



REVENGE REFLECTED IN AGATHA CHRISTIE'S *MURDER ON THE ORIENT EXPRESS* NOVEL (1934): PSYCHOANALYTIC APPROACH

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ABSTRACT

This research describes Linda Arden's revenge on Agatha Christie's novel entitled Murder on The Orient Express. The method of data collection is descriptive qualitative research. Based on the analysis, the researcher gets some conclusions. First, the main motive of Linda Arden's revenge is the kidnapping case of her granddaughter, Daisy, who was not only kidnapped but also killed by Cassetti, followed by the death of her daughter, Sonia, and son-in-law, Colonel Armstrong and also the death of Susanne, Daisy's nursemaid. Second, the revenge that Linda Arden planned is to end Cassetti's life with the help of the others affected by Cassetti's crime.

INTRODUCTION

After the author finished reading Agatha Christie's novel Murder on The Orient Express, the author is interested in gaining a deeper understanding of what constitutes an act of revenge. Revenge (Grobbink et al., 2014) is associated with emotions such as hostility, fury, and detestation. The idea of revenge as a pursuit is a more helpful approach. Whether the purpose will be achieved, revenge is intrapersonal and independent of reality. He stated that revenge might restore the psychological balance that accompanies feelings

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and primary emotions, such as aggression (Grobbink et al., 2014). The notion of revenge may be perceived as a means to restore psychological equilibrium by addressing and expressing deep-seated emotions, particularly those associated with aggression and other primal feelings. This perspective suggests that seeking revenge might be driven by a desire for emotional resolution and a sense of justice or retribution.

Based on the description above, it can be known that revenge is associated with the psyche. Thus, the writer chooses psychoanalytic theory for this research. Psychoanalytic theory (T. Konvalina-Simas, 2016) explains human behavior in terms of the interaction of various components of personality. Sigmund Freud was the founder of this school of thought.

First laid out by Freud in 1933, psychoanalytic theory refers to the definition and dynamics of personality development that underlies and guides psychoanalytic and psychodynamic psychotherapy (Yuliastuti, 2013). Psychoanalytic theory proposes that personality characteristics primarily reflect the content of the unconscious part of the mind (Putri, 2021). It delves into the intricate interplay between conscious and unconscious forces, exploring how early experiences, instincts, and defense mechanisms contribute to the formation of psychological patterns and traits observed in adulthood. Psychoanalytic theory provides a comprehensive framework for understanding the complexities of the human mind and continues to be influential in the field of psychology.

Murder on the Orient Express (1934) is a novel by Agatha Christie which has an amazing story about a detective who accidentally witnesses a murder. The director of the train, who is his old friend, asked for his help to solve the mystery. With all of the 13 passengers aboard, he began to solve the problem. However, the researcher wanted to focus on the murder. Linda Arden, who is an actress, was the main artist of the murder. She wanted to take revenge of what Rachett did in the past, which is, kidnapped and killed her granddaughter, because of that also, she lost her daughter and her son-in-law.

The reasons why the researcher takes this title are: first, the author of the novel is very attractive and popular, and the story is also very weighted with emphasis on revenge. Second, because there are many causes of revenge that may lead someone to do a crime or murder. Third, we can also reduce stress and daily boring activities by reading this novel. Fourth, we will also have a new idea about what a revenge is. The last reason is because of the behind story of the murder that Linda Arden did. As a result, this study will

be useful for future studies.

There are many studies conducted using the same novel as the object like Farida (2020), Pandia (2020), Bastan (2021), Fatimah (2021), Setiani (2022), and Smyrli (2022) none of them are using the psychoanalytic approach as the theory of their research. One of the researchers, Putri (2018), also focuses about revenge in the novel, but she uses a sociological perspective in her study. Thus, the researcher intended to extend the previous studies by using a psychoanalytic approach to conduct the study.

