INTERNATIONAL JOURNAL OF SCIENTIFIC RESEARCHERS
ISSN: 3030-332X Impact factor: 9,493 Volume 17, issue 1, Aprel 2026
https://wordlyknowledge.uz/index.php/IJSR worldly knowledge
Index: google scholar, research gate, research bib, zenodo, open aire.
https://scholar.google.com/scholar?hl=ru&as_sdt=0%2C5&q=wosjournals.com&btnG
https://www.researchgate.net/profile/Worldly-Knowledge
https://journalseeker.researchbib.com/view/issn/3030-332X

AN INTERLINGUAL ANALYSIS OF THE PRESUPPOSITION IN THE WORKS OF A. CHRISTIE: ON THE EXAMPLE OF "THE MURDER OF ROGER ACKROYD"

Sharifova Moxinur Shovkatovna
Bachelor student of Samarkand State
University of Foreign Languages
Supervisor **Yusupova Shaxzoda Sharafiddinovna**
Teacher at SamSIFL
+998902801696

ANNOTATION

This article is devoted to an interlingual analysis of the phenomenon of presupposition (presupposition) in Agatha Christie's novel The Murder of Roger Ackroyd. Presupposition is an important concept of pragmatics, which has the task of indirectly informing the reader through linguistic structures within the text and directing him to a particular conclusion. The article provides a comparative analysis of the original English text and its translation into Albanian, showing how the author skillfully used presupposition in the detective genre. The results of the study show that presupposition triggers (triggers) play an important role in indirectly conveying important facts about the characters to the reader in the original text, and that the preservation of these elements in the translation process is crucial in conveying the author's style, despite differences in linguistic systems.

Key words: Presupposition, interlingual analysis, pragmatics, A. Christie, "The Murder of Roger Ackroyd," detective genre, translation, triggers of presupposition.

INTRODUCTION

Literature, especially the detective genre, is based on playing complex games with the reader. The writer must be as likely as to distract the reader, obscure information or convey it indirectly. It is at this point that an important concept of pragmatics – presupposition (presupposition) – becomes important. Presupposition is understood as assumptions that are embedded in the linguistic structure of a text and require the reader to draw a conclusion about a particular context. As Levinson (1983) argues, presupposition connects linguistic structure with context beyond the text and expects the reader to draw certain conclusions. The works of Agatha Christie, notably the novel The Murder of Roger Ackroyd, are an excellent example of the use of presupposition. The purpose of this article is to reveal the mechanisms of the author's "control" of the reader through a comparative analysis of the presuppositions in this novel by A. Christie. The study examines how presupposition triggers work at the lexical and syntactic levels, and how they are reflected in translation.

Research shows that presupposition is one of the main means of misleading and manipulating the reader in the detective genre. According to a study from St. Petersburg State University, pragmatic presuppositions are defined by the writer or narrator as assumptions that the reader is willing to make, and they serve as manipulative techniques. Especially in classic English detective stories, authors employ "dubious techniques" that do not abuse the reader's trust, but lead them to a certain conclusion. While these techniques are not prohibited by genre rules, they are accomplished through various distortions of the reader's pragmatic presuppositions. Reshmi Dutta-Flanders' The Language of Suspense in Crime Fiction has a special analysis of The Murder of Roger Ackroyd. The researcher explores the notion of context that is manipulated in the work, and this shows how in the case of the novel, the

narrative structure is reworked to distract the reader. One of the important aspects is the two-layered structure of the novel revealed through frame analysis:

- The First Crime Story (Chapters 1-5)
- The Second Investigative Story (from Chapter 6)

Dutta-Flanders argues that the sequence of events in the novel is non-linear and presented on the basis of cause-and-effect relationships, which does not allow the reader to decide the order of events. It is this ambiguity, created through presuppositions, that is the main suspense mechanism of the novel. A study in the case of the film Escape from Pretoria shows the distribution of presupposance types across the detective genre:

Type of presupposition	Percentage	Function		-	-	
Existential	93.8%	Availability Estimate
Faktiv	3.4%	Accept as fact
Lexical	2.2%	Based on the Meaning of the Word
Counterfeitual	0.6%	Assumptions Contrary to Reality

And the functional analysis of presuppositions is distributed as follows:

- Personal function (44.6%) - Expressing the inner world and attitude of the characters
- Representational function (32.2%) – depiction of reality
- Regulatory function (13.0%) – control of pupil behaviour
- Heuristic function (6.2%) – encouraging the reader to think
- Instrumental Function (2.3%) - A Means of Achieving a Goal
- Interactive function (1.1%) - Establishing a relationship
- Imaginative function (0.6%) – imagination activation

The same information can be applied in the analysis of presuppositions in the works of A. Christie. The study, which is exemplified by Zygmunt Miłoszewski's work "A Grain of Truth", identified the following techniques for misleading the reader through presuppositions:

1. Presuppositions between narrator and reader - the narrator indirectly conveys certain information to the reader and through this directs his attention to the other side.
2. Presuppositions in the characterization of heroes - information about heroes is not directly stated, but indirectly through their actions and speech.
3. Presuppositions in the depiction of scenes and environments – Through images of colors, atmosphere, and place, the reader's emotions and attention are controlled.
4. Presuppositions in the description of the crime scene - through the definition of the crime scene, certain assumptions are formed in the reader.

