

## CHAPTER I

### INTRODUCTION

This chapter was conducted intentionally in serving the introduction of research which determined in the following content from research background, research question, research objective, research significances, and the definition of key terms.

#### 1.1 Research Background

Agatha Christie's novel *"And Then There Were None"*, published in 1939 has garnered significant attention and critical acclaim over the years for its intricate plot, well-developed characters, and exploration of themes such as guilt (Andrea Havlíčková Supervisor, 2005). The novel's compelling narrative and thought-provoking themes have made it a timeless classic in the mystery genre and continue to captivate readers to this day. While there have been various studies and analyses of Agatha Christie's works, including *"And Then There Were None"*. The specific examination of the themes of guilt in the novel provides a unique and valuable research perspective. This research aims to delve deeper into these themes and their portrayal in the novel, shedding light on the intricacies of Christie's storytelling and her portrayal of human morality.

The Oxford Advanced Learner's Dictionary-Encyclopaedic Edition defines guilt in four principal meanings as follows: "1. A failure of duty, delinquency, offence... 2. Responsibility for an action or event... 3. The fact of having committed or of being guilty of some specified or implied offence; guiltiness... 4. The state of having wilfully committed a crime or heinous moral offence; criminality, culpability". The first dictionary meaning of the term "guilt" is not necessarily an emotion: "A failure of duty, delinquency, offence". It can take a judge, and a jury to weigh the evidence to determine whether there is guilt (Klarer, 2013). Moreover, in each of the definitions of the term "guilt" there is an implication of an action, or an

omission of action. Guilt, therefore, refers to acts or failures to act rather than to a painful emotion about oneself.

Alf Ross argues in his work *On Guilt, Responsibility and Punishment* that: “Guilt has to do with the perpetrator’s state of mind at the time of his act” To be considered responsible and guilty for the act, the culprit must fulfil certain mental conditions. The imputation requirement is to the effect that the offence has been committed under certain mental circumstances, having to do mainly with will and understanding-which particularly link the action to him and not to accidental circumstances. Normally intention is required, sometimes negligence is sufficient, as a condition of punishment. The imputability requirement, on the other hand, excludes liability when the mental state of the offender departs in some significant degree from that of the normal adult. It may a matter of a temporary or long-term mental disorder (insanity etc.), lack of mental powers,... (Ross, 1975). Herbert Morris adds in his essays ‘On Guilt and Innocence’ one more relevant condition: “What is determinative of the degree of guilt is the state of mind with which a person acts and the value of interest he threatens” (Morris, 1976).

Since personal guilt and social observation are central factors in exposing crimes in the stories related in the *Newgate Calendar*, the plots of these stories are often resolved by what appears to be coincidence from a modern point of view. But within a framework in which individual humans exert only little control over events, such solutions become acceptable (Knight, 1997) The preface says, “Crime in itself, is painful and sometimes repulsive, but a study of the methods of criminal investigation by which difficult problems are solved and the guilty brought to justice is entertaining and may be profitable”. 55 While the foregoing is true, the study of the methods of criminal investigation is not entertaining to the reader, unless written as literature, indeed, as fiction (Wells, 1995).

W.H. Auden’s (1907–1973) “The Guilty Vicarage” (Auden & Auden, 2002) is an attempt to make the author’s very personal taste in and ideas about what makes a good detective story appear as objectively valid criteria something he shares with

Freeman, who will be discussed below. Already in his introduction to his essay, Auden uses enumeration markers such as “[f]irstly,” “[s]econdly,” and “thirdly” (Auden 1948, n.p.) to evoke the impression of organized, logic thought, that mimics the (supposedly) orderly world and structure of the kind of fiction he describes. Even Auden’s definition of detective fiction itself has an enumerative structure: “[t]he basic formula is this: a murder occurs; many are suspected; all but one suspect, who is the murderer, are eliminated; the murderer is arrested or dies” (ibid.).

The lack of causal connectors evokes the impression that his definition is descriptive rather than interpretative and hence objectively representative of the genre. Auden then further strengthens the supposed objectivity of his definition by following it with an elaboration on two special cases to be explicitly excluded from his considerations, and the length of these exceptions distinctly exceeds the length of the definition. These two exceptions are listed after a colon, and each starts with a number. Auden thus makes use of the orderly impression that list-like structures create on the level of form to award the content he represents the same kind of orderly appearance.

As in the Aristotelian description of tragedy, there is Concealment (The innocent seems guilty and the guilty seem innocent) and Manifestation (The real guilt is brought to consciousness). There is also peripeteia, in this case not a reversal of fortune but a double reversal from apparent guilt to innocence and from apparent innocence to guilt. The formula may be diagrammed as follows.

Peaceful state before murder	False innocence
Murder	Revelation of presence of guilt
False clues, secondary murder, etc.	False location of guilt
Solution	Location of real guilt

Arrest of murderer	Catharsis
Peaceful state after arrest	True innocence

In Greek tragedy the audience knows the truth; the actors do not, but discover or bring to pass the inevitable. In modern, *e.g.*, Elizabethan, tragedy the audience knows neither less nor more than the most knowing of the actors. In the detective story the audience does not know the truth at all; one of the actors — the murderer — does; and the detective, of his own free will, discovers and reveals what the murderer, of his own free will, tries to conceal.

