

Agatha Christie Oup

This is the first comprehensive study of the English crime play, presenting a survey of 250 plays performed in the London West End between 1900 and 2000. The first part is historically orientated while the second one establishes a tentative poetics of the genre. The third part presents an analysis of some 20 plays adapted from detective fiction.

Throughout the 19th and early 20th centuries, countless distinguished writers made the long and arduous voyage across the seas to Australia. They came to give lecture tours and make money, to sort out difficult children sent here to be out of the way; for health, for science, to escape demanding spouses back home, or simply to satisfy a sense of adventure. In 1890, for example, Robert Louis Stevenson and his wife Fanny arrived at Circular Quay after a dramatic sea voyage only to be refused entry at the Victoria, one of Sydney's most elegant hotels. Stevenson threw a tantrum, but was forced to go to a cheaper, less fussy establishment. Next day, the Victoria's manager, recognising the famous author from a picture in the paper, rushed to find Stevenson and beg him to return. He did not. In *Brief Encounters*, renowned author and speaker Susannah Fullerton examines a diverse array of writers including Charles Darwin, Rudyard Kipling, Stevenson, Anthony Trollope, Mark Twain, Arthur Conan Doyle, DH Lawrence, Joseph Conrad, HG Wells, Agatha Christie and Jack London to discover what they did when they got here, what their opinion was of Australia and Australians, how the public and media reacted to them, and how their future works were shaped or influenced by this country.

The private investigator is one of the most enduring characters within crime fiction. From Dashiell Hammett's Sam Spade - the hard-boiled loner trawling the mean streets - to Agatha Christie's Captain Hastings - the genteel companion in greener surrounds - the P. I. has taken on any number of guises. In *Crime Uncovered: Private Investigator*, editors Alistair Rolls and Rachel Franks delve deep into crime literature and culture, challenging many of the assumptions we make about the hardy P. I. Assembling a cast of notable crime fiction experts, including Stephen Knight and Carolyn Beasley, the book covers characters from throughout the world of international noir - Giorgio Scerbanenco's Duca Lamberti, Léo Malet's Nestor Burma, and many more. Including essays on the genealogy and the emergence of the protagonist in nineteenth-century fiction; interviews with crime writers Leigh Redhead, Nick Quantrill, and Fernando Lalana; and analyses of the transatlantic exchanges that helped to develop public perception of a literary icon, *Crime Uncovered: Private Investigator* will re-define what we think we know about the figure of the P. I. Rolls and Franks have engaged here the tension between the popular and scholarly that is inherent in any critical examination of a literary type, along the way unraveling the mystery of the alluring, enigmatic private investigator. *Crime Uncovered: Private Investigator* will be a handy companion for any crime fiction fan.

A six-level paired skills series that helps students to think critically and succeed academically. The Third Edition builds on Q: Skills for Success' question-centered approach with even more critical thinking, up-to-date topics, and 100% new assessment.

The Power of Statistics

Crime Fiction from a Transcultural Perspective

The Queen of Crime

History of Oxford University Press: Volume III

Agatha Christie's True Crime Inspirations

Crime Plays on Broadway and in the West End

First published in 1991. Routledge is an imprint of Taylor & Francis, an informa company.

At last, a single volume that gathers together all of the short stories featuring Agatha Christie's most famous creation, Hercule Poirot. The dapper, mustache-twirling little Belgian with the egg-shaped head and curious mannerisms has solved some of the most puzzling crimes of the century—and, in his own humble opinion, is "probably the greatest detective in the world." In this complete collection of more than 50 stories, ranging from short tales to novellas, Poirot faces violent murders, poisonings, kidnappings, and thefts—all solved with his characteristic panache. Only Agatha Christie could have devised cases worthy of Hercule Poirot's skill and "little gray cells."

This comprehensive text traces the development of one of the world's richest literatures from the Old English period through to the present day, discussing a wide range of key authors without losing its clarity or verve. Building on the book's established reputation and success, the third edition has been revised and updated throughout. It now provides a full final chapter on the contemporary scene, with more on genres and the impact of globalization. This accessible book remains the essential companion for students of English literature and literary history, or for anyone wishing to follow the unfolding of writing in England from its beginnings. It is ideal for those who know a few landmark texts, but little of the literary landscape that surrounds them; those who want to know what English literature consists of; and those who simply want to read its fascinating story. New to this Edition: - Fully revised throughout - A full final chapter on contemporary writing, with closer attention paid to the growing diversity of literatures in English in the British Isles

