Since he/she receives all the information about the case by the medium of the detective but could not disclose the true criminal.

Agatha Christie manipulates the reader into thinking that he is ahead of the case until he discovers that all the basics of the case are incorrect; therefore, making it difficult to solve the mystery which makes the final reveal shocking. Also, instead of sympathizing with Ratchett, she manipulates the reader to despise him and to oppositely empathize with the murderers due to her portrayal of Ratchett as the evil man and the others as ordinary good people.

### **3.1.3 The concept of Anxiety in the novel**

The great efforts the characters of the novel acquired to keep up with deception lead to anxiety. The fear of getting exposed by detective Poirot and the need to escape punishment make the characters find comfort in deceptive truths and false schemes. This anxiety is the direct result of the interactions between the three psychic zones of the personality (id, ego, and superego). In other words, anxiety is triggered by a confrontation between the dominant desires of the id and the ego and superego influencing powers.

### 3.1.3.1 Neurotic Anxiety

The protagonists prescribing deceit and fake clues are both symptoms of neurotic anxiety. This latter, is among the three types of anxiety defined by Freud. It is seen in the implicit apprehension of the offenders getting disciplined for the crime which is a conduct impulsively id-dominated. This inner tension and fear of punishment they experienced were the direct reason for all the drama and dishonesty that procured throughout the novel.

### 3.1.3.2 Realistic Anxiety

Another type of anxiety is seen in the novel in two instances by a pair of complete opposites is realistic anxiety. The first one concerns the unlikely victim, Ratchett, when he received threatening letters. The source of his fear is real and known as the letters indicated his involvement in the Armstrong affair which may lead to his demise. In reaction to his fear for his life he approached detective Poirot in order to guard him and eliminate this danger.

The second one is in relation to Princess Dragomiroff's encounter with reality when she established a strong conviction since Hercule Poirot is the investigator at the head of the case. Ratchett's murderer is to be identified sooner or later. As she declared to Poirot:

““You will excuse me, Monsieur,” she said, ‘but may I ask your name? Your face is somehow familiar to me.’”

“My name, Madame, is Hercule Poirot—at your service.”

She was silent a minute, then: ““Hercule Poirot,’ she said. ‘Yes. I remember now. This is Destiny.’”

“She walked away, very erect, a little stiff in her movements” (Christie, *Orient Express* 128).

### **3.1.3.3 Moral Anxiety**

The third type is moral anxiety, which is the result of a conflict between the ego and superego on a conscious level. It leads to fear of shame, guilt and remorse. Poirot experienced this kind of anxiety when he was faced with the decision of choosing between two alternatives: one that satisfies his ego and the other conforms the moral values. His fear of guilt, in case he surrendered to his ego's demands of reporting the murderers to the Jugoslavian police, would be a severe punishment to the unlikely murderers. Poirot's superego deemed the killing of Cassetti (kidnapper and murderer of little Daisy Armstrong) morally acceptable.

### **3.1.4 Defense Mechanisms applied in the novel**

To help reduce the feeling of anxiety, the ego employs some strategies unconsciously to protect itself from stress of unpleasant feelings and guilt. Since, the twelve murderers did not experience any feelings of guilt or shame upon ending Ratchett's life. There was no chance for them to use the ego defense mechanisms to eliminate the non-existing feeling of guilt. However, the only instance in which we witness the use of a defense mechanism by a character in the novel and that is detective Hercule Poirot.

#### **3.1.4.1 Rationalization**

When Hercule Poirot felt confused about taking the right decision, he used rationalization to make up his choice. He justified his decision about letting the culprits go as the most logical and reasonable solution to the case since it is the morally acceptable alternative. His questionable behavior is interpreted through a seemingly reasonable or logical means of escaping the real explanation. To remove himself from the feeling of remorse, he would eventually experience if he refused to take such a measure.

### **3.2 Themes of Justice and Vengeance in *Murder on the Orient Express***

In the novel, Poirot investigates and solves a case of murder against Ratchett, but the perpetrators are not brought to justice to be punished. During a snowdrift outside Belgrade, the twelve passengers, who happened to be aboard the Calais Coach on the Orient Express along with Mr. Ratchett, a wealthy and suspicious man, entered his compartment and stabbed him twelve times. Upon interviewing them and gathering evidence, Poirot, who happened to be on the same train, discovers that Samuel Ratchett is actually Lanfranco Cassetti, the infamous abductor and murderer of the Armstrong baby, a crime he was cleared off, notwithstanding his guilt. Poirot equally learns that the twelve passengers all prove to have a connection to the Armstrong family. He finally, deduces that they are responsible for the crime.

