

**Manipulative and Possessive:
Exposing Jacqueline de
Bellefort's Character**

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Abstract

This study analyzes the ego defense mechanisms as well as the possessiveness and manipulative behavior of the character Jacqueline de Bellefort in the novel *Death on the Nile* by Agatha Christie. Jacqueline is shown as a character who is obsessed with her former fiancé, Simon Doyle, and exhibits extremely possessive and manipulative behavior after she marries Linnet Ridgeway. This study uses data analysis of qualitative research with text-oriented approach. Using psychoanalytic theory by Sigmund Freud, this study explores how Jacqueline uses ego defense mechanisms such as rationalization, projection, denial, and regression to deal with jealousy and rejection. The research reveals that Jacqueline's manipulative and possessive actions are a result of her internal conflict and inability to deal with her emotional reality, which ultimately drives her to extreme measures. The analysis is designed to provide broad understanding of Jacqueline De Bellefort and how she lives in defense mechanism.

Keywords

Agatha Christie, Death on The Nile, Defense Mechanism, Detective Fiction, Jacqueline de Bellefort, Possessiveness, Manipulative, Psychoanalysis Freudian

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INTRODUCTION

Literature is an imaginative work that describes human existence in society and can be enjoyed, understood, and utilized by society. Novel is one of a literary work that are dedicated to telling unique experiences of individuals, resulting in a more intimate, multifaceted image of the characters and the world in which they live. Not only the stories themselves more personal, but so is the experiences of reading them (Prah, 2019). There are various literary theories that can be used to criticize literary work such as feminism, psychoanalysis, reader response and so on. According to Freud, Psychoanalysis is a comprehensive theory of the human mind and a method of psychotherapy that seeks to explore the unconscious processes and motivations that influence human behavior. Freud believes that thoughts, emotions, and behaviors are driven by unconscious desires and conflicts that are often rooted in early childhood experiences. Freud explores the structure of the mind, emphasizing the tripartite division of the psyche into the id, ego, and superego. He discusses how these elements interact and influence our thoughts and actions, including the unconscious mind, repression, and the role of sexuality (Freud, 1917).

In Agatha Christie's novel of "Death on The Nile," there is a character who has an ego defense mechanism especially possessiveness and manipulative that can be the analyzed further for this study. This novel which tells a mystery of a murder takes place on a cruise ship along the Nile in Egypt, including the famous detective Hercule Poirot. The novel explores the complex relationships, including a love triangle and financial conflict, as well as the suspicious circumstances surrounding the murder of one of the passengers. As Poirot looks into the case, he uncovers secrets and lies among the crew and passengers, which ultimately results in a startling and terrifying conclusion (Agatha, 1937). The main character shows ego defense mechanisms which are possessiveness and manipulative behavior. Possessive people may try to isolate their spouse from friends, family, and other social ties, developing dependency and limiting the partner's social engagements (Aletheia, 2023). Manipulative behavior involves using mental distortion an emotional exploitation to influence and control others. Manipulative individuals may create false senses, lie, and blame to achieve their goals. They may avoid taking responsibility for their actions, blatantly lie or shift blame to others. They may seek pity or attention, or have other selfish motives (Stritof, 2023). In Agatha Christie's novel "Death on the Nile," one of Jacqueline's actions that show her obsessed with Simon is when he married with Linnet. Jacqueline felt betrayed and lost love and her luck in life when Simon chose Linnet over her. This causes a major shift in her emotions and drives her to develop an obsession with Simon. This is the first sign of Jacqueline's possessive.

In this study, defense mechanism is psychological strategies that are unconsciously used to protect a person from depression and anxiety arising from unacceptable thoughts or feelings (Anna, 1937). These mechanisms contain repression, regression, response formation, seclusion, undoing, introjection, turning against one's own self, reversal into the opposite, and sublimation or displacement. Defense

mechanisms are natural and normal, but when they go out of control, neuroses which are anxiety, phobias, obsessions, or hysteria occur. These mechanisms are activated by the ego in response to feelings of anxiety, guilt, shame, or other negative emotions that threaten the individual's psychological equilibrium. Ego defense mechanisms can play a crucial role in relationships as individuals navigate conflict, emotional challenges, and self-protection. These mechanisms work on an unconscious level and are often used to cope with uncomfortable or threatening situations. In social relationship, ego defense mechanisms affected by obsessive love disorder. The obsessive love disorder is characterized by an obsessive preoccupation with a romantic partner, often accompanied by possessiveness, intense jealousy, and a desire for control (Ohwovoriola, 2023).

In addition, this study analyzes the possessiveness and manipulative of the character Jacqueline in the novel "Death on the Nile" by Agatha Christie and focuses on the ego defense mechanism. Based on the novel that tell about murder on the cruise ship, there is a character named Jacqueline serves as the antagonist because her role and actions provide the main conflict in the novel. While antagonists are generally associated with bad behaviors, Jacqueline's character can also be understood in more depth, and her complex motives and emotions can provide an interesting dimension to the novel. In the context of detective novel, the presence of an adversary such as Jacqueline enchans the plot and frames the challenges that the protagonist, Hercule Poirot, and other characters must overcome. This study will discuss several questions that relating to the issue of possessiveness and manipulative aspects in the story The Death on The Nile novel including (i) What are the id, ego, super-ego of the antagonist character of Jacqueline? (ii) What types of ego defense mechanism does Jacqueline apply in her life? (iii) Why does Jacqueline apply the ego defense mechanism?

