

The Eurasia Proceedings of Educational & Social Sciences (EPESS), 2023

Volume 29, Pages 1-9

**IconSoS 2023: International Conference on Social Science Studies**

## **A Cross-Linguistic Analysis of Presupposition in “The Murder of Roger Ackroyd” and Its Variant in Albanian Language**

**Eriola QAFZEZI**  
Fan S. Noli University

**Abstract:** The aim of this paper is to provide a cross-linguistic comparative approach on the use of presupposition in literature. The term presupposition refers to those assumptions which appear to be built into the linguistic structure of texts and which relate linguistic structure to extra-linguistic context in terms of the inferences which are expected to be made about this context (Levinson 1983). Presupposition has long been considered a property of language to frame readers into a particular interpretation or ideology, based on clues or triggers. The role of the reader is thus crucial in interpreting the clues derived from presupposition triggers and make connections among different parts of text as well as revealing facts about characters and their attitude. Our case study will be based on the novel “The Murder of Roger Ackroyd” by Agatha Christie and its Albanian variant. We are going to provide a qualitative analysis of presuppositions in the novel from a comparative perspective, taking examples from the original novel and its translation in Albanian. Our comparative analysis has shown that Agatha Christie relies heavily on the use of presupposition, being a result of the genre of the detective novel. The examples are grouped according to the types of presupposition that have been observed in the original on both lexical and syntactic level. Comments follow on the way they have been translated into Albanian and the fact whether the same construction occurs in Albanian. The paper ends with conclusions that relate to the corpus of study and the process of translation of presupposition at large.

**Keywords:** Cross-linguistic, Presupposition, Qualitative, Comparative, Translation

### **Introduction**

This paper observes the use of presuppositions in literary translation from English into Albanian. We provide a theoretical framework that intends to build a general outlook on the types and purposes of using presuppositions. We then provide particular examples of the categories described illustrated in both languages: the way presuppositions appear in the original novel ‘The Murder of Roger Ackroyd’ and its variant in Albanian. We have selected a detective novel for the purposes of this study because in Agatha Christie’s novels the revelation of the murder’s identity is facilitated in part due to the interpretation of clues that are expressed even through presupposition. Thus, the reader needs to be particularly involved in order to make connections between different parts of the text and between what characters reveal about themselves and others. From a cross-linguistic perspective, we are interested in determining whether there are any differences between the ways in which definiteness and indefiniteness, are used in translations compared to the source texts, and whether the presupposition in the target text in Albanian falls within the same category of presupposition as it does in the original. We also raise the question whether there is a tendency towards explicitation in translation as compared to the degree of implicitness in the original. The examples provided will help us reach in conclusions with reference to the issues mentioned. The paper will conclude with some suggestions for extending the current study in the future.

### **Theoretical Framework on Presupposition in Literature Review**

---

- This is an Open Access article distributed under the terms of the Creative Commons Attribution-Noncommercial 4.0 Unported License, permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

- Selection and peer-review under responsibility of the Organizing Committee of the Conference

© 2023 Published by ISRES Publishing: [www.isres.org](http://www.isres.org)

As P. Fawcett acknowledges, presupposition is not only a potentially complex object of study, but also one where explanatory theories have been supported and attacked by example and counter-example, with the 1970s seeing most of the battle. As Hickey (1993: 89) says, following Levinson (1983: 167), 'virtually everything written about presupposition is challenged or contradicted by some authority on the subject', a condition which can be said to hold true of much of pragmatics (Fawcett, 1998: 114). He also adds that even if we accept that presupposition is a part of pragmatics, there remains a further discussion as to whether or not presuppositions as pragmatic phenomena can be described purely in linguistic terms (conventional presuppositions) or whether they involve non-linguistic knowledge about how the world functions (Fawcett, 1998: 115). World knowledge, he emphasizes, combines with linguistic form to produce presuppositions. Being aware of the fact that the discussion about presupposition bears still some contradictory views, within the purposes of the current paper, we outline below some features of presupposition based on literature review and then we shift our attention to translation of presupposition and the challenges it raises. The term 'presupposition' entails the following:

- the term presupposition refers to those assumptions which appear to be built into the linguistic structure of texts and which relate linguistic structure to extra-linguistic context in terms of the inferences which are expected to be made about this context (Levinson, 1983: 68);
- "speakers continually design their linguistic messages on the basis of assumptions about what their hearers already know [...]. What a speaker assumes is true or is known by the hearer can be described as a presupposition" (Yule, 1996: 131-2);
- presupposition triggers are the linguistic structures either lexical or grammatical that mark the existence of assumed meaning between the speaker and the hearer (Yule, 1996: 26-30);
- presuppositions are pieces of information which are associated with certain lexical items or syntactic constructions. There are many such items and constructions, and the following is just a small selection: (1) Factives (2) Aspectual verbs (3) It-clefts (4) Wh-clefts (5) Quantifiers (6) Definites, (Geurts, 1999: 2);
- The difference between presupposition and assertion is that what is presupposed is taken for granted, and what is asserted is not. More accurately, to presuppose something is to represent oneself as assuming that the presupposition is already part of the common ground of assumptions that the interlocutors share between them (Geurts, 1999: 12);
- presupposition triggers can be categorized into six groups, including existential, factive, lexical, structural, non-factive and counter-factual triggers (Yule, 2010);
- presupposition is the label for all the linguistic constructions that prompt us to note some further claim or point, behind those explicitly made in a text (Toolan, 2013: 214);
- the narrowly defined presupposition in the linguistic sense includes textually encoded assumptions which are directly retrievable from analysis of the sentence or sentences under discussion (Toolan, 2013: 215);
- presupposition has to 'be handled with care', whenever language is being used with ironic or humorous content, and treat irony as a special situation of presupposition and not as an instance of presupposition failure, but as a case in which standard presupposition is triggered and then set aside as playful, malicious or emotional exaggeration, i.e. calibrating figurative import relative to the assessed context (Toolan, 2013: 224; cited in E. Qafzezi, 2022: 158);
- presuppositions are a middle ground between tacitly assuming that something does not need to be mentioned at all, and, on the other hand, asserting it explicitly, perhaps as a separate statement (Şerban, 2004: 327-328);
- On the basis of Karttunen who listed thirty-one kinds of presupposition triggers (Karttunen, 1971), Levinson listed thirteen types of presupposition triggers, including *definite description, factive verbs, imperative verbs, change of state verbs, iterative, verbs of judging, temporal clauses, cleft sentence, implicit clefts with stressed constituents, comparison and contrasts, non-restrictive relative clauses, counter-factual conditionals, questions* (Levinson, 1983);
- He Ziran (2003) reclassified Levinson's thirteen kinds of presupposition triggers into three general groups: 1) *verbs* including implicative verbs, factive verbs, change-of-state verbs, and verbs of judging; 2) *iteratives* and adjuncts such as "again", "another", "back", "either", "even", "'s", "too", and "the"; and 3) *phrases and clauses* including temporal clauses, comparisons and contrasts, non-restrictive relative clauses, cleft sentences, and questions as well (He Ziran, 2003);
- Toolan lists the following as presupposition triggers: *definite article in a noun phrase; lexical presupposition triggers; adverbial clauses of time, place, reason, manner, etc.; conditional clauses; factive verbs; restrictive relative clauses; and wh-questions* (Toolan, 2013: 56; 216-220).

Fawcett quotes Levinson and agrees that restricting the discussion to the purely linguistic produces an approach which Levinson himself admits will seem narrow and disappointing to many people and will also, Fawcett adds be of less interest to the subject of translation (Levinson, 1983:168, quoted in Fawcett, 1998: 114). There are, however, elements of presupposition that are related not to the linguistic items but to the context of situation, knowledge and culture. As Fawcett notes further, presuppositions can also be triggered by discourse elements other than the actual language used, which makes the phenomenon more difficult to theorize from a linguistic point of view. The translation perspective does require nevertheless to go beyond the narrow assumption that translation can be treated as a merely linguistic act. As a result of the economy in communication, we rely on heavy use of presupposition. We need thus to distinguish presupposition from interference. Fawcett declares that some features that delimit presupposition from other forms of interference are: they remain constant under negation, they can be cancelled out by either the immediate linguistic context or by some wider context or mode of discourse, and, they are tied to particular aspects of the surface structure of an utterance (Fawcett, 1998: 117). However, what interests translators or comparative studies is investigation into the kind of linguistic items that give rise to presupposition, and, in order for this to happen, it is necessary to make the distinction between linguistic and non-linguistic presuppositions.