While Auden's essay doesn't explicitly explore guilt in the mystery formula, one can draw connections between his observations on the detective story's structure and how guilt operates within that framework. Guilt often serves as a driving force for characters' actions and motivations in mystery fiction, adding complexity to both the characters and the therefore narrative.

However, by the fact in the structure and nuance from the novel, guilt is central themes in "*And Then There Were None*". As the story unfolds, the ten characters find themselves trapped on the secluded island, confronted with their past actions through the haunting accusation of their crimes. The characters' guilt becomes palpable as they grapple with the consequences of their misdeeds, leading to a sense of justice that is not delivered by the legal system but instead by an unknown avenger. Structuralism theory automatically offers a valuable tool to analyze "Guilt of Mystery Narrative in Agatha Christie's '*And Then There Were None*' (1939)" by exploring the underlying structures and patterns that contribute to the portrayal of guilt within the novel such as intrinsic element.

Through a structuralist lens, the narrative structure of the novel can be closely examined to identify key plot points and character arcs that revolve around guilt-related themes. The theory enables a focused analysis of binary oppositions, contrasting guilt with innocence or the absence of guilt, revealing the intricate relationships between characters and their varying degrees of culpability. Regarding the exploration of guilt type in the narrative perspective. This research also offers exploration over its pragmatic perspective which deployed to examine the impact of this type of guilt within the story.

Narrative perspective refers to the point of view implemented by the narrator. The readers therefore perceive what happens in the story through this point of view. (Genette et al., 1980) especially calls narrative perspective as focalization. He elaborates, "So by focalization I certainly mean a restriction of 'field' - actually, that is a selection of narrative information with respect to what was traditionally called omniscience" (1988, p. 74). Therefore, the one who perceives is not necessarily the one who tells, and vice versa. focalizer and an internal focalizer. Focalizer here means the individual(s) whose perspective is presented. The choice of focalization has significant implications for the reader's experience and the therefore narrative style. Different focalization techniques can shape the level of intimacy, understanding, and suspense within a story. Authors often select a specific focalization strategy based on the goals and tone they wish to achieve in their work.

The researcher used narrative voice is the voice or voices, with which the narrative is delivered. Since a narrative text is delivered by a narrator, therefore narrative voice touches on the identity of the narrator. The identity here does not refer to the name of the narrator, but the type of the narrator. Based on the presence of the narrator, Genette (1980, pp. 244-245) divides the types of narrators into two: A heterodiegetic narrator an homodiegetic narrator. A heterodiegetic narrator is a narrator who is absent in the story. It is important to be noted that an absent narrator does not mean he does not exist, but he does not show his presence through the usage of first-person pronoun. In contrast, a homodiegetic narrator is a narrator which is present in

the story as a character. He shows her presence by deliberately using a first-person pronoun.

It looks at how literature functions as a communicative act, influencing reader's beliefs, attitudes, and actions, and how it reflects or challenges the values and norms of its time (Nurachman, 2017). The pragmatic approach encourages the study of literature as a dynamic and interactive process between the text, the author, and the reader, highlighting the practical and transformative aspects of literary works (M. H. Abrams, 2018).

The research background draws inspiration from previous studies of Agatha Christie's works and her impact on the mystery genre. Scholars and literary critics have analyzed her use of intricate plots, unreliable narrators, and psychological suspense in her novels. However, a focused investigation into the themes of guilt in "*And Then There Were None*" offers an opportunity to explore the deeper psychological and moral dimensions of the characters and the story. The research also considers the historical context of the novel's publication in 1939, examining how societal norms and cultural influences of the time may have influenced Christie's exploration of guilt. Moreover, it considers the novel's critical reception and enduring popularity, as well as its influence on subsequent mystery fiction. The study will employ a combination of textual analysis, literary criticism, and thematic exploration to provide a comprehensive understanding of how Agatha Christie skillfully crafts the themes of guilt in "*And Then There Were None*". By analyzing character motivations, narrative techniques, and the portrayal of moral dilemmas, the research aims to illuminate the core elements that contribute to the novel's lasting appeal and significance.

By doing so, this research is not arbitrary yet influenced by the previous studies from (Aulia, 2020) "The Association of the Secret, Guilt, and Ego Defence Mechanism in the Novel *And Then There Were None*". This study applies psychoanalytic theory to analyze four characters from Agatha Christie's novel "*And Then There Were None*." Its aim is to explore how the characters' secrets and guilt influence their psyche and lead

to the use of defense mechanisms. The research finds that the characters' conscious decision to conceal their involvement in others' deaths has deep unconscious effects on their mental state. This secrecy results in repressed guilt, which is kept hidden from awareness through defense mechanisms. Over time, the accumulated guilt manifests in various psychological symptoms until it eventually resurfaces into conscious awareness.

