

Human Destiny and Its Socio-Psychological Interpretation In Detective Works

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Abstract: This comparative analytical article explores the nature of evil and the struggle against it as depicted in Agatha Christie's detective novel "The Big Four" and Said Ahmad's socio-psychological work "Jimjitlik" (Silence). It contrasts the rational, intellectual approach of the detective genre in Western literature (Poirot's fight to restore logical order) with the spiritual portrait of the heroes in Eastern prose, who seek inner purification through moral and conscientious suffering. Furthermore, it reveals the fundamental differences in the philosophical interpretations of human destiny, the concept of justice, and heroism across these two cultural contexts.

Keywords: Comparative analysis, Rationalism, Spirituality, Global conspiracy, Social tragedy, Order, Inner conflict, Moral reckoning, Detective fiction, Eastern prose.

Introduction: Although the world's literary treasury is written in various languages, there are many works that cover fundamental themes such as human destiny, the brutal essence of evil, and the struggle for justice as the fate, dreams, and lifestyle of a single people. The novels "The Big Four" by the famous English writer Agatha Christie, published in 1927, and "Silence" by the great Uzbek writer Said Ahmad, created in the 1980s, are examples of such creativity. These novels, one a Western rational detective and the other an Eastern socio-psychological drama, reflect fundamentally different approaches to the nature of evil and the heroes' methods of combating it. This extensive comparative analysis aims to illuminate the essence of Evil, the internal and external actions of the characters, and the contradictions in their philosophy of life.

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In Agatha Christie's Big Four, evil is represented by an external, specific group, a global terrorist organization called the Big Four. They consist of four genius criminals whose goal is to disrupt the world order and provoke wars through international conspiracies. The nature of this evil is highly intellectual and politicized. The forces opposing him are the Belgian detective genius Hercule Poirot and his loyal companion, Captain Hastings. Poirot's method of struggle is based on a purely logical

order. For him, crime is not a problem to be solved by personal emotions, but a geometric problem that must be solved using "small gray cells."

Poirot's conversation when he learned of the death of his rival Lee Chang-yeon illustrates this rational outlook: "My great opponent," said Poirot gravely. "It was fate that he and I should never meet in person..." A great brain, my friend, a great brain" [4. 222.]. "It was written on the condition that we do not have to face my great opponent..." What a great genius, my friend, a great genius!" he exclaims, looking at the man with a certain respect. Moreover, this respect is directed at his intellectual power and is free from reproach or hatred. That means the fight for the detective is over, because the logical control center has been destroyed. Poirot's words confirm that his entire life was dedicated to the struggle against the greatest mind. Finally, he announced his victory: "The great case of my life is over. Anything else will seem tame after this. No, I shall retire." 224.] His retirement is not physical exhaustion, but the culmination of mental stimulation.

The dialogue between Azizbek and Yulovchi in the final pages of the novel symbolically reveals the spiritual conclusion of Tolibjon's fate. The traveler (the wise old man) tells Azizbek not to look at the mountains too much, that there are jackals there: "What are you

doing, my light? "Don't stare at these mountains, don't be captivated; there are wolves in these mountains..." [1. 276.] These "wolves" are a symbolic expression of bureaucratic oppression, provocation, and betrayal exposed in the novel. Azizbek's answer signifies a spiritual victory: "No, grandfather, there are no wolves left in the mountains anymore." "I've hung the last one on top of the pit."

The main action in this dialogue is the throwing of the rifle into the ravine: "Then why are you carrying a rifle? Drop it... 'Here! 'Here!'" Azizbek said and threw the rifle into the ravine. There was water at the bottom of the ravine, and a splash was heard. Such an action embodies Said Ahmad's philosophy of humanism and humanity: achieving justice no longer requires physical force or weapons. The spiritual struggle itself defeats evil.

In Christie's work, human destiny is interpreted as the small screws of a giant mechanism. People become victims of a global political conspiracy, whose lives are controlled by highly intellectual criminals. Poirot is a fate-changing force, but his intervention is also made on a logical, scientific level. His philosophy is that any emotion is pushed aside to restore order. This is rationalistic fatalism.

Said Ahmad's work views human destiny as a tragedy linked to a spiritual burden and conscience. The fate of Talibjon is the tragedy of an era, and the main force that overthrows a person is not an external enemy, but a silence that forced to hide an internal rebellion. Famous excerpts from folk songs at the end of the novel reflect the spiritual torments of Tolibjon throughout his life: "The river is wavy, the waters are flooded, I cannot cross it. "My horse is thin, my skin is yellow, and I cannot reach my destination." Those words reflect personal tragedy and despair, a state of mind weary from a distant destination. This approach is close to humanistic fatalism, showing that human destiny is linked to the injustice of society.