Fawcett remarks that one of the situations in which linguistically-triggered presupposition may not survive has to do with collocation or selection restriction. Also, connotational meaning may be destroyed during cross-language transfer, but that is one area where more research is needed. Shared knowledge background poses other problems in translation and transfer across languages and cultures. Furthermore, the approach of language economy and saving time not to supply information for which there is no demand, since it is believed to be shared already, covers situations in which knowledge which could have been presupposed is made explicit because the situation demands it, as well as the linguistic act of provocation in which the speaker unilaterally assigns presuppositional status to knowledge in an act of power over the listener. Thus, the presupposed supply of information to assess the *likely* state of affairs and the possible solutions may get lost in translation (Fawcett, 1998: 120). Fawcett proposes that we first ask whether the translator shares presupposed knowledge or not, and, if the latter is the case, how is he or she going to find it. In the reference books? Native informants? On the other hand, Fawcett notes, if we cannot be sure that the readership of the original possessed the presuppositions required to make sense of the text, then how can we begin to be sure to what extent the target audience is likely to share it? The translator will be facilitated in his or her work if he or she knows with precision the audience that will receive the target text.

*Either the translator will patronise the target audience by treating them as if they know nothing and lack the means to find out, or the translator leaves them in the dark by not supplying what is needed to make sense of the text in a situation where the target reader is unlikely to have the means or the inclination to pursue their own research. If the target audience is assumed not to have access to the presuppositions which will enable them to understand what is being talked about and if the translator decides in consequence that they need to be told (Fawcett, 1998: 121).*

The next question that needs to be asked according to Fawcett is what is the optimal translation technique to pass on the information with a minimum of disruption if at all possible. This could relate with the type of text as well as the expected function of the translation in the target culture as factors that are needed to decide the translation strategy. The translator would thus need to discover not just what presuppositional information may be lacking in the target culture, but what presuppositions exist in that culture which may 'proactively' influence the translation (Fawcett, 1998: 122).

After having outlined the most relevant research on presupposition from the linguistic, pragmatic, and translation perspective, we follow our cross-linguistic study with the comparative analysis of examples taken from Agatha Christie's 'The murder of Roger Ackroyd' in English and its translation into Albanian by Taqo Trajçe.

### **Comparative Analysis of Presupposition in 'The Murder of Roger Ackroyd' in English and in Albanian**

We have selected the detective genre to discuss and reflect upon the use of preposition cross-linguistically because such a genre does involve frequent use of presupposition, concealment and revelation of information. Agatha Christie has been particularly praised for the way she distracts her readers from the facts which are openly given, still, through the plot twists, readers have to be actively involved in order to be the 'detectives' that finally discover who could be the murderer, based on the right interpretation of the clues and red herrings.

'The Murder of Roger Ackroyd' is set in a claustrophobic environment that seems isolated from the rest of the world. It is one of the top novels of Agatha Christie in the subgenre of whodunnit, presenting simultaneously two stories: the story of the murder and the story of the investigation. Dr. Sheppard is the narrator that is only discovered at the end to be in fact the mysterious murderer, raising questions of doubt to the readers, whose assumptions about narration and the narrator are challenged to a considerable degree. Since all characters in the novel avoid the truth in different ways, the novel lends itself to interesting research from the linguistic and pragmatic approach, as well as from a translation comparative perspective. The role of the reader is particularly important since in translation the original audience changes and other readers are going to read the novel, in another language. It is thus interesting for us to discover what happens with presupposition, whether the means of expressing a presupposition change from English to Albanian and whether the reader can still be involved in the process of activating context clues and background knowledge to trigger the right interpretation behind presuppositions. Do lexical and syntactical presuppositions still appear in Albanian under the same categories and subcategories? Is the information more explicit in the target text? Can we raise assumptions about the level of shared knowledge background that makes it easier to activate presupposition triggers? These are some questions that we will raise and try to answer based on the examples that will be brought in this section of the paper. We will illustrate categories of presupposition with examples from the original juxtaposed to their counterparts in the Albanian variant.

