Ashurova Dilobar

Bachelor of SamSIFL

DIALOGUE AND HIDDEN INTRIGUE AS A SOURCE OF PRESUPPOSITION IN THE DETECTIVE GENRE (IN THE CASE OF AGATHA CHRISTIE'S WORKS)

ANNOTATION: Ushbu maqola Agata Kristining detektiv romanlarida dialog va yashirin intriganing presuppozitsiya (oldindan taxmin qilinadigan ma'lumot) hosil qilishdagi rolini tahlil qiladi. Muallifning mahorati shundaki, u qahramonlar o'rtasidagi oddiy suhbatlar orqali o'quvchi ongida bilvosita xulosalar va taxminlarni shakllantiradi. Tahlil natijasida Kristi dialoglarida qo'llaniladigan lisoniy vositalar (modal so'zlar, qo'shma gaplar, qasddan aytilmagan so'zlar) va konversatsion strategiyalar (maxzuni o'zgartirish, ikki ma'noli javoblar) yashirin ma'lumotlarni presuppozitsiya sifatida taqdim etishda muhim omil ekanligi aniqlangan. Maqolada "The Murder of Roger Ackroyd" va boshqa bir qator asarlardan olingan misollar orqali bu jihatlar yoritilgan. Xulosa qilib aytganda, Kristi dialoglari nafaqat syujetni rivojlantiruvchi vosita, balki o'quvchini detektiv o'yiniga jalb qiluvchi va uni noto'g'ri xulosalarga olib boruvchi murakkab pragmatik mexanizm ekanligi ko'rsatib berilgan.

Kalit so'zlar: Agata Kristi, presuppozitsiya, dialog, konversatsion tahlil, yashirin intriga, "The Murder of Roger Ackroyd", pragmatika, konversatsion maksimalar, lisoniy tahlil.

ABSTRACT: This article analyzes the role of dialogue and hidden intrigue as a source of presuppositions in Agatha Christie's detective novels. The author's mastery lies in forming indirect conclusions and assumptions in the reader's mind through ordinary conversations between characters. The analysis reveals that linguistic tools (modal words, compound sentences, deliberate silence) and conversational strategies (topic change, ambiguous answers) used in Christie's dialogues are crucial factors in presenting hidden information as presuppositions. The article illustrates these aspects through examples from "The Murder of Roger Ackroyd" and several other works. In conclusion, it demonstrates that Christie's dialogues are not only a means of plot development but also a complex pragmatic mechanism that involves the reader in the detective game and leads them to false conclusions.

Keywords: Agatha Christie, presupposition, dialogue, conversational analysis, hidden intrigue, "The Murder of Roger Ackroyd", pragmatics, conversational maxims, linguistic analysis.

INTRODUCTION

The "queen" of the detective genre, Agatha Christie, is known not only for her complex plots, but also for her linguistic skills, which play with the reader. In his works, dialogue is not a simple means of information sharing, but a complex psychological and intellectual playground. Christie skillfully uses dialogue to distract the reader, lead him in the wrong direction, and most importantly, hide the truth about the crime until the last moment. The concept of presupposition (pragmatic presupposition) plays a central role in this process. Presupposition refers to a set of information that is predetermined to be true in order for a speaker's opinion or statement to be true . Through each sentence that comes out of the mouths of Christie's characters, the author forms certain presuppositions in the reader. The purpose of this paper is to analyze how hidden intrigue is created through dialogues in the works of Agatha Christie, and how these dialogues serve as a source of presuppositions. For an in-depth analysis of the works of Agatha Christie, it is necessary, first of all, to refer to the sections of pragmatic and conversive analysis of

linguistics. The "Principle of Cooperation" developed by Paul Grayce and its four maxima (quantity, quality, attitude and style) define the rules of effective communication between people. And in the detective genre, the characters often deliberately violate these maxims. It is these distortions that form the presuppositions.

Violating the conversive maxims, Dr. Sheppard only quoting his own replicas in a telephone conversation (Violation of the Quantity maximum), The reader is misinformed about the content of the conversation and believes that the event is happening in real time. Adjacent pairs, the predominance of Question-Answer models, The speed and dynamics of the investigation process force the reader to analyze the data. Modalization and evaluative lexicon, "At last" (finally), "cautiously" (cautiously), empathy and trust in the narrator is awakened, his subjective worldview is instilled in the reader.