Building on the rationale provided earlier, the researcher aims to analyze Agatha Christie's novel "Murder on the Orient Express" (1934) through the lens of individual psychology. The chosen title, "Revenge Reflected in Agatha Christie's Murder on the Orient Express Novel (1934): A Psychoanalytic Approach," signals the intent to explore themes of revenge within the novel using the psychoanalytic framework. This approach seeks to unravel the psychological intricacies and motivations behind characters' actions, providing a nuanced understanding of the narrative through the lens of Freudian and psychoanalytic principles.

METHOD

In analyzing Murder on the Orient Express novel by Agatha Christie (1934), the investigator employs qualitative investigation. Qualitative investigation (Moser, 2017) aims to offer comprehensive insights and comprehension of real-world predicaments. Qualitative investigation fundamentally involves posing open-ended queries whose responses cannot be easily quantified, such as 'how' and 'why' (Tenny, 2022). Brannan (2022) affirmed that the capability of qualitative investigation lies in elucidating processes and patterns of human conduct, such as experiences, attitudes, and behaviors. The investigator categorizes her investigation as qualitative because it does not necessitate statistical data for analysis and exploration of the facts.

The type of information in this study is written data. It includes terms, expressions, and paragraphs. The sources of the information include two groups, namely, the primary information source and the secondary information source. The primary information source is the novel Murder on the Orient Express, written by Agatha Christie and published in 1934. The secondary information sources consist of additional references such as articles, journals, books, and research that share the same principles as this study.

The analytical process commences with a structural analysis of the literary work,

systematically dissecting its components to discern overarching themes and narrative elements. This initial phase aims to lay a comprehensive foundation for the subsequent psychoanalytical analysis. Once the structural facets are examined, the analysis pivots towards a psychoanalytic perspective, delving into the subconscious motivations, psychological intricacies, and underlying emotions that shape the characters and their actions within the literary piece. This sequential approach ensures a thorough exploration of both the formal structure and the psychological dimensions, providing a nuanced and holistic understanding of the literary work.

FINDINGS AND DISCUSSION

Findings

The kidnapping case of Daisy Armstrong is the motive of the revenge in this novel. Daisy was three years old when she was kidnapped by a mafia gangster, Samuel Edward Ratchet or Caseti. This cruel man asked for a high sum as the price for Daisy. Her parents paid the sum right away, yet they got nothing but Daisy's dead body. This case left nothing but a wound for all the people around the Armstrong family.

Sonia Armstrong, Daisy's mother, who was pregnant at that time, could not bear the stress of losing her child. She and the baby inside her unfortunately died because of it. The tragic thing also happened to Colonel Armstrong, the father of Daisy, he ended his own life due to the unbearable pain he felt after losing his kids and beloved wife.

"Do you remember reading of the Armstrong baby? This is the man who murdered little Daisy Armstrong. Casetti." "I recall it now. A shocking affair—though I cannot remember the details." "Colonel Armstrong was an Englishman—a V.C. He was half American, his mother having been a daughter of W. K. Van der Halt, the Wall Street millionaire. He married the daughter of Linda Arden, the most famous tragic American actress of her day. They lived in America and had one child—a girl whom they idolized. When she was three years old, she was kidnapped, and an impossibly high sum was demanded as the price of her return. I will not weary you with all the intricacies that followed. I will come to the moment when, after the parents had paid over the enormous sum of two hundred thousand dollars, the child's dead body was discovered; it had been dead for at least a fortnight. Public indignation rose to a fever point. And there was worse to follow. Mrs. Armstrong was expecting another baby. Following the shock of the discovery, she gave birth prematurely to a dead child and herself died. Her broken-hearted husband shot himself." (page 39).

Besides Daisy's parents, there is also one person who ended their own life because of this case. The poor soul is Susanne, Daisy's nursemaid. She was accused of teaming up with Caseti to commit the crime. Accusation is informally stating that a person has

committed an illegal or immoral act (Bergstra, 2023). This unfortunate lady decided to end her life by tossing her body out of a window because no one believed her, even though she told the truth in court. After she died, the court revealed that she had no connection with Casetti and she was innocent. The death of Susanne left a big wound for her loved ones, including Pierre Michel, her father, and Cyrus Hardman, her lover. Thus, Susanne's death is also a motive for revenge.