### Presupposition in Lexical Level

Under this first category we have grouped examples from several subcategories such as factive, implicative, and iterative verbs; change-of-state verbs; verbs of judging; restrictive expressions and iterative particles. Examples from each subcategory will be illustrated below. Italics show the presupposition trigger element used in the original and in translation.

#### *Factive Verbs*

I began to *realize* that there must be something very wrong indeed somewhere. – Fillova të *kuptoj* se duhet të kish ndodhur diçka me të vërtetë e keqe.

'And I hope you will not *regret* those words. – Dhe shpresoj se nuk do të *pendoheni* për këto fjalë.

My friend the inspector took it for granted that anyone using that path did so as a short cut to the house, but as soon as I saw the summer-house, I *realized* that the same path would be taken by anyone using the summer-house as a rendezvous. – Miku im, inspektori, ishte i sigurt se kushdo që kalonte nga ajo rrugicë e bënte për t'i rënë shkurt për në shtëpi, por, sapo pashë tendën, e *kuptova* se e njëjta rrugicë mund t'i shërbente edhe dikujt që e përdorte tendën si vend takimesh.

'I'm glad I'm cleared from suspicion,' laughed Raymond. 'I'll be off now.' – *Jam i kënaqur* që për mua nuk ka dyshime, - qeshi Rajmondi. – Tani më duhet të largohem.

#### *Implicative Verbs*

He has to come here incognito to *avoid* publicity.' – I duhet të rrijë këtu pa rënë në sy, që t'i *shmanget* publicitetit.

How did you *manage* to spot Miss Russell as the person Charles Kent came to meet? – Si e *zbuluat* që Çarls Kenti kishte ardhur të takonte pikërisht zonjushën Rasëll?

#### *Iterative Verbs*

He thought it better for Flora to *return* home, and for me to be the one to accompany him there and introduce him to the officer in charge of the case. – Tha se do të ishte më mirë që Flora të *kthehej* në shtëpi dhe unë ta shoqëroja atje dhe ta njihja me nëpunësin që ishte ngarkuar të merrej me çështjen.

The window may have been left open after his departure and so afforded entrance to the murderer, or the same person may have *returned* a second time. Ah! here is the colonel who *returns*.' – Ndoshta dritarja është lënë e hapur pas largimit të tij dhe kësisoj vrasësi ka mundur të hyjë që andej, ose i njëjti person mund të jetë *kthyer* përsëri. Ah, ja dhe koloneli u *kthye*.  
Hadn't the nerve to *go back* to the inn. – Nuk ka guxim të *kthehet sërish* në hotel.

#### Change-of-State Verbs

I was afraid Mrs Ackroyd would *begin* talking about settlements *again*, so I made a few hurried remarks about the new sweet pea. – Pata frikë se zonja Ekroid do të *fillonte* të më fliste *përsëri* për prikën, prandaj nxitova të bëj nja dy vërejtje për bizelet e ëmbla.

With twenty thousand pounds in hand, would he have *continued* being a butler? – Me njëzet mijë stërlina në dorë, a do të kish vazhduar të punonte si shërbëtor?

Caroline merely *continued* to look omniscient, which so annoyed me that I *went on*: - Karolina *vazhdoi* të më shikonte me një pamje sikur i dinte të gjitha gjërat, çka më zemëroi aq shumë, *sa u detyrova t'i them*:

#### Verbs of Judging – Praise, Accuse, Criticize

I *accused* the other five persons present of concealing something from me. – Unë i *padita* pesë personat e tjetrë të pranishëm se po më fshihnin diçka.

It did cross my mind for one moment that Miss Russell might have deliberately invented this affection of the knee in order to pump me on the subject of Mrs Ferrars's death, but I soon saw that there, at least, I had *misjudged* her. – Për një çast më shkoi në mendje se zonjusha Rassëll mund ta kishte kurditur enkas këtë dhimbje të gjurit për të më shkukur ndonjë të dhënë lidhur me vrasjen e zonjës Ferras, por shpejt e pashë se për këtë rast, të paktën, e kisha *grykuar shtrembër*.

