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USE OF COGNITIVE FATIGUE AS A NARRATIVE DEVICE IN GOLDEN AGE DETECTIVE FICTION: EXPLORING AGATHA CHRISTIE'S SELECTED WORKS

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Abstract: This study explores mental fatigue, or 'cognitive dulling,' within the framework of golden age detective fiction, with a focus on Agatha Christie's selected works. Analogous to the deliberate prolonging of mystery in detective literature, the narrative complexity in these works intentionally entangles readers, preventing premature conclusions. Examining the intentional foregrounding of intricate socio-cultural settings, the study reveals how these narratives induce cognitive fatigue, mirroring the experience of readers attempting to solve a mystery. By dissecting Agatha Christie's techniques, the research highlights the deliberate use of complexity to captivate readers, drawing parallels between the fictional world and the real-life experience of cognitive exhaustion.

Keywords: Cognitive Fatigue, Golden Age, Narrative Device, Agatha Christie, Detective Fiction

1. Introduction

Detective fiction flourished in the early 20th century during the Golden Age. Between the World Wars, from the 1920s to the 1940s, it was popular, especially in the 1930s. Critic and writer Edmund Wilson invented Golden Age. Many prominent mystery writers wrote intriguing novels around this time. Dorothy L. Sayers, Lynn Brock, Ngaio Marsh, E.C.R. Lorac, Josephine Tey, John Carter Dickson, Margery Allingham, Cecil Street, Patricia Wentworth, Gladys Mitchell, E. R. Punshon, and many others, especially from America, Britain, and New Zealand, were famous detective

writers from this time. Agatha Christie was called "one of the Queens of Crime." This era used complex plots, vice mysteries, whodunits or double narratives, puzzle-solving intellectual methods, red herrings, alibi, varied ratiocinating forms, unique background settings, and complicated fabula to distract readers from identifying the murderer. At the close of WWII, American golden era detective fiction became popular. Popular for its hard-boiled methods, it exposed the industrialized modern city.

Around 1925, many detective authors formed a "Detection Club" to discuss detective writing composition. They also decided to follow Ronald Arbuthnot Knox's detective fiction guidelines. From 1926 to 1939, English Catholic priest Robert Knox (1888-1957) was Oxford University Chaplain. His detective stories, especially 'Decalogue', were legendary. Ronald Knox gave detective writers 10 rules to follow. His third rule is, "Writer must not use more than one secret room or passage to create mystery." Knox and R. (10) Golden age authors like Agatha Christie let readers investigate a single room for murder instruments.

The backdrop surroundings in golden era detective fiction helped develop the intriguing and gripping plot. Readers' anxiety about the culprit's name not being found is affected by their story's intriguing and intricate backdrop. They eventually tire and develop mental fatigue. Detective fiction is complacent and fine, but it uses complex settings to create tension, irony, and paradox to keep readers guessing until they realize the story is complex and hard to solve. Thus, they give up on identifying the culprit and trust the detective's declaration.

Golden Age detective novels feature picturesque English towns, secluded country houses like *A Man Lay Dead*, old country mansions, remote villages in *Murder of Roger Ackroyd*, isolated islands in *And Then There were None*, copse or flowery gardens in *Sleeping Murder: Miss Marple's Last Case*, eerie manor houses, gatherings or parties in country houses like *The Mendip Mystery* or *A Speedy Death*, or even crowded places like Josephine Tey's *A Man in the Queue*. Thus, they are known as 'Country House' golden age detective mysteries. Maps were employed at the beginning of golden age detective novels to describe the crime scene. They used maps to help readers understand the plot and left detailed hints at the murder scene to stump readers. Dell included pricey 'Dell maps' in these novels.