"There was also another death if I remember rightly?" "Yes, an unfortunate French or Swiss nursemaid. The police were convinced that she had some knowledge of the crime. They refused to believe her hysterical denials. Finally, in a fit of despair, the poor girl threw herself from a window and was killed. It was proved afterward that she had been absolutely innocent of any complicity in the crime." (page 54).

The death of Daisy Armstrong and Susanne was the main reason why this revenge happened. All of the twelve passengers of the Orient Express were haunted by the lack of justice given to them. Casetti, the murderer of Daisy Armstrong, was acquitted over some technical inaccuracy because of his wealth and influence. He did not get the punishment he deserved. Instead, he ran away and changed his name to Samuel Edward Ratchett.

The narrative unfolds five years after the tragic death of Daisy, with Mrs. Hubbard, Daisy's grandmother, taking charge to seek revenge for the murder. Bringing together all those mourning the loss of little Daisy, Mrs. Hubbard initiates a collective effort to avenge the young girl's death. During this gathering, Mrs. Hubbard compiles comprehensive information about Casetti, now known as Ratchett, intending to expose the details that would justify the retribution she believes he deserves. This turning point in the story sets the stage for a dramatic confrontation, where the characters grapple with justice, morality, and the pursuit of retribution.

Mrs Hubbard then discovered Linda Arden the American actress, the idea was to draw lots to decide who was supposed to take Casetti's life. However, Antonio Foscarelli suggested that they all take Casetti's life together. Foscarelli used to be the chauffeur of the Armstrong family and he adored little Daisy so much that it hurt him to know the little girl was kidnapped and then murdered by Casetti. Foscarelli agreed to join Linda Arden to find justice for little Daisy.

Linda Arden then asked Mary Debenham and Hector MacQueen to get the details about Casetti. Miss Debenham was the governess of Daisy Armstrong. Meanwhile, MacQueen was a big fan of Sonia, Daisy's mother. He managed to be Casetti's secretary so that he could easily get Casetti and the other twelve to get on the same train to execute

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his route.

She then assigned Cyrus Hardman to track down Casetti. Hardman was in love with Susanne, the unfortunate nursemaid of Armstrong. He was a private detective working for McNeil's Detective Agency in New York. Then they managed to try and get Edward Masterman, a Batman of Colonel Armstrong, and MacQueen to be Casetti's employee. Colonel Arbuthnot, who was a best friend of Colonel Armstrong, naturally joined the group. He said that twelve is a perfect number because it resembles the jury. She also managed to get Pierre Michel, the father of Susanne, who actually works at the train to join her. MacQueen then adjusted Casetti's traveling schedule so he would board the train at the same time as Pierre would be on duty as a conductor. The rest of the group also boarded at the same time.

Because of Hercule Poirot's unexpected presence on the train, the group had to change the plan. Linda herself stayed in a compartment right beside Casetti. The plan began when Masterman gave Casetti a sleeping draught without his knowledge. Then, at midnight, Linda made chaos, insisting someone was in her compartment. Passed midnight, when Poirot is asleep, the twelve of them come to Casetti's compartment, followed by Linda, to be the last one who stabs Casetti to death. She made the plan so well that Poirot almost gave up on solving this case. In the end, she told Poirot to take the blame on her so that the others would be free, saying that she would have stabbed Casetti twelve times willingly.

The id is the only component of personality that is present from birth. This completely unconscious element of personality consists of instinctive and primitive behaviors (McLeod, 2016). This part of the personality is entirely unconscious and serves as the source of all libidinal energy (Cherry, 2020). Freud (in Levine, 2021) also acknowledges that the id is the part of the mind which is obscure and inaccessible and recognizes nothing external. Thus, what the id understands is only about the pursuit of pleasure and the avoidance of pain. Id has devoted to one purpose, which is finding pleasure whether it is appropriate or not.