What did interest me was the fact that Miss Russell must have entered the drawing-room by the window, and that I *had not been wrong* when I *judged* her to be out of breath with running. – Ajo çka më interesonte ishte fakti se zonjusha Rasëll kishte hyrë në dhomën e pritjes nga dritarja-derë dhe se unë *nuk kisha qenë aspak i gabuar* në *grykimin* tim se ajo duhej të kishte ardhur nga jashtë dhe se merrte frymë me vështirësi, sikur të kish qenë duke vrapuar.

#### Restrictive Expressions

The motto of *the* mongoose family, so Mr Kipling tells us, is: 'Go and find out.' – Motoja e familjes së mangustës, siç na thotë zoti Kipling, është: 'Dil dhe zbulo'.

After *her* husband's death, *the* intimacy became more marked. – Pas vdekjes *së të* shoqit, miqësia e tyre u bë edhe më e ngushtë.

The blow was delivered by *a* right-handed man standing behind *him*, and death must have been instantaneous. – Goditja është bërë nga *një* njeri që përdor dorën e djathtë, i cili qëndronte prapa *tij*, dhe vdekja duhet të ketë qenë e menjëhershme.

But there's *another* point. – Por është *dhe* një çështje tjetër.

There's *only* one thing against *it*, I said slowly. – Ka *vetëm* një gjë që nuk shkon, - i thashë me zë të ngadaltë.

#### Iterative and Other Particles

I had never seen Ackroyd so upset *before*. – *Kurrë më parë* nuk e kisha parë Ekroidin aq të mërzitur.

We were *both* weak! I understood him, and I was sorry – because I'm the same underneath. We're not strong enough to stand alone, *either* of us. – *Të dy* ishim të dobët! Unë e kuptoja atë, dhe më vinte keq...sepse dhe unë jam si ai. Nuk ishim aq të fortë sa të qëndronim të pavarur, *asnjëri* nga ne.

It was Poirot's voice speaking, and I knew from the gravity of his tone that he, *too*, was fully alive to the implications of the position. - ...nga serioziteti i tonit të tij e kuptova se *edhe ai* ishte krejtësisht i vetëdijshëm për ndërlikimin e gjendjes.

A widow, fairly young *still*, very well off, good health, and nothing to do but enjoy life. – Vejushë, *ende* mjaft e re, goxha e kamur, me shëndet të mirë, nuk i mbetet të bënte gjë tjetër veçse ta shijonte jetën.

I thought then that she was confiding in him; as it happened I was quite wrong there, but the idea persisted *even* after I went into the study with Ackroyd that night, until he told me the truth. – Atëherë mendova se ajo po ia besonte atij të fshehtë; siç treguan ngjarjet, kisha qenë krejt i gabuar, por kjo ide nuk m'u hoq nga mendja *edhe pasi* shkova në studio me Ekroidin atë mbrëmje, derisa ai ma tregoi të vërtetën.

The general tendency that has been observed during translation is the preservation of the sub-category of presupposition at the lexical level: there are still factive verbs in Albanian that correspond to the factive verbs used in the original. The same can be said for implicative verbs, iterative verbs, change-of-state verbs and verbs of judge. Restrictive expressions, as well as iterative and other particles, are also preserved in Albanian, remaining faithful to the intentions of the original author.

### **Presupposition in Syntactic Level**

The source and the target text have been constantly compared with the aim of identifying presupposition at syntactic level and the different subcategories included here, such as temporal clauses, comparison and contrast, counter fact conditionals, non-restrictive relative clauses, cleft sentences and different types of questions. Due to space limitations and within the purposes of the current study, we bring some illustrative examples below.

#### *Temporal Clauses*

It was just a few minutes after nine *when I reached home once more*. – Nuk kishin kaluar veçse disa minuta pas nëntës, *kur u ktheva sërish në shtëpi*.

'Is that what you meant today *when you accused them of hiding the truth*?' – Këtë kishit parasysht sot *kur i akuzuat se po fshihnin të vërtetën*?