#### **3.2.1 Justice in *Murder on the Orient Express***

In the novel Agatha introduced the concept of justice with its two types: legal and moral. Legal justice is depicted in Ratchett's non executed imprisonment in regard to the Armstrong's kidnaping case. As for moral justice, it is presented in the twelve passengers' plotting and killing of Ratchett.

#### **3.2.2 Legal Justice**

Lanfranco Cassetti, who is known as Samuel Edward Ratchett, is the main antagonist in the novel. As mentioned previously, he was a leader of a Mafia in America that kidnaps little children for ransom and kills them regardless of receiving the money. In a similar scenario, Daisy's abduction was executed in the same manner; however, this time Cassetti was arrested for the kidnapping and brought to justice. His successful endeavor to escape trial

for the murder prevented his punishment. Hence, by means of the massive wealth he acquired from his illegal activities, he bribed his freedom on a technicality. As Poirot illustrated:

“Now, I will make clear to you this, my friend. Cassetti was the man! But by means of the enormous wealth he had piled up, and owing to the secret hold he had over various persons, he was acquitted on some technical inaccuracy. Notwithstanding that, he would have been lynched by the populace had he not been clever enough to give them the slip. It is now clear to me what happened. He changed his name and left America. Since then he has been a gentleman of leisure, travelling abroad and living on his rents” (Christie, *Orient Express* 81).

If Ratchett did not run away and the legal system in America was not corrupted back then, justice would have been maintained and legal justice would have taken its rightful course.

### **3.2.3 Moral Justice**

Cassetti should have been reprimanded by a credible legal system and punished for his crimes. This shortcoming of legal justice and its inability to punish guilty parties made the passengers on the Orient Express take justice into their own hands and kill Cassetti. Then, their fixation to right a perceived wrong and their quest to reestablish a lost justice is the drive that leads them to murder him.

The Armstrong family and acquaintances were much emotionally attached to the Armstrong family and therefore the crime they committed was not absurd but powered by their love for Daisy. Ending the life of the children abductor and murderer of little Daisy is perceived as morally justifiable. Thus, many victims suffered because of the crimes perpetrated by Cassetti, and now the time has arrived for Cassetti to compensate for all those

lives. Hence, Casseti was a monster of a man and his death would relieve humanity from such evil.

As perceived by Princess Dragomiroff when she commented upon Casseti's death; "In this case I consider that justice—strict justice—has been done" (Christie, *Orient Express* 247). Not only her, but all the characters were satisfied by his death and showed expressions of relief when Poirot reported the identity of the victim. In the name of moral justice, they committed such a crime. When Poirot told Colonel Arbuthnot that the man who was murdered is the man who was responsible for the murder of the Armstrong's child, he felt no sympathy for Ratchett. On the contrary, he seems rather satisfied with what happened. Arbuthnot's face grew rather grim. "Then in my opinion the swine deserved what he got. Though I would have preferred to see him properly hanged—or electrocuted, I suppose, over there" (Christie, *Orient Express* 141).

It is then up to people, like the Armstrong family and acquaintances, to correct the situation, and to preserve humanity from predators like Ratchett. Therefore, it excuses that they were consciously involved in the murder of Casseti as something that seemed to be morally justified.

To correct the injustice done by the law to the Armstrong family, the twelve passengers appointed themselves a jury and committed the crime. The twelve passengers regarded Casseti execution as just and fair since it was applied through an agreement made by all of them. This jury of twelve, as a representation of the standard jury of twelve postulated by the law court, took turns and stabbed him with a knife mercilessly twelve times. Thus, the long lost justice that the Armstrong's had been denied was finally accomplished. Acting as jury alluded to the twelve passengers that they have the right to punish Casseti for the atrocious crimes he committed.



