

THE SHATTERED MIRROR OF SOCIETY IN THE FORM OF KARMIC JUSTICE: AGATHA CHRISTIE'S *AND THEN THERE WERE NONE*

Karmik Adalet Biçiminde Toplumun Parçalanmış Aynası: Agatha Christie'nin
And Then There Were None Eseri

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ÖZET

Edebiyat, üretildiği toplumların sosyal yapılarını, kültürel normlarını ve güç dinamiklerini yansıtır ve yorumlar; bu da sosyoloji ve edebiyatı birçok farklı şekilde kesişen iki alan haline getirir. Edebiyat çalışmaları, günümüzün sosyal ve kültürel sorunlarına dair aydınlatıcı analizler sunmaktadır. Bununla birlikte, edebiyat ve toplum arasındaki karmaşık ve dinamik bağlantıları anlamak için bir çerçeve edebiyat sosyolojisi tarafından sağlanır. Edebi eserlerin sosyal ve kültürel gerçekliği hem nasıl yansıttığını hem de nasıl şekillendirdiğini fark ederek etrafımızdaki dünyayı analiz etmek ve eleştirmek için edebiyatın nasıl kullanılabileceğini daha iyi kavrayabiliriz. Polisiye romanlar genellikle çok çeşitli sosyolojik konulara değinir ve yazdıkları toplumların değerlerini, endişelerini ve kaygılarını yansıtan önemli bir türdür. Toplumsal meseleleri ve karmik adaleti en iyi yansıtan polisiye romanlardan biri, Agatha Christie'nin en popüler ve kalıcı romanlarından biri olan *And Then There Were None*'dir. Adalet, suçluluk, sınıfcılık, ırkçılık, önyargı, kefaret ve psikolojik travma gibi toplumu etkileyen konuları ele alarak toplumun nasıl yozlaştığını gözler önüne serer.

Anahtar Kelimeler: Agatha Christie, *And Then There Were None*, Polisiye, Edebiyat sosyolojisi, Sosyal konular, Toplum.

ABSTRACT

Literature reflects and interprets the social structures, cultural norms, and power dynamics of the societies in which it is produced, making sociology and literature two fields that cross in many different ways. Studies of literature provide insightful analysis of contemporary social and cultural challenges. Nevertheless, the sociology of literature provides a framework for comprehending the intricate and dynamic connections between literature and society. We can better grasp how literary works can be utilized to analyze and critique the world around us by recognizing how they both reflect and shape social and cultural reality. Detective fiction often touches on a wide range of sociological issues and is an important genre that reflects the values, concerns, and anxieties of the societies in which they are 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 that affect society such as justice, guilt, classism, racism, prejudice, redemption, and psychological trauma, revealing how society has degenerated.

Keywords: Agatha Christie, *And Then There Were None*, Detective fiction, Literary sociology, Social issues, Society.

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Introduction

As an important branch of art, literature incorporates the cultural existence of a nation and the characteristics of its civilization, blending many elements related to the society to which it belongs. The fact that literary works reflect the societies from which they emerge and give clues to readers and researchers about social life is an important factor in increasing the importance of literature. Having been reckoned with in the analysis of literary works in this respect, the parameters of sociology as a science are frequently used. The cooperation between literature as a branch of art and sociology as a discipline enables both to be made healthier and more understandable to the fullest extent. On the grounds that novels have become a source of studies about the social structure of society, they have the capacity to affect and drive society in the same way that literary works that are influenced by the society in which they exist do.

The fact that the main material of literary products is human beings and that the relationship between literature and society has an important place in the analysis of literary texts helps literary works sometimes serve as a reflective and ruminative approach to society. Human beings are formed through society, culture, and history and transform and develop by creating – a preconstituted “field of possibilities” – (Hall & Jefferson, 2006, p. 11). Those possibilities are taken up by the writers so that the social context or reproduced and transmitted culture cannot be isolated from the literary text or the author who writes it. It is thought that the period in which the work was written, the structure of the society from which the work originated, and the temperament of the author of the work are very important, especially in the examination of the works by the interlocutors, which is why literature and society are closely related. The social setting in which the writer is born and grows up is specific and unique to the person who is closely associated with it. The culture, language, and events of the social environment exert an influence on the writer, and it is almost impossible for them to remain completely free from this influence. Existing cultural patterns form individuals, thereby society.

