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PHD THESIS

**GENRE AND STYLISTIC DOMINANTS OF AGATHA
CHRISTIE'S DETECTIVE FICTION**

035 Philology

03 Humanitarian Sciences

Applying for the Doctor of Philosophy degree

The PhD thesis contains the results of our research. The use of ideas and results,
texts of other authors are linked to the corresponding source

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Анотація

Фарман Дж. Рамазан “ЖАНРОВІ ТА СТИЛЬОВІ ДОМІНАНТИ ДЕТЕКТИВНОЇ ПРОЗИ АГАТИ КРІСТІ”

В дисертаційному дослідженні зосереджуємо нашу увагу на представленні найпомітніших літературних піджанрів та течій в межах літературного жанру детективу та характеристиці ідіостилю обраного автора в царині сучасного літературознавства та стилістики.

У контексті нашого дослідження більшість літературних творів Агати Крісті можна об'єднати під загальним терміном «детективна проза», який ми розуміємо як один із піджанрів кримінальної прози, оповідання, яке зазвичай трактується з точки зору детективу (професійний, аматорський чи пенсіонерський) про певний злочин, в основі якого лежить сюжет.

Агата Крісті відома як детективна письменниця, яка зробила революцію в детективній літературі, увічнивши класичний детектив. Лейтмотивом її творчості є верховенство права, торжество розуму, захист прав і свобод усіх членів суспільства.

Актуальність дослідження полягає в необхідності вивчення деяких неоднозначних аспектів фундаментальних положень щодо детективу загалом і його генези зокрема для опису модернізованих трансформаційних схем детективного сюжету в детективній прозі Агати Крісті, які можна висвітлити через особливості її ідіостилю на різних мовних рівнях.

Мета дослідження — дослідити детективну прозу Агати Крісті в контексті її жанрової та ідіостильової природи у контексті британського літературного дискурсу.

Матеріалом дослідження послуговувала детективна проза Агати Крісті, яка складає більше ніж 35 детективних творів або 7500 сторінок. Хронологічні рамки дослідження охоплюють період з 1890-х рр. до 2022 р. Особливу увагу приділено жанровому розвитку детективу в історичному аспекті. Варто підкреслити, що період між Першою та Другою світовими



війнами (1920-1930-ті роки) прийнято називати золотою добою детективної прози. Золота доба – це переважно британське, а не американське явище. Традиційно вона починається з публікації «Таємничого роману в Стайлзі» (1920) Агати Крісті, першого детективного роману, написаного майбутньою «Королевою злочину». Більшість детективних романів тих років є головоломками-підказками, також відомими як whodunits або whodunnits.

У дослідженні також розглядаються різні жанрові підвиди детективів Агати Крісті, такі як поліцейські розслідування (police-department procedurals), круті (hardboiled), замкнені таємниці (locked room mysteries), жіночі таємниці (cosy mysteries).

Наукова новизна одержаних результатів полягає в тому, що дослідження теми дисертації базується на комплексному історичному, жанровому, стилістичному та методологічному аналізі, що підтверджено практичним застосуванням у сучасному літературознавчому дослідженні. Вперше в літературознавстві розглядається генеза драматургічного жанру детективної п'єси. Новизна полягає також у теоретичних засадах розробленого дослідження розмежування класичного детективу та інших жанрів кримінальної літератури. Системний аналіз літературної творчості Агати Крісті дають змогу визначити жанрові ознаки детективної прози Агати Крісті. Доведено, що модернізований тип детективу Агати Крісті можна виділити як її індивідуальне специфічне розуміння злочину, злочинця та детектива, яке порушило традиційний канон, задекларований Р. Ноксом. Різні піджанри детективної прози Агати Крісті опрацьовано в контексті сучасної кримінальної літератури та проаналізовано через їхні сюжетні компоненти (головний герой, антагоніст, типи персонажів-детективів, місце дії, кримінальна подія та формальні механізми оповіді). У цьому дослідженні вперше виділено та проаналізовано особливі стилістичні маркери ідіостильової моделі Агати Крісті.

У ході нашого дослідження встановлено, що класичний детектив, зазвичай, описується за допомогою таких характерних ознак, як: 1)



сприйняття таємниці злочину як головоломки, загадки тощо; 2) чужий містицизму, де розкриття таємниці є раціональним.

У своїх літературних творах Агати Крісті вдалося зберегти правила і норми класичного детективу, проявивши свою індивідуальність. Модернізований детектив Агати Крісті можна виділити за такими критеріями: 1) дивний гротескний злочин; 2) гротескний детектив; 3) творчий підхід як до злочину, так і до його розслідування; 4) лудичні відносини між злочинцем і детективом; 5) замкнутий простір; 6) деталі, зображені з реального життя.

Варто зазначити, що найважливішим новаторством усієї творчості Агати Крісті є те, що детектив, який розслідує злочини, є чудовим психологом: він вивчає поведінку людей, їх психологію, робить певні висновки, на основі яких розгадує таємницю злочин.

В ході дослідження було доведено, що творчість Агати Крісті перебувала під сильним впливом її періоду, а також традицій детективного жанру. Як наслідок, вона використовувала певні прийоми, щоб створити напруженість і таємницю, включно з порушенням літературних канонів написання детективного твору.

Вміле поєднання простору й часу особливо ефективно створює напруженість і таємницю у детективних творах Агати Крісті. Розміщуючи історію в обмеженому просторі, а потім поступово розкриваючи важливу інформацію, Крісті вдається створити багат шаровий сюжет із нюансами, який залучає читача. Використання кількох підозрюваних, кожен зі своєю передісторією та мотивацією, додає ще один рівень складності сюжету.

Завдяки складному інтерпретаційному аналізу ця дисертація має пролити світло на жанрові доміанти піджанру затишного детективу Агати Крісті. Доведено, що такі літературні твори мають особливі елементи будови сюжету (затишна обстановка, психологічний підхід до розслідування злочину), персонажі-детективи, метод оповіді та ненадійний оповідач, незвичні взаємовідносини між героями. При інтерпретації сюжетних



особливостей затишного детективу Агати Крісті важливо те, що головний герой дізнається таємницю та виникає маса несподіваних поворотів. Такі жанрові конвенції та нарративні механізми руйнують очікування читача та іноді генерують хибний напрямок через оманливі підказки, втручання, риторичні маніпуляції.

Розроблена типологія персонажів-детективів Агати Крісті в модернізованому детективі (авантюрне розслідування, розслідування жертви та колективне розслідування) дозволяє зробити наступні висновки: головний герой класичного детективу — професійний детектив, а в модернізованому — детектив, грайливий, гротескний, із зовнішністю, близькою до маски; без віку; без детальної біографії; частіше чоловік; аскетичний тип або, у всякому разі, без особистого життя; незалежно від повсякденного життя; розслідування з любові до гри. Він розслідує винятковий і дивний, гротескний злочин; йому протистоїть винятковий злочинець. Злочинець ніколи не є маніяком, але може прикидатися ним або сприйматися іншими персонажами як божевільний.

У цьому дослідженні під ідіостилем у широкому розумінні ми розуміємо систему суб'єктивної об'єктивації та реалізації ключового повідомлення автора, що розкриває конкретні теми та ідеї його літературних творів. У вузькому розумінні ідіостиль — це ряд типових текстових ідіостильових маркерів (ТІМ) Агати Крісті ідіостильової моделі, які можна простежити на різних мовних рівнях (фонологічному, графічному, морфологічному, лексичному, синтаксичному, текстовому, екстралінгвістичному), які допомагають авторці здійснювати свою творчу мовну діяльність у художньому тексті. Текстові ідіостилеві маркери розглядаються як одиниці різного мовного статусу, які виявляють властивості стійкості, частотності, стійкої зв'язності, виконують особливу текстову функцію, мають семантичний потенціал певного автора і, взаємодіючи між собою, створюють його специфічний ідіостильовий зразок.



На нашу думку, ідіостиль веде до адекватного розуміння найглибших змістів літературних творів Агати Крісті, авторських задумів, а також сприяє збагаченню читача через втілений у них унікальний авторський досвід. У запропонованій схемі аналізу ТІМ ідіостильової моделі Агати Крісті можна також виділити мовний, стилістичний, екстралінгвістичний та інтерпретаційний рівні.

Ключові слова: Агата Крісті, герої, детективна історія, жанр, ідіостиль, мовні рівні, нарація, наратор, стиль, стилістичний, текстуальні маркери



Abstract

Farman J.Ramazan “GENRE AND STYLISTIC DOMINANTS OF AGATHA CHRISTIE’S DETECTIVE FICTION”

In the thesis, we focus our attention on the presentation of the most notable literary subgenres and currents within the literary genre of the detective and the characteristics of the idiosyncrasy of the selected author in the field of modern stylistics.

In the context of our research, most of Agatha Christie's literary works can be united under the general term "detective prose", which we understand as one of the subgenres of crime fiction, a story that is usually interpreted from the point of view of a detective (professional, amateur or retired) about a certain crime, which is based on the plot.

Agatha Christie is known as a detective writer who revolutionized detective literature by immortalizing the classic detective story. The leitmotif of her work is the supremacy of law, the triumph of reason, protection of the rights and freedoms of all members of society.

The relevance of the study lies in the need to study some ambiguous aspects of the fundamental provisions regarding the detective in general and its genesis in particular to describe the modernized transformational schemes of the detective plot in the detective prose of Agatha Christie, which can be highlighted through the peculiarities of her idiosyncrasy at different linguistic levels.

The purpose of the study is to examine Agatha Christie's detective prose in the context of its genre and idiosyncrasy in the context of British literary discourse.

Agatha Christie's detective fiction, which consists of more than 35 detective works or 7,500 pages, served as the research material. The chronological framework of the study covers the period from the 1890s to 2022. Special attention is paid to the development of the detective genre in the historical aspect. It is worth emphasizing that the period between the First and Second World Wars (1920-1930s) is called the golden age of detective prose. The Golden Age is



primarily a British, not an American, phenomenon. Traditionally, it begins with the publication of Agatha Christie's "A Novel of Stiles" (1920), the first detective novel written by the future "Queen of Crime." Most detective novels of those years are clue puzzles, also known as whodunits or whodunnits.

The study also examines various genre subtypes of Agatha Christie's detectives, such as police-department procedurals, hardboiled, locked room mysteries, and cosy mysteries.

The scientific novelty of the obtained results lies in the fact that the research of the dissertation topic is based on a comprehensive historical, genre, stylistic and methodological analysis, which is confirmed by practical application in modern literary research. For the first time in literary studies, the genesis of the dramatic genre of the detective play is considered. The novelty also lies in the theoretical foundations of the developed study of the distinction between the classic detective story and other genres of criminal literature. A systematic analysis of Agatha Christie's literary work makes it possible to determine the genre characteristics of Agatha Christie's detective prose. It is proved that the modernized type of Agatha Christie's detective can be distinguished as her individual specific understanding of the crime, the criminal and the detective, which broke the traditional canon declared by R. Knox. Different subgenres of Agatha Christie's detective prose are studied in the context of modern crime fiction and analyzed through their plot components (protagonist, antagonist, types of detective characters, setting, crime event, and formal narrative mechanisms). In this study, for the first time, specific stylistic markers of Agatha Christie's idiosyncratic model have been identified and analyzed.

In the course of our research, it was established that the classic detective is usually described using such characteristic features as 1) perception of the mystery of the crime as puzzles, riddles, etc.; 2) foreign to mysticism, where the disclosure of the secret is rational.

In her literary works, Agatha Christie managed to preserve the rules and norms of the classic detective, showing her individuality. Agatha Christie's



modernized detective can be distinguished by the following criteria: 1) a strange grotesque crime; 2) grotesque detective; 3) a creative approach both to the crime and to its investigation; 4) ludic relations between the criminal and the detective; 5) closed space; 6) details depicted from real life.

It is worth noting that the most important innovation of Agatha Christie's entire work is that the detective who investigates crimes is an excellent psychologist: he studies people's behaviour, and their psychology, and makes certain conclusions based on which he solves the mystery crime.

During the research, it was proved that Agatha Christie's work was strongly influenced by her period, as well as the traditions of the detective genre. As a result, she used certain techniques to create tension and mystery, including breaking the literary canons of writing a detective story.

During the research, it was proved that Agatha Christie's work was strongly influenced by her period, as well as the traditions of the detective genre. As a result, she used certain techniques to create tension and mystery, including breaking the literary canons of writing a detective story.

The skilful combination of space and time is especially effective in creating tension and mystery in Agatha Christie's detective works. By placing the story in a limited space and then gradually revealing important information, Christie manages to create a multi-layered and nuanced plot that draws the reader in. Using multiple suspects, each with their backstory and motivations, adds another layer of complexity to the plot.

Through a complex interpretive analysis, this dissertation aims to shed light on the genre dominants of Agatha Christie's cosy detective subgenre. It has been proven that such literary works have special elements of the plot structure (a cosy atmosphere, a psychological approach to the investigation of a crime), detective characters, a narrative method an unreliable narrator, and unusual relationships between characters. When interpreting the plot features of Agatha Christie's cosy detective story, it is important that the main character learns a secret and there are a lot of unexpected twists and turns. Such genre conventions and narrative



mechanisms destroy the reader's expectations and sometimes generate a false direction through misleading hints, interventions, and rhetorical manipulations.

The developed typology of Agatha Christie's detective characters in the modernized detective story (adventurous investigation, victim investigation, and collective investigation) allows us to draw the following conclusions: the main character of the classic detective story is a professional detective, and in the modernized one, the detective is playful, grotesque, with an appearance close to a mask; without age; without a detailed biography; more often a man; an ascetic type or, in any case, without a personal life; regardless of everyday life; investigation for the love of the game. He investigates an exceptional and strange, grotesque crime; he is confronted by an exceptional criminal. The criminal is never a maniac but may pretend to be or be perceived by other characters as insane.

In this study, under idiostyle in a broad sense, we understand the system of subjective objectification and implementation of the key message of the author, which reveals the specific themes and ideas of his literary works. In the narrow sense, idiostyle is some typical text idiostyle markers (TIM) of Agatha Christie's idiostyle model, which can be traced at different linguistic levels (phonological, graphic, morphological, lexical, syntactic, textual, extralinguistic), which help the author to carry out her creative linguistic activity in an artistic text. Textual idiostyle markers are considered as units of different linguistic status, which exhibit the properties of stability, frequency, stable connectivity, perform a special textual function, have the semantic potential of a certain author and, interacting with each other, create his specific idiostyle sample.

In our opinion, idiostyle leads to an adequate understanding of the deepest contents of Agatha Christie's literary works, and the author's ideas, and also contributes to the enrichment of the reader through the unique author's experience embodied in them. In the proposed scheme of TIM analysis of Agatha Christie's idiosyncratic model, linguistic, stylistic, extralinguistic and interpretive levels can also be distinguished.



Keywords: Agatha Christie, characters, detective story, genre, idiosyncrasy, language levels, narration, narrator, style, stylistic, text markers



СПИСОК ОПУБЛІКОВАНИХ ПРАЦЬ ЗА ТЕМОЮ ДИСЕРТАЦІЇ

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Qeyd: -Elektron imza ve elektron sənəd- haqqında Azərbaycan Respublikası Qanununun 3-cü maddəsinə əsasən elektron imza əl imzası ilə bərabər hüquqi qüvvəyə malikdir. Elektron imza şəxsin kağız daşıyıcısı üzərindəki möhürlə təsdiq edilmiş əl imzasına bərabər tutulur.



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INTRODUCTION

At the contemporary level of its development “detective literature” is enormous because new literary works appear, as well as the number of literary criticism articles and linguistic researches [...], is constantly increasing. It is absolutely impossible not only to consider but even to list or classify all scientific works in which the object of the study is connected with a particular detective novel. However, it makes sense to highlight the most noticeable literary subgenres and trends within crime literature, primarily in literary criticism related to the problem, as well as to describe an individual writing style of a definite author from the focus of contemporary stylistics and text interpretation.

It is a well-known fact that Agatha Christie's literary legacy (about 78 detective novels, numerous short stories and plays) continues to draw the readers' attention. She is one of the most popular and best-known detective novelists in the world. Agatha Christie was lucky enough to become an internationally successful from the very beginning of her writing career. Her first detective novel “*The Mysterious Affair at Styles*” (1921) was first published in the US, and then in Great Britain, as it was serialized in “*The Times*” (Agatha Christie was a magazine writer at that time). The secret of such success lies, to our minds, in Agatha Christie writing motto – *to write what you see in real life, to write what you know*.

However, pertinent academic research of Agatha Christie's literary works in the frame of genre and stylistic dominants has been very rare due to long-termed neglect of popular literature study in general and crime literature in particular. That is why, the focus of the present dissertation is laid on the genre and stylistic features of *cozy mystery* as a subgenre of detective fiction that was transformed and modernized from the classical detective story by Agatha Christie.

The relevance of the research topic is confirmed by the emergence of a significant number of literary and linguistic studies devoted to different aspects of crime literature [...], the extreme popularity of classical detective stories among professional writers and journalists, their influence on public opinion, and as a



result a significant role being played by detective literature in mass literature during the period of its development.

The critical role of Agatha Christie in preserving and updating a classical detective story is universally recognized. At the same time, concertizing what exactly she brought to the development of the detective genre is a difficult task, due to the huge amount of detective stories written by her, and the large number of special detective fiction subgenres such as, for example, *a spy novel* (works with the Beresford couple; some works with Race and Battle), *a thriller* (“The Mousetrap”, etc.), *a detective “serial”* and *off-series*, *a detective play* (“A Mousetrap”), which distinguishes her from such well-known detective writers as E. Poe, Conan Doyle, and others.

That is why in the context of our research, most of Agatha Christie’s literary works are combined under the umbrella term **“detective fiction”** which we understand as one of the subgenres of crime fiction, a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges.

It is worth mentioning, that the literary term “detective” is polysemantic which means: 1) someone whose job is to discover what has happened in a crime or other situation and to find the people involved; some detectives work in the police force and others work privately; 2) in British English as an adjective it is used to modify such words as “a constable” or “a sergeant”; in American English the word “detective” is used independently, to indicate that a police officer is a member of the department concerned with investigating crimes; 3) in British English it means a story/ a novel in which a detective tries to solve a crime; in American English it denotes a mystery involving a crime and the gradual discovery of who committed it, especially a highly formalized one in which a detective, often a private one, solves a crime, usually a murder, by means of careful observation and logical reasoning [Collins, 2022].

So, as it has been proved the term “detective” denotes different literary phenomena, it has two grammatical forms (a noun and an adjective) which



constantly causes additional difficulties while eliciting this problem. However, in the course of our research more specifically we focus on genre and stylistic dominants of Agatha Christie's detective fiction, which in their interrelation constitute her idiostyle pattern.

Level of scientific development of research topic. Studying different scientific resources on the history of world detective/crime literature [...] and English in particular [Kira Shutova], a rapid development of literary terminology, we notice, on the one hand, the evolution of the detective story literary genre, and on the other, – a quite noticeable violation of the classical detective story literary canon, its numerous transformations and modernizations which can be traced in many researches in the realm of contemporary literary theory.

If we approach crime literature from the point of view of literary theory, first of all, the ideas of literary formulas of John G. Cavelti and the typology of detective literature proposed by Tsvetan Todorov seem to be quite essential.

Cavelti suggested the division of literature into mimetic, imitating reality, and formulaic. He claims that “formulas are the ways in which specific cultural themes and stereotypes are embodied in more universal narrative archetypes”. The term “*detective story*” is given by him as a typical example of formulaic literature. According to Cavelti, within this genre under “formulas” he meant mainly motives, but sometimes also other aspects of a literary work, such as situation, action, characters and their relationships, space, and time (setting).

At the same time, Todorov in his works uses two terms “*whodunit*” and “*the classical detective fiction*” as synonyms [...] and, in this regard, continues the already well-established literary tradition in literary criticism. However, the researcher does not clearly distinguish between the two genres and the terms he explored.

The **topicality** of the research lies in the necessity to study some ambiguous aspects of fundamental assumptions of detective fiction in general, and its subgenres in particular, to describe modernized transformations of detective story



patterns in Agatha Christie's detective fiction which can be elicited through stylistic peculiarities of her idiostyle pattern.

Problem statement. Consequently, the literary legacy of Agatha Christie in general, and her detective fiction in particular in the context of crime literature has been investigated fragmentally, hence it needs thorough study and further systematization in the frame of terms, genesis and genre, and stylistic features.

Agatha Christie produced long series of books of different literary genres (stories, short stories, novels, plays) featuring her, not quite typical characters-detectives, Hercule Poirot and Miss Marple, and usually included into her detective narrative a *complex puzzle* for the reader to try to unravel during the process of crime investigation. In other words, she has created a legacy of detective stories and novels, which can be combined under the term *cozy mysteries*, based on gathering clues and solving crimes as if they were puzzles, the reader can solve with the detective. These plot structure peculiarities violated the classical detective canon, making Agatha Christie's detective fiction special in the sense of genre dominants. Besides, Agatha Christie's idiostyle pattern as a poetic phenomenon is practically unexplored in the realm of literary theory. This is what determines the relevance of this research.

Relation of the research to scientific programs, plans, topics. The dissertation subject is related to the complex subject of the Institute of Philology of Taras Shevchenko National University of Kyiv.

