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Logical presupposition and its pragmatic functions in English fiction

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Annotatsiya: Mazkur maqolada ingliz badiiy adabiyotida mantiqiy presuppozitsiyaning lingvistik tabiati va pragmatik funksiyalari tadqiq etiladi. Presuppozitsiya nutq jarayonida bevosita ifodalanmagan, biroq muayyan gapning mazmunini anglash uchun oldindan mavjud deb qabul qilinadigan axborot sifatida izohlanadi. Shuningdek, ingliz badiiy adabiyotida presuppozitsiyaning kognitiv, temporal, argumentativ, interpersonal, emotiv va ironik funksiyalari yoritiladi. Maqolada ingliz badiiy adabiyotida mantiqiy presuppozitsiyaning misollari ingliz adabiyotidan keltirgan bo‘lib, har bir misol ilmiy asosda tahlil qilingan.
Kalit so‘zlar: presuppozitsiya, mantiqiy presuppozitsiya, pragmatika, semantika, presuppozitsiya triggerlari, badiiy matn, yashirin mazmun, ingliz tili.

Аннотация: В данной статье исследуется лингвистическая природа и прагматические функции логической пресуппозиции в английской художественной литературе. Пресуппозиция интерпретируется как информация, которая не выражается непосредственно в процессе речи, но принимается как существующая заранее для понимания содержания конкретного предложения. Также освещаются когнитивные, временные, аргументативные, межличностные, эмоциональные и иронические функции пресуппозиции в английской художественной литературе. В статье приводятся примеры логической пресуппозиции в английской художественной литературе, и каждый пример анализируется с научной точки зрения.
Ключевые слова: пресуппозиция, логическая пресуппозиция, прагматика, семантика, триггеры пресуппозиции, литературный текст, неявное содержание, английский язык.

Annotation: This article examines the linguistic nature and pragmatic functions of logical presupposition in English fiction. Presupposition is interpreted as information that is not directly expressed in the process of speech, but is taken as existing in advance for understanding the content of a particular sentence. It also highlights the cognitive, temporal, argumentative, interpersonal, emotional, and ironic functions of presupposition in English fiction. The article provides examples of logical presupposition in English fiction from English literature, and each example is analyzed on a scientific basis.
Key words: presupposition, logical presupposition, pragmatics, semantics, presupposition triggers, literary text, implicit content, English language.

Presupposition is one of the important linguistic phenomena in modern linguistics, formed at the intersection of semantics, logic and pragmatics. It represents, in addition to the direct content of the sentence, information that is presupposed by the speaker and considered known to the listener. The

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issue of presupposition was initially studied within the framework of philosophical logic, but later its linguistic and communicative aspects became a separate object of research.

In English fiction, a logical presupposition is a hidden logical basis or presupposition that is not explicitly stated in certain sentences in the text, but is accepted as existing in advance for the correct understanding of the message. From a semantic point of view, it is characterized by being resistant to the test of negation (the presupposition remains unchanged even if the statement is denied). The role of logical presupposition in fiction is invaluable in ensuring linguistic economy, revealing the inner world of images, and establishing intellectual dialogue with the reader. The views of G. Frege, B. Russell, and P. F. Strawson are of particular importance in the formation of the theory of presupposition. Frege associated this phenomenon with the pre-accepted conditions necessary for a statement to have meaning and truth value. Strawson, on the other hand, connected presupposition with real speech situations and referential use, strengthening the pragmatic side of this phenomenon. His 1950 article "On Referring" was published in Mind, vol. 59, no. 235, pp. 320–344. [6: 320-344]

Later, R. Stalnaker connected presupposition with the general knowledge of the participants in the conversation and paid special attention to its pragmatic nature. Stalnaker's article "Pragmatic Presuppositions" was published in 1974 in the collection Semantics and Philosophy, edited by M. Munitz and P. Unger, pp. 197–213. [5: 197–213]

Presupposition is especially important in English fiction, because the writer often does not provide all the information explicitly. He conveys some meanings implicitly, relying on the reader's existing knowledge, the previous part of the text, or common knowledge between the characters. Therefore, presupposition is one of the important tools for understanding the hidden content in a fiction text.

In a fiction text, there are special linguistic units that generate presuppositions - triggers, through which the following types are manifested. In English, units that generate presuppositions are called presupposition triggers. They include: again — indicates that an action has already occurred; still — indicates that a previous state is continuing; already — indicates that an event is expected or has occurred up to a certain time; stop — presupposes that an action has already continued; continue — indicates that an action has already begun; remember — indicates that a previous event or information exists; realize — presupposes the existence of a specific fact; regret — implies that an event has already occurred; too / also — indicates that a property belongs to another person or object; only — indicates that no other elements are relevant except for a specific one; before / after — establishes a before-after relationship between two events.

