

Boltaboyeva Umida Maxamadjanovna  
Namangan State University basic doctoral student  
of the department of English language and literature  
E-mail: umidaboltabaeva50@gmail.com

## **“Investigation of the euphemistic and dysphemistic expressions in Agatha Christie’s detective novel “Death on the Nile”**

**Annotation:** A grand mystery of love, resentment, and treachery, Death on the Nile is one of Agatha Christie's most beloved and well-known pieces. The story was inspired by Agatha Christie's travels in Egypt, where she observed historical and geographical elements throughout her stay. The article also includes some phrase combinations of euphemisms and dysphemism.

**Key words:** Murder, witness, necklace, money, stole, land, love, wealth

Наманганский государственный университет  
Базовый докторант кафедры английского  
языка и литературы

## **“Исследование эвфемистических и дисфемистических выражений в детективном романе Агаты Кристи “Смерть на Ниле”**

**Аннотация:** Великая тайна любви, обиды и предательства, «Смерть на Ниле» — одно из самых любимых и известных произведений Агаты Кристи. История была вдохновлена путешествиями Агаты Кристи по Египту, где на протяжении всего своего пребывания она наблюдала исторические и географические элементы. Также статья включает в себя некоторые словосочетания эвфемизмов и дисфемизмов.

**Ключевые слова:** Убийство, свидетель, ожерелье, деньги, кража, земля, любовь, богатство

Namangan davlat universiteti,  
ingliz tili va adabiyoti kafedrasi tayanch doktoranti

## **Agata Kristining “Nildagi o'lim” detektiv romanidagi evfemistik va disfemistik iboralarni o'rganish.**

**Annotatsiya:** Sevgi, xafagarchilik va xiyonatning buyuk siri, Nildagi o'lim Agata Kristining eng sevimli va taniqli asarlaridan biridir. Hikoya Agata Kristining Misrga qilgan sayohatlaridan ilhomlanib, u erda bo'lgan vaqt davomida tarixiy va geografik elementlarni kuzatgan. Maqolada evfemizm va disfemizmning ba'zi birikmalari ham mavjud.

**Kalit so'zlar:** Qotillik, guvoh, marjon, pul, o'g'irlangan, yer, sevgi, boylik

### **Introduction:**

British author Agatha Christie's detective novel, *Death on the Nile*, was released on November 1, 1937 in the UK by the Collins Crime Club and on November 2, 1937 in the US by Dodd, Mead and Company. Retail prices for the UK and US versions were respectively \$2.00 and seven shillings and sixpence. Hercule Poirot, a Belgian detective, appears in the book. Most of the action takes place on the Nile River in Egypt.

In Agatha Christie's "*Death on the Nile*," there are various instances of both euphemisms and dysphemisms used by the characters to describe certain situations, events, or individuals.

These euphemisms and dysphemisms contribute to the characterization and atmosphere of the novel, adding depth to the interactions between the characters and the unfolding of the plot.

### **Literature review:**

Euphemisms are words or phrases used to deftly bring up delicate, contentious, or socially forbidden subjects. Euphemisms are an integral aspect of human language proficiency, serving as a smoothing agent for courteous communication, a method of disguising opposing viewpoints, or a storehouse for cultural fears concealed by expressions so commonplace we no longer consider their literal meaning. Alternatively, dysphemisms use language that is direct or frank, less professional or courteous, and occasionally insulting, making allusions more harsh or impolite.

The term "euphemism" (from Greek *euphēmismos*, which is itself derived from the adjective *euphēmos*, "of good omen" (from *eu*, "good," and *phēmi*, "I say"), appears in print for the first time in Thomas Blount's 1656 book *Glossographia* [Burchfield 1985: 13]. From an etymological perspective, a euphemism is associated with taboos; it's commonly understood as a "veil" or "shroud" that is placed over the signified, seemingly to disguise it, and replaces the original signifier that is deemed offensive or unpleasant.

### **Research methodology:**

Classic murder mystery "Death on the Nile," written by Agatha Christie, is set against the backdrop of an opulent Nile cruise. Even if they might not be as common as they are in certain other literary genres or styles, euphemisms and disphemisms are occasionally employed to express particular subtleties or to set a particular mood. Here are few instances:

### **Analyzes and Results:**

**Euphemisms:** "Passing away" or "departed" instead of "death" or "died": In the context of a murder mystery, characters may use euphemisms to refer to the act of someone being killed or murdered, softening the impact of the grim reality.

"Lost consciousness" instead of "fainted" or "collapsed": In scenes where characters faint or collapse, a euphemism may be used to describe their condition more gently.