Sociology, which only records and analyzes periods, is "twice detached from life," while literature is "only one removed from life" according to Dabaghian (1975, p. 233), herewith literature has an occult power of ingress into a social experience and therefore lends relevance and immediacy to sociological concepts and concerns, including family structure, economic circumstances, adherence to bureaucracy, faith in justice, mindset, and morals. The challenges that come up in various areas have a significant impact on society as well as on the writer, who is a member of society. As a result, whether or not the author prioritizes social themes, it is clear from reading a literary work that the author employs social issues in it. In other words, we can argue that the author considers social issues as she creates the piece, including social themes in her fiction. For this reason, revealing the relationship between literature and sociology is valuable in understanding literary works and the society they live in. After all, literature repeatedly demonstrates what civilization has gone through.

Despite social issues appearing secretly and not being considered a priority in Agatha Christie's novels, she is one of the most important writers of English literature who can show social challenges, especially the concept of justice, in her crime fiction, having a significant share in the process of shaping the fiction. Although the reader tries to ignore these events because they are so deeply ingrained in the narrative and focus on the most crucial question in detective novels – "whodunit" – when the book is finally finished and the murderer or mastermind behind the events has been identified, the reader can still appreciate the breadth of Christie's ideas, style, and phrasing. In other words, Agatha Christie is so potent in this regard that she can convey social codes through the characters, their deeds, and their duties. Even though it has not been stated by the Ministry of Justice, according to her sense of morality, even a minor character must take accountability for past crimes, even if they were minor and the culprit did not need to be punished, showing

that it is not a horrible notion to give some lessons and information about social structure and people's mindset to them through crime fiction.

In this context, the aim of this article is to explain how social issues are addressed in the novel *And Then There Were None* and to raise awareness about how this novel can be helpful to convey social issues as a common literary phenomenon. This novel contains unjust characters, iniquitous occurrences, and inequitable phenomena shaped by the social structure as well as many events that have happened before and the consequences of these events. This paper focuses on how these are presented, how the author approaches these issues, and whether they are useful or not. First, it aims to try to explain the relationship between literature and sociology and what literary sociology is. Then, it will explore how detective fiction serves as a mirror of society, reflecting and critiquing social issues. Finally, it will explicate how the author presents these issues in his novel and come to a conclusion about them.

Literary Sociology

Literary Sociology, the idea of realizing the sociological explanation of literature, tries to reveal the different aspects and reflections of the relationship between literature and society by examining the mutual relations between them. It draws on a range of theoretical approaches, including Marxism, feminism, postcolonial theory, cultural sociology, and literary theory. It also employs a range of empirical methods, including textual analysis, ethnography, and historical research. It also examines the social environment of literary works and their authors, the social relations and the contact points of different aspects of this environment, their transitions, and their effects on each other, contributing to the formation of social theory with the knowledge it has obtained through a scientific method (Alwaqaa, 2020, p. 36). All literary works are based on a social phenomenon that is closely related to human beings, such as the traditions, relationships, cultural, and economic contexts, morals, ethics, and love, in which they are produced. With its language, subject, characterization, and social ground, the work, which is formed with the aesthetic break in the mind of the literary artist of the society, appears as a social reflection.

Literary sociology, seeking to bridge the gap between the study of literature and the study of society, and to show how these two fields of inquiry are interconnected, takes literary works as its starting point, emphasizing all the openings, aspects, and effects of literature and the aspect of establishing a communication environment in accordance with the concept of literary relations. Relationships, clusters, groups, and relations of literature, which are formed in the mediation of literary texts of central importance, also constitute the real field of literary sociology. Literary relations, which represent an important, continuous, and indispensable network of relationships formed by the author, the text, the audience, and the author generations determine the medium of the sociology of literature. Literary sociology does not deny the inevitable relationship between literary works and the social environment. However, it also does not draw its own border in this way, it opens up to a wider area. In this regard, literary sociologists draw on theories and concepts from cultural studies, anthropology, and other related disciplines to explore questions about society. They examine how literature represents social reality, how literary texts are shaped by public opinion and cultural norms, values, and ideologies, and how writers and readers engage with issues of race, gender, class, and other forms of identity in their literary works.