Recent crime fiction increasingly transcends national boundaries, with investigators operating across countries and continents. Frequently, the detective is a migrant or comes from a transcultural background. To solve the crime, the investigator is called upon to decipher the meaning(s) hidden in clues and testimonies that require transcultural forms of understanding. For the reader, the investigation discloses new interpretive methods and processes of social investigation, often challenging facile interpretations of the postcolonial world order. Under the rubric 'postcolonial postmortems', this collection of essays seeks to explore the tropes, issues and themes that characterise this emergent form of crime fiction. But what does the 'postcolonial' bring to the genre apart from the well-known, and valid, discourses of resistance, subversion and ethnicity? And why 'postmortems'? A dissection and medical examination of a body to determine the cause of death, the 'postmortem' of the postcolonial not only alludes to the investigation of the victim's remains, but also to the body of the individual text and its contexts. This collection interrogates literary concepts of postcoloniality and crime from transcultural perspectives in the attempt to offer new critical impulses to the study of crime fiction and postcolonial literatures. International scholars offer insights into the 'postcolonial postmortems' of a wide range of texts by authors from Africa, South Asia, the Asian and African Diaspora, and Australia, including Robert G. Barrett, Unity Dow, Wessel Ebersohn, Romesh Gunesequera, Kazuo Ishiguro, Sujata Massey, Alexander McCall Smith and Michael Ondaatje.

Brief Encounters

Agatha Christie, Woman of Mystery

Forever England

Stranger Than Fiction

The Oxford Book of English Detective Stories

Postcolonial Postmortems

In treating the topic of the landscapes of stylistics, this book provides a series of chapters which deal not only with physical landscapes but also with social, mental, historical portraits of places, people and society. The chapters

demonstrate that all texts project a worldview, even when the content appears to be only a physical description of the external world. The implication is that texts attempt to produce specific effects on the reader determined by the author's worldview. Contents and effects, (namely mental and emotional states, behaviours), are thus inseparable. Identifying those effects and how they are produced is an eminently cognitive operation. The chapters analyse a variety of linguistic devices and cognitive mechanisms employed in producing the text and accounting for the effects achieved. Though the majority of the chapters have a cognitive basis, a wide range of methodologies are employed, including ecostylistics, offering cutting-edge theoretical approaches teamed up with close reading. A further crucial feature of this collection is the selection of non-canonical texts, ranging from lesser-known texts in English to significant works in languages other than English, all of which are characterised by important social themes, thus emphasising the importance of critical appreciation as a means of self-empowerment.

Looks at story-patterns and themes which Greek and Latin literature share with the Hebrew scriptures and the New Testament. This work considers the subject from the classical side: Homer, the Greek tragedians, Plato, and Virgil. It also focuses on the New Testament, and on the aspects of later reception.

This book provides an introduction to 24 iconic figures, real and fictional, that have shaped the detective/mystery genre of popular literature. • Parallel chronologies placing each of the book's 24 subjects in their historical/cultural context • Individual selected bibliographies for each of the 24 figures plus a selected general bibliography of critical sources treating the genre

The history of Oxford University Press spans five centuries of printing and publishing. This third volume begins with the establishment of the New York office in 1896. It traces the expansion of OUP in America, Australia, Asia, and Africa, and far-reaching changes in the business and technology of publishing up to 1970.

Hospitality and Recognition

Oxford Bookworms Library: Stage 2: Agatha Christie, Woman of Mystery

Star Reporter

Agatha Christie on Screen

From Sleuths to Superheroes

Crime Uncovered: Private Investigator

Keen to learn but short on time? Find out everything you need to know about the life and work of Agatha Christie in just 50 minutes with this straightforward and engaging guide! Few writers have ever shaped a genre to the extent that Agatha Christie influenced crime fiction. The prolific British author, who penned a total of 67 novels over a span of more than 50 years, has had an enduring influence on every successive generation of crime novelists, having established many of the conventions that we associate with the genre today. Her plotting was so innovative that it often shocked or even scandalised readers in the early 20th century, and modern-day readers remain captivated by the challenge of unravelling one of her mysteries before the culprit is unmasked at the end of the book. She also created two of the most iconic detective characters of all time, namely Hercule Poirot and Miss Jane Marple. In this book, you will learn about:

- Christie's most famous works, including *And Then There Were None* and *Murder on the Orient Express*
- The social context and earlier writers who influenced her work and ideas
- Her personal life, including her mysterious disappearance in 1926

[ABOUT 50MINUTES.COM](http://50MINUTES.COM) | Art & Literature The Art & Literature series from the 50Minutes collection aims to introduce readers to the figures and movements that have shaped our culture over the centuries. Our guides are written by experts in their field and each feature a full biography, an introduction to the relevant social, political and historical context, and a thorough discussion and analysis of the key works of each artist, writer or movement, making them the ideal starting point for busy readers looking for a quick way to broaden their cultural horizons.