The ego acts as a mediator, striving to balance the primal urges of the id with the moral and societal constraints imposed by the superego. Then, Freud (in Pasos, 2022) explains that the ego is the conscious self created by the dynamic tensions and interactions between the id and the Superego, which has the task of balancing their opposing needs with the requirements of the external reality. In other words, the ego

deals with the conflict between the id and Superego, and keeps the balance between them in relation with the external world for the sake of the harmony within someone's total personality.

The ideal self, another component of the superego, represents the internalized aspirations and standards that an individual strives to achieve. The last one is Superego. McLeod (2019) stated that Superego consists of two systems: the conscience and the ideal self. What is meant by conscience is the guilt feelings that tend to come whenever ego gives in to id's demand or our "inner voice". Superego is the opposite of id, where morality, norms and guilt feeling laid (Khofifa, 2022). This intricate interplay between the id, ego, and superego forms the basis of Freudian psychoanalytic theory, providing insights into the complexities of human personality and moral development.

Here, the writer wants to analyze the Id in Linda Arden based on Sigmund Freud's psychoanalytic approach. The first Id that the writer finds is when Poirot finds out her entire disguise. She said that she had no regret in ending Cassetti's life because of the pain that he caused to her. This quotation shows that Linda Arden willingly did bad to someone who killed her granddaughter, daughter and son-in-law. She also willing to be framed as the only suspect because all of this was her idea. This shows her eager to commit the crime to find justice for herself, even if it means that she has to murder someone.

"Well," she said, "you know everything now, M. Poirot. What are you going to do about it? If it must all come out, can't you lay the blame upon me and me only? I would have stabbed that man twelve times willingly. It was not only that he was responsible for my daughter's death and her child's and that of the other child who might have been alive and happy now. It was more than that: there had been other children kidnapped before Daisy, and there might be others in the future." (MOTOE: 136).

The writer also found the Id in Colonel Arbuthnot. He had zero doubt to fight someone who made his loved one cry. Here, Poirot was questioning, or cornering, Mary Debenham. Arbuthnot has a special relationship with Mary, and it angers him to see someone break her heart. He acted so fast to protect Mary.

"And suddenly, without warning, she broke down, dropping her face down upon her outstretched arms and crying as though her heart would break. The Colonel sprang up and stood awkwardly beside her. "I—look here—" He stopped and, turning round, scowled fiercely at Poirot. "I'll break every bone in your damned body, you dirty little whippersnapper," he said." (MOTOE: 124).

Then the writer notices something from him. Even though he shows a little bit of doubt at first meaning that his Ego is showing but, the Id in him is showing more. He

seemed doubtful at first about ending someone's life but decided to do it at the end. Arbuth is known to be a good friend of Colonel Armstrong, and he is the one who suggests Linda Arden to make a group of twelve people to resemble the jury.

"Colonel Arbuthnot was very keen on having twelve of us. He seemed to think it made it more in order. He didn't like the stabbing idea much, but he agreed that it did solve most of our difficulties." (MOTOE: 136).

The researcher finds the Superego in Mary Debenham. She lied to Poirot earlier, and she felt uneasy about it. Then she decided to tell the truth. She knows that lying will make things worse. Besides, she feels like she does not have a reason to lie, knowing that Poirot already knows the truth.

"Yes," she said. "That is true." "No, Mademoiselle, it was false." "You misunderstood me. I mean that it is true that I lied to you." "Ah, you admit it?" Her lips curved into a smile. "Certainly, since you have found me out." (MOTOE: 123).

The writer finds another Superego in this novel coming from Masterman, who suddenly comes to Poirot confessing that he lied earlier. He felt guilty and realized that what he did was wrong, meaning that his Superego is showing.

"It was the valet—Masterman. He came straight up to Poirot and spoke in his usual quiet, unemotional voice'. "I hope I'm not intruding, sir. I thought it best to come along at once, sir, and tell you the truth. I was Colonel Armstrong's batman in the War, sir, and afterward I was his valet in New York. I'm afraid I concealed that fact this morning. It was very wrong of me, sir, and I thought I'd better come and make a clean breast of it." (MOTOE: 127)

Then there was Hardman, the researcher find that this particular dialogue is interesting. This dialogue might seem ordinary, but there is something about him which was interesting. Here Poirot talked about his opinion on foreign girl, especially French and Belgian. Instead of responding, Hardman turned away to look at the snow. Then suddenly, tears came into his eyes, and he pretended that his eyes hurt because of the snow. Hardman was in love with Susanne, the poor French nursemaid of the Armstrong family, he might still love her up until now. He might want to cry at the moment, but he concealed it well, making it look like he is showing his Ego.