In solving this scientific problem, as a theoretical and methodological basis, we worked through numerous studies of Agatha Christie's literary legacy, namely on the development of the detective story genre in a historical perspective [...]. In the course of an in-depth investigation of genre dominants of Agatha Christie's detective fiction in the context of English literary discourse, a number of additional related aspects were identified that preceded the hypothesis with philosophic, historical, cultural, and linguistic overtones.

This paper explores different kinds of scientific works by contemporary literary critics [...], linguists [...], researchers of English literary text [...], literary



scholars [...], historian [Lucy Worsley], and publicists [...] on Agatha Christie's literary works.

Theoretical and methodological and historiographical aspects are covered by the works of E. Wilson [7], A. Umland [8], A. Miller [9], R. Szporluk [11], A. Kappler [12], R. Dilts [13]. Since the investigations of Agatha Christie's idiostyle are of fragment character, we can only predict an exhaustive further definition of the notion "detective fiction" in the context of the main directions of our research [14].

The hypothesis of the research is that Agatha Christie's literary works represent the development of detective fiction in the history of world crime literature, which is revealed through its subgenre peculiarities (violation and modernization of a classical detective story canon) and special textual markers (punctuation, syntax, epithets, metaphors, metonymies, repetitions, rhetoric questions, plot elements, narrative forms), which constitute her idiostyle pattern.

The purpose of the research is to examine Agatha Christie's detective fiction in the context of its genre and idiostyle dominants within the realm of English literary discourse. To achieve this purpose the following **tasks** should be done:

- to define the key for this research literary terms, such as *detective story*, *classical detective story*, *detective fiction*, *crime fiction*;
- to point out the distinguishing features between a classical detective story and Agatha Christie's modernized detective story;
- to provide a historical survey on the development of the detective story as a literary genre;
- to work out a special methodology for revealing genre dominants of Agatha Christie's detective fiction and textual markers of her idiostyle pattern;
- to outline the genre typology of contemporary crime fiction subgenres;
- to highlight the main genre features of Agatha Christie's *cozy mystery*;
- to carry out genre classification of Agatha Christie's detective fiction based on peculiarities of crime investigation;



- to elicit types of characters-detectives (private detectives or investigating non-professionals) in Agatha Christie’s detective fiction;
- to define Detective Hercule Poirot as the implementation of the image of the “Other” in Agatha Christie’s detective fiction;
- to reveal textual markers of Agatha Christie’s idiostyle pattern at different language levels (linguistic, stylistic, extralinguistic, interpretative).

The **object** of the research is the phenomenon of Agatha Christie’s detective fiction in English literary discourse and the **subject** – interpretation of genre and stylistic features of Agatha Christie’s detective fiction within the frame of its key plot elements (the protagonist, the antagonist, the setting, the crime event, and narrative mechanisms).

The research focuses on the interpretative analysis of Agatha Christie's literary legacy which is **the material basis** of the research. Due to the impossibility to elicit the entire legacy of the writer, we will consider her most famous literary works which embody the key features of classical detective stories.

However, it is important to notice that while classifying Agatha Christie’s literary works it is necessary to exclude from the list of classical detective stories those that in our research are classified as “*non-detective*”: 1) where there is neither an investigation plot nor a detective at all. To this group belong short stories “The Red Signal”, “Honeymoon Alix Martin” “Nightingale Cottage”; 2) those where the investigation is on the periphery, as in the famous *play* “The Mousetrap” and the novel “Three Blind Mice”. An interesting fact is that *the first three detective novels* written by Agatha Christie that she published under the pseudonym Mary Westmacott are classified as “*non-detective novels*”.

For a proper classification of the modernized detective fiction written by Agatha Christie it is necessary to apply the following *criteria*: 1) a strange grotesque crime; 2) a grotesque detective; 3) a creative approach to both the crime and its investigation; 4) ludic relations between the criminal and the detective; 5) closed space; 6) details depicted from real life. The important thing for our



investigation of Agatha Christie’s detective fiction is that all the above-mentioned criteria should be present in a concrete detective story not isolated but in a certain combination, or interaction with one another.

The chronological framework of the research covers the period from the 1890s to 2023. Special attention is paid to the genre development of detective stories from a historical perspective. It is worth underlining that the period between World War I and World War II (the 1920s and 1930s) is generally referred to as *the Golden Age of Detective Fiction*. The Golden Age is mostly a British phenomenon, rather than an American. It conventionally starts with the publication of Agatha Christie’s “The Mysterious Affair at Styles” (1920), the first detective novel written by the soon-to-become “Queen of Crime”. Most of the detective novels dating back to these years are *cozy mysteries or clue puzzles*, also known as *whodunits* or *whodunnits* (Scaggs 35). The readers’ appeal of Golden Age detective fiction lies, to our minds, in the fact of its being similar to a Rubik’s cube, a definite logical game that is suggested by Agatha Christie to solve in the course of plot development.

According to the information from her autobiographies in the 1930s she produced 24 detective novels and 5 collections of detective stories. In 1934 she wrote two detective novels, two short stories collection, and one non-detective novel. Working further on modernizing her detective fiction she created a special brand of Agatha Christie, a kind of idiostyle pattern, that ruined a traditional character-detective.

Special attention is paid to Agatha Christie’s wartime oeuvre (1939-1945), which comprises classical detectives: “The Body in the Library” (1942), “The Moving Finger” (1943), and some modernized detectives such as: “Five Little Pigs”, and “Towards Zero” (1945), which represent hard years of war, spies, and the necessity of psychological help in a war setting.

The research also deals with various genre subtypes of Agatha Christie’s detective fiction, such as police-department procedurals, hardboiled, locked room mysteries, cozy mysteries.



The empirical base of the research consists of theoretical sources, scientific articles, dissertations, monographs, etc. devoted to the study of detective/crime literature, and the legacy of Agatha Christie in particular.

The **research methods** used in the dissertation are the method of descriptive analysis of Agatha Christie's detective fiction and cozy mysteries in particular, the method of quantitative data analysis, as well as the method of stylistic analysis.

Based on an in-depth complex linguopoetic analysis, the present paper is expected to throw some light on the genre conventions of Agatha Christie's detective fiction in general, and the cozy mystery subgenre in particular. It has been proved that such literary works have particular plot structure elements (cozy setting, psychological approach to crime investigation), characters-detectives, narrative method and unreliable narrator, and unusual interrelations between the characters.

In the course of research special attention is paid to the quantitative data analysis which we have applied in order to determine the most frequently used stylistic markers of Agatha Christie's idiosyncrasy as well as to identify the most common genre peculiarities of her detective fiction. The paper also explores the impact of Agatha Christie's legacy on the public through the lens of literary works and characters.

Besides, we also applied **general scientific methods**, such as historical analysis, dialectical observations, comparison, analogy, and formalization. We disclose the subject and meet the conventional criteria of logic, consistency, and the relationship of the elements.

The scientific novelty of the obtained results is in the fact that the comprehensive study of the dissertation subject is based on complex historical, genre, stylistic, and methodological analysis, which is proved by practical application in contemporary literary scientific studies.

The novelty of the research is also in the theoretical assumptions of the research that has been worked out for distinguishing between the classical detective story and other genres of crime literature. Systematic observations of



Agatha Christie's literary works make it possible *to definite genre criteria* for Agatha Christie's detective fiction. It is proved that Agatha Christie's *modernized type of detective story* can be distinguished as her individual specific understanding of a crime, a criminal, and a detective which broke traditional classical detective story canon, violating the norm declared by R. Knox.

The distinctions between a classical detective story and non-traditional Agatha Christie's modernized detective stories (adventurous investigation, victim investigation, and collective investigation) prove that: the main character of a classical detective story is a professional detective, while in Agatha Christie's detective fiction, the detective is playful, grotesque, with an appearance close to a mask; without age; without a detailed biography; more often a man; ascetic type or, in any case, without personal life; independent of everyday life; investigating out of love for the game. He is investigating an exceptional and strange, grotesque crime; he is opposed by an exceptional criminal. The criminal is never a maniac but can pretend to be him or be perceived as crazy by other characters.

A special subgenre of Agatha Christie's detective fiction (*cozy mystery*) has been worked out in the context of crime literature and analyzed through plot components (the protagonist, the antagonist, types of characters-detective, the setting, the crime event, and narrative mechanisms). It has been proved that such literary works have particular plot structure elements (cozy setting, psychological approach to crime investigation), characters-detectives, narrative method and unreliable narrator, and unusual interrelations between the character. Together they create a special idiostyle pattern, Agatha Christie's individual literary technique, that attracts the readers' attention and makes her detective fiction extremely popular.

For the first time in this research *special textual markers* of Agatha Christie's idiostyle pattern have been pointed out and analyzed. Among the key theoretical notions of the research is *the notion of idiostyle* that in a broad sense is understood as a system of subjective objectification and implementation of the author's key messages that reveal his specific themes and ideas. In the narrow sense, idiostyle



is a number of typical Agatha Christie textual idiostyle markers (TIM) at different language levels and extralinguistic as well, that help the author perform his creative language activity. For the first time, the following criteria for identifying textual idiostyle markers have been pointed out: 1) the frequency of the marker in a literary text; 2) stability in all analyzed literary works; 3) semantic potential; 4) stable connection with the function performed in a literary text.

The theoretical value of the research. We have studied theoretical and applied issues of criminal literature in general, and literary works by Agatha Christie in particular. As a result of conducted short-term study, we systematized scientific works of contemporary researchers on the problem, proposed updated observation data, etc. In terms of our long-term research, we have been able to provide a systematic view of the genre and stylistic peculiarities of Agatha Christie's detective fiction based on literary interpretation of her detective literary works and specific stylistic markers of idiostyle pattern which have been found and classified. A complex interpretative analysis of Agatha Christie's detective fiction provided in the dissertation proves the “algebraic quality of her writing”, which makes her literary legacy so popular.

The practical significance of the research results lies in the fact that they can be quite new and interesting to Bachelor and Master students, researchers, teachers, journalists, and philologists. The didactic material can be used in lectures on British literature, Stylistics, and Text interpretation, as well as Country Studies and English Practice. The approbation of scientific and theoretical developments may be appropriate in teaching many special philological courses related to this topic.

Prospects for further research. The research findings and conclusions can intensify the development and improve the investigation tools to define the influence of Agatha Christie's detective fiction on world crime literature. It is assumed that modernized by Agatha Christie's detective is focused on real-life perspectives, cultural, aesthetic, and cinematic projects in particular, can influence mass perception.



Approbation of the research results.

1. Farman J. Ramazan. "Discourse of the Other in Agatha Christie's An Autobiography". Mykola Gogol NSU Publishing House. "Literature and Culture of Polissya" Issue 98 (2020).

2. Farman J. Ramazan The Golden Age of detective fiction: genre conventions of Agatha Christie cozy mysteries. *Periodyk Naukowy Akademii Polonijnej*, Częstochowa, 2021, 49 (2021), 6, S. 17-22.

3. Farman J. Ramazan. Agatha Christie's detective characters: gender peculiarities and national identity: Taras Shevchenko Kyiv National University, Kyiv 2021.

4. Farman J. Ramazan. Agatha Christie's innovations in the detective genre. Всеукраїнська наукова конференція «“Дістати звук”: емоційно-сміслові чинники художнього тексту» (XIX Філологічні читання пам'яті Н. С. Шрейдер), 4-5 лютого, Дніпро 2022.

5. Farman J. Ramazan. Multidimensional typology of Agatha Christie's detectives: criteria and description. *Львівський філологічний часопис*. № 11. Львів, 2022. С. 3-15.

6. Farman J. Ramazan. Methodological Assumptions of Revealing Agatha Christie's Idiostyle Pattern. *Львівський філологічний часопис*. № 12. Львів, 2023. С. 10-17.

7. Farman J. Ramazan. Language Codes of Agatha Christie's Idiostyle in Detective Fiction. Всеукраїнська наукова конференція «Література як семіотичний ресурс культури» (XIX Філологічні читання пам'яті Н. С. Шрейдер), 2-3 лютого, Дніпро 2023.

Dissertation structure. The dissertation is a manuscript, which consists of an introduction, three chapters divided into paragraphs, a conclusion, and a list of references used. The total amount of the dissertation is 270 pages. The list of references contains 220 titles on 20 pages.



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Qeyd: -Elektron imza ve elektron sənəd- haqqında Azərbaycan Respublikası Qanununun 3-cü maddəsinə əsasən elektron imza əl imzası ilə bərabər hüquqi qüvvəyə malikdir. Elektron imza şəxsin kağız daşıyıcısı üzərindəki möhürlə təsdiq edilmiş əl imzasına bərabər tutulur.



CHAPTER 1. THEORETICAL AND METHODOLOGICAL ASPECTS OF INVESTIGATION OF AGATHA CHRISTIE'S DETECTIVE FICTION

In this chapter we are going to 1) to define the key for this research literary terms, such as *detective story*, *classical detective story*, *detective fiction*, *crime fiction*; 2) to define the key criteria of the classical detective story; 3) to elicit essential similarities and differences between classical detective story and Agatha Christie's modernized detective fiction; 4) to work out the methodology of revealing Agatha Christie's idiostyle pattern in detective fiction.

1.1 The detective story as a well-established English literary tradition

The critical role of Agatha Christie in preserving and updating the detective story genre is universally recognized and highly appreciated. At the same time, concertizing what she brought to the development the detective story genre is a difficult task, due to a huge amount of detective stories written by her, and a large number of special detective fiction such as a spy novel (works with the Beresford couple; some works with Race and Battle), a thriller ("The Mousetrap", etc.), "serial" and off-series, which distinguishes her from E. Poe and Conan Doyle.

However, most of her literary works can be comprised under the umbrella term "*detective fiction*" which we understand as one of the subgenres of crime fiction, a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges.

Before proceeding to the analysis of Agatha Christie's detective fiction, it should be also noted that there is a well-established literary approach to the detective story, so here we can talk about a definite literary tradition in the realm of world literature.

"The detective story" as a literary genre has been studied since the beginning of the twentieth century (G. K. Chesterton's essay "A Defense of Detective Stories", 1901; Cecil Chesterton "The Art and the Detective Story", 1906). It



should be noticed that the detective genre, as a very important branch of popular literature, has been neglected by academic circles for many years. Most of the previous attention to this genre was only reflected in book reviews or literary criticism published on newspapers or magazines. Poet and critic W. H. Auden confessed (Shenker, 1990): “For me, as for many others, the reading of detective stories is an addiction like tobacco or alcohol”. But it is hard to deny that the detective genre is one of the most popular literary style in both eastern and western countries.

There is still considerable gap between the existent studies in Great Britain and those abroad, considering the golden period of the detective genre in western countries appeared from 1920s to 1940s.

Eliciting detective fiction from historical perspective we should start with a phenomenon which can be named as “authors of criminal literature about it”, a group of English writers who at the turn of the 20th century founded the Detection Club. Among their works, we cannot but mention, first of all, the essay by Austin R. Freeman “The Art of the Detective Story” (1924); “How to Write a Detective Story” (1925) Gilbert K. Chesterton; “Introduction to The Omnibus of Crime”, anthology and essay “The English Detective Novel” by Dorothy L. Sayers; as well as rather unusual literary work “Ten Commandments of Detective Fiction”, often called “The Decalogue” (1928, according to other sources 1929) written by Ronald Knox.

Robert Knox, a Catholic priest and a detective writer using an allusion to “10 Commandments” in the Bible worked out 10 basic rules that writers of detective genre had to adhere to. They are as follows:

1. The criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.
2. All supernatural or preternatural agencies are ruled out as a matter of course.
3. Not more than one secret room or passage is allowable.



4. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.
5. No Chinaman must figure in the story.
6. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.
7. The detective must not himself commit the crime.
8. The detective must not light on any clues which are not instantly produced for the inspection of the reader.
9. The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.
10. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them (Detection Club, 2021).

In subsequent years the members of the club wrote not only detective stories, but also critical works and biographies of their predecessors. In the 70s, among the most cited were the monographs of Julian Symons: “The Detective Story in Britain” and “Bloody Murder: From the Detective Story to the Crime Novel: A History” (1972). The tradition was continued by Henry R. F. Keating who became the editor and author of such popular books as: “Agatha Christie: The First Lady of Crime” (1977), “Sherlock Holmes: The Man and His World” (1979), “Great Crimes” (1982), “Writing Crime Fiction” (1986) and “Crime and Mystery: The 100 Best Books” (1987) etc.

The most notable American writers are of W. H. Wright, Van Dine. They were very close to the thoughts of the members of the British Detection Club. It is Wright's preface to “The Great Detective Stories: a Chronological Anthology” and his “Twenty Rules for Writing Detective Stories” by Van Dine, whose similarity to Knox's commandments has been repeatedly noted in the specialized literature.

In France, among the authors who wrote about the detective story as a literary genre, the most outstanding contribution was made by Boileau-Narcejac. The book under the title “Le Roman Policier” deals primarily with French crime



fiction. The authors combined a typological and historical approach, tracing the stages of French crime literature, as can be seen from the titles of the chapters (“Prehistory of the Genre. Gaborio”, “French Detective Story from 1900 to 1939”, etc.).

It is interesting to mention that articles and essays by R. T. Chandler and F. D. James are widely known in world literature, as well as the authors who did not write crime literature – B. Brecht, K. Chapek, W. S. Maugham, J. Fowles, W. Eco.

As for the publications of foreign critics and philologists, primarily in English, already in the 20s of the twentieth century, their number is huge due to the popularity of this literary genre. The most significant and/or frequently cited works are the following: “The Vicar's Guilt: Notes on a Detective” by Whiston Hugh Auden; “Killing for Pleasure: The Life and Times of a Detective” by Howard Haycraft and “The Art of Mystery History”, edited by him; “The Development of the Detective Novel” by Alma Elizabeth Murch; “The Gentle Art of Killing: Agatha Christie's Detective Fiction” by Earl F. Bagenner; “A Talent to Mislead: A Confession of Agatha Christie” by Robert Barnard; “Police Procedure Room” by George Dove; “The Cambridge Guide to Crime Fiction”, edited by Martin Priestman and “20th Century Crime Fiction” by Lee Horsley; “Detective Fiction” by Charles J. Rzepka and “A Guide to Crime Fiction” with his and Lee Horsley's foreword; “Crime Fiction 1800-2000: Investigation, Death, Identity” and “Form and Ideology in Detective Fiction” by Stephen Knight; “The Watteau Shepherds: A Detective Novel in Britain 1914-1940” and “Foreword to the Detective” by Leroy L. Panek; “Crime Literature” by John Skags and others.

As can be seen from the above the term “genre” used in the titles of the listed books is mixed with other terms, used synonymously, such as “a detective”, “detective novel, ”“detective fiction”, “crime fiction/literature”.

Thus, the well-known authority on the police novel, George Dove, in the above-mentioned and often-cited book “Police procedural” calls the latter both a genre and a subgenre, and a type and “a variation of the classical mystery fiction



genre”. Accordingly, this confusion is supported by the authors of the works that refer to it: G. Hausleiden, J. Skaggs and others.

So to sum it up, in the course of our research *the detective story*, we understand as a type of popular literature in which a crime is introduced and investigated and the culprit is revealed. Hence, the traditional elements of the detective story are as follows: 1) the seemingly perfect crime; 2) the wrongly accused suspect at whom circumstantial evidence points; 3) the bungling of dim-witted police; 4) the greater powers of observation and superior mind of the detective; and 5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.

In accordance with the well-established literary tradition detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

1.2 The detective story: detective fiction: crime fiction: a terminological diversity

Today crime fiction is still extremely popular due to the works of such writers as: E.A. Poe, Sir A.C. Doyle, A. Christie, R. Chandler, D. Hammett, G. Simenon to name a few. There are many synonymic terms used to define crime fiction and especially the detective story subgenre. It is a well-known fact that *detective fiction* [] or *detective story* is one of the subgenres of *crime fiction* [..] in which a detective – either professional, amateur or retired – investigates a crime, often murder [1]. The subject of that kind of story is the investigation aimed at detecting the perpetrator of a crime described at the beginning of the story. Most detective stories are written from the point of view of a detective about a definite crime, that’s why they are also called “*whodunnit*” stories or *crime stories*.



“The detective story” (eng. detective, from lat. detego – open, expose) is a predominantly literary and cinematic genre which describes the process of investigating a mysterious incident to clarify its circumstances and solve the riddle []. Usually, a crime acts as an incident, and the detective describes its investigation and identification of the perpetrators. In this case the conflict is based on a clash of justice with lawlessness, culminating in the victory of justice.

The main feature of the detective story as a genre is the presence in a literary work of some mysterious incident, the circumstances of which are unknown and must be clarified. The essential feature of such actual circumstances of the incident is that they shouldn't be disclosed to the reader, in any case, in its entirety, until the end of the investigation. Instead, the reader is led by the author through the process of investigation, having the opportunity to build their versions and evaluate known facts at each stage. If the work initially describes all the details of the incident, or the incident does not contain anything unusual, or mysterious, then it should already be attributed not to a pure detective story, but to related literary genres such as action movies, police novels, etc.

We can describe two basic ideas about the structural peculiarities of the “detective story”: 1) the “detective story” appears as a kind of a tree, from which branches depart: a classic detective; cool detective; spy novel, etc.; 2) the “detective story” is endowed with the ability to change its structure radically, adapting to changing social and other conditions: there was a classic detective, but more “tough” times came, and it became “cool”.