The final analysis shows that in Agatha Christie's work, heroism is manifested in restoring external order, while in Said Ahmad's work, it is manifested in achieving inner spiritual peace and justice. Both works glorify the power of the human spirit in the struggle against evil and the ability of literature to express universal themes in different cultural contexts in a unique style.

The conflict between cold-blooded reason and conscience is deeply expressed against the background of heroic and tragic details in both novels. The novels "The Big Four" by Agatha Christie, considered a classic of Western detective literature, and "Silence" by Said Ahmad, an example of Eastern socio-psychological prose, provide a unique platform for comparative

analysis. These works differ not only in artistic style and genre, but also in the essence of evil, the interpretation of heroism, and the reflection of man's place in the face of tragedy. The purpose of this article is to reveal the contradictions in their philosophical approach to human destiny by analyzing the extensive quotations from the texts of both novels, the actions and dialogues of the characters, while deepening the previous analysis.

It is noteworthy that the comparative portrait of the characters embodies the harmony of rational logic and remorse more vividly.

Hercule Poirot, the protagonist of the novel "The Big Four," is a vivid embodiment of Western rationalism. Its entire existence is based on order and intellectual superiority. His actions are completely devoid of emotion and possess almost scientific precision. Poirot's uniqueness is evident in his dress, his orderly lifestyle, and, most importantly, his boundless faith in his "small gray cells." In the novel, Poirot appears not as a detective, but as a "symbol of cosmic order overcoming chaos."

Commenting on the death of his rival Lee Chang-yeon, Poirot emphasizes both his respect for him and his own intellectual superiority: "My great opponent... Great brain, my friend. But I wish I had seen the face of the man who was Number Four..." [4. 278.]

The translation of this passage is: "My great opponent... A great mind, my friend, is a great mind. But I'd like to see the face of number four."

This quote reflects Poirot's view of evil as an intellectual rival, rather than a personal reproach. What matters to him is not who these individuals are, but their genius, and how this genius is opposed to order. All his actions are aimed at freeing the world from the criminal scheme, that is, at fixing the malfunction in the global mechanism.

On the other hand, the portrait of Tolibjon, the main character of the novel "Silence," is completely different. His physical appearance (gray hair, nervous breakdown) is a direct reflection of his internal mental breakdown and suffering. Tolibjon's heroism is manifested not in solving external problems, but in overcoming an internal struggle and a spiritual burden. His actions are not a rational plan, but an instinctive attempt to escape the pangs of conscience.

The tragic conversation about the death of Talibjan's own son in Afghanistan is the most painful point of this mental portrait. Let us pay attention to what he said to his stepmother: "Your daughter-in-law has become a slave in a very distant land." — "Where are your children?" asked the old woman. — My son was burned

in Afghanistan" [1. 7].

This dialogue shows that Tolibjon's personal tragedy is the end of a tragic chain resulting from a period of cult of personality and political injustice. The fact that he said this with a trembling gaze signifies his painful memories and the bitterness hidden in the silence. While Poirot calmly records the deaths of the criminals, Talibjan lives through his tragedy with great mental anguish. Poirot solves a murder, and Talibjan lives it.

Now we will focus on the motivational factors that led to certain actions of the characters of the two novels and the spiritual and philosophical aspects underlying them.

In Christie's work, the motivation for action is the logical necessity of restoring justice. Poirot fights not for personal gain, but for the proportionality of procedures and the supremacy of truth. He said to Captain Hastings: "The greatest thing in my life has come to an end. From now on, any other work will be boring. No, I'm retiring" confirms this: "The great case of my life is over. Anything else will seem tame after this. No, I shall retire." 278.] His retirement signifies not physical exhaustion, but the conclusion of the greatest logical adventure and the absolute triumph of reason. Poirot's motivation is intellectual self-awareness. His logic is so high that he easily goes to extremes, such as faking his own death.

Conclusion

The contribution that emerges from both novels is that the work about Poirot ends with a victory, with the rational defeat of evil. This situation gives the reader the conclusion that "the world is regulated on the basis of certain laws." Said Ahmad's work ends with the personal tragedy of the hero, but with spiritual hope. Tolibjon is physically broken (illness, inability to cry), but his struggle is sealed with a spiritual victory by the new generation (Azizbek). This is a key point in Said Ahmad's literary philosophy: the battle never ends, only the method of struggle changes, and spiritual superiority always prevails over force.

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