That afternoon *when I returned from seeing my patients*, Caroline told me that Geoffrey Raymond had just left. – Atë pasdite, *kur u ktheva në shtëpi pasi mbarova së vizituari pacientët e mi*, Karolina më tha se Xhefri Rajmondi sapo ishte larguar.

#### *Comparison and Contrast*

Ackroyd stared blankly at me *as though he hardly understood*. – Ekroidi më hodhi një vështrim të përhumur, *si të mos e kuptonte pyetjen time*.

He would feel towards Caroline *much as he had felt towards Miss Gannett earlier in the day* – perhaps *more so*. Caroline is less easy to shake off. – Ai do të ndihej para Karolinës *ashtu siç ishte ndier para zonjushës Xhenet atë paradite*, ndoshta *edhe më keq*.

#### *Counter Factual Conditionals*

I should be quite miserable *if I did not work for my living*. – Une do të ndihesha krejt e mjerë nëse nuk do të punoja për të siguruar jetesën time.

I should have had to pay Caroline an enormous amount *if she had gone Mah Jong*. – Do tw mw duhej t'i paguaja njw shumw tw madhe Karolinws, po tw bwnte ajo mah xhong.

'It might be,' I said, '*if they were ever allowed to do so spontaneously. Whether they enjoy having confidences screwed out of them by force is another matter.*' – Kështu mund të jetë, - i thashë, - nëse ata e bëjnë një gjë të tillë në mënyrë të vetvetishme. Por është një çështje tjetër pastaj kur i detyron të flasin me pahir për gjëra që ata do të parapëlqenin t'i mbanin të fshehta.

#### Non-Restrictive Relative Clauses

My sister's nose, *which is long and thin*, quivered a little at the tip, as it always does when she is interested or excited over anything. – Hunda e sime motre, e gjatë dhe e hollë, fërgonte lehtë siç bënte zakonisht kur ishte e emocionuar ose e interesuar për të mësuar diçka.

He had placed a bottle of Irish whiskey (*which I detest*) on a small table, with a soda water siphon and a glass. – Mbi një tryezë të vogël kishte vendosur një shishe me uiski irlandez (të cilin unë e urrej), sodë e ujë me sifon dhe një gotë.

The whole thing was simplicity itself, and by the aid of Miss Gannett, *who co-operated loyally*, at once giving Clara leave of absence, the matter was rushed through at express speed. – E gjithë çështja ishte fare e thjeshtë; me ndihmën e zonjushës Xhenet, që bashkëpunonte besnikërisht dhe do t'i jepte leje menjëherë Klarës për t'u larguar nga puna, çështja do të sqarohet sa hap e mbyll sytë.

#### Cleft Sentences

To tell the truth, *it was precisely my sister Caroline who was the cause of my few minutes' delay*. – Të them të vërtetën, shkak i vonesës sime prej disa minutash ishte pikërisht ime motër, Karolina.

*It was when we were sitting down to lunch that Caroline remarked, with would-be unconcern:* - Në kohën kur ishim ulur për të drekuar, Karolina foli me një shkujdesje të shtirur:

*It was Caroline who brought the colonel's story to a close by fortunately going Mah Jong.* – Ishte Karolina ajo që i dha fund historisë së kolonelit duke bërë, për fat, mah xhong.

#### Questions

*Wasn't it sad about poor dear Mrs Ferrars?* – A nuk ishte për të ardhur keq për të gjorën, për të dashurën zonjën Ferras?

*Surely, if she had done so, she would have left some word behind to say what she contemplated doing?* – Dhe, po ta kishte bërë këtë, a kishte lënë ndonjë fjalë të shkruar për të shpjeguar veprimin e saj?

'Why not have told me the truth?' he countered. – Përse nuk më keni treguar të vërtetën? – ma ktheu.

*Do you agree with my sister and Mrs Ackroyd that there is something fishy about her?'* I asked. – Jeni në një mendje me motrën time dhe me zonjën Ekroid, se në sjelljen e saj ka diçka të dyshimtë? – e pyeta.

*Should not our ideas be the same?'* – A nuk duhen të jenë të njëjta mendimet tona?