"I find the American women less charming than my own countrywomen. The French or the Belgian girl, coquettish, charming—I think there is no one to touch her." Hardman turned away to peer out at the snow for a minute. "Perhaps you're right, M. Poirot," he said. "But I guess every nation likes its own girls best." He blinked as though the snow hurt his eyes. "Kind of dazzling, isn't it?" he remarked." (MOTOE: 94).

The writer finds two dialogues by Poirot and Linda, both showing that all of the

twelve passengers intended to murder Cassetti because he had escaped justice back then. This shows their Id because of their determination to take revenge by murdering someone who ruined their life.

“Ratchett had escaped justice in America. There was no question as to his guilt. I visualized a self-appointed jury of twelve people who had condemned him to death and who, by the exigencies of the case, had themselves have been forced to be his executioners. And immediately, on that assumption, the whole case fell into beautiful shining order.” (MOTOE: 134).

“We decided then and there (perhaps we were mad—I don’t know) that the sentence of death that Cassetti had escaped had got to be carried out. There were twelve of us.” (MOTOE: 136).

Discussion

The researcher finds the motive of this planned revenge by Linda Arden is the death of Daisy Armstrong, Sonia Armstrong, and Colonel Armstrong, Linda's granddaughter, daughter, and son-in-law. Daisy was kidnapped, then Cassetti asked for a high sum for the price of Daisy. The parents paid the sum right away, yet they got nothing but their daughter's dead body. This devastating news made Sonia, Daisy's pregnant mother, break down and have a premature baby, but unfortunately, none of them survived. The poor dad and husband, Colonel Armstrong, could not handle the stress then he decided to shoot himself with a gun. Unfortunate thing also happened to Susanne, Daisy's nursemaid, whose father is Pierre Michell. The poor nursemaid was accused of being Cassetti's right hand, which was not true. No one believed her in the court then the poor lady decided to throw herself from a window. The killer, Cassetti, managed to let go from the case because of his wealth and connection then he ran away and changed his name to Samuel Edward Ratchett. This heartbreaking tragedy left a big wound not to only one person, but twelve. Thus, they gathered as twelve to resemble the jury to show Cassetti what he deserved.

Linda Arden planned the murder of Cassetti really well that it made the famous detective Hercule Poirot almost gave up solving the case. Each of them played their role really well, pretending to be a stranger with their own business traveling with that train. Started by gathering all of the twelve people, then Linda asked Mary Debenham and Hector MacQueen to get the details about Cassetti. Miss Debenham was the governess of Daisy Armstrong; meanwhile, MacQueen was a big fan of Sonia, Daisy's mother.

She then assigned Cyrus Hardman to track down Casetti. Hardman was in love with Susanne, the unfortunate nursemaid of Armstrong family. He was a private detective

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working for McNeil's Detective Agent in New York. He then became Cassetti's private detective. Then they managed to try and get Edward Masterman, a batman of Colonel Arsmstrong, to be Cassetti's valet and MacQueen to be Cassetti's secretary. Colonel Arbuthnot, who was a best friend of Colonel Armstrong, naturally joined the group. He said that twelve is a perfect number because it resembles the jury. She also managed to get Pierre Michel, the father of Susanne, who actually works at the train to join her. MacQueen then adjusted Cassetti's travelling schedule so he would board the train the same time as Pierre would be on duty as a conductor. The rest of the group also boarded at the same time.