The twelve murderers aboard the Orient Express came from diverse backgrounds. As Mr. Bouc pointed out to Poirot on their first day on the train in the dining car, “All around us are people, of all classes, of all nationalities, of all ages” (Christie, *Orient Express* 29-30). There is the Russian princess and her German maid, the American secretary, the British valet, the American lady, the Swedish nurse, the Hungarian Count and Countess Andrenyi, the British colonel traveling back from India, the American typewriting ribbons salesman, the Italian-American automobiles salesman, the British governess, and lastly the French Wagon Lit Conductor.

This unusual number of passengers on the Stambul Calais Coach let Poirot to presume that they might be “linked together—by death” (Christie, *Orient Express* 30). This is really what transpired, as Mrs. Hubberd illustrated later on:

“We decided then and there (perhaps we were mad—I don’t know) that the sentence of death that Casseti had escaped had got to be carried out. There were twelve of us—or rather eleven; Susanne’s father was over in France, of course. First we thought we’d draw lots as to who should do it, but in the end we decided on this way. It was the chauffeur, Antonio, who suggested it. Mary worked out all the details later with Hector MacQueen. He’d always adored Sonia—my daughter—and it was he who explained to us exactly how Casseti’s money had managed to get him off (Christie, *Orient Express* 284).

Planning the murder of Casseti as a jury is a matter of recovering an injustice. Acting as a group enforced the perpetrators into believing that Casseti deserved what has fallen upon him. This is evident in Colonel Arbuthnot’s answer to Poirot’s question about whether he preferred law over self-retribution. To which Colonel Arbuthnot responds to “trial by jury is a sound system” (Christie, *Orient Express* 142). Later on, after finishing his interrogation with

the suspects, Poirot brings the puzzle pieces together, and recalls that the murderer was already revealed or hinted to by the colonel Arbuthnot.

### 3.2.4 Revenge in *Murder on the Orient Express*

In *Murder on the Orient Express*, the difference between what is right and wrong is a grey area. There is a thin line between justice and self-retribution or moral justice and revenge. Ridding the world of a child murderer and abductor might seem morally just. But the close connection the twelve murderers' have to the Armstrong family made them hold a massive grudge towards Cassetti. First, for his murder of little Daisy and for being responsible for Susanne Michel's suicide, a nursery-maid accused of complicity in the crime. Their love for the child and Susanne generated their hate towards Cassetti. The murderers were convinced since Cassetti killed Daisy; he also deserves to be killed, "an eye for an eye" and "a life for a life" (Reamer 107).

The desire to exact justice with their own hands gave the murderers permission to plot the vengeful murder of a terrible killer. This act of "private vengeance" as Poirot alluded to upon speculating about the identity of Cassetti's murderer. "The question we have now to ask ourselves is this," he said. "Is this murder the work of some rival gang whom Cassetti had double-crossed in the past, or is it an act of private vengeance?" (Christie, *Orient Express* 81)

So, vengeance was the primary motivation for the murder. For the conspirators didn't seek the help of an outsider in executing the plan and ending the life of Cassetti. They preferred to take full responsibility for their actions no matter the implications. They convinced themselves that this revenge will compensate for their loss and bring them closure since they conducted the crime not out of greed, envy or a sheer force of malice, but to carry the perpetrator to justice. The murderers assumed that their action was an act of vigilante justice. Which is presented in their careful planning and emphasizing on acting out as a jury

as Mrs. Hubbard illustrated that “Colonel Arbuthnot was very keen on having twelve of us. He seemed to think it made it more in order” (Christie, *Orient Express* 284).

This preservation of a jury was for two reasons. First, it generates the impression that their vengeance on Casetti is acceptable because there were twelve of them, so the number twelve was not haphazardly selected as it symbolizes the traditional jury of the court system. The second reason is that through bearing the responsibility of the crime together; their revenge would appeal as a collective service to society rather than self-retribution. So, the murder of Casetti at the hands of the twelve relatives and acquaintances of the Armstrong’s is a vengeance, consecrated as an obligation in a rudimentary sense.

### **3.3 Poirot contemplates between moral and legal justice**

The detective is an exemplar of justice; he represents a pledge of jurisdiction under the law and restoration of social order. And since taking justice into one’s own hands is regularly condemned, the Armstrong family and friends are responsible for the crime they committed. From a judicial perspective, material evidence proves that the twelve passengers aboard the Orient Express are criminals, even though they murdered Casetti with the purpose of amending an injustice rather than to gain any personal outcomes. Thus, Poirot is obliged by duty to uphold the law with absolute neutrality and objectivity.