LITERATURE REVIEW

Novel is a literary work in the form of extended narrative prose in which there are relevance stories about the lives of the characters and others around them, with each characters nature and character evolving throughout the novel. A novel is composed of two elements which are intrinsic and extrinsic element. Intrinsic elements appear in the body of a literary work include character or people who appear in a narrative work, who are regarded as having particular moral, intellectual, and emotional characteristics based on what they say and their various manner it in the dialogue (Abrams, 1999). The character has two categories which are protagonist and the antagonist. The protagonist is the main character who undergoes a significant journey or growth during the novel, while the antagonism propels their adventure and provides an intriguing dynamic. Protagonists are often complicated, with emotional and psychological nuances revealed during the plot. Thus although in one story there are many characters, there is one character that becomes the central point of the story (McKee, 1997). Second is characterization or the development of a character in a literary work. It helps us make sense of the behavior of any character in a story by helping us to understand their

thought processes (Nurgiyantoro, 2017). Furthermore, the plot is the storyline of a text. The plot can be viewed as a sequence of chronological events connected by cause-and-effect relationships. The plot is a series of events that arise as a result of the protagonist decision, value standards, and actions (Nurgiyantoro, 2017). Next, setting which can be grouped into three: time, place, and social environment. The setting in a story can be found in the author's narrative as well as discussion or dialogue between characters that clarify the existing situation. Setting has an impact on the story by engaging the reader and assisting them in visualizing the events and context in which the narrative is conveyed (Daniels, 2004). Point of view is a literary device used to describe how an author constructs a story through the presentation of character, dialogue, actions, setting, and events that make up the narrative in a work of fiction. The author is allowed to pick the point of view to use in their work. If the author chooses to engage in the story, may use person point of view. The pronoun "you" is used in second person point of view to immerse the reader in the experience of being the protagonist. The narrator in third person is someone (or something) who is not a character in the story being told. The pronouns "he," "she," and "them" are used to refer to all of the characters in third person (Bulger, 2017). The theme is a concept that appears repeatedly throughout a work.

Meanwhile, extrinsic elements are aspects or factors that exist outside of literary works and have an impact on the information and existence of the literary work as well as making it easier to understand the literary work. It refers to external characteristics such as historical background, whereas intrinsic elements are internal qualities such as narrative and characters. Extrinsic aspects give a framework and context for interpreting literary works, whereas intrinsic elements contribute to the general structure and development of literary works.

In analyzing literary work such as novel, a literary theory is needed. Literature includes characters which represent human in literature and can be analyzed through psychoanalysis theory. Sigmund Freud created a psychological concept called psychoanalysis which emphasized the importance of instinct in human behavior. In Freud's theory, the human soul is like a small part of the overall iceberg floating in our psyche's vast ocean. The visible thing is human consciousness. The parable shows that we understand little about our consciousness, whereas what we are not aware of is much more important. Freud's created the concepts of consciousness and unconscious named "id, ego, and super-ego". The performance of this system would not be separated from one another (McLeod, 1939). The Id is the most primitive and instinctive aspect of human's personality because the Id is the only element of personality that exists when humans are just born (Freud, 1923). The Id is a portion of the unconscious that holds all of the drives and impulses, including what is known as the libido, a type of generalized sexual energy used for everything from survival instincts to art appreciation; which in another words the Id always related to the pleasure of human being (Freud, 1923). In addition, according to Hall the principle of the Id is pleasure, it means all the needs of the Id fulfilled it can cause pleasure (Hall, 1956). The Ego is the sole conscious

personality component. It is what the individual is conscious of when they think about themselves, and it is usually what they strive to reflect onto others (Freud, 1923). The ego grows to serve as a bridge between the unrealistic Id and the outside world. It is the component of personality that makes decisions. The ego, in theory, operates rationally, whereas the Id is chaotic and illogical. The ego operates on the realism principle, devising practical methods of meeting what the Id wants. The super-ego is a component of the unconscious that serves as the conscience or simply doing what is right and the source of self-criticism. The super-ego's job is to restrain the Id's urges which particularly about those forbidden acts or behaviors by society, such as sex and aggression. It also persuades the ego to pursue moralistic goals rather than practical ones, and to strive for perfection (Freud, 1923).

According to psychoanalysis theory, defense mechanisms are automatic (unconscious) reactions to the fear that the id's desires will overwhelm the ego. Freud believed that a healthy personality was one in which the id's demands are met, but also the super-ego is satisfied in making the person feel proud and not overwhelmed by guilt. The ego may try to master danger by adopting a realistic problem – solving methods, or it may attempt to alleviate anxiety by using methods that deny, falsify, or distort reality and that impede the development of personality (Hall, 1956). Humans, on the other hand, have ways of dealing with pressure by applying strategies as a protection mechanism, such as repression, reaction formation, displacement, fixation, regression, projection, introjection, and sublimation (Feist, 1925). Denial is a defense mechanism that works by ignoring reality in order to avoid worries and unpleasant feelings. It is a type of defense mechanism in which unpleasant ideas, feelings, wishes, or events are ignored or excluded from the state of consciousness and awareness (Feist, 1925). Projection is a type of defense mechanism that replaces one's internal instinctual danger with exterior danger. Repression is a mental process by which distressing thoughts, memories, or impulses that may give rise to anxiety are excluded from consciousness and left to operate in the unconscious. It is an unconscious mechanism used by the ego to prevent disturbing and threatening thoughts from becoming conscious (Feist, 1925). Displacement is the circumstances where individuals disguise or hide their unacceptable urge directed at other people or objects (Feist, 1925). Displacement is a type of defense mechanism that helps a person to release tensions caused by fear and hatred by directing them onto a less risky or dangerous target. Reaction Formation is when a person denies and behaves contrary to what they think or feel. Fixation is the condition where the person is in the comfort-zone and doesn't want to move into next steps. The reason is because afraid of failure and punishment and many more which will get on the next situation or condition (Hall, 1956). Regression is the condition when persons have reached a certain stage of development then return to the previous stage (Hall, 1956). Introjection is the opposite of projection, where a person projects feelings or characteristics onto another person. Sublimation is explained as a positive ego defense mechanism because in transferring those emotions, a person is not destructive towards themselves or the objects around them (Hall, 1956). Rationalization is an ego defense mechanism strategy in which a