'There's a new girl in town,' says Joe, and soon Steve is out looking for her. Marietta is easy to find in a small town, but every time he sees her something goes wrong... and his day goes from bad to worse.

*The Bible has always enjoyed notoriety within the genres of crime fiction and drama; numerous authors have explicitly drawn on biblical traditions as thematic foci to explore social anxieties about violence, religion, and the search for justice and truth. The Bible in Crime Fiction and Drama brings together a multi-disciplinary scholarship from the fields of biblical interpretation, literary criticism, criminology, and studies in film and television to discuss international texts and media spanning the beginning of the 20th century to the present day. The volume concludes with an afterword by crime writer and academic, Liam McIvanney. These essays explore both explicit and implicit engagements between biblical texts and crime narratives, analysing the multiple layers of meaning that such engagements can produce - cross-referencing Sherlock Holmes with the murder mystery in the Book of Tobit, observing biblical violence through the eyes of Christian fundamentalists in Henning Mankell's *Before the Frost*, catching the thread of homily in the serial murders of *Se7en*, or analysing biblical sexual violence in light of television crime procedurals. The contributors also raise intriguing questions about the significance of the Bible as a religious and cultural text - its association with the culturally pervasive themes of violence, (im)morality, and redemption, and its relevance as a symbol of the (often fraught) location that religion occupies within contemporary secular culture.*

Word count 5,955

The Stylistics of Landscapes, the Landscapes of Stylistics

Literary Travellers in Australia 1836-1939

What Fan Culture Gets Right--and Why it's Good to Get Lost in a Story

Truth in Fiction

A History of English Literature

The Facts on File Companion to the British Short Story

This book is the first fully theorized queer reading of a Golden Age British crime writer. Agatha Christie was the most commercially successful novelist of the twentieth century, and her fiction remains popular. She created such memorable characters as Hercule Poirot and Jane Marple, and has become synonymous with a nostalgic, conservative tradition of crime fiction. J.C. Bernthal reads Christie through the lens of queer theory, uncovering a playful, alert, and subversive social commentary. After considering Christie's emergence in a commercial market hostile to her sex, in *Queering Agatha Christie* Bernthal explores homophobic stereotypes, gender performativity, queer children, and masquerade in key texts published between 1920 and 1952. Christie engaged with debates around human identity in a unique historical period affected by two world wars. The final chapter considers twenty-first century Poirot and Marple adaptations, with visible LGBT characters, and poses the question: might the books be queerer?

When Agatha Christie, the so-called 'Queen of Crime', disappeared from her home in Sunningdale in Berkshire for eleven days on 3 December 1927, the whole nation held its breath. This work explains, in the light of scientific knowledge, her behaviour during that troubled time.

This study shows how she sought to reconcile her attachment to the Victorian past with her recognition of a new society that undermined established order and in doing so gave more opportunities to women, confused class-boundaries, extended tolerance, allowed the cult of pleasure and self-assertion and revealed the ambiguities of respectability.

This monograph examines truth in fiction by applying the techniques of a naturalized logic of human cognitive practices. The author structures his project around two focal questions. What would it take to write a book about truth in literary discourse with reasonable promise of getting it right? What would it take to write a book about truth in fiction as true to the facts of lived literary experience as objectivity allows? It is argued that the most semantically distinctive feature of the sentences of fiction is that they are unambiguously true and false together. It is true that Sherlock Holmes lived at 221B Baker Street and also concurrently false that he did. A second distinctive feature of fiction is that the reader at large knows of this inconsistency and isn't in the least cognitively molested by it. Why, it is asked, would this be so? What would explain it? Two answers are developed. According to the no-contradiction thesis, the semantically tangled sentences of fiction are indeed logically inconsistent but not logically contradictory. According to the no-bother thesis, if the inconsistencies of fiction were contradictory, a properly contrived logic for the rational management of inconsistency would explain why readers at large are not thrown off cognitive stride by their embrace of those contradictions. As developed here, the account of fiction suggests the presence of an underlying three - or four-valued dialethic logic. The author shows this to be a mistaken impression. There are only two truth-values in his logic of fiction. The naturalized logic of *Truth in Fiction* jettisons some of the standard assumptions and analytical tools of contemporary philosophy, chiefly because the neurotypical linguistic and cognitive behaviour of humanity at large is at variance with them. Using the resources of a causal response epistemology in tandem with the naturalized logic, the theory produced here is data-driven, empirically sensitive, and open to a circumspect collaboration with the empirical sciences of language and cognition.