Thanks to his “little grey cells”, Poirot deduced that all the passengers were perpetrators in the crime. He arrived to such conclusion upon recalling Mr. Bouc’s assessment about the passengers’ varied nationalities during the first day on the train and remembering Colonel Arbuthnot’s remark about trial by jury. “A jury is composed of twelve people—there were twelve passengers—Ratchett was stabbed twelve times” (Christie, *Orient Express* 278).

Accordingly, up till this moment the path was clear in front of Poirot to hand the perpetrators to justice and implement what is stipulated by the law. However, upon hearing Mrs. Hubbard recounting of the plan to kill Cassetti and the motive behind this nefarious act, now he is faced with another alternative. Between what is legally right; Poirot contemplates about whether to fulfill the standard role of turning in Cassetti's killers, which is the rightful track of the case and what morally correct, exemplified in letting the murderers go free.

Poirot sympathizes with the twelve passengers notwithstanding his profound and unbending aversion to the crime, for he believes that injustice has befallen the Armstrong family by law and the court system, justice has been served in unconventional manner through this self-appointed jury of twelve. So, he chooses the second option as he states: "having placed my solution before you, I have the honor to retire from the case" (Christie, *Orient Express* 286).

This last line expresses that Poirot favored to pursue what is morally justifiable over what is legally correct, in a way that dismissed the executioners and condemned Cassetti for the monster of a man he is. By this Agatha Christie recognizes that justice does not always bring justice to the oppressed. In *Murder on the Orient Express*, Christie tends to embrace morality as another aspect of justice, which is moral justice. Christie expresses that in certain circumstances morality foregoes legal justice and that moral fairness is an essential component in determining whether a murder is just or not.

## **Conclusion**

In this chapter we analyzed Agatha Christie's novel *Murder on the Orient Express* based on the theory of Sigmund Freud's personality, a theory of psychoanalysis. In order to determine the motives and concealed desires in the psyche of the characters at a deep unconscious level which were in turn expressed in forms of aggression, anger, fear and

anxiety. We applied psychoanalysis on the characters regarding the three psychic zones, the concepts of anxiety and life and death instincts, and defense mechanisms.

As discussed above some characters were ruled by their id mainly Ratchett, the twelve passengers were ruled by their id-superego drives rather than their ego and Poirot was superego dominated. From this we understood that social circumstances and psychological conflicts were the main motive behind the characters aggressive behavior.

As observed we could not identify any defense mechanism applied by the twelve passengers since they felt no remorse after committing the crime which means that their ego was ruled out by their id and superego. Unlike Hercule Poirot who when faced with the possibility of following his ego or superego rationalized his decision to what is socially acceptable which is what his superego deemed right.

Ultimately we perceived that in *Murder on the Orient Express* the id-superego are the dominating factors. The twelve passengers' drive to correct the injustice that befallen the Armstrong family by plotting Cassetti's death is a personal and private desire and their decision to execute him themselves in other words it an act of private vengeance reigned fundamentally by their id. On the other hand, since Cassetti's end would restore some peace in society and end many upcoming crimes, his death is morally just as their superego validated.

Therefore, in view of all mentioned earlier, we come to the assumption that the motive behind Cassetti's murder at the hands of the twelve passengers in Agatha Christie's *Murder on the Orient Express* is a mixture of drives for both justice and self-retribution which can be served as a justified revenge.

## **General Conclusion**

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## General Conclusion

This thesis explored the themes of justice and vengeance in the Golden Age of detective fiction, specifically in one of the famous works of the “Queen of Crime” Agatha Christie *Murder on the Orient Express*. In this novel, Christie raised the issue of justice in unconventional way. That is, neither the victim nor the murderers fall under the usual norm of the innocent victim/ evil murderer category. The victim “Cassetti” is an abductor and killer of children. On the other hand, the murderers “the twelve passengers” are just regular and ordinary people without any criminal records. That is why a debate raised among the readers on whether or not the twelve passengers had the right to put an end to Cassetti’s life and whether they deserved to be discharged or tried by the law courts.