**Dysphemisms:** "Killed" instead of "passed away" or "departed": In moments of tension or revelation, characters may use more direct and harsh language to describe a murder.

"Lifeless body" instead of "deceased individual" or "the departed": Disphemisms can be used to emphasize the grimness or brutality of a murder.

It's important to note that the use of euphemisms and disphemisms in "Death on the Nile" may vary depending on the characters, their personalities, and the context of the scenes.

Hercule Poirot attends a performance by blues vocalist Salome Otterbourne in 1937 at a club in London. He sees heiress Linnet Ridgeway, a childhood friend of

Jacqueline "Jackie" de Bellefort, being introduced to her fiancé Simon Doyle. Following their discussion, Linnet decides to appoint Simon as her land agent.

Six weeks later Poirot is in Egypt with his friend, Bouc, and his mother Euphemia and the three of them attend Linnet's and Simon's wedding. The following people join them on their honeymoon: Louise Bourget (Linnet's maid), Salome (her sister), Rosalie (Lionnet's friend from school), her godmother (her godmother's mother-in-law) and her sister-in-law (her sister's nurse, Mrs Bowers), her financier and nephew, Andrew (Colin Mulraney), and her ex-fiancée, Dr Linus (who had renounced his wealth) Windlesham (who asked Poirot to protect her from the jealous and bitter Jackie (who had followed them to Egypt).

In an effort to get away from Jackie, the party board the S. S. Karnak; however, Linnet confides to Poirot that she does not trust her guests; Bouc tells him that he is going out with Rosalie despite his mother's disapproval; and Poirot is in love with Salome; after a stone falls from a column and almost destroys Linnet and Simone, the party returns to the ship to find that Jackie has got on board and that Linnet has gone to bed; Simon goes into a fight with Jackie; Jackie shoots Simon in the leg; Linnet tries to shoot herself; Rosalia and Bouc rescue Jackie and take him to Mrs. Bowers; Windlesham comes to treat Simon; the next morning, Louise finds out that Linnet has shot herself in the head; Linnet's valuable necklace has been stolen; and, with the help of Bouc, Poirot interviews the guests, each of whom has an axe to grind against Linnet or would like to see her dead.

Interrogating Bouc with Simon, Poirot deduces that Bouc found Linnet dead and stole her necklace to gain financial freedom from his mother but panicked and put it in Euphemia's belongings. Bouc witnessed Louise's murder, but before revealing the killer, he is shot through the throat and is killed; Poirot chases the killer, but only finds the abandoned gun. Locking the surviving guests in the boat's saloon, Poirot reveals that Simon killed Linnet, with Jackie as the mastermind. They're still in love, and have arranged Simon's romance with Linnet so that he can inherit her wealth. Simon had drugged Poirot's champagne and Jackie had pretended to shoot a blank at Simon, who'd faked his injury by stealing Euphemia's paint. While

Jackie distracted Bouc and Rosalie, Simon killed Linnet and, returning to the saloon, shot his own leg, muffled by Van Schuyler's scarf. Jackie killed Louise with Windlesham's scalpel, and Bouc with Andrew's gun. As a final clue, Poirot reveals that the handkerchief used in the fake shooting, recovered along with the gun, had been faded to pink instead of brown, proving the stains were not from blood. Jackie gives Simon a hug and shoots him in the back, killing him with a single blow after presenting Poirot with his indisputable evidence. Poirot can't tell Salome how he really feels as the passengers get off the ship after showing this it was proved

*Some euphemisms from the novel:*

“He has gone to a better place” (referring to someone who has passed away)

“She is feeling under the weather” (referring to someone who is sick)

“He’s in a bit of a pickle” (referring to someone in a difficult situation)

“She’s not the sharpest tool in the shed” (referring to someone who is not very intelligent)

“Passed away” (instead of “dead”)

“Resting in peace” (instead of “dead”)

“Departed” (instead of “dead”)

“Lost” (instead of “dead”)

“Crossed over” (instead of “dead”)

“No longer with us” (instead of “dead”)

“Transitioned” (instead of “dead”)

“Moved on” (instead of “dead”)

*Some dysphemisms from the novel:*

“Booze hound” (referring to a heavy drinker)

“Tramp” (referring to a promiscuous woman)

“Junkie” (referring to a drug addict)

“Slut” (referring to a sexually promiscuous person)

“Crazy cat lady” (referring to an eccentric woman with many cats)

“Deadbeat dad” (referring to a negligent or irresponsible father)

“Scumbag” (referring to a despicable or low-life person)

“Psycho” (referring to someone who is psychologically unstable)

“Freak show” (referring to a bizarre or unusual person or situation)