In the course of its historical development the classic detective story is replaced by the “dramaticism of the modernism” and “the tragedy of the postmodernist detective story” (Mozheiko), or in other words, the “model classical detective story” is replaced by the models of “modernist detective story” and “postmodern detective story”. As we noted above, the approach of Boileau-Narcejac, who spoke of the historical stages of the “detective story” (except for the spy novel), is similar.



The classics of historical poetics [...] have shown that the formation of a new genre is a rather complex process; on the one hand, the structure of a new genre each time includes several components, on the other hand, this process goes through several stages. No genre, therefore, can be formed from another under the influence of definite circumstances (although the latter may contribute to the demand or lack of demand for one or another genre).

In the same way, under no social, economic, cultural etc. changes, a classical detective story can be reborn into a hard one, since these are two different genres with different origins.

It is true that, firstly, various criminal genres appear and exist in a literary space in different ways: sometimes in parallel, and sometimes sequentially; some, like the classical detective, “die”, others, like the police novel, adventurous investigation, “detective puzzle” continue to live. In this regard, we can sum up that numerous subgenres of criminal literature behave in the same way as all literary genres.

Secondly, while no genre can transform into another, some genres are capable of their mutual transformation, but the classic detective story with its rigid structure is not. And this is the main reason for his relatively short life: 1841 (“*Murder on the Rue Morgue*”) – 1971 (“*Nemesis*” by Agatha Christie), which makes it impossible to analyze and interpret.

Thirdly, there is one more disputable question, created by terminological differences in the meaning and grammatical status of the word “detective”: the noun denotes the hero-detective (a profession). However, an adjective can be traced in such collocations as: “detective story”, “detective novel” and “detective fiction”). All of the named terms do not have distinct definitions and are used synonymously, so the existence of a terminological problem becomes quite obvious.

Thus, the above-mentioned approaches have shown their unproductiveness, which manifested itself the underdevelopment of the conceptual apparatus for the study of criminal literature. Over the years, the invariant of the detective has not



been described at all due to the complete vagueness of what is meant by this. Both terms “detective” and its “invariant” in a number of the works on crime literature mentioned above are used with different meanings.

For a little over a century in the history of literature about the “detective story”, two poles have emerged. On the first – members of the British Detection Club [...], who, as can be seen from their works mentioned above, in essence, perceived what they called “detective” and “non-detective” as a new literary phenomenon, in the process of becoming, the system of genres. The main reference point in this system was the classical detective story – the only canonical genre of the new system. They tried to create and preserve this literary canon with the help of special “rules” which serve as a basis of a new critical normative genre. A clear distinction was hindered precisely by the absence of a conceptual apparatus. As a result, the Founding Fathers conflated “detective” and “a classical detective story” and established both a tradition of trying to differentiate between genres and traditional confusion.

At the other extreme is the search for another term instead of the discredited word “a detective story”, which almost a century later reached its limit in increasingly widespread attempts to replace it for modern crime literature (and not only) with “anti-detective story”.

This term began defining completely different things based on the criteria “not a classical detective story” both in “high” and mass literature (literary works of Nabokov, Japriso, Dürrenmatt, etc.).

It should be noted that in English criticism another term – “crime fiction” (or criminal literature) has long been no less popular than “detective fiction”. At the same time, defining the difference between these two terms causes great difficulties. This is especially evident in *“The Cambridge Companion to Crime Fiction”*, which claims a scientific approach to the subject and has featured prominent experts on the subject such as Stephen Knight and Leroy L. Panek [...]. The introduction says that this edition covers British and American crime literature from the 18th century to the end of the 20th and from that time on “the



words “Cambridge Companion” and “Crime Fiction” would have seemed mutually exclusive” [...].

“The detective story” is presented as a literary genre represented by Conan Doyle, Agatha Christie and Raymond Chandler. The scholars speaks of “other types of crime literature where crime plays a major role, such as thriller and spy fiction”; as well as “police fiction” and the postmodern use of the “detective form”. In the attached chronology of crime literature, in addition to specific works by Poe, Gaboriau, Conan Doyle, Christie, Bentley, Ellery Queen, Spillane and many other authors, the compilers include the novels “Moll Flanders” by Defoe, “Bleak House” by Dickens, “The Spy” by Cooper, “Kim” by Kipling, “Sanctuary” by Faulkner and some other literary works, with belonging to the criminal literature. Martin Priestman's foreword, *Crime Fiction and Detective Fiction*, does not articulate the difference between the terms, nor does Charles J. Rzepka's foreword, *What is Crime Fiction?* to another well-known book (“A Guide to Crime Fiction”).

The authors also claim that “up to the early 1980s, study of the form was still focused mainly on ‘detective’ or ‘mystery’ fiction, and nodded back to the half-serious ‘rules’ which had been drawn up for the genre in the inter-war period and stressed the figure of the detective and the author’s fair handling of clues” [...].

So we can sum up that to define a definite terminological boundaries of the mentioned above literary terms is a difficult task, due to a large number of special detective fiction, which depending of the crime type coursed the appearance of a more general term “crime fiction”. However, in the course of our research most Agatha Chriestie’s literary works can be comprised under the umbrella term “*detective fiction*” which we understand as one of the subgenres of crime fiction, a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges.

1.3 Genre development of detective stories in historical perspective



Detective stories are a relatively new type of stories, as they are dated back to the end of the 18th century and the beginning of the 19th century. At that time, they enjoyed enormous popularity in Europe and the USA. Among famous detective story writers, it is worth mentioning Agatha Christie (called Queen of Crime), Sir A.C. Doyle, D. Hammett, G. Simenon, R. Chandler.

Crime fiction might be perceived as an umbrella term that adopts many values, from the early epoch of detective stories mostly about ratiocination (e.g. Arsène Lupine by Leblanc or Sherlock Holmes by Doyle), by the riddles of the Golden Age (Poirot or Miss Marple series by Christie, Lord Peter Wimsey by Sayer or American Ellery Queen), to private detectives of Hammett or hard-boiled of Chandler, professional police investigators which procedure for the thrillers (actions, pathology, forensics, etc.).

The period between World War I and World War II (the 1920s and 1930s) is generally referred to as *the Golden Age of Detective Fiction*. During this period, many popular writers emerged, including mostly British but also a notable subset of American and New Zealand writers. It is interesting to say, but female writers constituted a major part of notable Golden Age writers. Among them: Agatha Christie, Dorothy L. Sayers, Josephine Tey, Margery Allingham, and Ngaio Marsh (a New Zealander) were particularly famous British female writers of this time. This can be explained by the fact that through the Roaring Twenties in all spheres of social life women-flappers enjoyed the new freedoms ushered in by the end of World War I and the dawn of a new era of prosperity, urbanism and consumerism [1].

By the way, though the exact origin of the term “flapper” is unknown, it is assumed to have originated in Britain before World War I to describe gawky young teenage girls [1]. Later, after the war, the word became a synonym of 1920s women who bobbed their hair above their ears, wore skirts that skimmed their knees, smoked cigarettes and drank alcohol while dancing in jazz clubs, always surrounded by admiring male suitors.



Speaking about specific literary peculiarities of this genre it is worth mentioning that various conventions of the detective fiction genre were standardized during the Golden Age, and in 1929, some of them were codified by the English Catholic priest and author of detective stories Ronald Knox in his 'Decalogue' of rules for detective fiction. One of his rules was to avoid supernatural elements so that the focus remained on the mystery itself.

The most widespread subgenre of the detective novel of that time became *the whodunit* (or whodunnit, short for “who done it?”). In this subgenre, much attention was paid to narrating the crime, usually a homicide, and the subsequent investigation. This objective was to conceal the identity of the criminal from the reader until the end of the book, when the method and culprit are both revealed. In the Golden Age of detective stories, an outsider – sometimes a salaried investigator or a police officer, but often a gifted amateur – investigates a murder committed in a closed environment by one of a limited number of suspects. Such scholars as Carole Kismaric and Marvi Heiferman underlined setting peculiarities of detective fiction of that period: “high-class amateur detectives sniffing out murderers lurking in rose gardens, down country lanes, and in picturesque villages” [].

John Dickson Carr, who also wrote as Carter Dickson used the “puzzle” approach in his writing which was characterized by including a complex puzzle for the reader to try to unravel. He created ingenious and seemingly impossible plots and is regarded as the master of the “**locked room mystery**”. Two of Carr's most famous works are: “The Case of Constant Suicides” (1941) and “The Hollow Man” (1935).

As a result, many conventions of the detective genre evolved at that time, as many writers tried their hands at that genre. Among them, we cannot but mention Agatha Christie.

During her lifetime, Agatha Christie wrote sixty-six detective novels and fourteen short story collections. According to the Guinness World Records (2018)



her novel “And Then There Were None” remains one of the best-selling books of all time. At the same time, she is also the best-selling fiction writer of all time.

The literary contribution of Agatha Christie is that she has created not one but two of the most famous detectives in literary history: Hercule Poirot and Miss Marple. As critics mention these detective characters remain highly influential to contemporary crime fiction writers [].

When we speak about not only the literary but also the philosophic and social essence of Agatha Christie’s detective stories they are essentially about a crime and investigation but also about the law violation due to moral and legal crime, the infraction of social values. Besides, Agatha Christie’s detective stories are overfilled with motives and ways of committing a crime, that’s why there is a deep concern about characteristics, psychological motivations and details of life, which gives investigators definite clues and the possibility to departure from what is considered to be normal. In addition, Agatha Christie’s crime and criminals are indicators of a particular cultural perception of legal behaviours. They might be a barometer of social values and morality reflecting or interrogating what is recorded as a crime. The reason why a particular action might be considered deviant gives us an insight into some ideologies or cultural peculiarities at a definite time in a given culture.

So, to sum up the genre peculiarities of the Golden Age detective fiction one should mention that the emphasis on formal rules during the Golden Age produced great works, albeit with highly standardized form. The most successful novels of this time included 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.

1.4 Defining the classical detective invariant

The study of the classical detective genre will be carried out by me based on the concept of the genre as a "three-dimensional constructive whole" of Bakhtin.

Three-dimensional constructive whole, according to Bakhtin, includes, firstly, the



inner world of a literary text with all its elements - characters, events, spatio-temporal conditions etc.; secondly, the organization of the event of the story itself, i.e. the choice of the subject of speech, the correlation of compositional-speech forms, the focus on the addressee-reader; and, finally, thirdly, a special type of building and completing the whole, i.e., creating a semantic boundary between the world of the character and the world of the author and reader.

As you can see, such a genre model covers all aspects of a literary work of art and therefore turns out to be productive both in the study of the genre structure of specific works and in the construction of a theoretical model of the genre.

This approach should be recognized as the only productive one in describing the genres of crime literature. At the same time, it is necessary to specify specific aspects when describing the classic detective story as a genre of crime literature.

Crime literature can be tentatively divided into the one which plot is based on the investigation, and the rest. By investigation, it is understood a chain of, to a certain extent, conscious and active actions of the “investigator” aimed at “identifying the criminal, his motives”, such as examining the crime scene, collecting evidence, searching for eyewitnesses and collecting testimonies (interviews, interrogations), analysis of available facts, search for evidence of guilt.

2. The main character's profession (for example, a policeman or a journalist) cannot serve as criteria for assigning specific works to a particular genre; his gender (the notorious "female detective"); the presence of a “locked room” mystery, works with which automatically refer either to some abstract detective story in general or to a classic detective story (as mentioned above, these concepts are often confused), etc.

All structural elements (type of hero-investigator, chronotope, a complex of plot motifs and subjective structure, as well as special compositional forms of speech) will be taken into account in their interconnection. In this case, I consider the type of hero-investigator to be the main criterion; in the crime literature of investigation, the choice of the detective is the choice of the genre.



3. At the same time, it is necessary to take into account the correlation between the genres of crime literature and the main literary genres, i.e., in this case, a short story, short story, novel, etc.

4. The classic detective story will be considered a model genre for crime literature. What is the main significance of classical genres for subsequent literature? The classic detective story also serves as a kind of model, a background against which the features of later genres of crime literature are visible.

5. As mentioned above, the conceptual apparatus for the study of criminal literature has not been developed. For this purpose, I propose, firstly, to divide genres into rational and non-rational. This characteristic is connected, on the one hand, with whether or not the action of otherworldly forces is excluded during the investigation. On the other hand, the presence/absence of logical reasoning in the text with conclusions that are of fundamental importance for the results of the investigation is important.

Secondly, two concepts are proposed: norm and game. A feature of my approach to the classic detective story is that, in addition to the rational, I also see the playful aspect of the poetics of this genre. We emphasize that when speaking about a game, a game hero, a game genre, I always mean a game inside the world of a literary text, in particular, the behaviour of characters: first of all, a detective and a criminal, as well as witnesses and a narrator-commentator. Such an understanding has nothing to do with the "fair play" with the reader, which was proclaimed by Ronald Knox, Dorothy Sayers, and others, who wrote about the detective as an intellectual game between the author of the "mystery" and the reader. According to their ideas, an honest author must follow certain rules: give the reader a chance to solve the mystery himself, not mislead the reader, etc. I don't mean here the playful relationship between the author and the reader and I don't call the features of the classic detective genre "rules of the game". The game, which is related to the behaviour of the characters, manifests itself in the competition between the criminal and the detective, dressing up, substitutions, traps, comic dialogues, etc.



Another concept that I propose to describe the genres of crime fiction is the norm. In the course of the study, the special role of this concept in the classic detective story and crime literature, in general, was established. The crime acts as a violation of the norm; genres differ in the possibility or impossibility of restoring it, in compliance or non-compliance with the norm of the behaviour of the characters, etc.

6. When describing the invariant of a classic detective story, it is necessary to compare this genre in more detail with an adventurous investigation, a genre-related, but not identical, to the classic detective story to distinguish between these genres of crime literature, which are most often mixed (more on this will be discussed in the corresponding section).

7. The specifics of the classical detective story at the level of compositional forms of speech should be identified.

8. In the study of the invariant of any genre of crime literature, it is necessary to involve a very wide material. Conclusions should be confirmed not by five or six, but by hundreds of texts. Accordingly, a necessary component of the study is the compilation of lists of criminal literature by genre. This is no less important than, for example, compiling lists of fairy tales, etc. for folklore researchers.

1.5 A classical detective story: key features and its place in crime literature

Before going into deeper examination of the classical detective story, it is necessary to define its place as a subgenre of crime literature in the realm of world literary context. However, it is not possible within the present genre classification, which operates only with the concept of genre, since the concept of crime literature is wider than genre. In addition, it is also important to define and describe the connections of crime literature with the concept of adventurous literature which has much in common.

Accordingly, crime literature is considered a kind of adventurous literature, the latter being the domain of epic literature as a genre. The classic detective genre



belongs to a subspecies of crime literature, *the crime literature of investigation*. Part of the works of criminal literature forms a system of genres, in which all its elements (police novel, adventurous investigation, etc.) somehow correlate with the only canonical genre – *the classic detective story*.

It is the crime that is the main event in literary works of crime literature. However, it may or may not be related to the secret. An important point is that any literary work of criminal literature is practically exhausted by the main theme, even if there are other storylines, they are always subordinate to the theme of the crime and are secondary. In the literature of this kind, the causes and motives of the crime, as well as the inner world of the detective, the criminal and the victim, as a rule, are presented rather one-sidedly and primitively.

Thus, the description of the invariants of specific subgenres of crime literature such as a spy novel, a police novel, a classic detective story, an adventurous investigation, an investigation of the victim, followed by a study of their genesis is of great importance.

Similar work should be done concerning the “tough detective”, to such widespread and at the same time little-studied criminal genres as “detective puzzle” and “collective investigation”, and completely unexplored genres – the criminal novel, at the heart of the plot which lies the struggle of the hero with the criminal system, the situation of escape or robbery, etc.

It is worth mentioning that each of the crime subgenres has its specific characteristic thus there are different challenges for the reader, e.g. the early mysteries or puzzles with their closed circle of threads often take place in a country house with diverse differences among social classes (A. Christie), creating a culturally specific description of importance (R. Chandler), there are registration or even misdirection of the reader (D. Hammett).

Taking into account the above-mentioned plot peculiarities of detective stories one can distinguish the following types: *police-department procedurals* *detective stories* are focused on police work and often feature homicide investigators and other departments of a local police force; *hardboiled detective*



stories usually describe dark setting and mood, are rather explicit, featuring a veteran detective who treats violent crimes matter-of-factly. Among hardboiled fiction's authors such as R. Chandler, the narration revolves around action, not thinking. That stories also evoke a very special setting, e.g. medium urban streets in America inhabited mostly by criminals, who are often involved in organized crime groups, speaking street slang, investigated by a private eye, and speaking in a casual, modern, laconic tone.

Thrillers detective stories emphasize suspenseful storytelling, often featuring chase scenes or murder sprees that the detective must stop before times runs out; *locked-room detective stories* feature crimes that, at the outset, appear impossible (for instance, a murder taking place in a seemingly locked room with no other way in or out); *cosy mysteries detective stories* have a lighter tone than traditional detectives, there are no explicit depictions of the murder. They are often set in a small town and focus on puzzle-solving rather than suspense.

Key features of the classical detective:

1. Ordinary environment. The conditions under which the events of the detective story are, on the whole, common and well known to the reader (in any case, the reader himself believes that he is confident in them). Due to this it is initially obvious what is ordinary from what is being described, and what is strange, beyond the scope.

2. Stereotypical character behavior. Characters in largely devoid of originality, their psychology and behavioral models are quite transparent, predictable, and if they have any prominent features, then those become known to the reader. The motives of actions (including the motives of the crime) of the characters are also stereotyped.

3. The existence of a priori rules for constructing a plot, not always consistent with real life. So, for example, in a classic detective story, the narrator and the detective cannot, in principle, turn out to be criminals.

This set of features, on the one hand, narrows the field of possible logical constructions based on already known facts, making it easier for the reader to



analyze them, and on the other hand, it limits the author's imagination in terms of the plot's entertaining. However, the modernized detective story in its development has gone forward, leaving many of these limitations behind. Such is the fate of "Twenty Rules for Writing Detectives", which was published in 1928 by the English writer Willard Hattington, better known under the pseudonym Stephen Van Dyne.

1.6 A classical detective story and Agatha Christie's modernized detective story: similarities and distinctions

It is worth mentioning that in our research the detective story will be viewed as a classical detective story, as a genre-sample of criminal literature. We also support the idea that only at the background of classical, exemplary genres new traditional, modernized sub-genres can be singled out and described.

However, it is important mentioning that as the conceptual apparatus for the study of detective/crime literature was not quite developed, for this purpose, it was proposed to divide genres into *rational* and *non-rational*. This characteristic feature is connected, on the one hand, with the fact whether or not the action of otherworldly forces is excluded during the investigation. On the other hand, the presence/absence of logical reasoning in the text with conclusions that are of fundamental importance for the results of the investigation. That is why the idea of classical detective story is inextricably linked with *rationality, logic, analysis, common sense, and intelligence*. Eliciting the differentiating features of the classical detective story and a non-traditional detective, modernized detective story, as a rule, literary critics [...] emphasize its logical component. By the method of investigation a classical detective story is a rational genre and always completely excludes the anti-rational actions, as well as the fact that the presence of logical reasoning in any literary text is mandatory.

A classical detective story is usually described with the help of certain characteristic features, such as: 1) the perception of the mystery of a crime as a puzzle, riddle, etc; 2) alien to mysticism, where the disclosure of secrets is



rational. On that grounds such literary work can be classified as *classical detective*.

While describing the essential feature of a classical detective story let us consider Lotman's point of view on it as a special place that represent problems to be solved. Such are mysteries in folklore, and in modern art it is the vast space of the detective.

It is also worth adding R. Caillois' definition of that literary genre who states that detective stories try to explain what is usually unexplained. The reader is coping with nature's laws, probability, and common sense. But from the reader's point of view the situation looks different than in normal realistic narration. Thus, in a modernized detective story an emphasis is put on extraordinary circumstances of a crime and indirectly on a problem of realistic conditions of a story.

While taking this into account by whom the investigation is being carried out we can assume, that such novels as "Sparkling Cyanide", "The Crooked House" and "The Sittaford Mystery" are not classical detective novels, on condition that the most important part of the investigation is carried out not by the police, not by a classical detective, but by a person close to the victim, crimes or accusations. So neither Colonel Race ("Sparkling Cyanide"), Inspector Battle ("The Sittaford Mystery"), nor Charles Hayward ("The Crooked House") have no signs of classical detective at all, and the mystery of the crime in the first two novels is solved by a person close to the victim, and in the novel "The Crooked House" the truth becomes known from the killer's diary. It is worth mentioning that the latest novel contains a consistent polemic with a classical detective story, manifesting itself in the dreams of a murderous girl, playing both a cunning criminal and a detective.

There is another important issue that is worth mentioning: along with the rational component in a classical detective story and non-traditional, there is a creative, *ludic aspect* that is of a considerable importance as well.

With this ides in mind, the two notions of *play* and *norm* are proposed as major aspects of the study of the genre characteristics of a detective story. It is



interesting to know that in addition to rational, ludic focus on the poetics of this genre can also be of vital importance. We emphasize that when speaking about a play, or a game within the world of a literary work the behavior of characters is meant: first of all, a detective and a criminal, as well as witnesses and a narrator. This understanding has nothing to do with the “fair play” with the reader, which was proclaimed by Ronald Knox, Dorothy Sayers and others, who wrote about a detective story as an intellectual play between the author of the “mystery” and the reader. According to them, an honest author must follow certain rules for detective writing: give the reader a chance to solve the mystery himself, not mislead him, etc.