These attractive and fascinating sites have a menacing undertone of mystery, suspense, and intrigue. "The golden age of detective fiction began with high-class amateur detectives finding killers in rose gardens, country roads, confined or constrained settings like country mansions, secluded islands, or trains, a secret entry in an old property, and scenic villages. This era saw many writers—from populist entertainers to revered poets—try their hand at mystery novels, which shaped the detective-fiction genre." Kismaric et al. (1998). Golden age detective fiction writers used these attractive and intriguing settings to pique readers' curiosity in solving the mystery in the secretive and thrilling environment. P. D. James writes in 'Who Killed the Golden Age of Crime?' that golden age detective writers had "an original and exciting plot; distinction in the writing, a vivid sense of place, a memorable and compelling hero and the ability to draw the reader into their comforting and highly individual world." P.D. James (2018).

Golden Age detective fiction is also known for its "locked room" mysteries, where crime is perpetrated in odd, unthinkable circumstances. Without a suspect, the murder victim is located in a bag or locked chamber. This makes it harder for readers to find the villain. W. H. Auden writes in *Guilty Vicarage*, "The story must feature a closed society so that the murderer is hidden inside the group (with the murderer included, the society is not innocent). To meet this condition, use a group of relatives (e.g., a family gathering in a country house), place the story in a closely knit geographical group (e.g., a small old village), have an occupational group as the suspects (e.g., a theatrical company), or isolate the group in a neutral place." W.H. Auden (1962).

These works also use cunning "red herrings" to deceive readers. Though it broke the detection club's vow to 'never to conceal a vital clue from the reader,' the authors successfully included bogus clues or suspicious components to distract readers from the real perpetrator. They employed unusual tactics to confuse readers and keep them reading until the detective appeared. The moment Hercule says, "I am investigating the murder of Mrs. McGinty," Mrs. Summerhayes replies, "And I do not joke." "Ouch," "I cut my hand." A. Christie (2011). Mrs. Summerhayes cuts her hand with a knife. Mrs. Summerhayes is not the murderer, but her guilty response to the investigation makes readers think so. Detectives find red herrings when writers don't identify gender. In *The Mysterious Affairs at Styles*, Christie says, "We all know this handwriting— The stillness was broken by a near-scream. You devil! How did you get it? Overturned chair. Poirot fled. His attacker toppled after a quick move." Agatha Christie (1920). To confound readers, Agatha leaves the murderer's gender unclear.

Writers avoided *Res Ipsa Loquitur* and *prima facie*. Instead of obvious violence, an ugly brawl until one kill another, awful bloodshed, or a corpse crippled into several parts, they used subtle, perplexing, contradictory, and ironical background circumstances to entangle the plot

Detective fiction is great at misleading readers about finding the "law breaker," and making them more surprised when the detective discloses the final criminal. These stories offer intriguing and awkward circumstances, so readers can solve the enigma until they fail. The writer hopes to generate "cognitive fatigue" in readers until the detective reveals the identity. It may be the writer's tendency to improve and popularize detective characters. Sherlock Holmes, Hercule Poirot, Josephine Tey, Roderick Alleyn, Patricia Wentworth, Gladys Mitchell, Bobby Owen, Robert Macdonald, and Colonel Wyckham Gore are famous detectives.

The social and cultural conventions of the period are also reflected in the narratives of Golden Age detective fiction. According to Douglas McManis in his work *Place of Mysteries*, "A plot needs to have a setting as introductory background for a story and [...] the setting for a plot should be a fictionalized version of the real-world milieus which characters would ordinarily frequent on the basis of their socioeconomic status." Douglas. R. McManis (1978).

These works effectively separate upper class, middle class, and poverty, making the culprit harder to find. The worldwide war reduced class inequities; thus, these novels show how time passed. The suspect list grows, making it tougher to understand how a low-class individual killed the victim on the estate! Fernly Park housekeeper Elizabeth Russell, butler John Parker, parlour maid Ursula

Bourne, and Secretary Geoffrey Raymond are suspected of murdering Roger Ackroyd. Multiple suspects are desired.

Golden age stories followed the 'whodunit' format when an amateur sleuth or great detective attempts to solve a murder. Whodunits by Agatha Christie and Patricia Wentworth are famous. In Wentworth's *Out of the Past*, Miss Silver hunts the Hardwicks' party guests for the culprit. In *Wicked Uncle*, Miss Silver hunts Gregory Porlock's stabber. Most Agatha Christie detectives try to find the murderer.

