

## Agatha Christie Oup

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 her, 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.

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.

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

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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and debates that surrounded many of these screen projects – something that is brought to life through previously unpublished correspondence from Christie herself and a new wide-ranging interview with her grandson, Mathew Prichard.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*.

At Bertram's Hotel the intrepid Miss Marple, on holiday in London, must solve a deadly mystery at the end of a chain of very violent events. An old-fashioned London hotel is not quite as reputable as it makes out to be.... When Miss Marple comes up from the country for a holiday in London, she finds what she's looking for at Bertram's Hotel: traditional decor, impeccable service, and an unmistakable atmosphere of danger behind the highly-polished veneer. Yet, not even Miss Marple can foresee the violent chain of events set in motion when an eccentric guest makes his way to the airport on the

wrong day....

In Agatha Christie's classic, *Five Little Pigs*, beloved detective Hercule Poirot races to solve a case from out of the past. Beautiful Caroline Crale was convicted of poisoning her husband, but just like the nursery rhyme, there were five other "little pigs" who could have done it: Philip Blake (the stockbroker), who went to market; Meredith Blake (the amateur herbalist), who stayed at home; Elsa Greer (the three-time divorcée), who had her roast beef; Cecilia Williams (the devoted governess), who had none; and Angela Warren (the disfigured sister), who cried all the way home. Sixteen years later, Caroline's daughter is determined to prove her mother's innocence, and Poirot just can't get that nursery rhyme out of his mind.

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.

Hercule Poirot observed his fellow passengers on the Orient Express: a Russian princess, an English colonel, an American with a strange glint in his eye and many more. He was looking forward to the journey. But it was not to be. After a restless night, he awoke to find that tragedy had struck.

A level 2 Oxford Bookworms Library graded reader.

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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? 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*

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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.

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.

This book provides an original and compelling analysis of the ways in which British women's golden age crime narratives negotiate the conflicting social and cultural forces that influenced depictions of gender in popular culture in the 1920s until the late 1940s. The book explores a wide variety of texts produced both by writers who have been the focus of a relatively large amount of critical attention, such as Agatha Christie, Dorothy L. Sayers and Margery Allingham, but also those who have received comparatively little, such as Christianna Brand, Ngaio Marsh, Gladys Mitchell, Josephine Tey and Patricia Wentworth. Through its original readings, this book explores the ambivalent nature of modes of femininity depicted in golden age crime fiction, and shows that seemingly conservative resolutions are often attempts to provide a 'modern-yet-safe'

solution to the conflicts raised in the texts.

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.

Surveys and identifies the most important primary liturgical and theological texts (biblical, Patristic, medieval, Reformation, and modern) on Eucharistic materiality. Brings together the most significant research on the Eucharist in liturgical studies and theology.0Expands the horizons of Eucharistic theology beyond an ecclesial setting, situating it within the larger created order.

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.

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Crime fiction has been one of the most popular genres since the 19th century, but has roots in works as varied as Sophocles, Herodotus, and Shakespeare. In this Very Short Introduction Richard Bradford explores the history of the genre, by considering the various definitions of 'crime fiction' and looking at how it has developed over time. Discussing the popularity of crime fiction worldwide and its various styles; the role that gender plays within the genre; spy fiction, and legal dramas and thrillers; he explores how the crime novel was shaped by the work of British and American authors in the 18th and 19th centuries. Highlighting the works of notorious authors such as Edgar Allan Poe, Conan Doyle, Agatha Christie, and Raymond Chandler — to name but a few — he considers the role of the crime novel in modern popular culture and asks whether we can, and whether we should, consider crime fiction serious 'literature'. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

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. 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

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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.

Previous ed.: Oxford dictionary of Allusions, 2nd ed., 2005.

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? Cover images courtesy of The Mander and Mitchenson Theatre Collection/Angus McBean, Topham Picturepoint, Topham Picturepoint/Press Association, National Railway Museum/Science &

Society Picture Library, and Stephen Oliver. 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.

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.

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

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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

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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?

Agatha Christie, *Woman of Mystery* Oxford University  
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

Culture has a significant influence on the emerging trends in translation and interpretation. By studying language from a diverse perspective, deeper insights and understanding can be gained. *Redefining Translation and Interpretation in Cultural Evolution* is a pivotal reference source for the latest scholarly research on culture-oriented translation and interpretation studies in the contemporary globalized society. Featuring coverage on a range of topics such as sociopolitical factors, gender considerations, and intercultural communication, this book is ideally designed for linguistics, educators, researchers, academics, professionals, and students interested in cultural discourse in translation studies.

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. Word count 5,955



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From its growth in Europe in the nineteenth century, detective fiction has developed into one of the most popular genres of literature and popular culture more widely. In this monograph, Mary Evans examines detective fiction and its complex relationship to the modern and to modernity. She focuses on two key themes: the moral relationship of detection (and the detective) to a particular social world and the attempt to restore and even improve the social world that has been threatened and fractured by a crime, usually that of murder. It is a characteristic of much detective fiction that the detective, the pursuer, is a social outsider: this status creates a complex web of relationships between detective, institutional life and dominant and subversive moralities. Evans questions who and what the detective stands for and suggests that the answer challenges many of our assumptions about the relationship between various moralities in the modern world.

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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. A survey of the development of the novel since 1900, with detailed information about individual novels, themes and subgenres.

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

The field of detective fiction is vast, and The Oxford Book

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of Detective Stories brings together the best short fiction from around the world to show how different nationalities have imposed their own stamp on the genre. As well as English and American stories from acknowledged masters such as Ellery Queen, Dashiell Hammett, and Agatha Christie, the anthology includes stories by Simenon, Conan Doyle, Sarah Paretsky, and Ian Rankin, and roams across Europe and further afield to embrace Japan, Denmark, Holland, Italy, Argentina, Czechoslovakia, and other countries. Women detectives, police procedurals, the amateur sleuth, locked-room mysteries are all here, and in her introduction Patricia Craig examines the figure of the detective in international literature.

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.

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 Mclvanney. 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.

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