The crime at the beginning of a classical detective story violates *the norm*, and at the end it is fully restored. Thus, a classical detective story is locked in a ring: the norm is the same for detectives, police, narrators and, sometimes, even criminals. All the main secrets are solved in the finale. The picture of the world can be described as harmonious. This is one of the reasons why the form of the short story is so important for classical detective story.

As a rule the crime is not only viewed as a “violation of the norm” (a common definition), but also as *grotesque*. Grotesque redundancy emphasizes the exceptional nature of the crime in classical detective story, and the criminal, respectively, cannot be ordinary, his cruelty is also grotesque.

The investigation in closed space is easy and fast and ends in complete success – these are the characteristics of a classical detective story. Kesthei emphasizes that “events (in detective story) can take place only in a space bounded by mystery”: “closeness and conditionality of the chronotope” is one of the “constitutive” feature of a detective story. It is interesting to mention that the image of a locked room is used for the first time in E.A. Poe’s “The Murders in the Rue Morgue”.

One more specific feature in a classical detective story is *eavesdropping/peeping*. By the way, an important characteristic feature of a detective (a character) is his/her *strangeness*. Borges pointed out that “... the first detective in



fiction was a foreigner, the first French detective described in fiction. Why? Because the American describes everything that happened, and he needs an unusual hero. To make the characters even weirder, he makes them live differently than usual among normal people”.

While classifying literary works written by Agatha Christie it is necessary to exclude from the list of classical, detective stories, that in our research are classified as non-traditional or *modernized detective stories*: 1) where there is neither an investigation plot nor a detective at all. To this group belong the short stories “The Red Signal”, “Honeymoon Alix Martin” (“Nightingale Cottage”); 2) those where the investigation is on the periphery, as in the famous play “The Mousetrap” (and, accordingly, in the novel “Three Blind Mice”).

An interesting fact is that the three detective novels written by Agatha Christie, that she published under the pseudonym, Mary Westmacott are classified as *“non-detective novels”*.

So in the course of genre development a special role of *norm* for classical detective stories was established. The crime acts were treated as a violation of the norm; genres differ in the possibility or impossibility of restoring it, in compliance or non-compliance with the behavior norm of the characters, etc.

It is worth mentioning that Agatha Christie in her detective fiction nearly broke all the rules, violated the norm declared by R. Knox and did it most spectacularly in *“The Murder of Roger Ackroyd”* that caused her problems with its publication. All these peculiarities of her detective fiction constitute a particular literary phenomenon united under the term *“modernized detective stories”*.

So, for a proper classification of the modernized detective fiction based on the plot investigation, written by Agatha Christie it is necessary to apply the following *criteria*: 1) a strange grotesque crime; 2) a grotesque detective; 3) a creative approach to both the crime and its investigation; 4) ludic relations between the criminal and the detective; 5) closed space; 6) details depicted from real life. The important thing for our investigation of Agatha Christie’s detective



fiction is that all the above mentioned criteria should be present in a concrete detective story not isolated but in a certain combination, or interaction with one another.

Let us analyze some of the most popular modernized detective novels written by Agatha Christie during the so-called Golden Age (1930-1939), a rather great period for both: of happiness and prosperity for Agatha Christie, who became a mature, confident author and of flourishing for detective fiction as a literary genre.

According to the information from her autobiographies in the 1930s she produced 24 detective novels and 5 collections of detective stories. In 1934 she wrote two detective novels, two short stories collection, and one non-detective novel. Working further on modernizing her detective fiction she created a special brand of Agatha Christie, a kind of idiosyncratic pattern, that ruined a traditional character-detective. In contrast to Mr. Quin and Mr. Satterthwaite, she made up Parker Pyne, a special character that promised much more than a simple solution to mysteries. For the first time in the history of detective fiction, Agatha Christie introduced *psychotherapeutic analysis to crime investigation*, namely how buried desires of the unconscious could be a motivation for the crime. As to Detective Poirot, he also changed his investigation manner, and now he looked rather for psychological reactions of characters, than for physical clues.

It seems quite obvious that in the detective story “*Cards on the Table*” (1936) she presented the deduction method, which was entirely psychological, and focused on the state of mind of the murderer. Though in this detective story, we meet characters-detectives, such as Hercule Poirot, Colonel Race, Superintendent Battle, the focus is shifted to a grotesque detective novelist Ariadne Oliver, a middle-aged woman full of absurd ideas. The four detectives and four possible suspects play bridge after dinner with Mr. Shaitana, and at the end of the evening, Mr. Shaitana is discovered murdered. The novelty of this detective story lies in a strange grotesque crime, and the identification of the murderer depends on discerning the psychology of the suspects.



Another innovation of Agatha Christie's detective fiction of that time was *the introduction of a female detective, Jane Marple* in the novel "*The Murder at the Vicarage*" (1930), which is considered one of the most beloved characters by Agatha Christie, being her prototype. This unusual female amateur detective can exist only in tough cooperation and under high protection of Agatha Christie, who became a professional, successful and independent writer. One more reason for Miss Marple's appearance in Agatha Christie's detective fiction was a really large number of spinsters in the country as a result of war, which became noticeable in society. Miss Marple also shared some of the key features of a social type of spinster, that was popular in British mass media at that time. However, at the beginning of her detective "career" readers didn't like Miss Marple, they were irritated by her bad temper ("nasty old cat"), acid remarks and the fact that she really dislike gardening. That was the reason why Agatha made Miss Marple softer and sweeter in later literary works.

Agatha Christie's best-known detective novels have a *setting in exotic locations*, among them "*Murder on the Orient Express*" and "*Death on the Nile*", which came out as a result of her trips with her second husband Max, who was a young archeologist.

However, "*Murder on the Orient Express*" was inspired by a return journey from Nineveh, when she was stuck on the train for two days because of the flood. That is why her novel contains many *details depicted from real life*, among them the passengers she met. What is more, the very plot of the novel Agatha Christie borrowed from a real-life detective story, described in the newspaper. An interesting fact is that the train itself was closely examined by Agatha and the timings she presented in the novel correlated with the published timetable for 1932. Having finished her novel, she made another trip to verify various details.

The novel "*Death on the Nile*" appeared as a result of an amazing trip to Egypt, Agatha, and Max made in December 1933. An interesting innovation of this detective novel is a parallel line between detection and digging, as both, the detective and archeologist are looking for the bare truth.



Moreover, the setting in the novel “*The Murder in Mesopotamia*” (1936) became central for describing the peculiarities of real archeologists’ jobs, among them Max’s and the family of Woolleys. Speaking about the modernization of this detective novel, we should stress Agatha’s ability *to plant the clue*: to withdraw the necessary information until the appropriate moment. So, among the broken pottery, there was a quern, that later, turned out to be the murderer’s weapon. Here we see a creative approach to both: the crime and its investigation.

Another considerable transformation of the classical detective can be seen in the novel “*The ABC Murders*” (1935), where Agatha Christies creatively links all the crimes with the help of the alphabet, introducing in her literary works the image of *a fictional serial killer*.

The novel “*And Then There Were None*” (1939) is a rather notorious literary work that has a great effect on Agatha Christie’s literary reputation because of a racial slur in its title. It was published in Great Britain under the title “*Ten Little Niggers*”, and later in the US under the title “*And Then There Were None*”. Though the title was taken from a famous children’s rhyme, the taboo word was also the name of the island, where the novel was set. Some critics considered that the death of one white man that was equated to twenty-one Africans had been described in the novel deliberately, as Agatha Christie considered Africa to be “a dark continent” in the sense of human rights and freedoms, blaming it for the early death of her brother, Monty.

It is worth mentioning that at that time Agatha Christie became a professional, confident writer, gaining widespread world popularity. People consider her literary works as unique artifacts, somehow timeless, always open to further interpretations. By the way, despite of some negative reception of the novel, the *New York Times* highly appreciated it, deterring Agatha Christie as “confident despencer of death to those among the characters who deserve it” (Worsley, p.216-217).

According to the criteria of cozy mystery subgenre, in “*And Then There Were None*” there is a close setting: eight people arrive on a small, isolated island



off the Devon coast, each having received an unexpected personal invitation. Here Agatha uses another innovation, created for such literary works: the characters are met by the butler and cook/housekeeper, Thomas and Ethel Rogers. As their hosts, Ulick Norman Owen and Una Nancy Owen, have not yet arrived, all eight invited guests should follow special instructions. The whole plot unfolding and the process of investigation represent ludic relations between the criminals and the detective.

So, to sum it up, a complex interpretative analysis of literary works written by Agatha Christie in the subgenre of cozy mystery proves the “algebraic quality of her writing”, which makes her literary legacy so popular.

1.7 Methodological assumptions of revealing Agatha Christie’s idiostyle pattern

The focus of this research is on the notion of author’s specific stylistic system, which is used in modern poetics under the term “idiostyle”. The emergence of this concept is a quite obvious as the consequence of years of different investigations for a large number of researchers who have tried to understand the true nature and essence of individual style of writing. It is impossible to distinguish one generally accepted trend in the multifaceted study of idiostyle, which is traditionally taken out as a background for many linguistic researches [...]. Often, the analysis of idiostyle affects only one particular level of the language system. The fragmentation of such researches initially impoverishes this notion and does not take into account the necessity to make a deeper analysis of its entire stylistic system, in which the originality of the manifestations of one element does not determine the originality of the style as a whole.

The notion of idiostyle in modern linguistics changed significantly over the past years, since during all this time it has been considered by various areas of philological science and refined, overgrown with an increasing number of aspects and characteristics. Behind the variety of its definitions, the researchers failed to



fully capture this phenomenon and present a systematic description of its structure.

In addition, none of the contemporary approaches includes the reader into the idiostyle system, that remain abandoned during the process of literary text perception. With this perspective in mind it seems quite actual to change the perspective of the study of idiostyle as a closed system and consider it as an effective tool for unfolding multiple understanding the content of literary text, which makes *the novelty* of this research.

Recently, a large number of works was published on the theoretical background of the problem of idiostyle, as well as various aspects of its textual manifestations.

In contemporary literary theory the typological aspect of idiostyle of different writers involves the study of typical plot or compositional models of the author's literary texts and the writer's language means as a special form of reflection of a modern world. The style and metric perspective involves a corpus study of the frequency of lexical elements of the author's language in order to identify specific idiostyle features of the author's stylistic system (Burrows, 1992; Hoover, 2003). Psycholinguistics is also close in its understanding idiostyle to communicative and cognitive linguistics, since it assumes that the idiostyle is based on an individual conceptual sphere, identified by identifying lexical, semantic and associative fields in the author's literary works [...]. Similar ideas about the problem of modeling the structure of idiostyle are shared in communicative stylistics, which understands idiostyle as a system of individual features of the author's picture of the world, reflected in literary text in the form of communicative strategies and tactics [...]. Moreover, the choice of special language means in the author's idiostyle is connected with the model of the writer's speech activity and his motives.

In contemporary stylistics, idiostyle is understood as a system of stylistic language means and devises focused on various ways of realizing meanings through a system of linguistic means.



As a methodological basis of this issue, we use theoretical provisions that are set forth in works devoted to the general theory of style and idiostyle, as well as various approaches to the study of author's individual style presented: from the position of aesthetics (Spegler, 1993; Wölfflin, 1994; Adorno, 2001), general philology (Vinogradov, 1961; Losev, 1994, Bakhtin, 1979), stylistics (Galperin, 1981; Arnold, 2001; Skrebnev, 2004; Brandes, 1990), literary poetics, psycholinguistics (...) and communicative linguistics (...).

While analyzing contemporary idiostyle studies we may assume that they are mainly devoted to its lexical and semantic features [...]. Idiostyle is viewed as the author's language, is organized in a certain way and in addition to regular lexical component, includes definite phonetic features, syntactic models, as well as extralinguistic factors (cultural and historical peculiarities, genre canons, ideology). In addition to that, idiostyle can be regarded as a special variant of the language use (in this case, we can also use the term "idiolect"), that carries certain typical for a definite author lexical, syntactic and textual patterns that make it quite recognizable.

The development of problems related to individual authoring systems is a current trend in linguistics. Now we can talk about several directions in the contemporary study of idiostyle. The first, the most traditional approach can be considered as *linguopoetic*. Its history begins with the birth of the term itself. It is the individual incarnation of the author in literary text that aroused the interest of researchers to search for new specific angles of this notion. An essential difference between the studies of idiostyle within the framework of poetics is the appeal to the very linguistic form in its various manifestations, including phonetic, lexical, word-forming, rhythm-forming, syntactic etc.

To elicit the notion of idiostyle it is important to consider the problem of its subjectivity, which can be regarded as "self-expression in the textual performance of the dynamical author, or "utterer" in Dines Johansen's term, who can be considered a "real" agent (Johansen, 2002, p. 239).



In the most general sense “*subjective*” is an adjective, that describes something that’s based on a person’s opinions, individual experience, and biased influences instead of facts. For example, literary criticism and interpretations are subjective, because they reflect the critic’s opinion of a literary work rather than the author’s intent.

Contemporary stylistics considers any literary text as an ***objectified subjectivity***, which is directed by the reader’s reflection in order to identify the messages and meanings necessary to understand the content of literary text. Hence, idiostyle can be treated as a manifestation of “subjectivity” in literary text which is provided by different, quite unusual language means, which are consistent and reproducible in these particular literary works by this particular author. In other words, ***idiostyle*** can be presented not only as a system of language means, but also as ***a tool, a number of meta-means*** for understanding the author’s message of literary work as a literary whole.

The variety of modern approaches to idiostyle as an artistic whole are applied to work out possible ways of revealing a certain idiostyle pattern of a definite author and establish it as a system of special language units.

Functional and stylistic approach tracks idiostyle as a number of definite principles of constructing any text as a whole with special textual statements, specific features of the punctuation system, means of expressive syntax, which reveal some common peculiarities of functional styles, such as, for example, scientific style or belletter style. It is worth mentioning that the idiostyle of a scientist differs significantly from the idiostyle of the authors of literary works, since such factors as freedom or limitation in terms of lexical expression play a significant role in the formation of their idiostyles. It is worth mentioning that the individual style of the author of scientific texts tends to the universalization of notions, the stereotype of presentation to bring the reader’s understanding as close as possible to the textual meanings that he puts into the text. In other words, all these techniques that are used in a scientific text are aimed at updating the most significant facts, making them clear and simple for understanding. In contrast, in



literary text, which is not devoid of emotionality and imagery, as a scientific one, the author can intentionally create an emotional effect by means of metaphorization and imagery, using other stylistic means of indirect nomination.

Functionally dominant field approach. Within the framework of this approach, idiosyle or in other terminology idiolect of a definite writer. In this case, the idiolect of an individual is one of the variants of the national language (for example, W. Scott, R. Burns, Ch. Dickens). However, the idiolect analysis procedure presented in a scientific article is quite voluminous and complex. The identification of dominants and their functional areas requires the ultimate level of abstraction, since any element of the functional field can also become a dominant, the analysis of which includes a number of extralinguistic connections.

According to *cognitive approach* idiosyle is a two-tiered concept sphere, consisting of the concepts of cognitive structures, which are the result of their interaction. The organization of concepts is represented by various forms: frames, scenarios, conceptual fields, metaphorical and metonymic models. In this case, the individual author's style consists of semantic invariant complexes or metatropes, reflecting the metalinguistic nature of his thinking.

The *psycholinguistic approach* to idiosyle is based on its understanding as a system of dominant concepts that reflect key features of the author's creative thinking. The concept in this case is understood as an image, a set of meanings derived from the text.

Stylometric approach presupposes the use of statistical data (Burrows, 1992; Hoover, 2008; Uzuner, 2002) and methods of corpus stylistics (Mahlberg, 2013) in the stylistic analysis of literary text. A new branch of linguistics, called stylometry, uses methods of linguistic statistics and formal poetics to analyze a large amount of data and create text corpora, containing language elements at different language levels, lexical units of one author systematized according to the principle of frequency, which reveal the idiosyle features of a particular author and show the difference between his system and other authors' systems.



Communicative and stylistic approach. According to many modern researchers of the problem of idiosyle, the formation of its core is based on the lexico-semantic language basis. Words, or lexical units, form the concept sphere of the author, which makes it possible to understand the essential questions of the author's literary work. This approach considers idiosyle as special individual-author's features of his worldview and textual activity, reflected in literary text as a form of communication, including a dialogue with the reader. Idiosyle within the framework of this scientific paradigm is studied by analyzing various linguistic ways of representing different textual meanings, as well as the semantics and pragmatics of textual units that exhibit the properties of communicative author's universals.

From the presented contemporary approaches to the phenomenon of idiosyle, we can conclude that the concept of idiosyle, despite its frequency, use and popularity, does not have a clear understanding in modern linguistics. Due to such noticeable and quite individual features of its manifestation, one can describe its numerous, and the most striking features. However, as has been repeatedly noted before by most researchers of this problem, idiosyle should be considered as a system of meaningful, formal and the most general characteristics of a definite author. Besides, the research results and collected data and the material are undoubtedly a significant contribution of contemporary stylistics to the analyzed issue, as it takes significant steps to the development of special terminology capable of categorizing the consciousness of an individual through the study of his language manifestations and preferences.

So, to sum it up, idiosyle is a category of any text, and literary in particular, by a definite author that exhibits certain stable properties that can be found due to the stylistic analysis at different language levels. The stable properties of idiosyle make the author's literary works recognizable and possible to identify or at least assume his authorship. The process of identifying a certain idiosyle most often occurs subconsciously, but on the basis of accumulated reading experience.



In this research, we understand *idiostyle*, in a broad sense, as a system of subjective objectification and implementation of the author's key message that reveals specific themes and ideas of his literary works. In the narrow sense, idiostyle is a number of typical *textual idiostyle markers* (TIM) of idiostyle pattern, which can be traced at different language levels (phonetic, graphical, morphological, lexical, syntactic, textual, extralinguistic), that help the author perform his creative language activity within literary text.

Textual idiostyle markers are viewed as units of different language status, which exhibit the properties of stability, frequency, stable connection, perform a special textual function, have a semantic potential of a definite author and interacting with each other create his specific idiostyle pattern.

Mastering the content of these specific language units that implement TIM at a semantic level awakens the reader's reflection due to some reflective acts, which take place at a textual level and make it possible to understand and evaluate an idiostyle of a definite author and his literary work as a whole.

TIM is a well-recognized language unit of a definite idiostyle on the basis of which the deployment of subsequent reflective acts continues. Recognition of TIM is one of the acts of reflection that helps the reader to penetrate the author's artistic intention without going beyond the content of literary text.

On the other hand, the meanings that are generated by the author's literary text also show relative stability in his literary works and form the main themes and ideas. Hence, it is important to underline that idiostyle at textual and semantic levels are closely interconnected, because only through understanding a literary work at a textual level it is possible for the reader to reach its semantic level and vice versa. Idiostyle at a textual level is formed on the basis of TIM, which manifest themselves at all levels of the author's language and are not limited to the lexical or semantic components or means of linguistic expressiveness only. Idiostyle at a semantic level is not explicitly represented in literary text of a definite author, the meanings are born in the mind of the reader as the result of his



mental activity, therefore we do not consider it possible to categorize the semantic level of any idiosyle.

In our opinion, idiosyle leads to an adequate understanding of the deepest meanings of literary works, author's intentions, and also contributes to the enrichment of the reader through the unique author's experience embodied in them.

In the proposed scheme for analyzing TIM of idiosyle pattern, we can also single out *language, stylistic, extralinguistic, and interpretative levels* (see Fig. 1).

Within the framework of the *language level*, we consider it necessary to analyze lexical, derivational and syntactic markers of idiosyle, as well as the author's punctuation marks and graphic means.

At the stylistic level different stylistic means are analyzed within the framework of a separate level of idiosyle pattern, in which it is advisable to consider markers of indirect nomination and syntactic stylistic markers with the involvement of the scheme of construction of meanings.

The previous two levels of idiosyle pattern are closely connected with the *extralinguistic level* which often predetermines the choice and use of definite language elements. Here accentual are cultural peculiarities of the time of the author's activity, literary epoch and common genre conventions.

At the interpretative level of idiosyle pattern it is necessary to consider typical plot structure of a literary work, language markers of its spacial and temporal organization and narrative structure, as well as ways of representing the author's modality.

The suggested order of the levels of the analysis of idiosyle pattern is to our minds, essential, as first we proceed from the language level because different language units, especially lexical are always the first to catch the reader's eye. Then goes the stylistic level, the TIM of which are more complicated, and that's why are not easy to understand, hence they may be omitted by the reader.

The extralinguistic level may seem not important at all, but it is significant for understanding the literary epoch of the author, common genre convention and



hence, the main idea of a literary work. For example, Agatha Christie's detective fiction can be regarded as one of the most recognizable subgenres of crime fiction, where a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges present a rather specific image of a detective who keeps clues to himself, making a startling revelation of guilt and innocence in a final meeting of all the characters.

Speaking about interpretative level of it is impossible to appreciate literary works of Agatha Christie without knowing the key elements of detective stories, peculiarities of their space (cozy mysteries) and temporal organization, as well as narrators (detective narrators).