According to some researchers, sociology is a scientific study of human beings, and social institutions and processes as a social entity, and so literature is the corollary of the social structure, without that study of institutions, literary works cannot be properly scrutinized (Swingewood & Laurenson, 1972, p. 12). Objective knowledge of social relations can be examined by dint of literature, which is considered a "social document" or a "mirror of society." It helps social reality to be

translated as well as be transformed as “a social product and a social force” (Ahmadi, 2021, p. 132). The desire to probe and change the human world and society, as a main concern of literature and sociology, resolves into the interest in connections between individual and group, person and culture, biography, and history. In other words, literary sociology whose objective is to try to determine the spreading area of literature and to examine the literature-society interaction in this field within the framework of the variables of law, politics, culture, and belief and to determine the correlations, is considered an expression of society.

Additionally, intersectionality and identity politics, a current debate in literary sociology, provide frameworks for understanding how social categories such as race, gender, class, and more intersect and influence individuals' experiences, identities, and power dynamics in literary works and their reception, highlighting how different social identities intersect and interact with each other. Literary sociology examines how marginalized identities are represented in literature and the ways in which these representations either challenge or reinforce existing power structures (Crenshaw, 1991, p. 1241). It explores how authors and texts negotiate the complexities of identity, privilege, and oppression through character development, plotlines, and narrative strategies. These frameworks help illuminate the complexities of representation, reception, and cultural production in literary texts, enhancing our understanding of literature's role in society. By examining the representation, reception, and cultural production of literature through the lenses of intersectionality and identity politics, literary sociologists can uncover the complex ways in which literature intersects with social power dynamics, challenges dominant narratives, and provides a platform for marginalized voices and experiences. While this novel predates the emergence of the concept of intersectionality and the widespread discussions on identity politics, it is possible to analyze the characters and themes within the framework of these concepts.

Detective Fiction as a Mirror of Society

Detective novels, typically dealing with social issues, provide an assessment of the condition of society. These novels often use the framework of a criminal investigation to explore issues such as corruption, inequality, power dynamics, and justice. In general, crime novels serve as a platform for examining and critiquing social issues and offer insights into the complexities and challenges of society. Many crime novels question flaws in the justice system, such as corruption, bias, and abuse of power. Authors can use characters from different socio-economic and political backgrounds to explore power dynamics and the impact of wealth and privilege on society. The British novelist and critic, Nicholas Blincoe, has acknowledged on that issue that “crime fiction might be political” (Blincoe, 2007, as cited in Jalová, 2007, p. 46). Another social issue often addressed in detective fiction is violence and its impact on individuals and society. Many detective novels explore the psychology of violence and its effects on both the victim and the perpetrator. By combining all of them in the framework of the crime, they show how social class and inequality are intertwined in society and how it affects human life in almost all aspects.

These novels, as a reflection of society, often portray a snapshot of the moral and social values of the time in which they were written, as well as the attitudes and prejudices of the author and society at large. Some, in the Golden Age of detective fiction in the early 20th century, often depict a society based on classism and hierarchy, featuring aristocratic or wealthy characters as the suspects or victims. Some, during the mid-20th century, often reflect the concerns about social and economic struggles and anxieties about the Cold War, fear of espionage, and the rise of organized crime, featuring hard-boiled detectives with a sense of disillusionment and cynicism operating outside the law (Jalová, 2007, p. 13-54). These novels reflect the disillusionment of the time and the belief that the American dream was not easily attainable. They provide a fascinating insight into the society in which they were

written, offering a glimpse into the fears, values, morals, and anxieties of the time and providing valuable means of understanding society, history, and culture.

Agatha Christie, who has become one of the most important figures of crime and detective stories in the Golden Age of detective novels reflects society through her portrayal of gender roles. Many of her novels showcase powerful, independent women characters and they contest traditional gender categories and expectations, such as Mary Debenham in *Murder on the Orient Express*. Further, Christie's works reflect society through her exploration of psychological themes. They delve into the dark corners of the human mind, examining themes such as guilt, fear, and revenge. Her characters often represent different psychological archetypes, and their actions and motivations provide insight into the human condition. Christie's works also display the changing social and cultural norms of the early 20th century. In many of her novels, she addresses issues such as class, race, and prejudice as in *And Then There Were None*.