person justifies or explains their behaviors, ideas, or feelings in a logical or reasonable manner, usually in order to make them appear more acceptable or intelligible to themselves or others. This process assists individuals in coping with emotions of guilt, shame, or fear by offering seemingly plausible justifications for conduct that would otherwise be seen as unreasonable or improper (Cushman, 2020).

Manipulative behavior happens when a person engages in controlling and damaging activities in order to evade responsibility, disguise their real intentions, or create uncertainty and confusion. Gaslighting, lying, blaming, shaming, and judging, can harm a person's psychological well-being. These are prevalent behaviors that can occur in platonic, romantic, family, and professional relationships (Dexter, 2023). Manipulative behavior is a typical attribute in those who have sociopathic tendencies. Stout underlines how these people may be incredibly competent at influencing other through deception and crafty strategies, sometimes without guilt or empathy (Stout, 2005). Stout described how sociopaths or people with sociopathic tendencies may manipulate and exploit others around them. Possessiveness is defined as a strong and often exaggerated desire to possess, control, or dominate someone or something. It is characterized by a sense of entitlement to exercise influence or power over another person, object or circumstance. Possessiveness appears in relationships as a sense of ownership or control over a partner, which frequently leads to behaviors such as jealousy, monitoring or regulating their partner's activities, and a lack of trust. This tendency might be caused by anxieties, fear of loss, or a need for control, and it can lead to strained relationships, emotional manipulation, and communication issues (Nagpal, 2023)

RESEARCH METHOD

This study uses data analysis which according to John W. Tukey, data analysis is the most complicated and challenging of qualitative research (Tukey, 1977). The study uses a text-oriented approach that focuses on analyzing and processing data with special concern for the textual content of the text itself. This approach points out that textual elements play an important role in conveying meaning and shaping the overall messages of literary work (Fterniati & Spinthourakis, 2006). The research is classified as a descriptive qualitative research. In addition, a qualitative approach is a research method that involves collecting and analyze non-numerical data, such as words, images, observations, to gain an understanding of a phenomenon. Qualitative descriptive research is intriguing because of the general principles of naturalistic inquiry (Simamora et al., 2020), this method aimed to extract meaning and understanding from an event or human behavior (Widyawanti et al., 2024). After collecting the data, psychoanalysis will be employed as a method to analyze each subject of the story. To apply Freudian psychoanalysis theory in analyzing the character of Jacqueline de Bellefort in the novel "Death on The Nile", the first step is start by understanding the personality structure which consists of the id, ego, and superego. Jacqueline can be analyzed through the internal conflict between basic desires (id) and moral control (superego), mediated by

the ego. By applying these concepts, a better understanding can be obtained about Jacqueline's deep motivations and psychological dynamics, as well as how her inner conflict contributes to the development of the plot and the themes in the novel.

FINDINGS AND DISCUSSION

1. The Id, Ego, and Superego of the Main Character

In the novel, Jacqueline is Linnet's oldest friend who had a bad luck due to her father remarried with another woman and her mother lost all her wealth when she got an accident on Wall Street. Jacqueline has a fiancé named Simon Doyle but they both share the same fate, living in poverty until Jacqueline decides to meet Linnet. Since they cannot afford the wedding, Jacqueline asks Linnet to find a job for Simon. Linnet expressed her interest in Simon and soon Simon broke off his engagement to Jacqueline and married Linnet instead. This is where the conflict began.

a. The Id of Jacqueline in the novel

The id's principle is pleasure and satisfaction, which means that meeting any of the id's demands might lead to happiness or pleasure and satisfaction. The first finding that shows Jacqueline's id is strong that is, Simon's decision to marry Linnet may have been seen by Jacqueline as the result of external influence or pressure, rather than a change in true feelings. She may be convinced that despite their marriage, Simon's feelings for her are still there. In the dialogue as follows:

The girl who was standing there took a step or two step forward. The other two stopped dead.

"Hullo, Linnet," said Jacqueline de Bellefort. "So here you are! We never seem to stop running into each other. Hullo, Simon, how are you?"

Linnet Doyle had shrunk back against the rock with a little cry. Simon Doyle's good-looking face was suddenly convulsed with rage. He moved forward as though he would have liked to strike the slim girlish figure. (pages 61-62).

Jacqueline's decision to follow Simon and Linnet's wedding took place in London before a trip to Egypt. Beside, Jacqueline followed the couple to Cairo after their wedding. Losing Simon may also make Jacqueline feel like she has lost her identity. Simon may have been the center of her life, and losing him could leave Jacqueline feeling empty or directionless. Following Simon could be a way for her to maintain her connection to her past and former identity. The urge to continue following Simon and Linnet even after their relationship ends may also reflect id drives. This can be triggered by a desire to maintain connections with the past or to monitor one's new life without considering applicable social boundaries or norms.