Presupposition is not just a grammatical or logical phenomenon in a work of fiction. It performs functions such as revealing the character of the character, ensuring the connection between events, creating hidden meaning, and enhancing irony and emotional impact. In English fiction, logical presupposition reveals previously accepted information that is not directly expressed in the characters' speech, but is naturally understood through context. The following examples are analyzed based on presupposition triggers.

“You must remember, old sport, she was very excited this afternoon.” [3: 134]

In this sentence, the verb remember acts as a presupposition trigger. The construction “You must remember” X implies that the listener must already have information about X. That is, it creates a logical presupposition that the interlocutor must know, or at least remember, that Gatsby was excited about Daisy that day.

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Presupposition: Daisy was very excited that afternoon. Pragmatically, this unit serves the function of appealing to general knowledge and directing the interlocutor to a certain conclusion. Gatsby presents his opinion not as a simple message, but as a fact that the interlocutor should already know. Therefore, the presupposition serves as a means of strengthening his argument.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?” [1: 300]

In this example, at last is a presupposition trigger with a time-meaning component. The conjunction at last presupposes that the event was expected or delayed before it.

Presupposition: Netherfield Park had been expected to be let before this moment / its being let had been awaited.

The main pragmatic function of presupposition here is to activate contextual and temporal information. The author does not limit himself to stating a fact in the form Netherfield Park is let; through at last he also implies that this event was anticipated. In addition, presupposition also reveals the social relations between the characters. Since the appearance of the new owner of Netherfield Park for Mrs. Bennet is associated with family and marital prospects, this unit has a socio-pragmatic meaning.

“As I never saw my father or my mother...” [2: 1]

In this example, never appears as an important unit related to the negative presupposition. The direct meaning of the sentence I never saw my father or my mother is that the hero has never seen his parents.

Presupposition meaning: The speaker had no visual/personal encounter with his father or mother at any time. The pragmatic function of this unit is biographical and expository. At the beginning of the work, the hero provides information about his family situation, creating the context necessary for understanding subsequent events. Never also reinforces the duration of time. Unlike the usual form I did not see my father, never indicates that the hero has not met his parents throughout his life. As a result, the presupposition pragmatically reinforces the hero's loneliness, orphanhood, and personal history.

“I remember,” the old man said. “I know you did not leave me because you doubted.” [4: 127]

Here, the verb remember presupposes the existence of prior experience or information. Presupposition: The old man had a previous memory/knowledge concerning the boy’s decision.

The form “I remember’ indicates that the information is not new to the speaker. Therefore, the presupposition activates the common experience and previous communication between the characters.

Pragmatically, this presupposition performs an interpersonal function. Santiago, appealing to his ability to remember, restores his previous relationship with the boy. This strengthens the trust and emotional closeness between the characters.

The cited literary examples show that presupposition in English is not only a semantic, but also an important pragmatic tool. Units such as remember, at last, never activate additional, previously received information in addition to the direct content of the sentence.

In addition, presupposition also serves as a means of providing contextual connection in a literary text. The information given as a presupposition in a particular sentence is often connected with an event, conversation, or knowledge given in previous parts of the text. As a result, semantic coherence arises between individual sentences of the text. The reader, in turn, actively constructs the general

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content of the text by decoding this hidden information. From this point of view, presupposition can be assessed as a linguopragmatic mechanism that enhances the inferential activity of the reader.

The research materials also revealed the interpersonal and emotional-pragmatic functions of presupposition. For example, in constructions such as I remember, a common experience or previous relationship between the speaker and the listener is activated. Such a presupposition strengthens the concept of closeness, trust, and shared memory between the characters. At last can express not only information about time, but also expectation, impatience, or an emotional attitude towards the event. Therefore, presupposition also appears in a literary text as a means of uniting concepts such as time, memory, expectation, experience, and emotion.

In conclusion, it can be said that in English fiction, logical presupposition performs a number of important functions, such as encoding hidden information, ensuring the semantic integrity of the text, revealing communicative relationships between characters, activating the inferential activity of the reader, and enhancing artistic expressiveness. Thus, presupposition should be evaluated not only as an additional semantic meaning in the sentence structure, but also as a complex semantic-pragmatic mechanism of artistic communication. With its help, the writer creates a balance between explicit expression and implicit content and involves the reader in the process of independent interpretation of the content of the text.

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