In light of the information above, this paper will present a thorough analysis of each social issue identified in the novel, providing evidence from the text and supporting sources. This part of the paper will analyze the characters' identities through an intersectional lens to understand how their various social identities intersect and shape their experiences within the story, discuss the broader societal relevance and implications of the social issues portrayed in the novel, and examine how Agatha Christie's detective fiction contributes to the understanding of these social issues. The purpose of analyzing this novel is to reflect on the wider significance of Agatha Christie's portrayal of social issues and the potential impact on readers' understanding and engagement with these issues, while subtly exploring how these issues reflect the period in which the novel was written and how they may still resonate in the contemporary world.

Social Issues in *And Then There Were None*

This novel includes lots of elements about social issues such as classism, hierarchy, justice, guilt, racism, gender roles, and morality. The signs of social and cultural problems are transmitted through the dialogical relations throughout Christie's text, but not so clear or overt. However, by considering her story, one may describe the sociocultural landscape of the period. Just like most mystery novels, it examines the justice issue as an important topic related to society. First of all, it is necessary to indicate what this novel is about, and then explain who the characters are in the order of their deaths, what their crimes are, and how their events relate to social issues. These social issues, mentioned above, are illustrated by the characters and the events they are associated with, as well as by the child's poem and the ten-little-Indian-objects left in the living room.

Ten people who are not related to each other are displayed in *And Then There Were None*. It begins with an invitation from U. N. Owen for these people to visit the deserted island with a big mansion. Being like a holiday for them, they accept this invitation although they cannot remember who invited them. However, this person prepares a surprise for them. On the island, they will experience a lot, struggling with guilt over their past actions, and some seek redemption through confession or self-sacrifice. A married couple of servants work in the mansion, but the landowner is not there. On the evening of the same day, after dinner, while the guests chat in the same room, the record placed on the gramophone begins to play. The voice of the host states that they are found guilty of the deaths they caused in the past. In response to this event, the island atmosphere becomes strained, and the guests leave the next day, believing it to be a prank. Deaths that occur that night, however, will cause chaos and fear to reign on the island. The boat, which is expected to arrive the next morning does not approach. Now that the guests have been stranded on the island, they must locate the clever killer without falling victim to his trap. A child's poetry describes how these deaths will occur. Also, there are ten black trinkets in the middle of the dinner table. Those on the island realize that these

figures represent themselves as they disappear one by one with each passing death. Things become even more complicated and incomprehensible when guests do not trust each other at all. Almost everyone suspects and accuses each other. By the time they realize they are victims of a person among them and are transformed into hunters on this derelict island where they come as guests, they will have already gone too far. U.N Owen is pronounced as unknown and there is no person named U.N Owen.

“Ten little Indian boys went out to dine; One choked his little self and then there were nine.” (Christie, 2003, p. 9)

A wealthy young man Anthony Marston who hit accidentally two children with his car is the first person who dies with a poisoned drink just like in the first line of the poem leaving behind nine objects left. He has no moral values and lives his life as if he was always right because he does not feel guilty or ashamed of what he did before. To him, his life is more important than those two children whom he hit. His reputation as being handsome and wealthy makes him innocent, and his guilt counts like an accident. These show us how a person's beliefs in human rights are becoming lighter, and the juries in the court protect a guilty person just because of his appearance. Biases and prejudices can play a role in how individuals are treated in the legal system. Studies have shown that individuals who are perceived as wealthy may be viewed more favorably by judges and juries, leading to more lenient sentences or reduced charges (Mazzella & Feingold, 1994). It undermines the principles of justice and equality before the law that individuals perceived as more attractive or wealthy may receive lighter sentences or be acquitted of crimes more often than those who are not. This is precisely what the author wants to show here - that it is important for the legal system to recognize and address potential biases that may exist and to ensure that all individuals, regardless of their social status or appearance, are treated fairly and impartially.

“Nine little Indian boys sat up very late; One overslept himself and then there were eight.” (p. 9)