These authors use intricate hints, red herrings, and alibis to prevent readers from reading prosecution codes, so the detective finds the identity. Golden age writers created dramatic background with remote estates, desolate islands, and enclosed spaces or queues. These carefully chosen locations enhance the 'whodunit' technique by creating enigmatic murder scenarios and nuanced causes. Tragic locations add fascination to 'whodunit' mysteries.

1.1 Cognitive fatigue or cognitive dulling

Exercise and stress induce 'mental or cognitive fatigue'. Men often stress over finishing a difficult task after working on it for a long time. It is caused by demanding and complex jobs, fascinating approaches, intractable environmental constraints, or environments that disadvantage men in employment. They worry and get irritated when they can't finish. They get distracted while working, struggle to regulate their emotions, lose sleep, worry about their work, and grow angry from excessive exertion. Interpreting the task's goal leaves men feeling washed out. Men get 'analytic depression' when they can't obtain more information, generate ideas, or appraise the issue. Men who produce confusion and can't correct it have "brain fog." Some avoid, abandon, or delegate chores. Authors utilize contradictory settings or backgrounds to divert readers until they uncover the main perpetrator, like in the detective age.

1.2 Cognitive fatigue in agatha christie's selected works

Location as a story device in Golden Age detective fiction is fascinating. After World War I, commoners suffered social unrest, food and housing shortages, and massive bloodshed, murders, and corpses, which fueled this genre. Mystery writers like Lynn Brock, who fought in the British Army Machine Gun Corps, were traumatized by WWI. Patricia Wentworth lost her stepsons in WWI. E.C.R. Lorac wrote to her buddy about her WWII friends' deaths: "Most of my other friends have been bombed or burnt out of their homes. This is terrible insanity." ECR Lorac. While working in hospital dispensaries during both world wars, Agatha Christie learned about pharmaceuticals as a Red Cross Voluntary Aid Detachment member. British WWI soldier Archibald Archie Christie was her fiancé. The increase of horrific devastation and criminality throughout two world wars may have allowed these writers to write about criminal scenarios utilizing their imaginations.

Christie, a master of this genre, uses her stories' wide and prominent locales to emphasize the horrific crimes. Christie's novels' settings—a calm English village with terrible secrets, an isolated and eerie mansion, or a confined train or airplane—are narrative components. Setting reflects characters' thoughts and ambitions. Christie creates intricate psychological and physical circumstances. She writes an aviation story in *Death in the Clouds*. Murderer Gale stabs dentist

Giselle. The mystery seems endless since nobody thinks he stabbed her with the spoon dart while delivering it.

Christie's complicated setting intrigues. To create tension and mystery, she carefully considers weather, time, and structures. Christie's setting gives the investigator and astute reader indications to solve the murders, but the latter fails, and the investigator/detective discloses the name in the conclusion. Above all, readers are driven to play the mental game of deduction by considering the organization of a room, the positioning of an object, or the unique setting behind the crime scene, which helps them unravel the mystery until they realize they cannot discover the criminal or how he did.