They executed the plan really well. But they had to improvise because of the snow storm and the presence of Hercule Poirot. The plan began when Masterman gave Cassetti a sleeping draught without his knowledge. Then, at midnight, Linda made chaos, insisting someone was in her compartment. Passed midnight, when Poirot is asleep, the twelve of them come to Cassetti's compartment, followed by Linda, to is the last one who stabs Cassetti to death. They also came up with an idea that some unknown stranger was in the train when the accident occurred by stating that there was an unknown conductor on the train and the presence of the lady in a red dragon sleeping gown. They also lied about the presence of a short black man with a womanish voice to make it look like someone from outside of the train was the killer.

All of the twelve passengers of the Orient Express have a dominant id, shown by their determination to plan revenge. They have a dominant Id because they only follow their own desire even though it is not acceptable in society. They just thought that it was the only way to find peace and justice within their self. The Id is not rational, it dreams, imagines to get what we want (Shouma, 2020). Freud (in Levine, 2021) also acknowledges that the id is the part of the mind which is obscure and inaccessible and recognizes nothing external. Thus, what the id understands is only about the pursuit of pleasure and the avoidance of pain. Id has devoted to one purpose, which is finding pleasure whether it is appropriate or not. Cherry (2020) stated that the Id demand and insist its needs to be met to be pleased. The id's demands can be impulsive, irrational, and at times, in direct conflict with the moral and social standards imposed by the superego and the reality-oriented decision-making of the ego.

Linda Arden is someone who has a dominant Id of all the passengers. Remembering that she is the one who arranges the plan of the revenge. She gathered all of the mourning

people to carry out the plan. They successfully played their role to murder Ratchett. Linda also shows no regret for what she did. Instead, she said that she would take all the blame for another passenger.

Another passenger who shows Id is Colonel Arbuthnot shown by his way of protecting Mary Debenham when Hercule Poirot bombarded her with questions. He has a special relationship with Debenham. This man also willingly joins Linda Arden to kill Ratchett for what he did to his friend, Colonel Armstrong. He shows no doubt in doing things to protect her beloved ones.

The researcher also finds Superego in this novel portrayed by Masterman and Debenham. McLeod (2019) explained that Superego consists of two systems: the conscience and the ideal self. What is meant by conscience is the guilt feelings that tend to come whenever ego gives in to id's demand, or our "inner voice". Superego is the opposite of id, where morality, norms and guilt feeling laid (Khofifa, 2022). They feel uneasy lying to him. Miss Debenham broke down in tears while confessing that she was lying, while Masterman said that he regrets lying to Poirot. They show how guilty they are lying to someone as they knew lying is not a good thing.

CONCLUSION AND SUGGESTIONS

After the researcher analyzes the novel, the researcher makes some conclusions. The first is the motive behind the revenge. It begins from the heartache that is upsetting to be a revenge on a grandmother and mother, Linda Arden. The revenge was caused by Ratchett, he kidnapped and killed Daisy Armstrong, a little grandchild of Linda Arden. This tragedy made Daisy's pregnant mother, Sonia, depressed and her baby was born prematurely, then they died together. A few days after his wife passed away, John Armstrong, the father of Daisy, felt depressed then he committed suicide with his gun. Another old man was also in grief, he is Pierre Michel. His daughter Susanne, Daisy's nursemaid, committed suicide. She was accused that she was involved in Ratchett's crime, whereas she was not. After her dead, the truth appeared that she was not related to Daisy's case.

The researcher also finds the characteristics of the thirteen people on that train, mostly Id because they all want to take revenge without thinking if it is a bad thing or not. Even though some of them show their Superego, it is mostly because of how desperate they are. As for Linda Arden, she has a dominant Id showed by her way of planning the

murder without a single doubt and regret.

Murder on the Orient Express is a fantastic novel by Agatha Christie with an amazing plot twist. The researcher recommends this novel for all the readers, especially for those who love detectives. It is the reason why the researcher chooses this novel. With all of the imperfection in this study, the researcher hope that it will be useful for all readers. For the next researcher who wants to do a research about this novel, the researcher suggests to develop the study with another issue and approach. For example, to only focus on one character of the novel. The researcher also hopes that the reader will find this study interesting.

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