“Couch potato” (referring to a lazy or inactive person)

“Wretched little bugger” (referring to a derogatory term used to describe a disliked character)

“Filthy crook” (referring to an insult directed at a suspect in the murder investigation)

“Bloody coward” (referring to an accusation made towards a character who is perceived as lacking courage)

“Dirty scoundrel” (referring to a derogatory term used to describe a deceitful or underhanded character)

“Stinking cheat” (referring to an insult directed at a character suspected of dishonest behavior)

## **Conclusion:**

In "Death on the Nile," Agatha Christie masterfully weaves together several themes, including the dangers of preconceived notions, greed, and obsessive love. At the same time, Corpse" instead of "deceased individual" or "the body": When referring to the victim's body, characters may use more direct and perhaps less

respectful language like "corpse" to convey the seriousness of the situation. "Crime scene" instead of a more neutral term like "incident location": In discussions about where the murder occurred or where evidence was found, characters may use the term "crime scene," which can have a harsher connotation. "Killer" or "murderer" instead of more indirect terms like "perpetrator" or "culprit": Characters may refer to the person responsible for the murder using direct and accusatory language such as "killer" or "murderer.". While dysphemisms may not be as prevalent in "Death on the Nile" as in other types of literature, these examples demonstrate instances where characters use more direct and perhaps less socially acceptable language to discuss the central crime and its consequences.

## References

---

1. *"QUEEN OF CRIME Trademark of Agatha Christie Limited"*. Justia. Retrieved 7 October 2022.
2. *"Agatha Christie: Lucy Worsley on the Mystery Queen"*. PBS. Retrieved 21 February 2024. *Agatha Christie is the most successful novelist of all time, outsold only by Shakespeare and the Bible.*
3. *"Most translated author"*. Guinness World Records. 7 March 2017.
4. *"Result of world's favourite Christie global vote"*. Agatha Christie. 22 December 2015. Retrieved 23 June 2023.
5. *"Obituary. Dame Agatha Christie"*. *The Times*. 13 January 1976. p. 16. *'My father,' she [Christie] recalled, 'was a gentleman of substance, and never did a handsturn in his life, and he was a most agreeable man.'*
6. Morgan, Janet P. (1984). *Agatha Christie: A Biography*. London: HarperCollins. ISBN 978-0-00-216330-9. Archived from the original on 12 May 2021. Retrieved 25 May 2020.
7. *Marriage Register*. St Peter's Church, Bayswater [Notting Hill], Middlesex, 1878, No. 399, p. 200.
8. *Birth Certificate*. General Register Office for England and Wales, 1890 September Quarter, Newton Abbot, volume 5b, p. 151. [Christie's forenames were not registered.]
9. *Baptism Register*. Parish of Tormohun, Devon, 1890, No. 267, [n.p.].
10. *1871 England Census*. Class: RG10; Piece: 3685; Folio: 134; p. 44
11. Statement of Services Archived 26 October 2019 at the Wayback Machine: Frederick Boehmer, 91st Foot. The National Archives, Kew. WO 76/456, p. 57. [Also states his daughter Clarissa Margaret was baptised in Dublin.]

12. Goff, Gerald Lionel Joseph (1891). *Historical records of the 91st Argyllshire Highlanders, now the 1st Battalion Princess Louise's Argyll and Sutherland Highlanders, containing an account of the Regiment in 1794, and of its subsequent services to 1881*. R. Bentley. pp. xv, 218–19, 322.
13. *Burials in the Parish of St Helier, in the Island of Jersey*. 1863. p. 303.
14. Christie, Agatha (1977). *Agatha Christie: An Autobiography*. New York City: [Dodd, Mead & Company](#). ISBN 0-396-07516-9.
15. Robyns, Gwen (1978). *The Mystery of Agatha Christie*. Garden City, NY: [Doubleday & Company, Inc.](#) p. 13. ISBN 0-385-12623-9.
16. Thompson, Laura (2008), *Agatha Christie: An English Mystery*, London: [Headline Review](#), ISBN 978-0-7553-1488-1
17. [Marriage Register](#). Parish of Westbourne, Sussex, 1863, No. 318, p. 159.
18. [Naturalisation Papers Archived](#) 24 October 2019 at the [Wayback Machine](#): Miller, Nathaniel Frary, from the United States. Certificate 4798 issued 25 August 1865. [The National Archives](#), Kew. HO 1/123/4798.
19. *Birth Certificate*. [General Register Office for England and Wales](#), 1879 March Quarter, Newton Abbot, volume 5b, p. 162.
20. "Births". [London Evening Standard](#). 26 June 1880. p. 1.