As Doutwaite points out, Christie often uses the first-person (homodiegetic narrator) narrative in his works. It is one of the most powerful tools to draw the reader into the story and form an emotional connection with the narrator. The modalization (evaluative words) in the narrator's language forms a certain point of view in the reader's mind, and this lays the groundwork for the presupposition. In "The Murder of Roger Ackroyd," Christie fundamentally changes not only the rules of the detective genre, but also the unwritten contract between reader and author. The main intrigue in the novel is that the narrator, Dr. Sheppard, is himself a villain. Sheppard gets the facts right in his story, but presents them in such a way that the reader draws the wrong conclusions. For example, the scene where she receives a police call:

"What," I said. "What? Certainly I'll come at once."... "Parker telephoning," I shouted to Caroline, "from Fernly. They've just found Roger Ackroyd murdered".

Here, Sheppard cites only his own side of the phone conversation. When the reader overhears this conversation, he becomes a witness to the moment when the incident is taking place and sees Sheppard's excitement as proof of his inviolability. In fact, it is through this dialogue that Sheppard strengthens his alibi and goes to the forefront of deceiving the reader. Through this method, the author reinforces the presupposition in the reader's mind that "the narrator is innocent." A recent conversive analysis study shows that the main contiguous pairings used in Christie's works are in the form of "Q&A," which keeps the reader in a state of constant exploration and analysis. It is the "Announcement – Acceptance/Denial" model that serves as an unexpected tool in identifying the criminal in the novel.

As Birnes and Burns point out, Christie's characters are often the types who live under "flat" or "social masks." These masks are manifested through dialogue and are the main source of hidden intrigue. The characters play a social role assigned to them (e.g., an innocent girl, a respected doctor, an old lady) and speak within that role. This creates false presuppositions about the other characters and the reader about them. In "Murder on the Orient Express," Poirot realizes that he is a spectator: the perpetrators of the crime had played a special performance for him. Every dialogue, every answer, was pre-made and aimed at distracting Poirot (and the reader). In this case, the presupposition becomes twofold: on the one hand, the characters have incorrect presuppositions about each other, and on the other hand, the reader becomes a part of this game. Another way to hide information in Agatha Christie's dialogues is to deliberately not provide complete information or use vague phrasing.

"Problem at Sea," the villain uses his ventriloquist ability to speak in the voice of a dead woman. The sound heard makes you believe that there is a living person. A conflict arises between the physical evidence (the dead body) and the acoustic evidence (the sound). "The Moving Finger," a first-person story and modalization. There is sympathy for the narrator's

delays. The narrator's worldview is imprinted as "truth" to the reader. "The Hollow" The complex relationship between the victim and the perpetrator is slowly revealed through dialogue. Each dialogue raises a new question. In the inner world of decent and polite-looking people, the preposition is formed that there is a place for a terrible crime.

Another important aspect of Christie's works is that they transform the reader from a passive observer to an active participant. Along with Poirot or Miss Marple, the reader also analyzes dialogues, looks for contradictions, and forms presuppositions. For the most part, Christie uses the specific stereotypes of the detective genre and parodies them through dialogue. For example, Inspector Craddock in "The Mirror Crack'd" jokingly refers to the female lowest suspect as a criminal, because in detective novels, the lowest suspect is usually a criminal. But Miss Marple replies that in her experience the villain is often the simplest and most conspicuous. Dialogues like these subvert the reader's presuppositions based on their knowledge of the detective genre (i.e., "the criminal is the lowest suspect") and require new, more sophisticated thinking.

CONCLUSION

The dialogue in Agatha Christie's works, despite their simplicity on the surface, has a complex, pragmatic structure. The author manages to form the necessary presuppositions in the reader's mind through linguistic tools and conversion strategies. He weaves implicit intrigue into the dialogues by creating the characters' "social masks," violating conversive maxims, and making effective use of neighboring couples. This makes the reader not a passive observer of the detective story, but an active analyst and even, at times, a deceived participant. In this sense, Christie's dialogues are a rich source of presuppositions, and their analysis is important not only for linguistics but also for literary criticism.

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