The main object of this study was to discuss these issues based on defining the real motives behind the crime. To answer these issues we resorted to apply the Freudian Psychoanalytic approach to analyze the personality of each character of the novel individually, which consequently helped us judge the credibility of the last verdict, as announced by the detective Hercule Poirot.

To be able to do so, it was essential to provide the reader with a brief overview on the genre of detective fiction, its emergence, sub-types, elements and founder depicted in Edgar Allan Poe, father of detective fiction, whose short stories were the cornerstones that developed the basic features of detective fiction later on. In addition, it was also necessary to give some basic information on the Golden Age of the British detective fiction, the conditions of its appearance, its main features and most famous authors. Chief among them the so called “Queens of Crime”: Dorothy L. Sayers, Margery Allingham, Ngaio Marsh and Agatha Christie. This period also recognized the detective novel in its modern form: “whodunits”, “puzzle mysteries”.

Besides the above mentioned information, themes of justice and revenge in detective fiction were tackled. Definitions of both concepts were provided and a distinction of two types of justice was established (legal justice and moral justice). Examples of famous works by various authors that featured legal/moral justice and revenge were presented.

In addition, a brief presentation of the psychoanalysis approach was provided. Its foundation from practice to theory and its basic concepts (the three psychic zones, anxiety and life and death instincts) and theories of the unconscious were supplied. Ultimately, the ego defense mechanisms were defined.

The main part of this work was the analysis because the characters in the novel can be divided into three categories: “the victim”, “the murderers” and “the detective”. Psychoanalysis was applied to study their personalities. A discussion of all the characters’ psychic zones (id, ego and superego), their feelings of anxiety, anger and fear, and essentially their aggressive behavior were treated. This formed the fundamentals to explore the themes of revenge and justice with its two types moral and legal in the novel.

Based on the psychoanalysis, we concluded that the twelve passengers’ aggressive behavior was id-superego motivated since it was guided by both the pleasure principle and morality principle. It was essentially driven by the passengers’ own desire to avoid the suffering induced by Daisy's passing. Also, it corresponded with social conventions and ethical standards.

Therefore, it can be stated that in *Murder on the Orient Express* the twelve passengers killed Cassetti to avenge the murder of little Daisy which made justice at least moral justice conducted in unconventional way.



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## **Appendix1: Summary of Murder on the Orient Express**

Murder on the orient express is a detective novel written by Agatha Christie. It was published on January 1, 1934 in the United Kingdom, and later on 28 February 1934. The novel was published in the United States under the title *Murder in the Calais Coach*. *Murder on the Orient Express* is the tenth book in the series featuring the Belgian detective and retired police officer Hercule Poirot. The novel was inspired by the Lindbergh kidnapping case in 1932 in the United States, where the baby boy of famous pilot Charles Lindbergh was abducted and found killed by a German construction worker even after receiving the ransom.

In *Murder on the Orient Express*, Poirot boards the Taurus express in a trip to Stambul, where he travels along two other passengers Mary Debenham and Colonel Arbuthnot. The two act as if they do not know each other, but Poirot observes upon their behavior that they are not. In Stambul, he makes a reservation at the Tokatlian Hotel. Upon his arrival, he receives a telegram requiring his immediate return to London. While ordering a meal at the hotel's restaurant, he bumps into Mr. Bouc, his friend and the director of the Compagnie Internationale des Wagons Lits. The latter offered Poirot a compartment on the Orient Express. Whilst waiting for their next course, Poirot sees Ratchett, a man who left him with an unpleasant impression, and his secretary Hector McQueen eating dinner.

The next day Poirot boards the Orient Express. He was obliged to ride a second class cabin because the train is unexpectedly full. Thirteen passengers are travelling on the train including Ratchett and McQueen who are also aboard the train. The following day Ratchett approaches Poirot in the luncheon-car and tells him that he's receiving threatening letters and asks Poirot to protect him; however, Poirot refuses his request. The night of that day, Poirot is awakened by some disturbing incidences, a loud cry next door and tinge of bell and he notices that the train is stuck in a snowdrift. In the morning, Poirot is informed by Mr. Bouc that

Ratchett is murdered in his compartment and he accepts Bouc's request to take on the case. Ratchett is stabbed twelve times with a knife. Upon examining the victim's body and his compartment, Poirot finds a bunch of clues and that will help him solve the case. Among them a half burnt letter with the name Armstrong on it.