The general tendency that has been observed during translation is the preservation of the sub-category of presupposition at the syntactic level: temporal clauses are translated by temporal clauses, comparison and contrast clauses by the same, counterfactual conditions are still counterfactual in Albanian, non-restrictive relative clauses are still preserved in Albanian, written within commas or brackets again, cleft sentences

preserve degree of emphasis even in Albanian, and presupposition expressed through raising questions are transmitted in Albanian through questions again. We also observe a slight tendency to overtranslate, i.e. the target text is longer than the original, at times, due to explanation, explicitation or clarification in Albanian.

## **Discussion**

Based on the constant comparison and juxtaposition of the source text in English and the target text in Albanian, results show that, in most of the cases, presupposition is expressed through the same categories and subcategories in the target text in Albanian, as in the original. The translator has used, in most of the cases, the same means to create presupposition in Albanian as Agatha Christie has done in English. The flavor of the original and the intentions of the original author have not been lost, on the contrary, the translator has adhered to the general rules of the detective novel, raising levels of doubt and activating logical reasoning to interpret the clues of the novel.

## **Conclusion**

The current study has shown that presupposition and the way it has been expressed in the original novel has been mostly preserved faithfully in the Albanian variant, both on the lexical and the syntactic level. We conclude that Albanian readers, due to the skills and competence of the translator, can fully enjoy the style and intentions of Agatha Christie, involved in a process of reasoning and interpretation, in search of the clues that reveal the identity of the murderer. Our research becomes more meaningful the more we are involved in a process of reading and analysis that is rewarded by deliberate choices on the behalf of the translator to follow closely the way of reasoning of the original author.

## **Recommendations to Extend the Study in the Future**

The current study is based on a qualitative approach: examples brought illustrate the theoretical framework based upon the literature review section. The author intends to extend the current study in the future by adopting a mixed method approach: combining quantitative and qualitative data and interpreting them to arrive at conclusions with reference to the way target readers perceive presupposition compared to the way source readers perceive it and the categories through which presupposition is expressed in both languages, English and Albanian.

## **Scientific Ethics Declaration**

The author declares that the scientific ethical and legal responsibility of this article published in EPESS journal belongs to the author.

## **Acknowledgements or Notes**

\* This article was presented as poster presentation at the International Conference on Social Science Studies ([www.iconsos.net](http://www.iconsos.net)) held in Marmaris/Turkey on April 27-30, 2023.

## **References**

- Christie, A. (1926). *The murder of roger ackroyd*. harpercollins publishers, Inc. London.
- Fawcett, P. (1998). Presupposition and translation, In L. Hickey (ed.) *The pragmatics of translation*. (pp. 114-123). Clevedon: Multilingual Matters.
- Geurts, B. (1999). *Presuppositions and pronouns*. Elsevier Science Ltd. Oxford, UK.
- He, Z. R. (2003). *Notes on pragmatics*. Nanjing: Nanjing Normal University Press.
- Hickey, L. (1998). *The pragmatics of translation*. Multilingual Matters LTD. Great Britain.
- Karttunen, L. (1971). Implicative verbs. *Language*, 340-358. <http://dx.doi.org/10.2307/412084>.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.



- Qafzezi, E. (2022). Who pulls the trigger? Reflecting on the use of presupposition triggers in Agatha Christie's "And then there were none" and its Albanian translation. *Proceedings of 5th International Conference on Foreign Language Education and Culture*. Durrës, Albania, (pp. 154-164).
- Şerban, A. (2004). Presuppositions in literary translation: A corpus-based approach. *Meta*, 49(2), 327–342.
- Toolan, M. (2013) *Language in literature, An introduction to stylistics*. Routledge. New York. USA.
- Trajçe, T. (2005). *Vrasja e roxher akroidit*. Botimet Dudaj. Tiranë.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.
- Yule, G. (2010). *Pragmatics*. Oxford: Oxford University Press.

---

### Author Information

---

**Eriola Qafzezi**

Fan S. Noli University

Korça, Albania

Contact e-mail: [eqafzezi@unkorce.edu.al](mailto:eqafzezi@unkorce.edu.al)

---

**To cite this article:**

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 & Social Sciences (EPESS)*, 29, 1-9.