Agatha Christie, *Woman of Mystery* - With Audio Level 2 Oxford Bookworms Library

Rethinking its Logic

Finding Truth in Fiction

After Austen

The Finished Portrait

The Bible in Crime Fiction and Drama

Fact proves far stranger than fiction in this collection of real-life crimes, scandals, tragedies and murders which either influenced the works of the world's most popular mystery writer or affected the lives of many famous personalities involved in her long and brilliant career. Discover the truth behind many of her books, such as how the exploits of Jack the Ripper inspired the serial killings in *The ABC Murders* and how the plot twist in *The Murder of Roger Ackroyd* was suggested by Lord Mountbatten. This book also reveals how many of her illustrious acquaintances found themselves immersed in episodes so bizarre that they could have been written by Christie herself, including how the father of Miss Marple actress Margaret Rutherford committed murder and Poirot actor Peter Ustinov witnessed the assassination of a world leader. *Agatha Christie's True Crime Inspirations* is a fascinating addition to Christie literature, focusing on little-known parts of this iconic writer's life and career. From her early roots in Torquay to her infamous eleven-day disappearance, no stone is left unturned as the events of her own life are revealed to be every bit as intriguing as her world-renowned novels.

Discover the capital of the United States of America, past and present.

A Study Guide for Agatha Christie's "Wasp's Nest," excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

In tennis, is it true that beginning to serve in a set gives an advantage? Can the outcome of a match be predicted? Which points are important, and do real champions win the big points? Do players serve optimally? Does 'winning mood' exist? The book answers such questions, demonstrating the power and beauty of statistical reasoning.

Classics and the Bible

1896 to 1970

Agatha Christie's True Crime

Agatha Christie Goes to War

The English Crime Play in the Twentieth Century

The murder of Roger Ackroyd

This collection of twelve new essays examines some of what Jane Austen has become in the two hundred years since her death. Some of the chapters explore adaptations or repurposings of her work while others trace her influence on a surprising variety of different kinds of writing, sometimes even when there is no announced or obvious debt to her. In so doing they also inevitably shed light on Austen herself. Austen is often considered romantic and not often considered political, but both those perceptions are challenged here, as is the idea that she is primarily a writer for and about women. Her books are comic and ironic, but they have been reworked and drawn upon in very different genres and styles. Collectively these essays testify to the extraordinary versatility and resonance of Austen's books.

When Agatha Christie died in 1976, she was the bestselling mystery writer in history. This collection of new essays brings fresh perspectives to Christie scholarship with new readings and discussions of little-known aspects of her life, career and legacy. The contributors explore her relationship with modernism, the relevance of queer theory, television adaptations, issues with translations, information behavior theory, feminist readings, postcolonial tribute novels, celebrity culture and heritage cinema. The final word is given to fans in an editorial that collates testimonies from readers, collectors and enthusiasts.

A comprehensive reference to short fiction from Great Britain, Ireland, and the British Commonwealth. With approximately 450 entries, this A-to-Z guide explores the literary contributions of such writers as Joseph Conrad, James Joyce, D H Lawrence, Rudyard Kipling, Oscar Wilde, Katherine Mansfield, Martin Amis, and others.

Includes no. 53a: British wartime books for young people.

Onscreen Allusions to Shakespeare

Revisiting the Golden Age of Detective Fiction

A Study Guide for Agatha Christie's "Wasp's Nest"

International Films, Television, and Theatre

Icons of Mystery and Crime Detection: From Sleuths to Superheroes [2 volumes]

A Hercule Poirot Collection with Foreword by Charles Todd

In *Finding Truth in Fiction*, two media psychologists reveal that there's much more to our desire to seek out stories in film, TV, and books than simple diversion - fiction can help us find truth in our real lives. Whether you consider yourself a fan of popular media or whether you find yourself thinking of a particular fictional scene for inspiration, you are not alone. Though some assume that interest in a fictional world is a sign of psychological trouble, the authors enthusiastically disagree. Because story worlds are simulations of our social world, we use them to make sense of our experiences and even decide what kind of people we want to be. This makes fiction far from trivial. By exploring our relationship with fictional stories and characters, the authors will examine how we create mental models in our minds so we can understand stories and characters and how we differentiate between the identities of characters and the actors who play them. What story arcs, such as the hero's journey, are we drawn to again and again? How do the moments that strike us as important in a story change as we age and move through different stages in our life? Delving into these questions and many more, the authors conclude that being a fan is not just healthy, it's human.