This piece of the letter helps Poirot figure out that Ratchett is in reality the man named Cassetti who a few years ago was responsible for the kidnapping of Daisy, the three years old daughter of the Armstrong family in America. Cassetti collected the ransom from the Armstrong family but nonetheless murdered little Daisy. While interviewing the other twelve passengers and checking their luggage, Poirot deduces that they are no strangers to one another but they were in fact all part of Daisy's life.

After making this discovery Poirot sits and thinks about the case. Using his little grey cells, Poirot finally identifies the real culprit. Then, accompanied by M. Bouc and Dr. Constantine Poirot gathers all the passengers in the dining car and propounds two possible solutions for the crime. The first is that the murderer is an outsider who joined the train at Belgrade or at Vincovci, stabbed Ratchett than left through the door near the dining car. The second solution is that all the passengers aboard the train are involved in killing Cassetti. As close relatives and acquaintances of the Armstrong's, they together all plotted the execution of Cassetti in order to avenge the murder of Daisy Armstrong. In the end Poirot suggests to Mr. Bouc and Dr. Constantine to go with the first solution and tell the police that the murderer is an outsider and consequently let the real perpetrators go free.



## **Appendix 2: Biography of Agatha Christie**

Agatha Christie was the most prominent writer of Golden Age and belonged to the first wave of English Queens of Crime. The rule of the "Queen of Crime" lasted until well after the end of the Golden Age, in the wake of the Second World War. Christie's impact on the genre is immense, and involves the creation of the country-house murder which is associated with the whodunnit as well as a desire to subvert the trend that she effectively developed (Scaggs 16). Her murder mysteries are famous all over the world. She wrote more than seventy books which sold millions of copies.

Agatha Mary Clarissa Christie, nee Miller, was born in Torquay, Devon (England) on September 15<sup>th</sup>, 1890. She was the youngest of three children to Frederick Alvah and Clarissa Margaret Boehmer Miller. Though she obtained no formal education but in music, she read constantly and displayed an early skill in writing, and by the age of eleven she published a poem in the local newspaper. At eighteen, bored when recovering from influenza, she took an encouragement from her mother to write a novel. Her first story, "The House of Beauty", which was dismissed several times, was later eventually released as "The House of Dreams" in January 1926 in updated form in the Sovereign Magazine, and two other stories from that time later developed into novels (Allingham and Kemelman 156).

Switching to longer fiction, she submitted a manuscript named "Snow upon the Desert". It is a story that has nothing to do with detection. It was rather a tale of a little girl living in Egypt. It was actually two long stories that were brought together to form a novel. It was influenced by her visit to Cairo with her mother was sent Eden Phillpotts, a successful writer who was a family acquaintance, and he directed her to his agent, Hughes Massie, who would become hers too (Escott 2-5).

In 1912, when Agatha turned twenty-two, she first met her husband Archibald Christie. Two years later, Agatha and Archibald were married. At the time, England was at war with Germany. So, Archie joined the Royal Flying Corps in France, and Agatha went to serve as a volunteer nurse and afterwards as pharmacist at the Torbay Hospital in Torquay (Escott 12; Allingham and Kemelman 156). In her *Autobiography*, Christie stated:

It was while I was working in the dispensary that I first conceived the idea of writing a detective story . . . I began considering what kind of detective story I could write. Since I was surrounded by poisons, perhaps it was natural that death by poisoning should be the method I selected . . . (241).

So, in her free time, she applied her expertise about poisons to write *The Mysterious Affair at Styles* (1920), which was rejected by several publishers. In 1919, the Bodley Head publishing company called Christie into their office and told her that they would publish the novel. *The Mysterious Affair at Styles* sold a respectable two thousand prints (Allingham and Kemelman 156). It introduced Hercule Poirot, her eccentric and egotistic Belgian detective, who reappeared in about twenty-five novels and many short stories before returning to Styles (Zembo 47).