The second previous research which inspired this research is from Sistiadinita, (2021), the research is entitled by “*Open Guilt and Secret Shame: the difference between guilt and shame as depicted in The Scarlet Letter*”. This research explores Engaging in crime fiction, often considered ephemeral literature, does not absolve the author from exploring themes of justice. Agatha Christie, known as the "Mistress of Complications and Mysteries", has written many murder and mystery novels since the early 20th century. Her masterpiece "*And Then There Were None*", originally titled "Ten Little Niggers", demonstrated Christie's talent for subverting the conventional perception of detectives as crime solvers, and instead presenting murderers as protectors of justice. This article aims to examine how justice is depicted and challenged in Christie's work, analyzing her characters, symbols and dialogue in depth. These findings reveal that concepts of justice, like humans, can be flawed or misinterpreted, even in the courtroom.

Third, Rouvinen (2016) the thesis shows that although the male characters in the novel try to construct their masculinity through activity, rationality and heterosexuality, in the narrative they are shown as passive, irrational and non-heterosexual. Hegemonic masculinity is the model that male characters aspire to. Although the characters construct their masculinity in very traditional ways, the inclusion of female characters and the feminization of the genre subtly renegotiate traditional gender constructions.

Four, Muştak, (2023) Literature reflects and interprets the social structures, cultural norms, and power dynamics of the society in which it is produced, making

sociology and literature two fields that intersect in various ways. Literary studies provide in-depth analysis of contemporary social and cultural challenges. Nonetheless, literary sociology provides a framework for understanding the complex and dynamic relationship between literature and society. We can better understand how literary works can be used to analyze and criticize the world around us by recognizing how literary works reflect and shape social and cultural realities. Detective fiction often touches on a variety of sociological issues and is an important genre that reflects the values, concerns, and anxieties of the society in which it is written. One of the crime novels that best reflects social issues and karmic justice is *And Then There Were None*, one of Agatha Christie's most popular and enduring novels. It deals with issues affecting society such as justice, guilt, classism, racism, prejudice, redemption, and psychological trauma, revealing how society has declined.

Ultimately, as a distinguish from the previous study. This research seeks to contribute to the existing body of knowledge on Agatha Christie's literary legacy and provide a deeper appreciation of the themes of guilt in "*And Then There Were None*". By unraveling the these themes in the novel, the study aims to offer valuable insights into the human condition and the complexities of morality that continue to resonate with readers across generations.

## 1.2 Research Questions

This research is aimed to provide a clear interest in projecting the aim. However, the research question is constructed in order to justify the interest as regarded down below:

1. How is Focalization of Guilt of Mystery Narratives in the Agatha Christie's "*And Then There Were None*" 1939?
2. How Guilt of Mystery Narratives impact to the story "*And Then There Were None*" 1939?



### 1.3 Research Objective

By doing so, this research has objective aim in preserving the notion of result in this work of research as follows:

1. To identify focalization of guilt of mystery narrative in the Agatha Christie's "*And Then There Were None*" 1939.
2. To examine guilt of mystery narrative contribution impact to the story "*And Then There Were None*" 1939.

### 1.4 Research Significance

The research on "Guilt of Mystery Narrative in Agatha Christie's '*And Then There Were None*' (1939)" holds both theoretical and practical significance, offering valuable insights into literature, psychology, and human behavior. Here are the key contributions of the research:

Theoretically, this research preserves literary analysis and genre study. The research contributes to the field of literary analysis by providing an in-depth examination of Agatha Christie's novel, one of her most famous and enduring works. It sheds light on her narrative techniques, use of suspense, and character development, thereby enriching the understanding of her contributions to the mystery genre. Also followed by the exploration of themes: By focusing on the themes of guilt, imagination and representation, the research delves into the psychological complexities of the characters. This analysis can be relevant not only to Agatha Christie's works but also to the broader study of character development, morality, and the human condition in literature.

However, it practically preserves the notion of relevance to criminal justice systems: The examination of justice in the novel, which occurs outside the formal legal system, can spark discussions about the limitations of traditional justice systems. It may inspire debates on the importance of ethical and moral considerations in dispensing justice and addressing societal wrongs. Impact on Popular Culture: "*And Then There Were None*" has had a significant impact on popular culture through various

adaptations in films, television, and theater. The research can shed light on how the novel's portrayal of guilt has influenced subsequent mystery fiction and crime thrillers in various media.

### 1.5 Clarification of Key Terms

In order to clarify the key terms used in this study, some definitions are put forward.

#### 1. Structuralism

Structuralism is an analytical method developed by semiotic experts with the linguistic model Saussure as its foundation once referring to history.

#### 2. Focalization

The focalization proposed by Van Luxemburg et al., (1984) suggests the aspect of subjectivity contained in the act of storytelling.

#### 3. Mystery Formula

The fundamental principle of the mystery story is the investigation and discovery of hidden secrets, the discovery usually leading to some benefit for the character(s) with whom the reader identifies.

#### 4. Guilt narrative

The exploration of guilt in *"And Then There Were None"* is central to the narrative structure, shaping the characterization, plot development, and thematic depth of the novel.