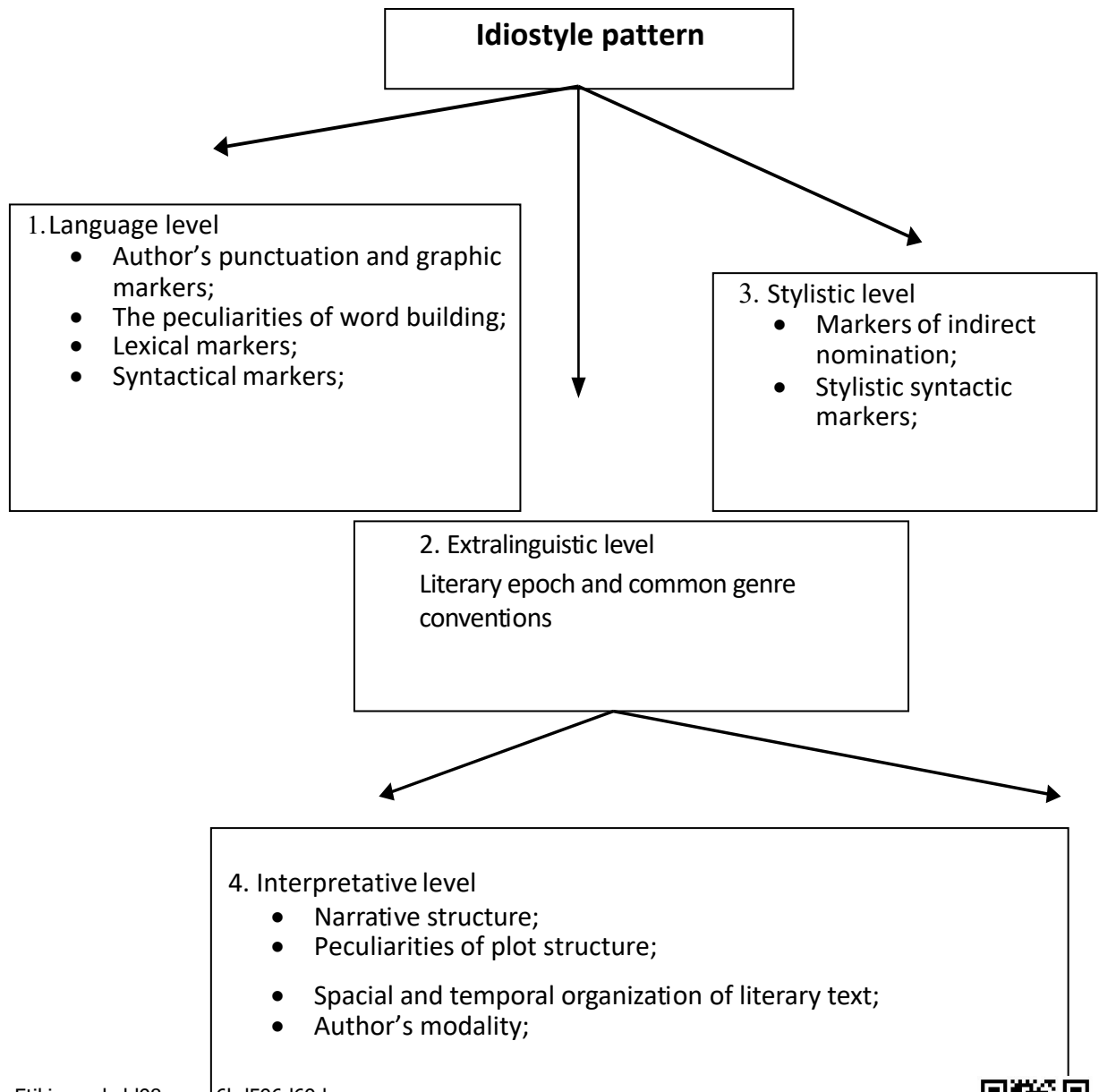


Fig. 1. Idiostyle pattern of Agatha Christie

The proposed algorithm of idiostyle analysis can be applied to the study of literary works by any author, since the suggested scheme fully covers all the elements of idiostyle and considers all possible options for the emergence of TIM of idiostyle pattern from different perspectives.

The algorithm of idiostyle analysis consists of a sequential consideration of the previously declared levels of Agatha Christie's idiostyle pattern:

1. The analysis of special lexical TIM in order to identify metasemantic units using the quantitative and content analysis program;
2. The component analysis of word-building processes in order to identify TIM in the field of author's word creation;
3. The identification of TIM at the syntactic level of idiostyle pattern;
4. The analysis of TIM, which consists in the consistent consideration of special use of copyright punctuation marks and graphic means in literary text;
5. Consideration of typical models of rhythmic organization of literary text. In prose works, rhythm-forming models can be identified by analyzing the syntactic level of idiostyle pattern;
6. Consistent consideration and identification of TIM of building temporal structure of literary works and their spatial organization;
7. The analysis of special semasiological and syntactic stylistic devices as TIM of a definite idiostyle;
10. Finding TIM as tools of representing peculiarities of plot structure, narrative structure and the author's modality;

The notion of idiostyle naturally fits into the anthropocentric paradigm of the study of linguistic phenomena. It is obvious that the development of ideas about the problem of style from an impersonal metaphorical definition of style as an expression of the content of culture to the recognition of the role of the author as the main style-forming factor of the work is quite obvious.

The difference between the terms style and idiostyle is manifested in the following: the notion of "style" is applicable to all spheres of human activity, we



can talk about the style of communication, the style of the interior, the style of painting, the style of personnel management, etc. This notion comprises a set of certain characteristics, properties or features of an object, phenomenon or process, which are characterized by the integrity of the form of their expression and content. In other words, the concept of idiostyle is the object of scientific research in various areas of linguistics, as it is primarily associated with linguistic manifestations in literary text. The main organizing factor of idiostyle is the personality of the author, who creates a unique artistic reality using an individual version of the national language.

Conclusion to Chapter I

The detective story – is a specific genre of mass literature and cinema of the twentieth century. It is said that the detective story can be treated as the most popular literary genre among all others. Intricate plots, intrigues, investigations and adventures captivate and fascinate readers of all ages. A great diversity of detective/crime literature can be divided into numerous subgenres of crime fiction, such as: *hardboiled*, *inverted*, *historical mystery*, *cozy mystery*, *serial killer mystery*, *cozy mystery*, *legal thriller*, *locked room mystery*. The founders of this genre are Edgar Allan Poe and Wilkie Collins, but its true development took place in the detective stories and novels of Agatha Christie.

The critical role of Agatha Christie in preserving and updating a classical detective story is universally recognized. Due to a huge amount of detective stories and novels written by her, and a large number of special detective fiction subgenres such as a spy novel, a thriller, a detective “serial” and off-series, a detective play (“A Mousetrap”) it is quite difficult to define the genre dominants of her literary legacy.

In the context of our research, most of her literary works can be comprised under the umbrella term “detective fiction”, which we understand as one of the subgenres of crime fiction, a narrative, usually written from the point of view of a



detective (professional, amateur or retired) about a definite crime which plot hinges.

The main feature of the classical detective genre is the presence of a secret and a detective. However, most detective stories revolve around the central crime or string of related crimes. Since the crime is a catalyst of a story or novel, it is interesting, memorable, and seemingly unsolvable. In this way, the reader is tantalized by the mystery of it and he is in need to keep reading as many detective stories include an array of suspects that could have committed the crime. Moreover, the suspects are a vital part of a detective because they serve as red herrings (or distractions) that will direct readers' attention away from the culprit.

It is proved that the motivation of the culprit is one of the most crucial and prominent parts of the detective story – the readers are interested to know *who* committed the crime and *why* it is committed. Nothing spoils a good detective more than an uninteresting or unbelievable motivation or an unmotivated confession. Even more than that, genre peculiarities of classical detective stories attract readers and researchers with the stability of the composition, stereotypes, and the repetition of basic plot actions.

A classical detective story is usually described with the help of certain characteristic features, such as: 1) the perception of the mystery of a crime as a puzzle, riddle, etc; 2) alien to mysticism, where the disclosure of secrets is rational. On that grounds such literary work can be classified as classical detective.

Agatha Christie is known as a detective novelist, who revolutionized the detective literature, immortalizing the classical detective. The leitmotif of her work is the rule of law, the triumph of reason, protection of the rights and freedoms of all members of society.

Her literary works are of piercing simplicity, thus gaining the trust and recognition of the readers. For example, her special way of developing the plot of her detectives can be sum up as follows: with the relative simplicity of the plot to the last pages, the reader can not guess the true criminal, his motives and reasons.



At the same time, almost all participants and witnesses of the action, as well as petty criminals (thieves or blackmailers) could be under suspicion.

It is worth mentioning that the most important innovation of all Agatha Christie's works is that a detective investigating crimes is an excellent psychologist: he studies people's behavior, their psychology, draws certain conclusions on the basis of which he solves the mystery of the crime.

In her literary works Agatha Christie managed to preserve the rules and norms of the classical detective, but at the same time bringing her individuality into them. Agatha Christie's modernized detective fiction can be distinguished on the following *criteria*: 1) a strange grotesque crime; 2) a grotesque detective; 3) a creative approach to both the crime and its investigation; 4) ludic relations between the criminal and the detective; 5) closed space; 6) details depicted from real life. The important thing for our investigation is that all the above mentioned criteria should be present in a concrete detective story not isolated but in a certain combination, or interaction with one another.

In the context of our research the main methodological assumption of describing Agatha Christie idiostyle is the personality of the author, who creates a unique artistic reality using an individual version of the national language.

When investigating idiostyle of any author, we must have an idea of a certain invariant scheme for its description, which, in addition to a set of components, will also include the nature of the connections between them, indicate its properties, mechanisms of formation, etc.

In this research, we understand *idiostyle*, in a broad sense, as a system of subjective objectification and implementation of the author's key message that reveals specific themes and ideas of his literary works.

In the narrow sense, idiostyle is a number of Agatha Christie's typical *textual idiostyle markers* (TIM) of idiostyle pattern, which can be traced at different language levels (phonological, graphical, morphological, lexical, syntactic, textual, extralinguistic), that help the author perform her creative language activity within literary text. *Textual idiostyle markers* are viewed as units of



different language status, which exhibit the properties of stability, frequency, stable connection, perform a special textual function, have a semantic potential of a definite author and interacting with each other create his specific idiostyle pattern.

In our opinion, idiostyle leads to an adequate understanding of the deepest meanings of Agatha Christie's literary works, author's intentions, and also contributes to the enrichment of the reader through the unique author's experience embodied in them. In the proposed scheme for analyzing TIM of Agatha Christie's idiostyle pattern, we can also single out *language, stylistic, extralinguistic, and interpretative levels* (see Fig. 1).



CHAPTER 2. GENRE PARAMETRES OF AGATHA CHRISTIE'S DETECTIVE FICTION

Among famous detective writers Agatha Christie is called the Queen of Crime. She produced long series of books (stories, short stories, novels, plays) featuring her well-known detectives Hercule Poirot and Miss Marple, amongst others, and usually including a complex puzzle for the reader to try to unravel. She and other authors from the Golden Age of Detective Fiction have created a large legacy of detective fiction based on gathering clues and solving crimes as if they were puzzles the reader can solve with the detective.

The tasks of this chapter are as follows: 1) to outline the genre typology of contemporary crime fiction subgenres; 2) to highlight the main plot elements of cosy mysteries by Agatha Christie, such as the protagonist, the antagonist, the setting, the crime event and formal narrative mechanisms; 3) to elicit types of characters-detectives (private detectives or investigating non-professional) in Agatha Christie's detective fiction and 4) to describe the detective Hercule Poirot as implementation of the image of the "Other" in Agatha Christie's detective fiction.

2.1 Genre typology of contemporary crime fiction subgenres

Any narrative can be qualified as **crime/detective fiction** if it involves the solving of a mystery or a crime. The investigation into the matter is usually performed by one character, the detective, who may be a professional in this sphere or an amateur sleuth that may or may not have an assistant or sidekick (like Sherlock Holmes and Doctor Watson). At the end of plot unfolding, the reader's curiosity is sated, and the mystery/the crime is solved. The detective explains in detail how the crime was committed, who has committed it, and what the motive of the crime was.

Generally, most detective stories follow roughly the same structure which is as follows:

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Qeyd: -Elektron imza ve elektron sənəd- haqqında Azərbaycan Respublikası Qanununun 3-cü maddəsinə əsasən elektron imza əl imzası ilə bərabər hüquqi qüvvəyə malikdir. Elektron imza şəxsin kağız daşıyıcısı üzərindəki möhürlə təsdiq edilmiş əl imzasına bərabər tutulur.



1. **The crime.** In the setting the readers are introduced to the crime around which the plot is based.

2. **Investigation.** The detective works on solving the crime. He questions each suspect, searches for clues, and follows new leads in hope of finding the guilty party.

3. **Twist.** The detective finds a new clue, an unexpected lead, or a crack in a suspect's alibi that shocks the community and breaks the reader's expectations and that is why makes him change the previous course of investigation completely.

4. **Breakthrough.** The detective uncovers the last remaining piece of the puzzle and finally solves the crime.

5. **Conclusion.** At that part of the story the culprit is caught and all outstanding conflicts are untied.

So to sum it up, all literary works that belong to the umbrella term **crime fiction** is based on the fact that there is a mystery to be solved in the process of plot development. Usually, a crime has been committed and a murderer, a spy, or a thief and must be caught by the protagonist who may be a detective, a private detective, a smart unprofessional or police.

However, some authors break from the traditional detective format to heighten suspense or play with readers' expectations and thus, many there appeared many quite original, creative detective stories. That is why, it is becoming increasingly difficult to refer a modern detective story to any single genre as they are blended with some elements of more prominent genres. For example, detective fiction stories can often be combined with such popular literary genres as supernatural, fantastical, historical, political or legal narratives, making the pure detective genre more interesting and exiting for reading.

Speaking about great diversity of detective stories subgenres it is possible to present their vague classification which is based on peculiarities of the detective investigation pattern.



The Locked Room Mystery. This subgenre usually is most closely related to the canons of the classic detective story. The plot is based on the investigation of a crime committed in a secluded place, where there is a strictly limited set of characters. There can be no stranger in this place, so the crime could only be committed by one of those present. The investigation is conducted by someone at the crime scene with the help of other characters (Edgar Poe, “Murder on the Rue Morgue”, Cyril Hare “Purely English Murder”, Agatha Christie “Ten Little Indians” and “Murder on the Orient Express”).

The inverted detective story, also known as a “**howcatchem**”, is a murder mystery fiction the plot structure in which the commission of the crime is shown or described at the beginning, usually including the identity of the perpetrator. The story then describes the detective’s attempt to solve the mystery. There may also be subsidiary puzzles, such as why the crime was committed, and they are explained or resolved during the story. This format is the opposite of the more typical “whodunit”, where all of the details of the perpetrator of the crime are not revealed until the story’s climax.

Caper stories are mystery stories told from the point of view of the criminals rather than the detective trying to catch them. They take readers inside the crimes and heists, giving them full access to their motives, tricks, and swindles. Unlike most mysteries, caper stories often include elements of humor. Well-known caper story novelists include W. R. Burnett, John Boland, Peter O’Donnell, and Michael Crichton.

The psychological crime thriller. This subgenre of detective fiction may deviate somewhat from classical canons in terms of stereotypical behaviour and typical psychological behaviour of its characters. Usually, here a crime committed for personal reasons (envy, revenge) is investigated in the realm of psychological motives. The main element of the investigation is the study of personality characteristics of the suspects, their attachments, pain points, beliefs, prejudices, clarification of the past (Charles Dickens “The Mystery of Edwin Drood”,



Sebastien Japriso “The Lady with Glasses and a Gun in a Car”, Noel Calef “Elevator to Scaffold”, John Ball “A Stuffy Night in the Carolinas”).

The historical mystery combines historical story with detective intrigue. Action takes place in the past, or an ancient crime is being investigated in the present (Umberto Eco “The Name of the Rose”, Dan Brown “The Da Vinci Code”).

The ironical detective novel presupposes humorous detective investigation. Often, literary works written in this vein parody and ridicule the clichés of a detective novel (Ilya Varshavsky, “The Robbery will Happen at Midnight”, Alexander Kozachinsky “The Green Van”, Donald Westlake “The Cursed Emerald”).

The fantasy crime fiction includes literary works at the intersection of fantasy and detective. Actions may take place in the future, alternate present, or past, as well as in a completely fictional/fantasy world (Stanislav Lem “Investigation”, “Inquiry”, Eric Frank Russell “The Daily Job”, “The Wasp”, Holm van Zaychik “There are no Bad People”, cycle, Isaac Asimov “Lucky Starr - Space Ranger, Detective Elijah Bailey and Robot Daniel Olivo”, brothers Strugatsky “Hotel “At the Dead Alpinist”).

The spy fiction is based on the narrative of the activities of intelligence officers, spies and saboteurs on the “invisible front” both in wartime and in peacetime. In terms of stylistic boundaries, it is very close to political and conspiracy detectives, often combined in the same literary work. However, the main difference between a spy detective story and a political one is that in a political detective the most important position is taken by the political basis of the case under investigation and antagonistic conflicts at the level of different countries and political systems, while in espionage, attention is focused on intelligence and counterintelligence work.

Conspiracy detective story can be considered as a variety of both spy and political detective story (Agatha Christie “N or M?”, “A Cat Among Pigeons”,



John Le Carré “Spy, who Came from the Cold”, John Boynton Priestley “The Mist Over Gretley”, James Grady “Six Days of the Condor”).

In **the Police Procedural** literary works the protagonist is a detective either absent, or only slightly higher in value in comparison with the rest of the team of professionals. In terms of the reliability of the plot, it is closest to reality and, accordingly, deviates to the greatest extent from the canons of the pure detective genre: a professional routine is described in detail with details that are not directly related to the plot. Here there is also a significant proportion of accidents and coincidences. However, the important role is played by the presence of informants in criminal and in a near-criminal environment, the perpetrator often remains unnamed and unknown until the very end of the investigation, and may also get away from punishment due to the negligence of the investigation or the lack of direct evidence (Ed McBain the series “87th police station”).

The police procedural is realistic and should be as accurate as the author can make it. The reader is taken to squad rooms, morgues, courts, and crime scenes. This genre is complicated and the detective is often under a lot of pressure. For example, he could be dealing with many cases, he generally has personal problems with relationships, and his superiors want the case solved. There are secondary characters, including suspects, police officers, lawyers, and criminals (Ian Rankin’s John Rebus, Michael Connelly’s Harry Bosch, and James Patterson’s Alex Cross).

The serial killer mystery might be thought of as an outcropping of the police procedural subgenre. There are early mystery novels in which a police force attempts to contend with the type of criminal known in the 1920s as a homicidal maniac, such as a few of the early novels of Philip Macdonald and Ellery Queen's “Cat of Many Tails”. However, this sort of story became much more popular after the coining of the phrase “serial killer” in the 1970s and the publication of “The Silence of the Lambs” in 1988. These literary works frequently show the activities of a police force or government agency in their efforts to apprehend a killer who is



selecting victims on some obscure basis. They are also often much more violent and suspenseful than other mysteries.

In modern the **private detectives** are often former policemen, and mostly wisecracking loners who usually carry a weapon. (They can also be bounty hunters.) They are usually hired by private individuals to solve mysteries or crimes, and to find people (Lawrence Block's Matt Scudder, Janet Evanovich's Stephanie Plum, and Sue Grafton's Kinsey Milhone).

The hardboiled mystery is described most often by a detective, a male of thirty-five-forty, or a small detective agency. In literary works of this type, the protagonist confronts almost the whole world: organized a crime, corrupt politicians, corrupt the police. The main features are the maximum action of the hero, his "coolness", the vile surrounding world and the honesty of the protagonist. In other words, in hard-boiled private investigator subgenre, the detective works in a large city, and the violence is explicit. The detective follows clues in the dark underbelly of the city, like for example, Mickey Spillane's Mike Hammer and some other (Raymond Chandler "Goodbye, Darling", "High Window", "The Woman in the Lake").

Tartan noirs a subgenre connected with a Scottish national identity. The stories are hardboiled with main characters that are not very likeable, often deeply flawed and world weary. They usually suffer from personal crises during the course of the story and the crises form a major part of the story. (Lin Anderson, Christopher Brookmyre, Alex Gray, Allan Guthrie, Alanna Knight, Stuart MacBride, Val McDermid, Denise Mina, Ian Rankin, and Manda Scott).

The political detective story is the one of the quite distant from the classic detective subgenres. The main intrigue is built around political events and rivalries between various political or business figures and forces. It also often happens that the protagonist himself is far from politics, however, while investigating the case, he stumbles upon an obstacle to the investigation on the part of the "powers that be" or reveals some kind of conspiracy. A distinctive feature of the political detective is (although not necessarily) the possible absence



of completely positive characters, except for the main one. This subgenre is rarely found in its pure form, however may be an integral part of the work (Adam Hall “Berlin Memorandum” (“Quiller Memorandum”), Fletcher Niebel “Seven Days in May”).

