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PERSONAL HATRIDITY, SIN AND REVENGE MOTIVES

("The Murder on the Eastern Express" and "The Rose")

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Abstract

This article analyzes the concepts of personal enmity, guilt, and revenge, which are considered cornerstones in detective works and serve as motives for committing crimes, based on the works "Murder on the Eastern Express" by Agatha Christie, who left an indelible mark on English literature and is considered the queen of detective fiction, and "Chayongul," written by Khurshid Dostmuhammad, a representative of Uzbek literature. It is worth noting how important the article is in social life, and in this regard, one of the English reviewers, Chesternon, says: "The detective story is the normal recreation of noble minds" - that is, "A detective work is a natural recreation for people of high thinking." In general, these two detective works reveal how the concepts of truth, crime, and punishment are accepted and interpreted in two different societies. After all, in a good crime novel, it is not the detective who is more interesting, but the society he studies.

Keyword: Crime, Punishment, Society, Conscience, Revenge, Hatred, Enmity, Victim, Criminal, Tragedy, Social, Motivation, Murder, Victim, Justice, Detective, Exposure, Conviction, Collective punishment, Evil, Instinct, Voice of Conscience, pangs of conscience.



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Introduction

In the development of the detective genre, the motive for the crime and the human motives behind it have always held a central place. In particular, in the works of Agatha Christie and Khurshid Dostmuhammad, the crime is not just an offense, but an explosion of a deep spiritual gap, personal enmity, and a sense of revenge that has accumulated over the years. In Agatha Christie's novel "Murder on the Orient Express," the motif of revenge forms the foundation of the work. Since the crime committed by Ratchett (Cassetti) - the kidnapping and murder of a young child - is not legally punishable, a group of people decide to establish personal justice. In the original, this situation is expressed as follows: "*The jury had acquitted him. But we were the jury of his peers. We found him guilty. And we carried out the sentence*"¹.

Uzbek translation: "The judges acquitted him. But we—we were judges of his own age. We found him guilty. And We executed the decree.

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Although the works "Chayongul" by Kh. Dustmuhammad and "Murder on the Eastern Express" by A. Christie belong to the same genre, the concepts of crime and punishment, sin and revenge are perceived differently. In these two works, the requirements and views on truth are approached differently based on society. The concept of the criminal is interpreted differently in these two works. In one, the perpetrators are depicted as those who take it upon themselves to punish the guilty at the point when the law closes its eyes, while in the other, it is described as simply shifting the blame for another's crime onto someone who does not meet the principles of a society. In addition, F. Dostaevisky says: "Nothing is easier

¹ Christie Agatha. Murder on the Orient Express. – London: Collins, 1934. – P. 210.; Кристи Агата. Шарқий экспресдаги қотиллик. – Т., "Янги аср авлоди", 2022. – Б.256.



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than to denounce the evildoer; nothing is more difficult than to understand him" - that is, "It is easy to condemn an evil person, but it is very difficult to understand him." In general, these two detective works reveal how the concepts of truth, crime, and punishment are accepted and interpreted in two different societies.

Crime fiction convinces us that the world is logical and moral. This concept can be seen in many novels written by A. Christie. As A. Doyle, who is also a master of detective works, emphasized, the world is full of things that are obvious to everyone, but no one notices them.

In Khurshid Dostmuhammad's story "Chayongul," there is an unconscious hostility and an animal instinct behind Ashur's cruelty towards Gulshod. However, here the motif of "revenge" is embodied not as planned as in Christie, but as a fateful inevitability. Christie's revenge is a systematic, collective, logical process. Twelve passengers combine their personal resentment for the oppression of the Armstrong family into a common cause. Analyzing this situation, Poirot sees fear in the heart of the perpetrator: *"He was a man who had escaped the law, but he was afraid—horribly afraid. He knew that justice, in some form or other, was on his track."*².

Uzbek translation: "He was a man who escaped from the law, but he was afraid—terribly afraid." He knew that justice, whatever it might be, would follow him.

Literary critic Julian Simons explains the motif of revenge in the detective genre as follows: "Revenge is the most ancient instinct that awakens at the point where the law becomes powerless." Agatha Christie masks it with high society habits, but the essence remains the same." Applying this idea to "Chayongul," Ashur's deed and the villagers' accusation of Elchin muallim are the "reverse revenge" taken by society to cover up its own guilt.

² Christie Agatha. Murder on the Orient Express. – London: Collins, 1934. – P. 145.



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Another C. Bernar, who studied the work of Agatha Christie, writes: "*The murder is not an end in itself, but a catalyst that reveals the hidden motives of those surrounding the victim*"³. (Translation: "Murder is not an end in itself, but a catalyst that reveals the hidden motives of those around the victim.")

In Agatha Christie's work, the line between "sin" and "revenge" is very thin. The heroes consider themselves the "establishers of justice." For example, Princess Dragomirova considers her action to be magnanimous: "I believe in the 'eye for an eye' law." He was a human monster, and killing him was not a crime, but a necessity for the safety of the world.

In both works, the focus on personal animosity is as follows:

1. In Christie's: As an "instrument of justice" against unpunished evil (logical);
2. In Dost Muhammad: It is embodied (metaphorically) as an explosion of spiritual poverty and social envy.

Serious differences are also noticeable in the resolution point of the works. Agatha shows that justice is relative by giving Christie Poirot two choices. When Poirot decides not to hand over the killers to the police, he prioritizes the "voice of conscience" over the "letter of the law."

He understands that although everyone in the carriage is to blame, in reality, they are all spiritually purified. That is, the stabbing of twelve people was an outlet for the resentment in their hearts. In the plot of Dostmuhammad's work, there is no "purification" (catharsis). Ashur is not punished; on the contrary, he continues to live with his "scorpion." The author emphasizes here the insoluble nature of personal animosity, which has taken root deep within society.

³ Barnard R. A Talent to Deceive. – New York: Mysterious Press, 1980. – P. 156.



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Conclusion

In "Chayongul," society turns a blind eye to Ashur's crime against Gulshod and blames Gulshod for the crime, in addition, they want to punish a teacher who has nothing to do with the crime;

1. In the novel "Murder on the Eastern Express," society unites to take action against evil when the law fails to overcome Ratchett, who caused the death of a child;
2. It is difficult to make a simple judgment on this issue. Different reactions to the same crime in these two societies actually indicate the crisis or rise of an entire society.

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