The next person to die is Ethel Rogers who is one of the servants of the mansion. In fact, her guilt is tied to her husband Thomas Rogers' guilt, who is the other servant of the mansion. Their mistake is to kill Jennifer Brady, who was an elderly lady he worked for, by not giving her medication because of their greed for her money. Ethel dies in her sleep with a lethal dose of sleeping pills, and the author wants her to die in peace different from the others because it seems like this is not her fault but her husband according to the author. Her death is represented the same as the lines in the poem and there are really eight objects left. Indeed, it shows that prioritizing that person's well-being over the well-being of others raises important questions about the morality behind it and the consequences of such actions. Moreover, this is both a personal and social issue since in a society people tend to do what the majority do, and they disregard other people's lives regardless of whether it is right or wrong. Also, in her death, it can be realized the social hierarchy emerged in the society because of the power dynamics inherent in social and economic inequality. Mr. Roger, as a servant, doubts the other character who is a doctor by thinking he has lots of sleeping pills with him, but he does not say anything to him but continues to serve food to him, making it difficult for him to voice his concerns or advocate for change. Individuals from low-income backgrounds may feel stigmatized or marginalized by society, creating a reluctance to speak out or seek help. After all, nobody would believe him or they accuse him of what he says, causing a culture of silence and perpetuating the cycle of inequality.

“Eight little Indian boys traveling in Devon; One said he'd stay there and then there were seven.” (p. 9)

Before the husband of Ethel, General John Gordon Macarthur is accused of purposely sending an ordinary lieutenant to death because he learned that his wife and this soldier had a secret affair. He is actually aware of his mistake, and so he waits for his death. The phrase in the poem "he'd stay there" represents him since he says he wants to sit there for a little bit more while one of the other characters goes to dinner. Therefore, he dies from a traumatic blow to his head while staying and waiting for his death. In fact, he is plagued by what he did and becomes a more lonely person after his mistake because people in society, even his wife, have started to exclude him, and so he lives an isolated life. His welcoming of death shows us his hardships of social rejection and shame will eventually end. His mistake is related to collapsing family which is the smallest unit of society. The fact that the family members become estranged from each other, refuse to communicate, or engage in conflict leads to their breakdown, ultimately harming the family unit. In other words, he wants to kill a person who spoils his marriage, but the novel tries to explain that the act of killing should not be the only way. Also, although he as a soldier should sacrifice himself for the people, not be selfish and not want a person to die even if s/he makes him angry somehow, creating a contradiction or contrast between their expectations and the reality of their work. That the desire of killing is the irony in people's occupations shows people who live in society become more and more selfish.

"Seven little Indian boys chopping up sticks; One chopped himself in halves and then there were six." (p. 9)

After him, Mr. Rogers becomes the fourth person to die. Instead of recognizing the value and dignity of human life and always seeking peaceful and non-violent solutions to issues like the Rogers have, he easily chooses to violate the basic human rights of a woman who is weaker than himself. In his part, additionally, the reader can see the social class issue directly because he is eager to serve even in a terrifying time. He thinks that his work should be suitable for his acts, so the other guests are very impressed by his ability to fulfill his duties, and because of this, other characters do not even give permission to him for mourning after his wife's death and he is still regarded like a servant by them. The character of Philip Lombard says that "Wonderful animal, the good servant. Carries on with an impressive countenance" for Mr. Roger by resembling him as an animal (p. 147). His loyalty to his former employer is questioned. He was loyal to her when she was alive. However, he and his wife are faced with the prospect of inheriting her wealth after her death, leading them to betray their loyalty to their affairs. This raises questions about the conflict between loyalty and the temptation of personal gain, highlighting the importance of integrity and moral responsibility in the face of difficult choices. It demonstrates the consequences of engaging in unethical practices and the importance of individuals taking responsibility for their actions. The insufficient proof makes them be found unguilty. He is found dead on the ground with an axe with which he was chopping wood. Thomas Roger has died according to his class since his working time is the best choice to kill him for the killer while everybody is sleeping but Mr. Rogers is working. All of these show that there is nothing people cannot do just for money, which is related to the moral corruption of society because there are so many people who look like Rogers in society, and if a person is belonging to low-class, then he could not do anything but working or serving for the people according to people's view.

"Six little Indian boys playing with a hive; A bumblebee stung one and then there were five." (p. 9)