The **legal thriller** or courtroom novel is also related to detective fiction. The system of justice itself is always a major part of these literary works, at times almost functioning as one of the characters. In this way, the legal system provides the framework for the legal thriller as much as the system of modern police work does for the police procedural. That is why the legal thriller requires a definite research into the rules and procedures of a legal world. Readers should learn from the plot what happens after a crime is committed and an arrest is made. Sometimes, authors can use crises of legal conscience to make their characters more rounded, more complicated.

The legal thriller usually starts its business with the court proceedings following the closure of an investigation, often resulting in a new angle on the investigation, so as to bring about a final outcome different from the one originally devised by the investigators. (John Grisham and Richard North Patterson write in this subgenre).

The **medical thriller** is a suspense novel that takes place in a hospital. The protagonists are usually doctors or nurses. The plot is based on situations unique to medicine and medical research (Robin Cooke, Michael Crichton, and Tess Gerritsen write in this subgenre).

The **forensic thriller** is a fairly new subgenre. The lead character is usually a woman who is a scientist or pathologist. The plot is based on the a special kind of research where accuracy is essential. Most of the action takes place in crime scenes and morgues, and in the lead character’s home (Jeffery Deaver’s Lincoln Rhyme, Patricia Cornwell’s Kay Scarpetta, and Kathy Reichs’s Temperance Brennan).

The **general suspense thriller** features a protagonist who is generally thrown into the action in the aftermath of a crime. This hero is often an ordinary



person who is called on to solve a problem. Sometimes, this person must prove his or her innocence, often to the police and other characters in the novel. (Lee Child's Jack Reacher; Gillian Flynn and Dennis Lehane also write in this subgenre).

The **military thriller** has a protagonist who is often a member of the military, MI5 or MI6, the CIA, or the FBI, or a consultant to a military agency. Readers of this subgenre love the details and a lot of research is necessary. Often the criminals are crooked politicians or terrorists. The action often spans continents. (Tom Clancy's Jack Ryan).

It is worth mentioning that the presented above genre classification of different contemporary crime fiction subgenres are rather conditional, as it can be easily extended by a new blending of detective story some innovative literary genre. But before we move on to interpretation of literary works of the cosy mystery genre that was first suggested and developed by Agatha Christie let us highlight some interesting and amazing facts from her personal life that influenced her career of a detective novelist and writing style.

2. 2 Agatha Christie's experimental writing in detective fiction tradition

An interesting observation is that Agatha Christie was lucky enough to become an internationally successful from the very beginning of her writing career. Her first detective novel "*The Mysterious Affair at Styles*" (1921) was first published in the US, and then in Great Britain, as it was serialized in "*The Times*" (Agatha Christie was a magazine writer at that time).

The secret of such success lies, to our minds, in Agatha Christie writing motto – *write what you see in real life, write what you know*. So in this novel Agatha wrote about the members of her family, friends and servants she lived with in the country house, about the hard consequences of war, she knew so well. The narrator, Captain Hastings, is a war invalid, one character is a hospital nurse, some people work in the garden without servants' help, and the case is investigated by a Belgian refugee.



The theme of the novel is complex family relations, Agatha depicted from her own family. Her lazy father and brother wasted the family fortune that was founded by her American paternal grandfather, Nathaniel Alvah Miller, while her mother, sister and Agatha herself tried to bring stability. So, feminine images in the novel represented different generations of women, that were strong enough to overcome hardships of life. They were close and understandable for many after-war women.

The reason why Hercule Poirot appeared as a Detective has been also taken from life and can be explained by the growing number of refugees from Belgia. He was a foreigner, a refugee, physically unimpressive, but rather grotesque, saying, that “*There is no need of physical effort, one needs only to think*”. There is a definite sarcasm in his name *Hercule*, which is a diminutive form from *Hercules*. Poirot was smart, unexpectedly brilliant, with a sense of humour, having no family, but completely happy with himself. Having created such a strange character-detective Agatha Christie has worked with him for sixty years.

An interesting fact is that in the first version of the novel the denouement is that Poirot explains everything from the witness box in court, but witnesses were not allowed to do such things. That was the reason that prompted Agatha Christie to create a special closed place, a “drawing room scenes”, where all is revealed. This literary device she would use to develop her cosy mystery detective novels.

Another literary device, that Agatha Christie often used is that the most important object is changed and placed in a place so that it can be easily seen or reached. In other terminology it is called “to plant the clue”. So, in the novel the murderer placed the document in a jar above the fireplace.

2.3 A cosy mystery subgenre as Agatha Christie’s innovation in detective fiction

Systematic literary studies in the domain of genre peculiarities of detective/crime fiction said that *the cosy mystery subgenre* has its roots in early



20th century British mysteries and namely in Agatha Christie and Dorothy L. Sayers literary works. It appeared in the late 20th century as an attempt to recreate Golden Age of detective fiction, and as a response to the hardboiled crime fiction that became popular in the mid-20th century.

Having analyzed many literary works of Agatha Christie we can assume that she has established many of genre elements, which she continued to employ for fifty years (Wigginton, 1997). The main of them are as follows: 1) a country setting, a formulaic structure in which all is not what it seems, and 2) a detective who keeps clues to himself, making a startling revelation of guilt and innocence in a final meeting of all the characters. In other words, though she is thought of as *a conventional detective writer*, who is credited with developing several new components of the cosy mystery subgenre. Let us go deeper into the interpretative analysis of Agatha Christie's cosy mystery literary works.

Agatha Christie introduced *a new twist to the cosy mystery subgenre by making the narrator the murderer*. For example, in the detective novel “*The Murder of Roger Ackroyd*” (1926) in its setting, Dr. James Sheppard, the narrator, notes that a woman named Mrs. Ferrars has died. In the morning he is sent to tend to her, but he's too late – she is already dead. He returns to his home, where he and his sister Caroline live. At that moment, his instincts tell him, “*there were stirring times ahead*”().

It is necessary to underline that usually in cosy mystery novels of that time, the narrator is the most trustworthy character. In this novel it is quite the opposite: the story is narrated by Dr. Sheppard, who is the murderer. Violating this detective cannon and making the narrator to be the murderer Agatha Christie ruined all the reader's expectations thus making the plot extremely interesting. Besides, Sheppard's words “*stirring times*” create a definite suspense, as they foreshadow dangerous events in the further plot development of the novel. In addition to that, suspense is also highten by the treacherous events which readers already expect from the given subgenre, the name of the author, and the title of the literary work.



Dr. Sheppard lives in the village of King's Abbot, miles away from the nearest big town. There is a small train station in the village, and an abundance of "unmarried ladies and retired military officers" (). These epithets which describe the inhabitants of the village rather directly make us assume that everyone in that town loves gossip, and the two "important houses", one of which belonged to Mrs. Ferrars, and the other of which belongs to Roger Ackroyd, were the objects of gossip most often which can be proved by this textual fragment: "Everyone in town has been gossiping about how Roger and Mrs. Ferrars were "getting on very well," and for a while, people thought that they'd marry. Just before the Ferrars family moved to the village, however, Roger was rumored to be involved with a housekeeper named Miss Russell ()).

So, as in so many other cosy mystery novels, Roger Ackroyd is set in a small, isolated community where everybody knows each other. The suggested by Agatha Christie **isolated, close-knit setting** 1) presupposes that the criminal is someone who everybody knows, and 2) creates a paranoid, suspenseful mood, since the criminal is hiding a big secret from their neighbors. It is also telling that the owners of the two most "important houses" in town are also the two main victims of the novel.

Speaking about the stylistic portrait of the main character, Roger Ackroyd, we can assume that it is rather laconic but, to our minds provides the necessary exposition for the murder mystery. Agatha Christie uses simple epithets to describe Roger and main events of his life: "Roger is a successful, middle-aged manufacturer of wagon wheels. He's red-faced, genial, and very likeable. When Roger was younger, he married a woman named Ms. Paton, a widow with a child. Paton turned out to be a dipsomaniac (i.e., alcoholic), and she drank herself to death. Roger raised Paton's biological child, Ralph, a handsome, "wild lad". In other words, Roger is a wealthy man, creating an immediate financial motive for the crime" ().

For further plot development, that is for investigation, Agatha Christie explores a traditional cliché for many detective stories: Roger doesn't get a chance



to tell the narrator what's been going on. As to Miss Gannett's theory about Mrs. Ferrars it seems quite ridiculous, but considering that this is a cosy mystery novel, this hypothesis is worth entertaining. We can also say that other characters of the novel, Caroline and Miss Gannett, are the ideal detectives: a little paranoid, suspect the worst, and construct elaborate theories based on *minor details* which extremely important in Agatha Christie's cosy mystery.

One of them is, to our mind, a theory about Mrs. Ferrars' death, as she was a "drug-taker". Besides, another character, Miss Russell, comes to see Dr. Sheppard and asks him about being "*a slave of the drug habit,*" particularly cocaine, and if there's a possible cure. She also asks if there are any untraceable poisons.

These Miss Russell's comments about drugs and poisons illustrate two important genre elements of cosy mystery novel: Chekhov's gun and the red herring. It should be noticed that in literary works, *a Chekhov's gun* is a small detail of the story that's introduced early and in the end is revealed as crucial. *A red herring*, on the other hand, is a detail that's designed to mislead or distract readers of detective fiction. By the way, part of the challenge of reading this cosy mystery novel is deciding whether Miss Russell's visit and comments are Chekhov's guns or red herrings.

The detail that Mrs. Ferrars was being blackmailed adds, to our minds, another motive for killing the main character, Roger, preventing him from exposing the blackmailer's name.

Another quite new genre element we may come across in the analyzed novel is *particularly friendly relationships between the murderer and the detective*: Sheppard and Poirot seem to become friends almost immediately. They bond by discussing how they've been unable to turn their backs on their old lives: Sheppard because he still lives in his small village, Poirot because he's still interested in his old profession. What is more, Poirot makes the readers think that Sheppard can be trusted by comparing him to Hastings (his old friend) the usual narrator and the most trustworthy character in Christie's novel.



Inspector Davis initially suspects that the butler committed the crime. It is worth noticing that by the early 20th century, the revelation that *“the butler did it”* had become so common in detective stories that the most popular mystery writers made a point of never using it. By the way, if we go back to one of Knox’s “Ten Commandments of Detective Stories,” (a set of rules that many mystery writers used that was mentioned in the first chapter of the research), we can find one of the rules that the butler should never be the killer. So it could probably be a sign of Davis’s cluelessness that he assumes that Parker is the criminal, however, any reader of mystery novels would know this can’t be right.

So, as we can see from the text Detective Poirot is an experienced, practically minded detective, with a keen eye for details – for example, the state of the fire in the fireplace. In contrast, Dr. Sheppard doesn’t always have such an eye for detail, and seems surprised when other people, such as Parker, do. The chair, to our minds, is a good example of a Chekhov’s gun (or in other terminology “a red herring”): the very fact that Agatha Christie mentions it at all suggests that, contrary to what Sheppard claims, it really is important to the solution of the mystery.

Poirot’s observation about how everyone has something to hide is almost a thesis statement for “The Murder of Roger Ackroyd”, if not the entire mystery genre. Poirot’s job isn’t only to solve the crime – in order to do so, he has to undercover his suspects’ secrets, whether they have anything to do with the murder or not. So Poirot doesn’t exempt Dr. Sheppard from the list of people who have secrets, that is from the suspect list. Here we can trace a violation of a classical detective cannon, since traditionally the narrator of a mystery novel is the only character (other than the detective) who’s not a suspect.

As Poirot and Dr. Sheppard proceed with their case, they seem to become firm friends. Poirot appears to trust Sheppard – which is why he compares Sheppard to Captain Hastings, his usual sidekick in other Christie stories. The scrap of cambric is a useful piece of evidence for Poirot, since it probably



belonged to a member of the working class, such as a maid (someone who wouldn't be able to take their clothes to a first-rate laundry).

Poirot is prepared to bring Dr. Sheppard to the police, and yet he's also giving Sheppard another way out: suicide. While a police officer would be legally bound to arrest Sheppard, Poirot adopts a subtler, and perhaps more ethical strategy: to protect Caroline from the shock of learning that her brother is a killer, Dr. Sheppard can kill himself, and as it's implied in the text Poirot will convince Raglan not to publicize the findings of the investigation.

To sum it up, it should be stressed that Dr. Sheppard was one of the first **unreliable narrators** to appear in Agatha Christie's detective novel. In fact, introducing the unreliable narrator to detective fiction is probably one of Agatha Christie's most important contributions to the genre. In contrast, in contemporary detective fiction narrators can't be trusted in detective novels, they're just as likely to be suspects as any of the other characters.

In the novel "*The Murder on the Orient Express*" (1934) **all of the possible suspects turn out to be equally guilty.**

In "*Hercule Poirot's Christmas*" (1938), it is **the investigating policeman who blurts out a confession in the penultimate chapter.** No character can ever be safely exempted from suspicion and Agatha Christie, indeed, is adept at playing on and against the generically conditioned reflexes of even her most hardened readers (Neimark, 1968).

In the novel "*Death on the Nile*" (1937), for example, **the solution to Linnet Doyle's murder is impossible to guess** not only because the method of its commission is so original, but also because the killers are the two people whom our previous experience of Agatha Christie's writing would lead us to exclude as possibilities, the prime suspect and a clean-cut English gentleman.

In general, all the characters of cosy mysteries are more likeable in comparison to hardboiled detectives, and antagonists are not too darkly depicted or awful. More than that, the villain is often someone that the protagonist knows.

The protagonist is an amateur sleuth who is quite often a woman.



Agatha Christie's favourite among her detectives was Miss Jane Marple, an elderly spinster who first appeared in "*Murder at the Vicarage*", in 1930. In "Agatha Christie: First Lady of Crime" (Keating, 1977), Julian Symons, a British crime writer, gave Christie's views of her two famous detectives: "*Miss Marple, ... was more fun (than Poirot), and like many aunts and grandmothers was a splendid natural detective when it comes to observing human nature.*" In contrast to Poirot, a professional detective who attributes his successes to the use of his "*little grey cells*", Miss Marple is an amateur crime solver who often counts on intuition and nosiness. Believing that human nature is universal, she ferrets out the criminal by his resemblance to someone she has known in her native village of St. Mary Mead. She also stresses the importance of talking to people to find clues and she goes a little far on this view that she pays much attention to gossip. She is the archetype of the elderly lady detective (Slung, 1988). It is she who established ***a new method of detection: analogy.***

In Agatha Christie's cosy mysteries the protagonist might be on good terms with the police or investigating detective (she might even have a flirtation with them), but she usually solves the crime without too much of their help – or for whatever reason, the police might not be able to properly investigate the crime, leaving it entirely up to the protagonist.

In contrast, Agatha Christie's narratives are mobilized within a fairly strict framework of the "Golden Age of Detective Stories" convention. ***The setting*** is a cosy and closed environment that contains a limited number of characters and is disrupted by an act of unseen violence, The initial suspect is sometimes the second party to be murdered, which emphasizes both the ineptitude of the police and the importance of the assistance of either an amateur. (e.g. Miss Marple) or a semi-professional (e.g. Hercule Poirot) detective. Finally, and most importantly, the solution of the mystery marks a return to order and well being.

The settings of cosy mysteries play an important role in the analyzed detectives. From that time on that Christie made the secluded British manor or the charming village fan favourites for cosy settings, a cosy mystery can be set



anywhere. From a small town in England to an Asian market or a deserted island. However, one thing that cosy mysteries generally have in common is a sense of community: the protagonist knows his/ her community, takes an active part in it, and knows a lot of the characters who live there.

As a female writer, Agatha Christie paid much attention to the characters' description, their mental status and interpersonal relationships. She quite seldom turn to violence or power to attract the readers. As a crime writer, she could not avoid touching upon the cruelty of crimes, the tragic ending of victims. This contributes to the very real feeling of evil and malevolence that is so remarkable of this particular genre. And yet in Agatha Christie's detective fiction, the evil is not suffocating as in many modern stories. It is not used as the focus of the novel to stimulate readers' interest and senses. With Agatha Christie's detectives, *the psychology of the criminal or the murderer is important* because it often provides a lead or even a clue to the murderer.

While interpreting plot peculiarities of Agatha Christie's cosy mysteries, the important thing is that the protagonist learns of a mystery, there are definite stakes, and plenty of unexpected twists. Such genre conventions and narrative mechanisms encourage the existence of subversions that disrupt the reader's expectations and sometimes generate a wrong direction through red herrings (misleading clues), interference, rhetorical manipulation and the use of cohesive devices to generate or obstruct false cohesion.

Based on an in-depth complex interpretative analysis, the present paper is expected to throw some light on genre conventions of Agatha Christie's cosy mystery. It has been proved that such literary works have particular plot structure elements (cozy setting, psychological approach to crime investigation), characters-detectives, narrative method and unreliable narrator, unusual interrelations between the characters.

2.4 Agatha Christie's wartime oeuvre: modernized detective novels



On Sunday 3, September 1939 it was broadcasted that Britain was at war. Millions of Britons immediately volunteered to help their country, and one-third of them were women. This would make Britain “the combatant nation with the highest proportion of its civilian population stepping up” [Worsley, 223]. Agatha and her husband wanted to find the right possible ways to contribute to it. Max joined the Brixham Home Guard. Agatha had to return to her hospital work. In the autumn of 1941, she worked in a wartime hospital pharmacy: for two whole days and three half-days.

At that time Londoners still had alarms. The library close to the hospital had been bombed, and the buildings nearby were destroyed. They say, that between October 1940 and June 1941 thirty-eight bombs landed on the neighborhood. By the way Agatha “never went down to any shelter, she just stayed in bed” (Worsley 228).

These were really hard times for Agatha Christie, as being a well-paid author of the 1930s now she lived in a modern block of flats, Lawn Road Flats, full of other tenants, artists, socialists, Soviet spies, and immigrants. Such flats were designed for independent, hard-working people, with a tiny kitchen and an oven and a fridge. Agatha lived there alone, separated from her husband and daughter. She couldn't afford to keep a luxury house and domestic stuff as she was definitely short of money. Once she was an owner of eight houses, but now some of them were full of tenants, others were sold, some of them were destroyed, and some were taken over for military use.

Beneath the bombs, leaving the hospital shift Agatha continued her second job as an author, writing her new novel “*N or M?*” That was her deep consideration, writing what she saw, was her way of doing a kind of war work. That is why the novel turned out to be about spying, hard wartimes, problems of refugees, and mockery of Nazis. For the first time, Agatha Christie openly supported Jewish people in the context of victimhood and stated her Jewish origin. She wrote to Edmund Cork: “if Germans invade us successfully I shall be taken straight to a concentration camp for writing this” (Worsley 224). When her



American publishers asked her to send some pictures to announce the novel, she used this opportunity to support Britain, so she sent the pictures from the hospital, which was her current home at that time. However, Agatha refused the proposal of the Ministry of Information to work as a propaganda writer. Her literary works were her propaganda, so she decided to work hard.

The first novel of Agatha Christie's wartime oeuvre was "*N or M?*", published in 1941. Its plot peculiarities lies in the fact, that in the denouement the final words of the dying man were the code names of Hitler's most dangerous agents. This mysterious task sent Tommy and Tuppence to a seaside resort on a special mission of wartime intelligence. One more interesting detail about this couple is that in this novel they are not husband and wife anymore (as are their prototypes Archie Christie and Agatha either) but strangers, meeting by chance, setting an elaborate trap for an elusive killer. Another surprising fact about this novel is the main character's surname, Major Bletchley, which coincides with the real name of the top-secret place, Bletchley Park, where people really work on breaking German codes. When Agatha was asked to explain this coincidence, she said that once she happen to be at a small boring Bletchley station, it was quite natural to her to use this boring name for a boring character.

During wartime, Agatha Christie wrote a couple of classical detectives: "*The Body in the Library*" (1942) , "*The Moving Finger*" (1943) and some modernized detectives such as: "*Five Little Pigs*", and "*Towards Zero*".

The novel "*The Body in the Library*" was first published in February 1942 in the US and later that year in the UK. The novel is famous for its opening, which is considered by Agatha Christie herself as the most successful: "*It's seven in the morning. The Bantrys wake to find the body of a young woman in their library. She is wearing an evening dress and heavy make-up, which is now smeared across her cheeks. But who is she? How did she get there? And what is the connection with another dead girl, whose charred remains are later discovered in an abandoned quarry? The respectable Bantrys invite Miss Marple to solve the mystery... before tongues start to wag*".



This novel is famous for its character-detective. This is one of Miss Marple's smartest cases, where we see her at the height of her female intuition, an inconspicuous elderly lady, an amateur detective, but who can investigate undetected. By the way, several other masculine character-detectives get involved in the case, almost as many as there are suspects, but it is Miss Marple who will unveil the ultimate clue: "*Professional detectives are no match for elderly spinsters... it is hard not to be impressed*" is a famous quotation from the novel, that proves the successful reappearance of Miss Marple, and the fact that during wartime Agatha Christie wanted to stay away from violent masculine characters-detectives.

In the novel "*The Moving Finger*" the war setting is still present, but the focus is shifted to the unusual crime: a spate of poison pen letters wreaks havoc on an English village, and as a result, all inhabitants are full of accusations. Such a plot twist was rather innovative for Agatha Christie's detective fiction. It is interesting to mention that the book takes its name from verse 51 of Edward FitzGerald's translation of the *Rubáiyát of Omar Khayyám*, a poem which Agatha Christie greatly admired: "*The moving finger writes; and, having writ, moves on*". "The tricky title can be understood figuratively and literally: 1) the anonymous letters, which town residents receive point blame from one to another; 2) the police detective determines that the envelopes were all "typed by someone using one finger" to avoid a recognisable 'touch'.