1.3 Agatha Christie use of Complex Setting as a Narrative Device in her Works-Aiming to employ Cognitive Fatigue

Their interesting mysteries and memorable characters make Agatha Christie's detective books popular. Agatha Christie's *The Murder of Roger Ackroyd* (1926) uses setting well. The Murder of Roger Ackroyd's ominous setting produces mysteries. The environment is familiar and relevant, yet readers can't identify murder instruments. Christie draws in Golden Age readers with village knowledge. Story twists are more effective when readers guess the wrong assassin, and this sense of confidence is used to reveal surprising revelations. King's Abbot, a little English town, seems perfect for the story. Readers are disappointed with the pastoral setting throughout the narrative. King's Abbot is a real 1800s British town where locals knew every spot and gossiped about every incident. According to John Scaggs in *Crime Fiction*, "Incongruity of a murder committed in a pastoral setting is perceived as ironical and creates a shocking contrast between the peaceful setting and the atrocious crime." John Scaggs (2005). All the locals live peacefully, thus it's unlikely that somebody would murder there. W. H. Auden says detective fiction must include a setting, "the more paradise-like, the greater contrast the murder creates." A death in a wealthy neighborhood will shock the reader more than one in a slum." WH Auden (1962). In disbelief, each town examines Mrs. Ferrars' death. Caroline quickly tells her brother once Mrs. Ferrars' parlour maid tells her. Rumours that she died of alcohol overconsumption, suicide, or a plan might be disastrous. The writer surprises readers with too much gossip. Chatter makes readers doubt one assassin among many. Readers investigate the dangerous syuzhet, but only the detective can solve the mystery and identify the culprit.

Christie's red herrings detract from the plot. Agatha's various spectacles keep readers guessing and deciphering the complicated story. When quiet facts and spectacles are exposed, the story ends. Setting is key. The hamlet layout, people's traits, and even seemingly unimportant features like doors, windows, clothes, shoes, Dictaphone, etc. help solve the mystery. Dr. Sheppard confesses Agatha Christie uses "some of the incidents seemed at the time irrelevant and unmeaning." A. Christie (2023).

A village friend killed two. He talks to their family at home, but readers don't suspect him of murder. Knox says, "The criminal must be mentioned in the early part of the narrative but must not be anyone whose thoughts the reader has been allowed to follow." Ronald Knox (10). So does

Agatha bring readers to the killer, but she traps them in the baffled suezhet's intricate plans so they can't prove it. Therefore, she slightly deviates from Knox's rule.

Christie's boring surroundings create suspense and irony for readers who anxiously decipher the murderer's name till mental fatigue. Hercule Poirot discloses the name after reviewing the clues to solve the case. Poirot's 'little ideas' aren't small. He solves difficult, virtually unsolvable cases. Poirot usually keeps his 'little ideas' to himself so he can unveil the complete case in a dramatic manner, with all the suspects in a room as an audience. A. Christie (2023). Detectives can solve problems mentally and never give up. As a professional who weighs the case, Hercule says, "I shall go through with it to the end." Ibid. Chapter 7.

Christie's previous work, *Murder on the Orient Express*, uses the luxury train's cramped accommodations to show the passengers' convoluted behavior and raise suspicions. Being on 'The Orient Express' adds suspense to the narrative. The tight, secluded train atmosphere adds suspects and potential culprits to the puzzle.

Snowfall stops the Vinkovci-Brod train. The passengers learn Samuel Ratchett was killed in his cubicle. No police are close to requesting an emergency investigation, so Hercule Poirot, on the train, intervenes.

Train passengers cannot escape before it arrives, thus they cannot evade the investigation. Writing indicates each character travelled in a compartment. Who planned Ratchett's murder is tougher to identify. Readers must circle the train to find the perpetrator in this cramped space.

Most passengers are rich, and their lavish lifestyle, a recurring theme in Golden Age detective fiction, symbolizes the characters' deception. The luxurious train and gloomy Balkan region contrast to show the characters' appearance and conduct.

Their interaction exacerbates the train murder. It emphasizes psychoanalytical depth in relation to the location, adding complexity to the narrative.

Christie sets her tale on 'The Orient Express', a symbol of wealth and discovery. This train's opulent decor and diverse occupants create a mystery. In the tiny railway car, every character's actions and interactions stand out. Closeness breeds suspicion, making every word and gesture critical.

From lords to domestics, businesspeople to professionals, each character symbolizes his class and culture. Christie enhances the plot with trains. As train passengers mingle, their backgrounds and concealed goals weave a fascinating tapestry of connections and motivations. Social critique emphasizes context over backdrop. Environment becomes increasingly vital to the story's ending. Environment influences perpetrator identification and moral issues. Like their compartments, travellers are diverse but connected, symbolizing humanity's wide network. Poirot's ruling shows that railroad justice can be complex and humane. Agatha Christie uses setting to create storylines in *Murder on the Orient Express*. The lavish but cramped train atmosphere reflects the individuals' complexities, intrigues, and propels the story. The narrow focus tests the characters and investigator on morals, society, and humanity. 'The Orient Express's peculiar circumstances allow Christie to weave a symphony of mystery, showcasing her creativity.