When the issue comes to Emily Brent who is the fifth one killed with a lethal dose of potassium cyanide, it becomes much more clearer how powerful an influence religion has on society, and hereby individuals one by one. She fired a servant called Beatrice Taylor just because of her being pregnant out of wedlock,

which has been viewed as a social taboo, and a violation of traditional moral and religious values. This cause Beatrice to commit suicide, and so this is Emily's fault, while it is important to treat each situation with empathy and understanding and to recognize that families come in many different forms, she just believes what her religion tells her, and never accepts her mistake. She continues to protect herself by saying that she is right because this girl has made a mortal sin which is adultery for her. She wants to fire her not just because of her religious belief but also because of the thoughts of society over her, thinking that society, not accepting of non-traditional family structures, does not welcome this poor little girl because of their beliefs and traditions. Therefore, she makes herself believe that whoever was in her place would do the same thing. The mentality of society was against single mothers at the time. They were hated and became social outcasts occasionally. Emily Brent is utterly unmoved by her passing, which she should have avoided, regardless of any sympathy or Christian forgiveness. Although she always reads the Bible and prays every time, she has no sympathy for her maid unlike acting the way Christianity wants. Therefore, Emily Brent dies, as well, just like in her part in the poem which is comparable to the way she is killed. Essentially, the lines with the bees' sting represent the injection that kills her, leaving five little-Indian-object behind.

"Five little Indian boys going in for law; One got in Chancery and then there were four." (p. 9)

The sixth person is Justice Wargrave who is a retired judge and "justice lover." The first time when the readers meet him is in the first lines of the book, they feel the atmosphere of the social hierarchy, for which he is in the first class part of the carriage "IN THE CORNER of a first-class smoking carriage, Mr. Justice Wargrave..." (p. 11). His obsession with justice at the expense of other values, such as compassion, empathy, or fairness, has negative consequences and results in harm to individuals or society as a whole. He had taken great joy from the thought of death when he was a boy, and even killed animals, but he had also been pained by the idea of killing someone innocent. He has a kind of paradoxical personality whose behaviors or traits are contradictory or inconsistent with his personality or expectations. In other words, although he says that he does not want innocent people to die, in the letter he writes, there is a sentence related to animal abuse, in which they are the most innocent ones, living beings with the ability to experience pain, fear, and suffering. However, he killed animals inhumanely when he was young and he wants more cruelty. Therefore, personal problems may lead some people to irreversible devastating consequences, especially if the person is an outcast from society just because of being peculiar to others.

His occupational irony is trying to get justice by killing people. His fake death is "getting in Chancery" representing a desire for justice. This English origins expression refers to getting caught up in a lengthy and complex legal dispute in the Court of Chancery, which was a court of equity that dealt with disputes over other matters not covered by common law (Quillen & Hanrahan, 1993), so he has already realized these crimes that the other characters committed are not an issue under the common law since they already find their ways to escape from so-called law. Moreover, since he is in the first class, the people on the island have so much respect for him, and they are at his mercy altogether, so their prejudices and assumptions about him are based on his class status, contributing to the tensions and conflicts that arise. The deaths on the island are just his plans. When he thinks that they are not innocent people and that they do not get punished in court. He tries such a way to get justice thinking that they do not deserve to live. His epilogue at the end shows us how he is paradoxical, and he does not want to get justice but he actually wants to kill some real people. In his epilogue, the reader can see the moral complexities of Wargrave's stance on crime and justice as well as his psychological context.

I was born with other traits besides my romantic fancy. I have a definite sadistic delight in seeing or causing death. I remember experiments with wasps - with

various garden pests. . . . From an early age I knew very strongly the lust to kill.
But side by side with this went a contradictory trait -a strong sense of justice.
(p. 246)

Wargrave's character reveals how the desire for crime and the desire for justice, two seemingly opposing objects, are linked. Crime, which is intrinsic to its nature, tends to be just another side of justice. The mysterious essence of the wish to punish sinners is demonstrated by Judge Wargrave. This character is full of ethical dilemmas, just like many people in society.

"Four little Indian boys going out to sea; A red herring swallowed one and then there were three." (p. 9)

The other one has both occupational paradoxes and some moral problems. Dr. Edward Armstrong comes to the island because he thinks that Ms. Owen is ill, as the book progresses, the reader realizes the criminal offense. While doctors are trained to provide care and save lives, he harms people and does not care about his promise or a person's life which creates a paradox in his occupational life. Since he used to drink too much, he kills a woman unintentionally during the operation with an intoxicated brain. He is very concerned with keeping his integrity, and if he loses his reputation, he loses everything that he has. The law system of the country has collapsed so much that his guilt counts as an accident, and although he killed a person, he does not get punished just like the others. During his time on the island, he continues to be a doctor, and he thinks that he is a respectful person in society because of his occupation which shows us how social classes are portrayed once more. When Soldier Island visitors want to find out who the murderer is, he shakes his head at the allegations, claiming that he is a valued member of society and thus will not be the killer. Because of his thought about social hierarchies in society, he relies heavily on first-class Justice Wargrave. When he announced Justice Wargrave has died, the other guests trust him, as well, because he is a doctor, progressing this issue in certain steps. He is pushed into the sea by a trusted one which resembles the red herring in the poem since he is distracted, and dies. Only three toy soldiers object remain.