The events are narrated from the point of view of Jerry Burton, a pilot, who came to a small quiet village for the last phase of his recovery from injuries he received in a plane crash. Through the image of Jerry Burton, Agatha Christie presents the severe consequences of the war and the necessity of psychological and psychotherapist support war participants should receive.

Speaking about the character-detective in this novel one should mention that it presents the elderly detective Miss Marple in a relatively minor role, "*a little old lady sleuth who doesn't seem to do much*".^[3] Though Miss Marple enters the novel at the final part of the plot unfolding after the police have failed to solve the



crime, Agatha Christie did her best to make her beloved character-detective successful not only in the investigation of the crime but also as a psychotherapist.

The novel “*Five Little Pigs*” can be regarded as a modernized detective, as Agatha Christie moved from the strict rules of classical detectives of the Golden Age and used “the murder-in-the-past plot” technique. Detective Hercule Poirot is investigating five people about a murder committed sixteen years earlier. As to the method of crime, it can be regarded as one of Agatha’s favourites, as Caroline Crale was wrongfully convicted of murdering her husband, Amyas Crale, by poisoning him. Her daughter Carla Lemarchant asks Poirot to investigate this *cold case*, based on the memories of the people. By the way, the novel “*Five Little Pigs*” was first published in the US in May 1942 under the title “*Murder in Retrospect*”.

The novel “*Towards Zero*” is the last literary work of Agatha Christie’s wartime oeuvre which was also first published in the US in June 1944, and then in the UK in July of the same year. Maurice Richardson in the 6 August 1944 issue of *The Observer* wrote: “The new Agatha Christie has a deliciously prolonged and elaborate build-up, urbane and cosy like a good cigar and red leather slippers. Poirot is absent physically, but his influence guides the sensitive inspector past the wiles of the carefully planted house party, and with its tortuous double bluff this might well have been a Poirot case. How gratifying to see Agatha Christie keeping the flag of the old classic who-dun-it so triumphantly flying!” But taking into consideration the character-detective described in this novel, the image of Superintendent Battle in particular, it can be regarded as modernized.

The first innovative thing which is worth noticing in the image of Superintendent Battle is that he is notable for his stolid good sense and careful management of information as a case proceeds. Battle relies in part on the public notion that when he has a good idea of just what is happening. It is introduced as the foil for the brilliance of the amateur sleuth.

Another interesting thing about Superintendent Battle is that he reminds Hercule Poirot, having a more impressive moustache, than the famous detective.



His appearance testifies to the fact, that Agatha Christie was elaborating a new character-detective, to refresh her detective fiction with new unexpected images. But in contrast to Miss Marple and Hercule Poirot, who have no families of their own, in this novel we learn that Battle has a wife and five children, the youngest of whom (Sylvia) unwittingly provides a key clue to the mystery. On the other hand, Superintendent Battle is not typical of Agatha Christie's police officers, being (like Inspector Japp), more careful and intelligent than the police detectives who are usually presented as stupid or unimaginative.

In addition to a well-presented plot (Lady Tressilian invites her ward for his annual visit at Gull's Point. He insists on bringing both his former wife and his present wife, though Lady Tressilian finds this awkward. Her old friend Treves dies, and then she is murdered as well) the novel also depicts the gentlemanly behaviour expected at the main tennis tournament in 1944.

So, to sum it up, we may say, that Agatha Christie's wartime oeuvre is about hard years of war, spies, and the necessity of psychological help urgent in a war setting. On the other hand, she tried to return to her detective novels Miss Marple, to elaborate deeply on character-detective Superintendent Battle, to modernise classical detective in crime unfolding aspect.

2.5 Typology of Agatha Christie's characters-detectives

The character of a classical detective story is a detective, playful, grotesque, with an appearance close to a mask (his attributes a pipe, a mustache, a violin are more important than his face); without definite age; no detailed biography; more often a man; of an ascetic type or, in any case, without a private life; not dependent on everyday life (with the exception of those cases when everyday life is used to enhance grotesqueness); investigating for the love of the game. He is investigating an exceptional and strange, grotesque crime; he is confronted by an exceptional criminal (but still not equal to the detective in his abilities; the works from the



Holmes cycle, where the Great Detective is opposed by Irene Adler and Professor Moriarty, are not classical detective stories).

Among the non-traditional, modernized detective stories written by Agatha Christie it is necessary to highlight the following characters-detectives where the characters *Ann Beddingfeld* (“The Man in the Brown Suit”), as well as *Anthony Cade* (Prince Nicholas) and *Virginia Revel* (“The Secret of Chimneys”) are involved in the investigation not because (or not so much because) that the crime has to do with them or their loved ones, but because they are looking for adventure. We can define this type of the detective as *the adventure one* (“The Man in the Brown Suit” was published in the “Evening News” under the title “Anne the Adventurer”). Such character is characterized by youth (as a rule); sometimes lack of everyday and professional experience; love of danger, change of place, social roles, etc.; signs of play behaviour; a love storyline is almost always associated with this character. Thus, it differs, on the one hand, from a non-adventurous “investigator-victim”, whose investigation is usually forced, on the other hand, from a classical detective. So, the features of this character and the chronotope refer to an adventure novel. Hence, this subgenre can be defined as *adventurous investigation* as one of the modernized detective stories by Agatha Christie.

According to singled out characteristic features mentioned above, many of the works with Poirot detective cannot be belonged to classical detective stories: for example, the controversial novel “The Chocolate Box”, which tells about the only failure of the Great Detective; collection “The Labours of Hercules” and novels “The Big Four”, “Dead Man's Folly” and “Hallowe'en Party”, in which Poirot appears as an adventurous detective; the novel “Curtain”, in which Poirot administers justice himself, killing the criminal, and some others. Nevertheless, given the huge corpus of Poirot (33 novels, 54 works of the short genre), one can call him the most classical of detectives. That is why Poirot is rightly called “one of the most famous Great Detectives in the history of the detective genre”.



By the way, *Parker Pine* also belongs to adventure detectives, and, consequently, most of the works of the Investigating Parker Pine series are adventurous investigations. Many short stories from this cycle are not only not classical detective stories (all Parker Pine's "Cases" are typical in their way, and the classical detective story each time offers a unique crime), but they cannot even be classified as crime literature, because there is no crime in them: "The Case of a Middle-aged Wife", "The Case of a Discontented Soldier", etc.

Quite an interesting example of violating the image of a traditional detective is the adventurous detective story in which the couple detectives *Tommy and Tuppence Beresford*, who, of course, treat their adventures as *a game*. What is worth only their imitation of various literary detective stories in the cycle "The Companions", each time different. But works from their participation, especially those where various kinds of criminal or espionage organizations appear – "The Stranger", "The Hound of Death", "Ambassador's Boots", "The Man Who Was No.16" from the above cycle; novels "The Mysterious Adversary", "N or M?", "By the Pricking of my Thumbs" are not classical detective stories. The presence of any criminal "network" covering an indefinitely large area is contraindicated in a classical detective story.

Ariadne Oliver is, of course, a grotesque character. It is presented in works of various genres: in classical detective stories – "Cards on the Table", "Third Girl"; in an adventurous investigation – "Dead Man's Folly", "Hallowe'en Party"; in the aforementioned non-criminal short story "The Case of a Discontented Soldier". In all these works, except for the last one, she willingly participates in investigations. However, she is only successful in "Elephants Can Remember"; in other works, Oliver can only collect the information, while the mystery of the crime in classical detective stories with her participation is solved by Poirot, and in "The Pale Horse" by Mark Easterbrook. Her point of view is given, but the narration is never conducted on her behalf, this difference with Hastings is fundamental.

Miss Lemon, although she is a "serial" character, there is no reason to consider her a detective at all. In the short stories "The Flock of Geryon", "How



does your Garden Grow?” she acts as an assistant to Poirot, but not an independent detective; in most works (those in which Poirot, like Pine, has a private agency) she is only a secretary.

Another serial detective is *Mr Quin*. The unusualness of the character is obvious due to the exposure to the technique. This is both the name of the detective – Arley (in other translations of Harley from Harley Quin) Quin, and his appearance: “*The reflections of the fading flame in the fireplace made his face look like a mask*”, “*The light of the red lamp fell on the guest's checkered coat, but his face him, which was like a mask, remained in the shadows*”. And also the behaviour: “*And Harley Quin behaved like a puppeteer, pulled the strings, and the puppets dutifully fulfilled his requirements. <...> Leaning back in his chair, he (Mr Satterswaite) watched with interest the drama unfolding before his eyes. In the meantime, Mr Quin calmly continued to pull the strings.*” Unlike the classical al detective, Mr Quin can be found anywhere, he travels.

In those novels where a rational explanation of the nature of Mr Quin, his ability to suddenly appear and disappear, etc. is completely excluded – “The Man from the Sea”, “The Harlequin Lane”, “The Harlequin Tea Set”, – his difference from the classical detective is even more obvious.

Mr Satterswaite is the witness of the events in the stories about Mr Quin, is not always involved in the action, he is more often called an “observer”, but always shows an extreme interest in events. When he meets Mr Quin, he is already looking forward to the “drama”. Thus, each time the crime and the investigation are given as a game action not only for the reader but also for one of the participants-spectators.

Accordingly, the detective defeats the criminal not only through analysis, deduction, but also by outplaying him. The playful nature of the investigative actions carried out by a classical detective, in contrast to the official investigation, is obvious. A classical detective does not fall into the trap. Eavesdropping / spying are only relevant to crime. Stairs, trees, etc. cannot be used in eavesdropping / peeping. A special role in the creation of the ludic space belongs to the game by



characters (actors, directors, etc.), and various kinds of games (cards, chess, etc.), comic verses, counters, and so on.

Finishing the classification of the types of detectives, and, in part, the criminals represented in the works of Agatha Christie, it is impossible to ignore her masterpiece – the novel “Ten Little Niggers/Indians”, traditionally considered one of the best detective novel in crime literature.

At first glance, this novel does indeed have the features of a classical detective story: an enclosed space and a limited number of suspects, correlated with each other. The time of the novel is extremely eventful, but, as it should be in a classical detective story, the murders occur one at a time. At the same time, the figure of the Great Detective, which is obligatory for a classical detective story, is absent here. The investigation is conducted by all the characters, of which, of course, the main one is Judge Wargrave. This is a criminal investigator, a model that, as mentioned above, was developed by Agatha Christie in other works.

Also in many other literary works we encountered several investigators. Parallel investigation is often found in genres such as *victim investigation* and *adventurous investigation*, and almost a must for a classical detective story. At the same time, in a classical detective story and adventurous investigation, a parallel investigation contributes to the grotesque redundancy of the investigation and enhances the ludic moment. In this case, however, not only is there no redundancy in the investigation, but one cannot speak of a parallel investigation at all, since all the investigators are declared victims almost from the very beginning of the novel. And, accordingly, they are in the same status (except for Judge Wargrave). (The police appear already outside the scope).

Turning to the subgenre of “investigation of the victim”, we see many coincidences with this novel: *the forced nature of the investigation; difficulty* (in this case, impossibility) *to leave the dangerous space; the criminal is precisely the one who is least suspected of all* (here this is ingeniously enhanced by imaginary death); *game* (underlined by the title of the novel, which is often the case in



classical detective stories) is *associated only with the criminal; a love line is planned* (Vera Claythorne and Philip Lombard); *the helplessness of characters*.

However, there are many significant differences: throughout the main part of the narrative, when those on the island are endangered, there are no “offside” characters, be they cops or other characters; the perpetrator not only “pretends” to be a victim, but includes himself as one of them. Because of the latter features, the notion “*collective investigation*” is most suitable for such a genre.

It cannot be argued that Agatha Christie was the first creator of this genre, but her fundamental contribution to its development is undeniable. It was thanks to “Ten Little Niggers/ Indians” (1939) that it gained such distribution in the world literature and cinema. Let us name, in particular, such detectives stories as “Purely English Murder” by Cyril Hare (1951), “Eight Women” by Robert Thomas (1961), and the film “Marie-October” by Julien Duvivier (1959), “The Murder on the Orient Express” (2017) by Kenneth Branagh, “Crooked House” (2017) by Gilles Paquet-Brenner that were inspired by the Queen of Crime.

We emphasize that the Great Detective is never the subject of storytelling. Works where his point of view is given from the inside (“The Caribbean Mystery”, “Nemesis”) are rare. In the narrative model, which is considered the most characteristic of this genre, the narrator acts as 1) a character, on the one hand, 2) a person close to the detective, on the other hand, according to his awareness of the case occupies one of the most remote efforts, but in the words of the detective.

The narrator-friend of the detective, unlike the police, acts as a mobile figure. At the beginning of the investigation, he was the bearer of the usual, normal and false point of view, which is often fixed by the version set out and in newspapers. As the plot progresses, he moves towards insight, following this path with the reader.

The worked out typology of characters-detectives in Agatha Christie’s modernized detective stories (adventurous investigation, victim investigation and collective investigation), allows us to draw the following conclusions: the main character of a classical detective story is a professional detective, while in a



modernized detective fiction he is playful, grotesque, with an appearance close to a mask; without age; without a detailed biography; more often a man; ascetic type or, in any case, without personal life; independent of everyday life; investigating out of love for the game. He is investigating an exceptional and strange, grotesque crime; he is opposed by an exceptional criminal. The criminal is never a maniac, but can pretend to be him or be perceived as crazy by other characters.

2.5 The Detective Hercule Poirot as the implementation of the image of the “Other” in Agatha Christie’s detective fiction

Agatha Christie’s classic detectives, in our opinion, include works with only two detectives, Poirot and Miss Marple. If the former clearly continues the tradition of Dupont-Holmes, Miss Marple is no less clearly a different type of character-detective. Let’s consider each of the detectives in the appropriate paragraph.

In this research we do not consider many of Poirot’s collections of literary works to be classic detective stories: for example, the controversial short story “*Chocolate Box*”, which tells of the only failure of the Great Detective; collection of detective stories “*The exploits of Hercules*” and novels “*The Big Four*”, “*The Whim of the Dead*” and “*Halloween Party*”, in which Poirot appears as an adventurous detective; the novel “*The Curtain*”, in which Poirot himself administers justice by killing a criminal, and some others. Nevertheless, given the enormity of Poirot’s character (33 novels, 54 short stories), it can be called as the most classic of detectives.

Poirot is rightly called “*one of the most famous Great Detectives in the history of the detective genre*” [..]. As A. Zverev noted, Poirot deals only with outstanding crimes: “the more cunningly the perpetrator sweeps away all traces of his crime, the more fascinating Poirot’s task is, and there can be no doubt that it will be solved with his inherent brilliance” [..].

Critics like to retell the passage from Agatha Christie’s autobiography, where the writer told why she decided to make the detective Belgian. But, from



our point of view, the fact that Agatha Christie saw many Belgian refugees can only explain the fact that Poirot became a Belgian and not an Italian, for example. But it seems a weak explanation why she made the key detective a foreigner. Some of the scholars are quite right when they note the importance of removing: “Poirot’s foreign origins gave the writer the opportunity to show the conventional English life as if from the outside, to see it through the eyes of a “man on the side”, who sometimes has to interpret rules that are quite obvious for an Englishman” [].

Speaking about Poirot as a foreigner, there is quite opposite opinion, which seems to us completely wrong, but still it is necessary to analyze it here: “In all this, Poirot is very standard as a person. It is standardity, or norm, that enables him to unmistakably determine the deviations from it that are characteristic of the criminal’s behavior. Another thing is that Poirot’s “norm” is not the same as “stencils” that are usually used by the police or independent investigators under Poirot” [...]. To our minds, the embodiment of the norm is the police, and Poirot himself as a foreigner, who in any crime investigation immediately draws attention to various details, oddities, inconsistencies, deviations, is difficult to call the norm.

Manifestations of these discrepancies are Poirot’s undisguised complacency and comicality, which are clearly related to each other and constantly criticized. *“One of the essential signs of the extravagance of a detective is boundless immodesty”*; *“... with tireless arrogance, he praises his gray brain substance”*; *“Poirot has many comic traits – his excessive vanity, the way he is proud of his lush mustache”*.

To sum it up, we can assume that Agatha Christie’s undoubted success is due to the original plot and the image of Monsieur Poirot, *“so exotic in a typically English environment, whose ridiculous appearance and mannerisms are so peculiarly shaded by semi-comic seriousness and not at all comic mind”* [..].

Poirot’s complacency and his comic nature are quite obvious not only to any reader, but also to any character of Poirot’s collections literary works. And this is



quite different from other characters, Dupin and Holmes, whose comedy is not always obvious to critics.

Another difference is closely related to the first, and it is Poirot's "nonheroic" criticism, his reluctance to take part in fights and the "physical" detention of criminals, and his often undisguised fears for his life. Indeed, Poirot hardly shows up in a physical fight with an opponent like Sherlock Holmes in "The Maritime Treaty" or "Black Peter". Rarely is there even a hypothetical physical impact, as in "The Morgue Street Murder". Accordingly, the emphasis on exposure and the importance of theatrical effects in such literary works by Poirot are even stronger. This is what caused his marked "habit of arranging chairs for the public" [..].

The function of protector and patron is also characteristic of Poirot. It is manifested not only in the rescue of Poirot's potential victims of crime and accusations, but also in the fact that he acts as a planted father of lovers, who with his help can reunite, and sometimes just understand that they love each other, as in "Murders by alphabet", etc.). Characteristically, when addressing young characters, whether they are potential victims or witnesses, the detective calls himself "Papa Poirot" [..].

It is also necessary to note the importance of the presence of a familiar motive for hunting. If Conan Doyle's character, Sherlock Holmes, is given these characteristics only through the eyes of the narrator (*"Holmes took the phone out of his mouth and became wary like an old hound dog who heard the call of a hunter"*), in contrast, Poirot compares himself to a hound dog (in many literary works in "Alphabet Murders" collection), who smelled the crime and followed in the footsteps of the criminal. Typically, in "Alphabet Murders" the motive for hunting arises on the eve of crime (*"As in the old days we will go hunting together"*), and also that the killer picks it up, wishing in Poirot's letter "happy hunting" (p. 240).

It is interesting to notice, that Poirot in some of Agatha Christie's literary works behaves like a classic detective, and in others – as adventurous. An



unconditional sign for the reader may be the appearance in the work of the aristocratic adventurer Vera Rusakova (“Double Evidence”, “Taming of Cerberus”, “Big Four”), to which the detective is extremely indifferent.

In “*Double Evidence*” from the collection “Early Deeds of Poirot”, expressing his admiration for Vera Rusakova, Poirot is so fascinated that he stumbles and almost falls, giving Hastings a reason to ridicule. And in “The Taming of the Cerberus” from the collection “The Feats of Hercule” (generally related to the adventurous investigation), after expressions of gratitude to the Countess Poirot appears before the reader all in lipstick and blush. Moreover, even memories of her, reflections on how much worse than the delightful Russian countess, the complexion of another female character (“Baghdad chest”) is a signal to the reader. In the finale of the “Big Four”, Poirot even jokes that he can get married and settle down (meaning Vera Rusakova), which is completely unthinkable for the hero of a classic detective story.

Let’s also mention the detective story “*Erimanph's Boar*” also from “*The Feats of Hercules*”, where Poirot is almost attacked by a gang of razors with a razor, which is unacceptable for a classic detective, because, as stated in the 13th rule of Van Dyne, it does not operate professional criminal communities. In addition, Poirot survives thanks to outside help, such helplessness is not typical of a classic detective.

Summing up the preliminary observations, we come to the fact, that Poirot is one of the most classical detectives in criminal literature. His introduction to a literary work almost inevitably turns him into a classical detective. The exception is the novel “*The Curtain*”, where Poirot doesn’t act, but instead of him appeared a detective with his name and some key attributes (he even has a mustache), and who has a quality impossible for a classical detective – mortality.

Conclusion to Chapter II

In the context of our research it is proved that most detective stories follow roughly the same structure which is as follows: the crime. In the setting the readers



are introduced to the crime around which the plot is based. Investigation. The detective works on solving the crime. He questions each suspect, searches for clues, and follows new leads in hope of finding the guilty party. Twist. The detective finds a new clue, an unexpected lead, or a crack in a suspect's alibi that shocks the community and breaks the reader's expectations and that is why makes him change the previous course of investigation completely. Breakthrough. The detective uncovers the last remaining piece of the puzzle and finally solves the crime. Conclusion. At that part of the story the culprit is caught and all outstanding conflicts are untied.

Hence, literary works can be regarded as *crime fiction* on condition that they are based on a mystery to be solved in the process of plot development. Usually, a crime has been committed and a murderer, a spy, or a thief and must be caught by the protagonist who may be a detective, a private detective, a smart unprofessional or police. The presented in this chapter genre classification of different contemporary crime fiction subgenres are rather conditional, as it can be easily extended by a new blending of detective story some innovative literary genre.

In the course of our research much attention is paid to literary works of the cosy mystery genre that was first suggested and developed by Agatha Christie. It is worth mentioning that Agatha Christie was lucky enough to become an internationally successful from the very beginning of her writing career. The secret of such success lies, to our minds, in Agatha Christie writing motto – write what you see in real life, write what you know. That is why it seems reasonable to highlight some interesting and amazing facts from her personal life that influenced her career of a detective novelist and writing style.