She contrasts the elaborate scene by adding the murderer's competence in utilizing his tool to murder and leaves quietly, hinting that readers will have problems identifying the assassin. Ratchett's body has twelve stab wounds, the compartment window is left open to make readers think the murderer escaped, a handkerchief with the initial "H" is placed there, a pipe cleaner is dropped near the body, and a charred paper with "member little Daisy Armstrong" is found.

The 1939 Golden Age detective fiction novel *And Then There Were None* has complex plots, mysterious characters, and tricky puzzles. Ten strangers are summoned to a remote island by Mr. Owen for varied reasons. They quickly learn they're being held accountable for past misdeeds. They meet in a remote estate. The children's fable *Ten Little Soldiers* in each chamber haunts each person as they die unexpectedly. Heroes are isolated from the few humanities outside the island. The characters reach the island by boat, but bad weather keeps them from returning. An island prison 'trope' heightens the 'closed-circle mystery'. A prisoner on the island may have been murdered. When each individual seems innocent, readers have trouble recognizing the main culprit.

Complexity is added by the gorgeous yet terrifying 'Soldier Island House.' Classic detective fiction exploited superficial layers to trick readers, as the beautiful setting contrasts with the evil actions inside.

Despite island problems, residents live in luxury. The entire text explains how environment impacts characters psychologically. Dread, anxiety, and foreboding make the characters' talks tense. They distrust each other due to the island's darkness and suffering. The conspiracy is led by retired judge Wargrave. His disappearance on the island suggests he is the real culprit and case master.

Each character faces their guilt and repercussions on the island after being accused of a crime. The contrast between housing grandeur and depravity is morally troubling.

Christie skillfully uses the cruise liner *Karnak* to keep *Death on the Nile* interesting. The book's narrative revolves around a fancy cruise ship crossing the Nile River to Abu Simbel. Christie can create a colorful cast of individuals with their own goals and secrets in the ship's confined confines, a microcosm of civilization. John Scaggs supports golden age "cramped spaces," saying, "If the setting is cramped and claustrophobic, it could rival a Gothic locale." A cramped place could lead to an accident and complicate the plot, so choosing the right setting is crucial. John Scaggs (2005).

The tight-knit community adds suspense when the murderer is one of the few suspects. Egypt in the 1930s was exotic and wealthy, making the discovery more challenging. Character interactions are complicated by the colonial setting's class, race, and cultural background, making it impossible to identify the culprit.

Christie cites Nile River for instance. 'The Nile River' symbolises time and students' fate. The river metaphor explains the story as the plot reveals the characters' interrelated goals and interactions. *Death on the Nile* brilliantly shows luxurious travel and historical treasures. After studying the ship's layout, luxurious furniture, and Egyptian setting, readers still struggle to solve the case. Cramped cruise ships encourage character interactions and conspiracies. Affluent and charismatic Linnet Doyle née Ridgeway is causing conflict. Her lavish lifestyle and beauty make other characters jealous and resentful, which may motivate them.

His ex-fiancee Jacqueline de Bellefort is furious that she's marrying Simon Doyle. Several flat people on the same ship make the plot more interesting and challenging to resolve. Linnet's maid Louise Bourget; her trustee Andrew Pennington, suspected of pushing the boulder off and exonerating Linnet; writer Salome Otterbourne and her daughter Rosalie; Tim Allerton, who stole Linnet's necklace, and his mother; elderly American socialite Marie Van Schuyler, her cousin Cornelia Robson, and her nurse Miss Bowers; a communist Mr Ferguson; an Italian archaeologist Guido Richetti; a famous solicitor Jim Fanth Jacqueline, who shoots Simon's leg and is partially visible from Linnet's boulder, is the prime suspect. The writer builds tension by killing witnesses before naming the criminal. Since Louise Bouget and Miss Otterbourne died before revealing their identity, the plot lengthens.