Her life shifted in 1926, the year of her first major success with *The Murder of Roger Ackroyd*, when Archie expressed his desire for a divorce. This news, combined with her mother's recent passing, overwhelmed Christie who disappeared for ten days in December. Later on, during a trip to Iraq on the Orient Express in 1929, which gave her the idea for another of her most famous books *Murder on the Orient Express* (1934), she met junior archaeologist Max Mallowan. They were married in Edinburgh on September 11, 1930. The same year included the debut of Christie's other famous detective, Miss Jane Marple in *The Murder at the Vicarage*. For the next decade, she traveled between the Middle East and England; thus, writing seventeen novels and six collections of short stories. The war years

were similarly fruitful, where she wrote seventeen works of fiction and an autobiography (Allingham and Kemelman 156; Escott 31-35).

For the next twenty-five years, Agatha moved with Max on all his archaeological journeys. And seeing such fascinating locations brought her inspiration for some of her best novels: *Murder in Mesopotamia* (1936), *Death on the Nile* (1937), *Appointment with Death* (1938), and *They Came to Baghdad* (1951) (Escott 37).

One day, in 1946, Agatha received a letter from the British Broadcasting Corporation in London requesting her to write a play for Queen Mary's 80<sup>th</sup> birthday. Agatha's play for radio was called *Three Blind Mice*. Later, she wrote the play again, for a London theatre. This time it was much longer, and she gave it a new name: *The Mousetrap*, a play that was to overpass all the theatre records. Her books did well, as usual. *A Murder Is Announced* (1950) was her first to sell more than fifty thousand copies in one year, and most of her books subsequently at least sold as much. Honors and awards also came in and included the Mystery Authors of America Grand Master Award (1954), the New York Drama Critics Circle Award for Best Foreign Play (1955) for *Witness for the Prosecution*, Commander of the British Empire (1956), an Exeter University Honorary Doctorate (1961), and Dame of the British Empire (1971) (Escott 37; Allingham and Kemelman 156).

In 1970, at the age of eighty, Christie published her eightieth book. Although she continued to write her health began to deteriorate. At eighty-six, she was bedridden, having fallen and fracturing her hip. She died at her home in Wallingford, England, on January 12, 1976 and was buried at St. Mary's Churchyard in nearby Cholsey (Allingham and Kemelman 157). Christie's career lasted more than half of the century and she wrote over eighty detective stories, nineteen plays, about a hundred short stories, six romantic novels, two books of poetry, and also two autobiographies (Maida and Spornick 120).

## ملخص

رواية اغاثة كريستي "جريمة على قطار الشرق السريع" ،تعتبر من بين الامثلة العديدة التي تناقش وجود خيط رفيع بين مصطلحي العدالة والانتقام في العصر الذهبي للخيال البوليسي. تبحث هذه الدراسة في تحديد الدافع وراء مقتل "كاسيتي" على يد الإثني عشر راكبًا على متن قطار الشرق . وتهدف إلى استكشاف موضوعات العدالة والانتقام كما طرحتها كريستي في الرواية وفحص كيفية تلاعب المؤلفة مع القارئ لجعله يتعاطف مع القتلة. وتطمح ايضا إلى إثبات أن المحقق "بوارو" ليس له الحق في تقرير من يجب إدانته او لا. تم تطبيق "نهج التحليل النفسي لفرويد" لتحليل ما إذا كان فعل الإثني عشر راكبًا المتمثل في قتل "كاسيتي" يهيمن عليه هو (فعل انتقام ذاتي) أو يهيمن على الأنا الأعلى (فعل عادل). أظهر التحليل أن الدافع وراء مقتل "كاسيتي" على يد عائلة وأقارب "أرمسترونغ" هو مزيج من الانتقام والعدالة ؛ إنها موجهة نحو هو والأنا الأعلى وأن الأخلاق كجانب آخر للعدالة هي إحدى الدوافع وراء الجريمة وكانت السبب وراء تغاضي "بوارو" عن العدالة القانونية. وبناء على هذه النتائج، فإننا نستنتج أن إعدام القتلة الإثني عشر لكاسيتي هو فعل انتقامي له ما يبرره.

**الكلمات المفتاحية:** الرواية البوليسية ، العصر الذهبي ، جريمة في قطار الشرق السريع ، الانتقام ، العدالة ، نهج التحليل النفسي.