After a quarter of an hour Linnet Doyle got up abruptly and went into the hotel. Her husband followed her almost immediately. Jacqueline de Bellefort smiled and twisted her chair round. She lit a cigarette and stared out over the Nile. She went on smiling to herself. (pages 70).

Furthermore, Jacqueline also followed Linnet and Simon to Assuan,

Jacqueline de Bellefort was standing there. She seemed amused. 'Hullo, Linnet! I didn't expect to find you here. I thought you said you were staying in Assuan another ten days. This is a surprise!' 'You – you didn't –' Linnet's tongue stammered. She forced a ghastly conventional smile. 'I – I didn't expect to see you either.' 'No?' Jacqueline moved away to the other side of the boat. Linnet's grasp on her husband's arm tightened. 'Simon – Simon –' All Doyle's

good-natured pleasure had gone. He looked furious. His hands clenched themselves in spite of his effort at self-control. (pages 119).

From the dialogue above, the id is the most primitive and unconscious part of the personality, which is driven by the principle of immediate pleasure and has no regard for long-term consequences or social values. Jacqueline's actions in following Simon and Linnet show an impulsive and unplanned reaction driven by her deep emotional desires, especially the desire to maintain a relationship with Simon even though he has married Linnet. These drives originate from the most primitive part of Jacqueline's personality, which operates outside of conscious awareness and aims to satisfy needs and desires directly, without rational considerations or moral inhibitions.

The second finding, the id also influences Jacqueline's emotional attachment to Simon. Even though their relationship has ended, she continues to feel a strong desire and attachment towards him, perhaps driven by unconscious drives from her id. In the dialogue as below:

"You don't understand – or you won't. Simon is my world."

"Love is not everything, Mademoiselle," Poirot said gently.

"It is only when we are young that we think it is." But the girl still shook her head.

"You don't understand." She shot him a quick look.

"You know all about it, of course? You've talked to Linnet? And you were in the restaurant that night . . . Simon and I loved each other." "I know that you loved him." She was quick to perceive the inflection of his words. She repeated with emphasis:

"We loved each other. And I loved Linnet . . . I trusted her. She was my best friend. All her life Linnet has been able to buy everything she wanted. She's never denied herself anything. When she saw Simon she wanted him – and she just took him." (pages 87-88).

In the dialogue above, the researcher identifies The Id of Jacqueline that she may have had deep emotional experiences with Simon, and because of this, it is difficult for her to accept the fact that those feelings have changed. The loss of Simon Doyle, her former fiancé, was a huge blow to her, and she responded with intense emotions, such as despair, anger, and hurt.

The third finding that show Jacqueline id in the dialogue as follows:

"I know it. He loved me – he will always love me." Poirot said.

"Even now?" A quick answer seemed to rise to her lips, then be stifled. She looked at Poirot and a deep burning color spread over her face. She looked away; her head dropped down.

She said in a low stifled voice: "Yes, I know. He hates me now. Yes, hates me . . . He'd better be careful!" With a quick gesture she fumbled in a little silk bag that lay on the seat. Then she held out her hand. On the palm of it was a small pearl-handled pistol – a dainty toy it looked.

"Nice little thing, isn't it?" She said.

"Looks too foolish to be real, but it is real! One of those bullets would kill a man or a woman. And I'm a good shot." She smiled a faraway, reminiscent smile (pages 89).

From the dialogue above, in a heartbroken situation, a person may create expectations and deny reality to cope with the pain. Jacqueline may have created a

story in her mind that Simon still loved her as a way to cope with the loss she experienced. Jacqueline does have the urge to take revenge and destroy the relationship between Simon and Linnet is a manifestation of her powerful id. Jacqueline openly expresses her intention to destroy Simon and Linnet's happiness. The fourth finding are shown in the following dialogue:

*'Monsieur Poirot, I'm afraid – I'm afraid of everything. I've never felt like this before. All these wild rocks and the awful grimness and starkness. Where are we going? What's going to happen? I'm afraid, I tell you. Everyone hates me. I've never felt like that before. I've always been nice to people – I've done things for them – and they hate me – lots of people hate me. Except for Simon, I'm surrounded by enemies . . . It's terrible to feel – that there are people who hate you . . . 'But what is all this, Madame?' She shook her head.
'I suppose – it's nerves . . . I just feel that – everything's unsafe all round me.'*
*She cast a quick nervous glance over his shoulder. Then she said abruptly:
'How will all this end? We're caught here. Trapped! There's no way out. We've got to go on. I – I don't know where I am.'* (pages 120-121).

From the dialogue above, Jacqueline also threatens to harm Linnet Ridgeway, Simon's new wife, if Simon does not fulfill her wishes. Although he does not directly threaten physical violence, his presence and the threat itself creates tension and fear in the relationship between Simon and Linnet.