"Three little Indian boys walking in the zoo; A big bear hugged one and then there were two." (p. 9)

A former police officer, William Henry Blore, is told that he has to come to the island to protect Ms. Owen's jewelry from the thief. However, he is the actual thief since he stole a person's life. William Henry Blore is revealed to have been responsible for the wrongful conviction of James Stephen Landor, a former soldier who was accused of planting a bomb that killed several people. Blore had given false testimony that helped secure Landor's conviction and subsequent execution. Not only does he falsely accuse someone unimpeachable and belittle moral values, but he also manipulates the justice system for financial gain. This act of perjury not only led to an innocent man being executed but also had a profound impact on Blore's conscience, which haunted him for the rest of his life. In society, there are so many people who look like Blore, they are ready to intend wrongdoings just because of gaining money and reputation, and the author deliberates that they have to get punished. He, as a selfish man, blames nearly everyone on the island except for himself. With a bear-shaped clock, his head is crashed just like in the poem. He represents people who are selfish, dishonest, manipulative, prejudiced, and lacking in empathy in society as he has done everything in his life just for himself and lied about his identity. Now there are only two people and two objects left behind.

"Two little Indian boys sitting in the sun; One got frizzled up and then there was one." (p. 9)

Philip Lombard who is hired to watch out for any trouble is a self-serving and unscrupulous mercenary who is willing to do whatever it takes to survive. He was a soldier in a military expedition in Africa who left a group of natives to die to save his life which is a very huge guilt related to racism, and the lives of lots of people. Being in a powerful class causes the lack of empathy, and race divisions that in the early twentieth century predominated in the Western world. Although Lombard killed 21 people, he is not bothered by the fact that they were Africans and makes various derogatory comments about the indigenous people of Africa, referring to them as "niggers" and showing a general disdain for their culture. Similarly, by murdering the poor children of the city, other characters are not offended. The character of Vera says they were "only natives", she mentioned them like they are unimportant, or he says "...self-preservation's a man's first duty. And natives don't mind dying, you know. They don't feel about it as Europeans do." (p. 78). The harmful and offensive nature of his language dehumanizes them effortlessly. He accepts his guilt but never feels sorry about them because they have not felt as Europeans have. He is said to have taken food from the tribe, contributing to their famine and eventual death. Given that he is so racist and selfish, he is the biggest example of moral depravity, and the author wants to criticize the thoughts of society about being an extremely prejudiced individual and selfish with this character. The fact that he believes Vera deeply since she is a woman, emphasizing positive discrimination and gender roles, brings his death although he is so clever and can avoid death until the very end of the book. Sitting by the sea in the sun, he is gunned down, not by the real killer, but by Vera, who thinks he is the real killer because they are both left behind. With his death, there is only one little Indian object and "one real person" left on the island.

"One little Soldier boy left all alone; he went and hanged himself and then there were none." (p. 9)

The last person is Vera Claythorne who is chosen as the secretary for Mrs. Owen, and she wants to get away from her past because she killed a boy whom she took care of, and she fell in love with a man called Hugo whose brother of the deceased child. The birth of this boy took Hugo's chance to be an heir, so they planned to kill the boy while he was swimming in the ocean. Vera gave him permission to go too far away, and he drowned. Vera's moral conundrum is whether or not to admit that she was responsible for Cyril's death. She is incredibly sorry for what happened and is aware of what she did was morally repugnant. She worries about the repercussions of confessing as well as the potential damage it could do to her reputation and life. However, her guilt is so heavy for her that she is plagued by the illusions of that little boy. To all intents and purposes, the killer wants her to be alive until the end, and suffer more, for which she kills a little child just for another person and money. Nevertheless, her lover abandoned her, and she still feels sorry not for the little boy but rather for being abandoned, and she hanged herself just like in the poem, her eventual redemption, by thinking her lover wants her to do it. Vera also reminds the reader of the stereotype "beautiful-is-good", which suggests that appealing individuals are discerned as more moral, trustworthy, and innocent. A study about the relationship between appearance and guilt found that they were rated more favorably on various personality traits such as intelligence, kindness, and sociability compared to less attractive individuals (Dion, Berscheid & Walster, 1972, p. 285). However, it is important to note that this is a stereotype and does not necessarily reflect reality, which sheds light on the many challenges society is facing today. These illustrate that although Vera is arrogant and sort of selfish, and her motivations are both troubling and malicious, her pretty face saves her from being found guilty.