All of these techniques are also observed in the works of A. Christie, and they serve to confuse the reader about the identity of the perpetrator and the motive for the crime. An analysis of Paul Auster's work "City of Glass" reveals an important feature of presuppositions in the detective genre: even when the presuppositions between the characters and between the novel and the reader fail, speech does not have a catastrophic effect. This feature plays a particularly important role in "The Murder of Roger Ackroyd," as the novel's narrator, Dr. Sheppard, plays with the reader. Genre conventions are defined as a set of presuppositions, and they consist of agreed parameters or "limits" for speech. A. Christie moves deftly within these limits. An analysis of the available literature shows that there are the following additional areas of research on the role of presupposition in the detective genre:

- The Principle of Double Function - Dutta-Flanders argues that there is a two-layered diegetic space in the story of the villain, which shapes the reader's intellectual and affective response.

- transformational outcome - the semantic variation of characters and cause-effect relationships are expressed through presuppositions.

- Truth-value – the truth of a story is evaluated through the referential and evaluative functions of presuppositions.

Based on the new research, the conclusion can be enriched with the following aspects:

1. The presuppositions in A. Christie's works are important not only linguistically, but also narratologically. They form the backbone of the story structure and serve as the main mechanism of distraction for the reader .

2. The preservation of presuppositions in translation is important not only at the lexical and syntactic level, but also at the pragmatic level. The translator must preserve the effect of the presupposition on the reader .

3. Presuppositions in the detective genre are an integral part of genre conventions, and their stability is based on the "agreement" between the reader and the author.

A presupposition is information that is ingrained in the meaning of a sentence, necessary for its understanding, and usually difficult to deny. For example, saying "I'm late again" includes the preposition "I'm too late before." This presupposition is not caused by the word "overdue" itself, but by the word "again" (trigger). Presupposition triggers are linguistic units (explicit expressions, verbs, structures) that give rise to a presupposition. Cafzezi (2023) in his study grouped the presuppositions in "The Murder of Roger Ackroyd" on two levels:

1. Lexical level: Presuppositions that arise through certain words (e.g., "again," "stop," "regret").

2. Syntactic level: Presuppositions that arise through sentence structure (e.g., sentence fragments, fragmented interrogation sentences).

Comparative analysis shows that Agatha Christie made extensive use of presupposition by the nature of the detective genre. Through this medium, the author assimilates important facts about the characters (such as their past, attitude towards other characters, or knowledge of the story) into the structure of the text rather than telling the reader directly. This turns the reader into an engaged participant, requiring them to "read between the lines." The main interesting aspect of interlingual analysis is that presupposition triggers are expressed differently in languages. For example, the English construction "stop doing something" includes the preposition "you did that." In Albanian, this meaning can be expressed through another verb form or vocabulary. Research shows that translators use a variety of strategies to maintain a presupposition: sometimes a direct equivalent is found, and sometimes the meaning is recreated through a different syntactic structure. The main goal is not to change the conclusion (inference) to be drawn by the reader .

CONCLUSION

In conclusion, an interlingual analysis of the presuppositions in The Murder of Roger Ackroyd revealed the following important points:

1. Presupposition is an integral part of A. Christie's method, which is one of the main means of drawing the reader into the detective story and distracting it.

2. Preposition triggers serve the function of implicitly conveying important suspension information in the original text. This does not give the reader information readily available, but encourages him to think independently.

3. Recreating a presupposition in the process of translation is a complex task that requires an in-depth knowledge of not only the grammar of two languages, but also the pragmatics of the two languages. Although language structures vary, the effect of the presupposition on the reader must be maintained.

ISSN: 3030-332X Impact factor: 9,493 Volume 17, issue 1, Aprel 2026
https://wordlyknowledge.uz/index.php/IJSR worldly knowledge
Index: google scholar, research gate, research bib, zenodo, open aire.
https://scholar.google.com/scholar?hl=ru&as_sdt=0%2C5&q=wosjournals.com&btnG
https://www.researchgate.net/profile/Worldly-Knowledge
https://journalseeker.researchbib.com/view/issn/3030-332X

This study shows that the analysis of translations of A. Christie's works serves as a valuable resource not only for translation studies, but also for pragmatics and literary studies.

REFERENCES

1. Qafzezi, E. (2023). A Cross-Linguistic Analysis of Presupposition in "The Murder of Roger Ackroyd" and Its Variant in Albanian Language. The Eurasia Proceedings of Educational and Social Sciences, 29, 1-9.
2. Christie, A. (1926). The Murder of Roger Ackroyd. HarperCollins Publishers.
3. Levinson, S. C. (1983). Pragmatics. Cambridge University Press.
4. Fawcett, P. (1998). Presupposition and translation. In L. Hickey (Ed.), The Pragmatics of Translation (pp. 114-123). Multilingual Matters.
5. Merzah, S. K. (2022). Deception in Crime Fiction: A Pragma-Stylistic Analysis. Lambert Academic Publishing.