The another finding are as stated in the dialogue below:

Now at last Simon acted. He sprang to his feet, but at the same moment she pulled the trigger . . . Simon fell twisted – fell across a chair . . . Cornelia screamed and rushed to the door. Jim Fanthorp was on the deck leaning over the rail. She called to him. 'Mr Fanthorp . . . Mr Fanthorp . . . ' He ran to her; she clutched at him incoherently . . . 'She's shot him – Oh! she's shot him . . . ' Simon Doyle still lay as he had fallen half into and across a chair . . . Jacqueline stood as though paralysed. She was trembling violently, and her eyes, dilated and frightened, were staring at the crimson stain slowly soaking through Simon's trouser leg just below the knee where he held a handkerchief close against the wound. She stammered out: 'I didn't mean . . . Oh, my God, I didn't really mean . . . ' The pistol dropped from her nervous fingers with a clatter on the floor. She kicked it away with her foot. It slid under one of the settees.

From the dialogue above, the action takes place in a highly emotional situation where Jacqueline feels insulted and betrayed by Simon, who has left her for Linnet Ridgeway. Jacqueline's anger, jealousy, and hurt feelings may have led to an uncontrollable urge to act. She may feel the need to seek revenge or demonstrate power and dominance over Simon as a way to relieve his emotions or to restore her wounded sense of self-worth.

b. The Ego of Jacqueline in the novel

The ego exists in both the conscious and unconscious minds, acting as the executor of the id and superego's decision to interact with the outside world. Jacqueline's ego also comes to the fore when she has adapted to the fact that Simon has left her. Despite her suffering, she tries to move on with her life and finds ways to cope with the difficult reality. The first finding of Jacqueline's ego are as stated in the following that dialogue below:

“I’ve hot blood in me! I bought this when it first happened. I meant to kill one or other of them – the trouble was I couldn’t decide which. Both of them would have been unsatisfactory. If I’d thought Linnet would have looked afraid – but she’s got plenty of physical courage. She can stand up to physical action. And then I thought I’d – wait! That appealed to me more and more. After all, I could do it any time; it would be more fun to wait and – think about it! And then this idea came to my mind – to follow them! Whenever they arrived at some faraway spot and were together and happy, they should see me! And it worked. It got Linnet badly – in a way nothing else could have done! It got right under her skin . . . That was when I began to enjoy myself . . . And there’s nothing she can do about it! I’m always perfectly pleasant and polite! There’s not a word they can take hold of! It’s poisoning everything – everything – for them.” (pages 90).

In the dialogue above, Jacqueline does not hesitate to show her gun to Poirot, including Jacqueline's ego attempt to maintain control or power in a difficult situation. The ego functions as an intermediary between the primitive drives of the id and the demands of reality and social norms of the superego. In this case, the action could be considered her ego's way of reacting to a stressful situation, albeit in an unhealthy or uncontrollable way.

The writer presents the second finding are as stated below:

‘I told you,’ said Jacqueline, ‘that I’d kill you sooner than see you go to another woman . . . You don’t think I meant that? You’re wrong. I’ve only been – waiting! You’re my man! Do you hear? You belong to me . . .’ Still Simon did not speak. Jacqueline’s hand fumbled a moment or two on her lap. She leant forward. ‘I told you I’d kill you and I meant it . . .’ her hand came up suddenly with something in it that flashed and gleamed. ‘I’ll shoot you like a dog – like the dirty dog you are . . .’ (pages 178)

In this context, the threat may reflect her ego's attempt to control a difficult situation in a way that conveys power or dominance. While the act may not have been entirely psychologically healthy, it may have been a way for Jacqueline to try to maintain control in a situation that made her feel threatened.

The third finding is stated in the following citation:

He was startled. Jacqueline suddenly began to weep hysterically. ‘Oh, God, I wish I were dead . . . I’ll kill myself. I’ll be better dead . . . Oh, what have I done – what have I done?’ Cornelia hurried to her. ‘Hush, dear, hush.’ Simon, his brow wet, his face twisted with pain, said urgently: ‘Get her away. For God’s sake, get her out of here! Get her to her cabin, Fanthorp. Look here, Miss Robson, get that hospital nurse of yours.’ He looked appealingly from one to the other of them. ‘Don’t leave her. Make quite sure she’s safe with the nurse looking after her. Then get hold of old Bessner and bring him here. For God’s sake, don’t let any news of this get to my wife.’ Jim Fanthorp nodded comprehendingly. The quiet young man was cool and competent in an emergency. (pages 180).

From the citation above, Once an impulsive action such as shooting Simon in the leg occurs, the ego will react to the consequences of that action. Feelings of guilt and suicidal thoughts can be a manifestation of the ego's efforts to overcome feelings of guilt and adjust to the new reality.

Jacqueline's ego plays a role in mediating between the primitive drives of the id and the reality and moral demands of the superego. Her ego reacts to internal conflict arising from conflicting drives and attempts to adapt to existing reality. Although her actions may be influenced by strong emotions and the drives of her id, her ego attempts to regulate Jacqueline's behavior in accordance with prevailing social norms and consider the consequences of her actions.

c. The Superego of Jacqueline in the novel

The superego is the human psyche's third component, acting as an internal sensor. Jacqueline experiences feelings of guilt, regret, and the need to take responsibility for her actions, which reflect the influence of the superego in her. In the case of Jacqueline de Bellefort, we can deduce some characteristics of the Superego based on her actions:

Between them he and Cornelia got the weeping, struggling girl out of the saloon and along the deck to her cabin. There they had more trouble with her. She fought to free herself; her sobs redoubled. 'I'll drown myself . . . I'll drown myself . . . I'm not fit to live . . . Oh, Simon – Simon!' Fanthorp said to Cornelia: 'Better get hold of Miss Bowers. I'll stay while you get her.' Cornelia nodded and hurried out. As soon as she left, Jacqueline clutched Fanthorp. 'His leg – it's bleeding – broken . . . He may bleed to death. I must go to him . . . Oh, Simon – Simon – how could I?' Her voice rose. Fanthorp said urgently: 'Quietly – quietly . . . He'll be all right.' She began to struggle again. 'Let me go! Let me throw myself overboard . . . Let me kill myself!' Fanthorp holding her by the shoulders forced her back on to the bed. (pages 181).