These characters' thoughts, mistakes, and events show the reader how society is corrupted because all of them took people's lives, though some of them did not do this directly. Although there should be no reason when the issue comes to murder, they killed people easily just for personal reasons. Even though some of

them accept their faults, they could say they have the right to kill because the people whom they killed deserve to be killed. Pursuing a more comprehensive examination, these characters' class positions influence their perceptions, motivations, and actions throughout the narrative. That Wargrave's being a retired judge places him in a position of authority and power. His profession and the respect it commands imply an upper-class background. Wargrave's authority and control over the characters are linked to his class position and the social privileges it entails. Lombard being a former soldier has been engaged in risky and sometimes morally ambiguous activities. His background and experiences suggest a lower-middle-class or working-class position. His survival instincts and resourcefulness are shaped by his class position and the challenges associated with it. Alternatively, Bloore is a former police inspector who is portrayed as a middle-class professional. While he holds a position of authority, his class background might influence his desire for upward mobility and his willingness to manipulate others to achieve his goals.

The novel's setting on a remote island and the diverse backgrounds of the characters provide opportunities to consider colonial and racial dynamics. Therefore, the author has made that island in the novel a penal colony for them since they are drawn there to become dead. Karmic justice is completed with Justice Wargrave's letter in which he writes he tried to do what the court and justice could not do. They all should have been punished, but killing them is not the only way. However, because of the lack of justice in the courts, somebody else is trying to take it upon himself to administer a form of vigilante justice. From this perspective, Wargrave's moral value may be tied to his belief in upholding the principles of justice and ensuring that those who have escaped legal consequences face their due punishment. However, while he justifies his acts as a pursuit of justice or retribution, his decision to take the law into his own hands and become an executioner challenges traditional moral frameworks and legal systems. This perspective questions the morality of Wargrave's vigilantism and the ethics of his actions.

Conclusion

This novel, which is concerned with providing a form of karmic justice for the unethical behavior of society, contains characters, facts, and phenomena shaped by the social structure as well as many shattered events that have already happened and the consequences of these events. In the book, each of the characters has distinct life experiences and, thus, perspectives on topics such as morals, ethics, remorse, transparency, crime, and punishment, raising questions about the nature of justice and the morality of punishment. Although the characters are all guilty of various crimes, their punishment is left to a mysterious, anonymous killer rather than the legal system, highlighting society's and justice's corruption. Some are portrayed as privileged and entitled, while those from the lower classes are portrayed as obedient and deferential, emphasizing classism, while the characters are forced to confront their past wrongdoings and face the consequences of their actions, emphasizing the themes of guilt and redemption.

Agatha Christie has managed to show some social issues such as social classism, gender roles, hierarchy, justice, guilt, racism, and morality. Many of the characters confess that they have committed sins, but never feel sinful. Her novel exemplifies the desire for an effective law enforcement system or a deep sense of justice taken to the extreme while revealing that the wealthy and poor strata of British society live within a solid, almost hierarchal social structure. It would be worse to lose their reputations than to lose their lives. The moral depravity of the law shows the firmness of the English social hierarchy in the book, and in the entire novel, she uses examples of the characters doing or exclaiming some utterings to reflect social hierarchies, racism, collapsing the justice system according to their own social status, beliefs, and thoughts. The characters' actions and roles also display their individuality, because, in *And Then There Were None*, the English class structure, traditions, and beliefs of the society significantly influence other aspects of the plot.

She also tells us that while the situation is shifting, it is impossible for individuals in that generation to tear down the boundaries set by the class system. The author has chosen a character who says he is just to ensure justice, but could still be an example of the collapse of society. Moreover, even if there are class differences or criminal distinctions, the poem and the figures that give the novel its title show that they are all human beings and that they all have to pay for their mistakes. However, when this response is yet another massacre, this novel shows us how society, justice, and morality have collapsed.

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