Egypt complicates culture. Rich ship details, luxurious chambers, and Egyptian scenery add mystery. This setting hooks readers and is perfect for intricate mysteries. The contrast between luxury and evil produces intrigue. Linnet, an affluent woman, moulded Jacqueline de Bellefort's affection for her lover. Due to insecurity and affection for her partner, Jacqueline divorces. After Simon left, she may have felt betrayed and socially embarrassed, leading her to murder. Jacqueline may have murdered, it suggests.

Christie confuses readers with more intricate red herrings. Example: Linnet's pearls found in the maid's cabin. Readers assume the maid for a murderer when the exquisite pearls are found unexpectedly. Only the detective can spot the false necklace. Many readers recognise hints but rarely connect them to the perpetrator. Linnet's room had two nail polishes following her death. Finally, Poirot examined the washstand. Among the creams, powders, and facial lotions, he only noticed two Nailex bottles. Finally, he took them to the dressing table. One with the inscription Nailex Rose was empty save for a few drops of dark red fluid. The Nailex Cardinal-sized one was nearly full. He cautiously scented the empty and full bottles after uncorking them. A. Christie (2011). Readers may not understand the nail paint bottles' suspense, but Hercule considers it odd that one ink was nearly empty. Hercule discovers that Simon used red ink to claim Jacqueline shot his leg, but she did not.

The Nile represents fate and time's passage. As with their deeds, characters cannot change the river's direction. The river's steady flow reflects Poirot's thorough research, exposing character ties and motives. Egypt and travel inspire the characters. Mr. Ferguson shows how interests, and the environment might interact by exploiting the environment for archaeological purposes. His goals are time- and place-specific. To complete the crucial reveal sequence, Poirot takes all the suspects into the ship's salon to symbolize the guilty party's conscience held captive. A dramatic Nile conclusion heightens the tension as Poirot slowly unveils the truth.

Other writers told stories in ambiguous situations. Arthur Conan Doyle's novels influenced this genre without being Golden Age-related. His Sherlock Holmes stories are set in Victorian and Edwardian London, for story reasons. Elegant upper-class society, hansom taxis, foggy and gas-lit streets, and other factors support Holme's deduction. Doyle added supernatural overtones to *The Hound of the Baskervilles* by using strange locations like the moors. Famous Golden Age writer Dorothy L. Sayers invented outstanding amateur detective Lord Peter Wimsey. Sayers exploited a remote East Anglian Fens village in *The Nine Tailors* (1934). The old church's bells and bleak

terrain add to the impression of solitude. The mystery's context is crucial since local culture and history inform the clues and motives. Ngaio Marsh's Inspector Roderick Alleyn novels are famous. Marsh places *Death in a White Tie* (1938) among London's debutante balls and aristocratic parties. Behind the opulent events and lovely locations are envy and treachery. The setting's power imbalance can help Marsh grasp the crime's intentions.

John Dickson Carr wrote locked-room mysteries and evocative prose as Carter Dickson. Carr places *The Three Coffins* (1935) amid an icy Paris winter with fog and snow. Elegant and mysterious, the city and its landmarks, and the dramatic weather make the crime impossible. British author Margery Allingham penned many Albert Campion detective stories. Allingham's 1952 novel *The Tiger in the Smoke* takes place in post-war London covered in smoke and fog from destroyed buildings. The city's gloomy, post-war atmosphere reflects the protagonist's moral dilemmas and beliefs while investigating the event. Environment symbolises muddled good and evil.

Scottish author Josephine Tey developed intelligent detective stories with complex plots and characters. Inspector Alan Grant, Tey's investigator, investigates historical riddles in a hospital bed in *The Daughter of Time*. Grant explores Richard III's frigid death in a small area, upending detective fiction's location notion and shows that even a hospital bed can be a narrative tool.