Jacqueline tries to overcome the feelings of guilty she experiences after her actions in various ways, although it may not always work. For example, she plans to commit suicide as a way to "pay" for her mistakes. Although this action is not right, it shows an attempt to confront and assuage feelings of guilt, indicating awareness of the moral consequences of her actions. So, Jacqueline experienced the influence of the superego in her behavior due to the process of internalizing the moral values and ethical standards taught by her environment. This creates internal conflict when she engages in actions that conflict with those values, resulting in guilt and regret.

2. The Types of Ego Defense Mechanism of Jacqueline

The ego defense mechanism is an unconscious psychological mechanism that works to relieve anxiety. In the novel "Death on The Nile", the main character, Jacqueline did four types of the ego defense mechanism:

a. Denial

Denial is a psychological defense mechanism intended to prevent emotional conflict and insulate people from the pain or confusion that might result from confronting tough fact (Feist, 1925). The first entry that is discovered in the dialogue:

'No, it's not quite like that. If it were, I shouldn't be here now . . . You're suggesting that Simon isn't worth caring for . . . If he'd married Linnet for her money, that would be true. But he didn't marry her for her money. It's more complicated than that. There's such a thing as glamour, Monsieur Poirot. And money helps that. Linnet had an "atmosphere", you see. She was the queen of a kingdom – the young princess – luxurious to her fingertips. It was like a stage

setting. She had the world at her feet, one of the richest and most sought-after peers in England wanting to marry her. And she stoops instead to the obscure Simon Doyle . . . Do you wonder it went to his head?' She made a sudden gesture. 'Look at the moon up there. You see her very plainly, don't you? She's very real. But if the sun were to shine you wouldn't be able to see her at all. It was rather like that. I was the moon . . . When the sun came out, Simon couldn't see me anymore . . . He was dazzled. He couldn't see anything but the sun – Linnet.' (pages 88).

After Simon left her and married Linnet Ridgeway, Jacqueline continuously denied the fact that their relationship was over. Even though the facts show that Simon has chosen to be with Linnet, Jacqueline continues to show an unwillingness to accept this fact, even in the face of clear evidence. Accepting that her relationship with Simon is over can trigger a wave of strong emotions, including sadness, disappointment, and anger. Jacqueline may be afraid to face or experience these emotions, so she uses denial as a way to avoid confronting these uncomfortable feelings.

The answer to the second research question is as below:

She paused and then she went on: 'So you see it was – glamour. She went to his head. And then there's her complete assurance – her habit of command. She's so sure of herself that she makes other people sure. Simon was weak, perhaps, but then he's a very simple person.' (pages 88-89).

From the dialogue above, although there may be evidence or testimony to suggest that Simon has changed, perhaps becoming colder or less loyal to Jacqueline, she refuses to accept criticism or insults towards Simon. She may close herself off from information that threatens the ideal image she has of Simon. For Jacqueline, denial may be a familiar and effective behavioral pattern as a way to cope with stressful situations. As someone who may have used this defense mechanism throughout her life to deal with psychological challenges, she may tend to rely on denial in the face of conflict or difficulty. Jacqueline may deny the extent to which her own role and actions have contributed to the conflicts and difficult situations she faces. This denial can help her maintain a more positive self-image in her own eyes.

b. Projection

Projection is a psychological defense mechanism in which an individual transfers or blames negative ideas, feelings, or characteristics from him/herself onto another person. The first finding that show Jacqueline projection in the dialogue as follows:

He would have loved me and me only if Linnet hadn't come along and snatched him up in her golden chariot. And I know – I know perfectly – that he wouldn't ever have fallen in love with her if 'That is what you think – yes.' 'I know it. He loved me – he will always love me.' Poirot said: 'Even now?' A quick answer seemed to rise to her lips, then be stifled. She looked at Poirot and a deep burning colour spread over her face. She looked away; her head dropped down. She said in a low stifled voice: 'Yes, I know. He hates me now. Yes, hates me . . . He'd better be careful!' she hadn't made him.' (pages 89).

Jacqueline may bluntly blame Linnet for the failure of her relationship with Simon. She may argue that Linnet has "snatched" Simon from her, despite the fact that Simon has chosen to marry Linnet. Even though Simon had left her to marry Linnet, Jacqueline may have projected her feelings of unhappiness and the failure of their relationship onto Linnet and Simon, perhaps seeing them as the direct cause

of her suffering. Although it may provide temporary comfort, projection is often considered a maladaptive ego defense mechanism, as it avoids confrontation with reality or accountability for an individual's feelings and actions.

c. Regression

In response to stressful situations, regression is the ego reverts to an earlier stage of development. Regression happens when a person takes in uncontrollable behavior or acts (Feist, 1925). Jacqueline's regression can be explained by several psychological and situational factors:

'We came up the Nile by boat. I – I was half expecting to find her on board. When she wasn't there I thought she had stopped being so – so childish. But when we got here – she – she was here – waiting.' Poirot eyed her keenly for a moment. She was still perfectly composed, but the knuckles of the hand that was gripping the table were white with the force of her grip. He said: 'And you are afraid this state of things may continue?' 'Yes.' She paused. 'Of course the whole thing is idiotic! Jacqueline is making herself utterly ridiculous. I am surprised she hasn't got more pride – more dignity.'