This book is a comprehensive exploration of 90 years of film and television adaptations of the world's best-selling novelist's work. Drawing on extensive archival material, it offers new information regarding both the well-known and forgotten screen adaptations of Agatha Christie's stories, including unmade and rare adaptations, some of which have been unseen for more than half a century. This history offers intriguing insights into the discussions and debates that surrounded many of these screen projects - something that is brought to life through previously unpublished correspondence from Christie herself and a new wide-ranging interview with her grandson, Mathew Prichard. *Agatha Christie on Screen* takes the reader on a journey from little known silent film adaptations, through to famous screen productions including 1974's *Murder on the Orient Express*, as well as the television series of the Poirot and Miss Marple stories and, most recently, the BBC's acclaimed version of *And Then There Were None*.

A level 2 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Written for Learners of English by John Escott. What does the name 'Agatha Christie' mean? To many people, it means a book about a murder mystery - a 'whodunnit'. 'I'm reading an Agatha Christie,' people say. 'I'm not sure who the murderer is - I think it's...' But they are usually wrong, because it is not easy to guess the murderer's name before the end of the book. But who was Agatha Christie? What was she like? Was her life quiet and unexciting, or was it full of interest and adventure? Was there a mystery in her life, too?

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Q: Skills for Success 3E Level 4 Listening and Speaking Student Book

The Villainous Stage

The Ageless Agatha Christie

British Book News

Murderous Texts

Agatha Christie

Essential reading for all armchair detectives, this collection of 33 classic whodunits is the cream of crime writing.

"This book teases out hitherto unrecognised Eastern aspects in and influences on C. S. Lewis' *Narnia Chronicles*. These include storylines, plots, themes, imagery and even cities and landscapes in the East, as well as the 'Persian' style of illustrations by Pauline Baynes. Although never having ventured East himself, Lewis wrote that 'I am the product of endless books,' and in recognising Eastern references - many only subconsciously intended by Lewis - it is possible to enter the rich world of books that Lewis lived and breathed all his life. And, perhaps less obviously, overhear the conversations he had with his fellow Inklings or that he might have overheard himself in an Oxford pub. Religious messages other than the obvious Christian find their way into *Narnia*, but so too does the *Arabian Nights* and *The Rubaiyat of Omar Khayyam* as well as the other great Persian poets; great travellers from Herodotus and Marco Polo to T. E. Lawrence and Robert Byron are there, but so too are the great fictional travellers, Baron Munchausen, Gulliver, and Sindbad; themes borrowed from the great epics, from the *Odyssey* and *Aeneid* to the *Kalevala* and the *Knight in the Panther's Skin*, can also be found. Delve deeper and Christianity is there along with paganism, but so too are Zoroastrian, Manichaean and even Islamic messages. Ultimately they are a reflection of the complex intellectual world that Lewis inhabited, and of the wider social and intellectual climate of Oxford in the first half of the twentieth century"

Live theatre was once the main entertainment medium in the United States and the United Kingdom. The preeminent dramatists and actors of the day wrote and performed in numerous plays in which crime was a major plot element. This remains true today, especially with the longest-running shows such as *The Phantom of the Opera*, *Les Miserables* and *Sweeney Todd*. While hundreds of books have been published about crime fiction in film and on television, the topic of stage mysteries has been largely unexplored. Covering productions from the 18th century to the 2013-2014 theatre season, this is the first history of crime plays according to subject matter. More than 20 categories are identified, including whodunits, comic mysteries, courtroom dramas, musicals, crook plays, social issues, Sherlock Holmes, and Agatha Christie. Nearly 900 plays are described, including the reactions of critics and audiences.

Agatha Christie has never been substantially considered as a war writer, even though war is a constant presence in her writing. This interdisciplinary collection of essays considers the effects of these conflicts on the social and psychological textures of Christie's detective fiction and other writings, demonstrating not only Christie's textual navigation of her contemporary surroundings and politics, but also the value of her voice as a popular fiction writer reflecting popular concerns. *Agatha Christie Goes to War* introduces the 'Queen of Crime' as an essential voice in the discussion of war, warfare, and twentieth century literature.

Reinventions, Rewritings, Revisitings

Queering Agatha Christie

Washington

East of the Wardrobe

The Unexpected Worlds of C. S. Lewis

Agatha Christie: Power and Illusion