Berkeley wrote under various names and was recognised for his imaginative storytelling. Berkeley sets *The Poisoned Chocolates Case* in a private club where six amateur investigators discuss a mystery. Golden Age detective fiction's perspectives are debated in the club's small meeting space. Investigators present theories. Setting becomes meta-narrative about truth and detection.

2. Conclusion

Agatha Christie, the pioneer of golden age detective writing, creates a world where scenery is more than simply a backdrop—it connects with the story and depicts the complexity of human psychology and cultural variations that make introspection difficult. *Murder on the Orient Express* highlights how environments mirror society and characters' motivations and tensions. Tension and dread on the isolated island in *And Then There Were None* determine how the heroes react to death. These examples show Christie's attention to location to build Golden Age detective fiction's complex web of deception, misdirection, and revelation.

Murder of Roger Ackroyd shows how setting shapes character. A sense of familiarity is built when the people's secrets are disclosed in the lovely hamlet. Using storytelling. Agatha writes in *The Mysterious Affair at Styles'* prologue, “The place must be definite and ordinary (e.g., a train, a hotel, a country house, or a party), and must exist in time and space, it cannot be abstract or Agatha Christie (1920).

She chooses pastoral environments to give readers delusional networks to keep looking for the perpetrator until cognitive weariness sets in. *Murder of Roger Ackroyd's* pastoral setting was mentioned above. She uses it in *Three Act Tragedy*. In “up the path from the sea” Agatha Christie (2011), Sir Charles Cartwright climbs mountains and enjoys valley relaxation. Readers enjoy natural beauty, which helps the writer imagine the killer in valleys but behind “the closed curtains”. *Ibid.*, 42. Her detectives also enjoy nature's splendour while solving problems. “Poirot stopped for

a moment and looked sorrowfully over the beautiful park, still glittering with morning dew, seeing how innocent and “so beautiful, so beautiful.” Agatha Christie (1920). Her novels captivate readers with aesthetic attractiveness as they forget the murderer's identity.

Mcmanis says, “The role of the geographical setting in the works of Agatha Christie and Sayers is threefold.” Douglas R. McManis (1978). Thus, the context does not indicate that a quick weather change is bad. Instead of heaven-like weather, The Mysterious Affairs at Styles' harsh, sighing wind suggests an innocent character's incarceration. An argument must be resolved, and the innocent cleared by investigators immediately. King's Abott's nice location doesn't indicate a friend, murderer. In ‘The Role of Setting in the Golden Age Detective Novel’, Žaneta Stýblová explains that setting enhances realism and allows readers to escape reality. Without the environment, the people would merely “float” in abstract space, and the reading process would not engage readers as much as with a well-depicted scenery or residence. Stýblová Žaneta (2018).

To keep readers guessing, Agatha Christie uses daedalian hints. This enhances her books' appeal. The reader must be given every clue, but he must not be informed of all the investigators' reasoning, lest he see the answer too soon, says Dorothy L. Sayers. Even worse, if he reads all the clues correctly without the detective's help, what happens to the surprise? How can we show the reader everything and properly conceal its meaning? Dorothy L. Sayers (1929). In the preface to *Cards on the Table*, where Mr. Shaitana is slain while playing the game, Agatha Christie, a golden age writer, says detective fiction sometimes offers a game to readers to "guess the murderer." There's a common belief that a detective story is like a big race with many starters, potential horses, and jockeys. [...] The favourite is generally considered the opposite of a racecourse favourite. Thus, he may be an outsider! Find the least likely perpetrator and your job is done nine times out of ten.” A. Christie (2011).

This paper concludes that harder clues enrich detective fiction. In such detective literature, readers exhaust themselves trying to solve the long, convoluted, and staged mystery before locating the culprit. Few know the murderer's name. They believe the investigator will find the killer. After readers weary of solving the writer's haphazard and misinformed clues, the investigator discloses the name. Of course, detective fiction lends itself to cognitive games, misdirection, and rhetorical manipulation,” says Peter Brooks. All detective stories need “the detective repeat, go over again, the ground that has been covered by his predecessor, the criminal.” Peter Brooks (1984).

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