From the dialogue above, Jacqueline's ego defense mechanism is she may display excessive emotional dependence on Simon, resembling a behavioral pattern more commonly seen in children or adolescents. She may seek protection, support, or fulfillment of emotional needs from Simon in situations that cause her anxiety or discomfort. In response to stress or discomfort, individuals may tend to revert to more juvenile or immature roles or behaviors. For Jacqueline, this may be reflected in a desire for greater attention or support, or in behaviors such as crying, throwing tantrums, or feeling left out.

The second finding that shows in the dialogue, Jacqueline may show excessive dependence on others, especially Simon. She may seek attention, support, or protection from Simon, and be devastated when she feels rejected or ignored. This is in line with the following citation:

'I tell you I want another drink.' Simon said: 'You've had quite enough to drink, Jackie.' She swung round at him. 'What damned business is it of yours?' He shrugged his shoulders, 'None.' She watched him for a minute or two. Then she said: 'What's the matter, Simon? Are you afraid?' Simon did not answer. Rather elaborately he picked up his magazine again. Cornelia murmured: 'Oh, dear – as late as that – I – must –' She began to fumble, dropped a thimble . . . Jacqueline said: 'Don't go to bed. I'd like another woman here – to support me.' She began to laugh again. 'Do you know what Simon over there is afraid of? He's afraid I'm going to tell you the story of my life.' 'Oh, really?' Cornelia was the prey of conflicting emotions. She was deeply embarrassed but at the same time pleurably thrilled. How – how black Simon Doyle was looking. 'Yes, it's a very sad story,' said Jacqueline; her soft voice was slow and mocking. 'He treated me rather badly, didn't you, Simon?' Simon Doyle said brutally: 'Go to bed, Jackie. You're drunk.' 'If you're embarrassed, Simon dear, you'd better leave the room.' (pages 176-177)

Jacqueline seeks attention from others as a response to release stress or insecurity in her relationship with Simon, it could be considered a form of regression. Regression occurs when a person reverts to more primitive or younger patterns of behavior or emotional responses in the face of conflict or anxiety. In this context, seeking attention from others could be a way for Jacqueline to seek fulfillment of

emotional needs that may not be met in her relationship with Simon. She may feel insecure or unloved by Simon, and in response, she seeks attention or affection from others as a way to cope with those feelings of discomfort or insecurity.

d. Rationalization

Rationalization is one of the ego's defense mechanisms in which a person seeks logical reasons or justifications for their actions, thoughts, or feelings that may not be socially or personally acceptable. This helps individuals to cope with psychological distress and maintain their emotional balance (Cushman, 2020). Rationalization can occur in various situations where Jacqueline tries to explain or justify her actions or desires that may seem unnatural or unjust. Jacqueline de Bellefort used several forms of rationalization to justify or mitigate the internal conflicts she faced. There is her rationalization including,

The first finding is when after Simon left Jacqueline and married Linnet Ridgeway, Jacqueline continued to pursue Simon and appeared in various places they visited. Jacqueline may convince herself that her love for Simon is so deep and strong that she can't let him go. Her feeling as expressed in the following except:

"We loved each other. And I loved Linnet . . . I trusted her. She was my best friend. All her life Linnet has been able to buy everything she wanted. She's never denied herself anything. When she saw Simon she wanted him – and she just took him." (pages 87-88).

The second finding is, Jacqueline repeatedly threatened and intimidated Linnet, trying to make her fearful and insecure in her relationship with Simon. Jacqueline could have justified her actions by thinking,

"He would have loved me and me only if Linnet hadn't come along and snatched him up in her golden chariot. And I know – I know perfectly – that he wouldn't ever have fallen in love with her if she hadn't made him." (pages 89).

The third finding is, Jacqueline ends up shooting Simon, which is part of their plan to kill Linnet and blame someone else. Jacqueline may have thought that her actions were justified by Simon and Linnet's betrayal. She could have said to herself,

"Oh, I'm not afraid of death! What have I got to live for, after all? I suppose you believe it's very wrong to kill a person who has injured you – even if they've taken away everything you had in the world?" (pages 91).

The last finding is, Jacqueline often tried to manipulate Simon's feelings by showing how miserable she was after being abandoned. She may feel that by showing her suffering, she can make Simon feel guilty and come back to her. She could be thinking, For example, she may blame Linnet or others in her circle for situations that cause jealousy or difficulties she faces.

This rationalization is a way for Jacqueline to overcome internal conflict and reduce the emotional discomfort that arises from her actions. While these rationalizations may provide a person with temporary peace, they can also obscure reality or reinforce unhealthy attitudes in the face of conflict or adversity.

3. The Causes Jacqueline does The Ego Defense Mechanism

When someone used ego defense mechanisms, that are a way to handle or solve problem such as trauma, fear, anxiety, and others, there must be causes why that person is using ego defense mechanisms in his or her life. In the novel "Death on The Nile,"

what causes the main character, Jacqueline, finally used ego defense mechanism in her life, are stated below:

a. Possessiveness

Possessiveness is the tendency to dominate or control people or things owned, often in unhealthy or excessive ways (Aletheia, 2023). Jacqueline shows possessiveness towards Simon, her former lover who later married Linnet Ridgeway. Examples of actions that reflect Jacqueline's possessiveness include:

First, After Simon left her and married Linnet, Jacqueline decided to follow them on their honeymoon trip to Egypt. Her actions show how difficult it was for her to let go of Simon and how she felt she had the right to remain close to him despite the end of their marriage.

“Hullo, Linnet,” said Jacqueline de Bellefort. “So here you are! We never seem to stop running into each other. Hullo, Simon, how are you?” (pages 61).

When Simon left her to marry Linnet, Jacqueline experienced a profound loss of love and care. The hurt and despair resulting from this loss can trigger possessive behavior in an attempt to regain or maintain the lost relationship.

Second, Jacqueline attempts to appear at the various locations Simon and Linnet visit, such as at hotels, tourist attractions, and the cruise ship SS Karnak. Her constant presence near them creates discomfort and fear, suggesting that she cannot accept Simon being with other women and wants to always be around them.

‘Hullo, Linnet! I didn’t expect to find you here. I thought you said you were staying in Assuan another ten days. This is a surprise!’ ‘You – you didn’t –’ Linnet’s tongue stammered. She forced a ghastly conventional smile. ‘I – I didn’t expect to see you either.’ (pages 119).

Unable to accept the fact that Simon has moved on to someone else, Jacqueline may feel the need to create control or ownership over her. Possessive behavior often arises when someone cannot accept the fact that their relationship has changed. These actions reflect Jacqueline's strong possessiveness towards Simon, which leads her to actions that are often unhealthy or dangerous. Jacqueline's difficulty in accepting the loss of Simon and her tendency to reclaim her show how strong the possessive impulse is within her.

b. Manipulative

Manipulative is behavior or actions that aim to influence or control other people in a dishonest or unfair way. This often involves the use of emotions, lies, or other tactics to achieve a desired goal (Stritof, 2023). Jacqueline de Bellefort exhibited several manipulative behaviors, such as:

First, Jacqueline uses her feelings of love for Simon to influence him. She often displays excessive sadness or jealousy to make Simon feel guilty or compelled to give her attention. It can be seen in the novel when Jacqueline talk with Hercule Poirot as below:

“You don’t understand.” She shot him a quick look.

“You know all about it, of course? You’ve talked to Linnet? And you were in the restaurant that night . . . Simon and I loved each other.” “I know that you loved him.” She was quick to perceive the inflection of his words.

In the conversation with Hercule Poirot, Jacqueline talks at length about how much she loves Simon. She describes how happy they were before and how she cannot live without him. This talk is designed to show Poirot and, through him, to others, how deeply she feels and how much she is a victim of broken love.

Second, Jacqueline exhibits dramatic and extreme behavior, such as shooting Simon in the leg, as a way to strengthen her influence and control the situation. As below:

'His leg – it's bleeding – broken . . . He may bleed to death. I must go to him . . . Oh, Simon – Simon – how could I?' Her voice rose. Fanthorp said urgently: *'Quietly – quietly . . . He'll be all right.'* She began to struggle again. *'Let me go! Let me throw myself overboard . . . Let me kill myself!'* Fanthorp holding her by the shoulders forced her back on to the bed. (pages 181).

Jacqueline took dramatic actions such as shooting Simon in the leg. These actions are not only an attempt to hurt, but also a way to show how serious and desperate she is, making Simon and others notice how strong her feelings are. From the text, Jacqueline's manipulative behavior reflects her desire for power and control in her relationship with Simon. While it may work in the short term, this behavior often damages relationships and causes greater conflict in the long term.

CONCLUSION

It can be concluded that the author only focuses on the main character Jacqueline de Bellefort in "Death on The Nile" with three problem statements; the Id-Ego-Superego, ego defense mechanism, and possessiveness and manipulative behavior of Jacqueline. First, Jacqueline's behavior is dominated by a strong id drive, as seen from her impulsive and emotional actions. Actions such as shooting Simon Doyle and threatening Linnet Ridgeway reflect primitive drives that do not consider rational or moral consequences. Her uncontrollable attitude and rash decisions show how Jacqueline was caught up in her instinctive impulses without regard for the long-term repercussions. This illustrates how subconscious pressure can control one's behavior, even in situations filled with tension and emotions such as the conflict between love and personal desires. Secondly, Jacqueline often uses ego defense mechanisms such as rationalization and projection to justify her action. She seeks logical reasons for her obsessive and manipulative behaviors and projects her negative feelings onto others. Although her Ego struggles to control the unconscious cravings of the Id, she occasionally becomes embroiled in serious moral dilemmas. When confronted with an ethical dilemma, her Ego may oscillate between meeting her own demands and evaluating the moral implications of her actions. This demonstrates the Ego's intricate endeavor to strike a balance between personal needs and accepted social norms. Thirdly, Jacqueline superego may be weak or warped, leading her to disregard moral and ethical standards in order to accomplish her desires. This can be observed in how she minimizes the ethical ramifications of her acts, focusing solely on her personal satisfaction and emotional needs. Jacqueline also exhibits strong possessive and manipulative tendencies. She tends to lord it over others, particularly Linnet, and use deception to attain her objectives. This displays her desire to exert control over situations and others around her, frequently without regard for the wishes or feelings of others. This study established in order to gives contribution in the field of literary work,

especially in psychoanalysis. Hopefully this study can be a proper reference for future researchers.

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