Having enough experience in the dispensary, Agatha Christie started writing a novel about a young lady dispenser, Cynthia. This was the beginning of her career in toxicity. Another interesting fact of Agatha Christie's literary career is that among her 66 detective novels, 41 are devoted to murders caused by poisoning (Worsley, p.68). The first and the most successful among them is “*The Mysterious Affair at Styles*” (1921). In this novel Agatha wrote about the



members of her family, friends and servants she lived with in the country house, about the hard consequences of war, she knew so well. The narrator, Captain Hastings, is a war invalid, one character is a hospital nurse, some people work in the garden without servants' help, and the case is investigated by a Belgian refugee.

Agatha Christie's wartime oeuvre is about hard years of war, spies, and the necessity of psychological help urgent in a war setting. On the other hand, she tried to return to her detective novels Miss Marple, to elaborate deeply on character-detective Superintendent Battle, to modernise classical detective in crime unfolding aspect.

Due to a complex interpretative analysis, the present dissertation is expected to throw some light on genre dominants of Agatha Christie's cosy mystery subgenre. It has been proved that such literary works have particular plot structure elements (cozy setting, psychological approach to crime investigation), characters-detectives, narrative method and unreliable narrator, unusual interrelations between the characters. While interpreting plot peculiarities of Agatha Christie's cosy mysteries, the important thing is that the protagonist learns of a mystery, there are definite stakes, and plenty of unexpected twists. Such genre conventions and narrative mechanisms encourage the existence of subversions that disrupt the reader's expectations and sometimes generate a wrong direction through red herrings (misleading clues), interference, rhetorical manipulation and the use of cohesive devices to generate or obstruct false cohesion.

The worked out typology Agatha Christie's characters-detectives in modernized detective fiction (adventurous investigation, victim investigation and collective investigation), allows us to draw the following conclusions: the main character of a classical detective story is a professional detective, while in a modernized detective fiction he is playful, grotesque, with an appearance close to a mask; without age; without a detailed biography; more often a man; ascetic type or, in any case, without personal life; independent of everyday life; investigating out of love for the game. He is investigating an exceptional and strange, grotesque



crime; he is opposed by an exceptional criminal. The criminal is never a maniac, but can pretend to be him or be perceived as crazy by other characters.

Speaking about Detective Hercules Poirot as the implementation of the image of the “Other” in Agatha Christie’s detective fiction it is worth mentioning that the reason why Hercules Poirot appeared as a Detective has been also taken from life and can be explained by the growing number of refugees from Belgia. He was a foreigner, a refugee, physically unimpressive, but rather grotesque, saying, that “*There is no need of physical effort, one needs only to think*”. There is a definite sarcasm in his name Hercules, which is a diminutive form from *Hercules*. Poirot was smart, unexpectedly brilliant, with a sense of humour, having no family, but completely happy with himself. Having created such a strange character-detective Agatha Christie has worked with him for sixty years.



CHAPTER III. TEXTUAL MARKERS OF AGATHA CHRISTIE'S IDIOSTYLE PATTERN IN DETECTIVE FICTION

Under the influence of time, the style of writing literary texts changes. Authors of English detective stories have created a colorful thematic picture of the development of events in the depicted fictional world. There is a difference between texts of the English detective stories, which were written at the beginning of the XX century, for example, by G. Chesterton, M. Elingham, D. Wheatley and contemporary detective texts, written by such authors as A. Smith, D. Palumbo, H. Keatin, P. Lovesay, T. Pacheco. However, it should be noted that despite of their stylistic diversity the same questions are always raised in the detective stories genre, such as, for example, life and death of a person, his existence, his morality in and outside the law. The detective's professionalism or lack thereof in solving these questions as an entire complicated case is also shown in much detail and which is more, the influence of a lifestyle on a person's consciousness, which leads to the commission of a crime.

3.1. Textual idiostyle markers of Agatha Christie' s idiostyle pattern in detective fiction at language level

The problems raised in the detective genre, in particular in the detective fiction by Agatha Christie, are depicted by the author using certain lexical and syntactic linguistic means. For instance, appropriate words and phrases are simple and that's why quite understandable to the addressee.

3.1.1. Author's punctuation and graphics

This part focuses on the use of unregulated author's punctuation and the use of various graphic means in detective fiction by Agatha Christie. The punctuation features of the literary works under consideration can be divided into several groups.



“*Ellipses*” in “The Murder on the Links”: This refers to the omission of words or parts of a sentence. The story features the use of ellipses in dialogue to convey pauses or breaks in speech.

“*Italics*” in “The Murder of Roger Ackroyd”: This refers to a style of text in which letters are slanted. The story features the use of italics to emphasize certain words or phrases in dialogue.

“*Underlining*” in “The Mystery of the Blue Train”: This refers to a style of text in which a line is drawn beneath the letters. The story features the use of underlining to emphasize certain words or phrases in dialogue.

“*ALL-CAPS*” in “And Then There Were None”: This refers to a style of text in which all the letters are capitalized. The story features the use of all-caps to emphasize certain words or phrases in dialogue.

“*Bold*” in “The Secret Adversary”: This refers to a style of text in which the letters are thicker or darker. The story features the use of bold to emphasize certain words or phrases in dialogue.

“*Dashes*” in “Murder on the Orient Express”: This refers to a punctuation mark used to create a break in a sentence. The story features the use of dashes to indicate interruptions or abrupt changes in dialogue.

“*Parentheses*” in “Death on the Nile”: This refers to a punctuation mark used to enclose a word or phrase as an aside. The story features the use of parentheses to add additional information to a sentence.

“*Brackets*” in “The Body in the Library”: This refers to a punctuation mark used to enclose a word or phrase for clarification. The story features the use of brackets to clarify a character's statement in dialogue.

“*Capitalization*” in “Murder at the Vicarage”: This refers to the use of capital letters to indicate proper nouns or to emphasize certain words. The story features the use of capitalization to emphasize certain words in dialogue.

“*Italics and Bold*” in “Cards on the Table”: This refers to the use of both italicized and bolded text to create emphasis. The story features the use of both italics and bold to emphasize certain words in dialogue.



“Indentation” in “The ABC Murders”: This refers to the use of a tab or space to create a visual break in a paragraph. The story features the use of indentation to separate a character's thoughts from their dialogue.

“Bullet points” in “A Pocket Full of Rye”: This refers to a style of text in which items are listed with bullet points. The story features the use of bullet points to list the items found in a character's pocket.

“Em-dashes” in “The Murder of Roger Ackroyd”: This refers to a punctuation mark used to create a longer pause than a dash. The story features the use of em-dashes to indicate pauses or interruptions in dialogue.

“En-dashes” in “The Mysterious Affair at Styles”: This refers to a punctuation mark used to indicate a range or span of values. The story features the use of en-dashes to indicate a time range.

1. ***Excessive punctuation.*** This group includes cases of alternative use of punctuation marks that are not mandatory in a particular example.

Agatha Christie's writing style is known for being relatively free of punctuation, particularly in dialogue. However, this lack of punctuation is not due to any lack of skill on her part, but rather a conscious choice made for stylistic reasons:

Why, it's only a lunatic would want to do a thing like that. (Christie, “The Murder of Roger Ackroyd”, 2020).

In this example, the lack of a question mark at the end of the sentence gives it a more declarative tone. The speaker is not really asking a question, but rather making a statement.

I wouldn't want to go into that room, not if you paid me. (Christie, “And Then There Were None”).

Here, the lack of a comma after “room” makes the sentence sound more abrupt and emphatic, emphasizing the speaker's reluctance to enter the room.

I don't like it, I don't like it at all. (Christie, “The Moving Finger”).



The lack of a conjunction between the two clauses (“I don't like it” and “I don't like it at all”) gives the sentence a more staccato rhythm, emphasizing the speaker's distress.

It's no good pretending I know what's in your mind. (Christie, “Death on the Nile”, 1974).

The lack of a comma after “pretending” makes the sentence sound more urgent, emphasizing the speaker's desire to get to the point.

I'm afraid, afraid of what might happen. (Christie, “Murder in the Mews”).

The lack of a comma after “afraid” makes the sentence sound more urgent and anxious.

Hyphenation

I'm afraid I'm a- little- late. (Christie, “The Murder of Roger Ackroyd”, 2020).

The use of hyphens between “a” and “little” and “little” and “late” emphasizes the speaker's hesitancy and makes the sentence sound more fragmented.

She's a cold-blooded- murderess. (Christie, “A Murder is Announced”).

The use of a hyphen between “cold-blooded” and “murderess” emphasizes the severity of the accusation and makes it sound more emphatic.

An almost- empty- house. (Christie, “Death Comes as the End”).

The use of hyphens between “almost” and “empty” and “empty” and “house” emphasizes the degree of vacancy and makes the sentence sound more desolate.

A short- sighted- old- woman. (Christie, “4.50 from Paddington”).

The use of hyphens between “short-sighted” and “old” and “old” and “woman” emphasizes the speaker's disdain and makes the description sound more caustic.

A clean-cut-looking-young-man. (Christie, “The Mysterious Affair at Styles”, 2018).



The use of hyphens between “clean-cut” and “looking” and “looking” and “young” and “young” and “man” emphasizes the speaker's admiration and makes the description sound more precise.

A heavy-footed-man. (Christie, “The Adventure of the Western Star”).

The use of hyphens between “heavy-footed” and “man” emphasizes the sound of the man's footsteps and makes the description sound more vivid.

A curious-looking-little-man. (Christie, “The Thirteen Problems”).

The use of hyphens between “curious-looking” and “little” and “little” and “man” emphasizes the speaker's bemusement and makes the description sound more whimsical.

An ill-tempered-old-man. (Christie, “One, Two, Buckle My Shoe”).

The use of hyphens between “ill-tempered” and “old” and “old” and “man” emphasizes the speaker's annoyance and makes the description sound more irritable.

A green-coated-servant. (Christie, “The Mystery of the Blue Train”).

The use of hyphens between “green-coated” and “servant” emphasizes the color of the servant's coat and makes the description sound more specific.

A smooth-tongued-individual. (Christie, “The Adventure of the Christmas Pudding”, 2021).

The use of hyphens between “smooth-tongued” and “individual” emphasizes the speaker's skepticism and makes the description sound more doubtful.

A wide-awake-young-man. (Christie, “The Secret of Chimneys”).

The use of hyphens between “wide-awake” and “young” and “young” and “man” emphasizes the speaker's admiration and makes the description sound more energetic.

An ill-dressed-little-man. (Christie, “The Adventure of the Egyptian Tomb”).

The use of hyphens between “ill-dressed” and “little” and “little” and “man” emphasizes the speaker's disapproval and makes.

Reduplication

Идентификатор конверта Etikimza: koh198umow6bd596d69d

Qeyd: -Elektron imza ve elektron sənəd- haqqında Azərbaycan Respublikası Qanununun 3-cü maddəsinə əsasən elektron imza əl imzası ilə bərabər hüquqi qüvvəyə malikdir. Elektron imza şəxsin kağız daşıyıcısı üzərindəki möhürlə təsdiq edilmiş əl imzasına bərabər tutulur.



I think I have a clue-clue to the meaning of the rime. (Christie, “The Secret Adversary”).

The repetition of “clue” emphasizes the speaker's excitement at the possibility of solving the mystery.

My heart went thump-thump, thump-thump. (Christie, “The Murder at the Vicarage”, 2021).

The repetition of “thump” emphasizes the speaker's fear and makes the description more vivid.

There was a knock-knock at the door. (Christie, “The Body in the Library”).

The repetition of “knock” emphasizes the sound and makes the description more precise.

I like a good old down-pour-pour. (Christie, “Dumb Witness”).

The repetition of “pour” emphasizes the speaker's love of rain and makes the description more emphatic.

And a crack-crack and a scream. (Christie, “The Moving Finger”).

The repetition of “crack” emphasizes the sound of a gunshot and makes the description more intense.

Something thud-thudded over the road. (Christie, “The Mystery of the Blue Train”).

The repetition of “thud” emphasizes the sound of the object hitting the ground and makes the description more vivid.

And then it throbbed and throbbed-throbbed-throbbed. (Christie, “Appointment with Death”).

The repetition of “throb” emphasizes the speaker's physical pain and makes the description more dramatic.

A huff-huff and a puff-puff. (Christie, “The Adventure of the Christmas Pudding”, 2021).

The repetition of “huff” and “puff” emphasizes the sound of the characters' breathing and makes the description more specific.



She said Hush-hush, and then she sneezed-sneezed-sneezed. (Christie, “The Adventure of the Egyptian Tomb”).

The repetition of “sneeze” emphasizes the character's illness and makes the description more detailed.

Bang-bang went the gun. (Christie, “Murder on the Orient Express”, 2009).

The repetition of “bang” emphasizes the sound of the gunshot and makes the description more vivid.

It was quiet-quiet-quiet-quiet-quiet. (Christie, “The Body in the Library”).

The repetition of “quiet” emphasizes the stillness and makes the description more peaceful.

She said Wow-wow, and then she fainted-fainted-fainted. (Christie, “The Adventure of the Egyptian Tomb”). The repetition of “faint” emphasizes the character's physical reaction and makes the description more dramatic.

Rattle-rattle went the door. (Christie, “The Mysterious Affair at Styles”, 2018).

The repetition of “rattle” emphasizes the sound of the door and makes the description more vivid.

The clock tick-tocked. (Christie, “The Murder of Roger Ackroyd”, 2020).

The repetition of “tick” and “tock” emphasizes the sound of the clock and makes the description more precise.

They flap-flap-flapped away. (Christie, “The Mysterious Affair at Styles”, 2018). The repetition of “flap” emphasizes the sound of the birds' wings and makes the description more lively.

Thud-thud-thud went the motor. (Christie, “Murder on the Links”). The repetition of “thud” emphasizes the sound of the car and makes the description more vivid.

Rrring Rrring Rrring (Christie, “The Adventure of the Christmas Pudding”, 2021).

The reduplication of “r” emphasizes the sound of the phone ringing, making the description more vivid.



We-ell, we-ell, we-ell. (Christie, “One, Two, Buckle My Shoe”).

The reduplication of “e” and “l” emphasizes the speaker's drawling tone and makes the dialogue more distinctive.

The po-po-po-lice! (Christie, “The Secret Adversary”). The reduplication of “p” emphasizes the speaker's fear and makes the description more dramatic.

Ahhhh-ahhhh-ahhhh (Christie, “The Murder of Roger Ackroyd” 2020). The reduplication of “h” emphasizes the character's scream and makes the description more intense.

Noooooo-noooooo-noooooo (Christie, “From “Murder on the Orient Express”, 2009). The reduplication of “o” emphasizes the character's protest and makes the description more emphatic.

Ssss-s-s-s-s-s-s-s-s-s (Christie, “Death on the Nile”, 1974). The reduplication of “s” emphasizes the sound of a snake hissing and makes the description more precise.

He-e-e-e-e-e-elp! (Christie, “The Adventure of the Cheap Flat”). The reduplication of “e” emphasizes the character's cry for help and makes the description more urgent.

Aahh-aahh-aahh (Christie, “The Mysterious Affair at Styles”, 2018). The reduplication of “a” emphasizes the character's pain and makes the description more vivid.

Ttt-ttt-ttt (Christie, “The Adventure of the Christmas Pudding”, 2021). The reduplication of “t” emphasizes the sound of a clock ticking and makes the description more precise.

Zzzzz-zzzzz-zzzzz (Christie, “Murder in Mesopotamia”, 2008). The reduplication of “z” emphasizes the sound of a fly buzzing and makes the description more lively.

He said Grrr-grrr-grrr. (Christie, “The ABC Murders”). The reduplication of “r” emphasizes the character's growl and makes the description more vivid.



Aaaaaah-aaaaaah (Christie, “The Adventure of the Western Star”). The reduplication of “a” emphasizes the character's scream and makes the description more intense.

Chug-chug-chug-chug (Christie, “The Mystery of the Blue Train”). The reduplication of “ch” emphasizes the sound of a train chugging and makes the description more lively.

Ooooh-oooh-oooh (Christie, “The Murder of Roger Ackroyd”, 2020). The reduplication of “o” emphasizes the character's surprise and makes the description more vivid.

Hmmm-mmm (Christie, “The Murder of Roger Ackroyd”, 2020). The reduplication of “m” emphasizes the sound of the speaker's humming and makes the description more precise.

Ummmm-mmm (Christie, “The Adventure of the Clapham Cook”). The reduplication of “m” emphasizes the speaker's uncertainty and makes the description more precise.

Hoot-hoot-hoot (Christie, “The Hollow”). The reduplication of “o” emphasizes the sound of an owl hooting and makes the description more vivid.

Chop-chop-chop (Christie, “Dumb Witness”). The reduplication of “p” emphasizes the sound of an axe chopping and makes the description more precise.

Ug-ug-ug-ug (Christie, “The Adventure of the Christmas Pudding”, 2021). The reduplication of “g” emphasizes the sound of a caveman's grunt and makes the description more lively.

Flap-flap-flap (Christie, “Death in the Clouds”). The reduplication of “p” emphasizes the sound of a bird's wings flapping and makes the description more precise.

Boom-boom-boom (Christie, “Murder in Mesopotamia”, 2008). The reduplication of “o” emphasizes the sound of an explosion and makes the description more lively.

Hiss-hiss-hiss (Christie, “Death in the Clouds”). The reduplication of “s” emphasizes the sound of a snake hissing and makes the description more precise.



Lala-lala-lala (Christie, “The Adventure of the Christmas Pudding”, 2021). The reduplication of “l” and “a” emphasizes the sound of someone singing and makes the description more lively.

Flit-flit-flit (Christie, “Death in the Clouds”). The reduplication of “t” emphasizes the sound of a fly buzzing and makes the description more precise.

Silly-billy (Christie, “Appointment with Death”). The reduplication of “l” and “i” in “silly-billy” emphasizes the speaker's teasing tone and makes the dialogue more distinctive.

Roo-roo-roo (Christie, “The Hollow”). The reduplication of “o” emphasizes the sound of a dog's howl and makes the description more vivid.

In all the above examples, excessive punctuation plays a rhythm-forming role. The intentional punctuation and rhythmic isolation of some groups of words breaks the usual rhythm of the narration and focuses the reader's attention on the selected fragments. The punctuation means used in detective fiction by Agatha Christie constitute a special way of forming thoughts, they intensify the emotional impact of lexical units, bring to the fore the most significant elements of the sentence. As noted above, the syntactic design of thought takes on a significant role in Christie's idiosyncrasy.

Along with the fact that intonation means do not have a semantic potential, they are an integral part of the author's idiosyncrasy. Unlike lexical units, which show obvious instability due to their extreme diversity and richness in the writer's works, the means of unregulated punctuation are very common and perform clearly limited functions that allow them to be attributed to the TIM idiosyncrasy.

The use of dashes in Christie's literary works is not tied to any specific function in literary text. The situational and unstable representation of this element in Christie's idiosyncrasy cannot include it in a number of typical author's idiosyncrasy models. Each presented a case of using this punctuation mark that has different stylistic functions aimed at expressiveness and emotional impact.

Based on the analysis of the features of punctuation in Christie's detective fiction, we can conclude that excessive punctuation in Christie's idiosyncrasy is an



helping tool for reconstructing the necessary meaning. The use of commas that are not regulated by the rules can be attributed to typical author's idiosyncrasy models, since their use is associated with the performance of a certain function in literary text. The appearance of a dash, contrary to the rules of punctuation, in Christie's literary works cannot be associated with the performance of a specific function, but its additional role can be distinguished to enhance the expressive effect.

Change of the font in a text

Studies of graphic means of expression in idiosyncrasies of different authors lead to the conclusion that the same means of highlighting literary text, such as italics, spacing, hyphenation, etc., perform completely different functions that have a high degree of stability in idiosyncrasy.

Italics is used quite often in Christie's literary works, as it stands out as large passages of literary text, as well as sentences or individual words. Italics in Christie's idiosyncrasy is closely related to the context of a particular work. It is an additional means of visual actualization of meaning.

Words in italics in of Agatha Christie's detective fiction can be divided into several groups:

1. Words from other languages.

Lexical units in italics are not included into the English dictionary, and therefore their meanings may not be clear to the reader, but in all the examples presented below, the context does not make it possible to doubt the meaning of the word. As can be seen from the presented examples, foreign words are either well-known notions, commonly used in many languages, which have the status of internationalisms, or are fixed in the minds of most people. In case of foreign words included in the context of a literary work, the author deliberately draws attention to the form of the word and its unusual sound against the background of a phonetically neutral context of English speech. The special charm, the charm of courtly French pronunciation and the mystical, mysterious sound of Latin words perform an emotional and emphatic function in literary text. Even though such



lexical units are relatively understandable, they carry a powerful emotional and stylistic effect, expanding the possibilities of reader's understanding.

2. *Functional words: modal verbs, particles, pronouns, interrogative words*

It is a well known fact, functional words usually cannot make the logical focus of an utterance by themselves, since they have a special the semantic stress. All the presented examples of highlighting function words in italics demonstrate the shift from the logical stress of the word to the word, the significance of which is determined by the context. Such an italicized word performs several functions: firstly, it changes the intonation pattern of the statement, secondly, italics highlights a contextually significant word, and thirdly, it enriches the meaning of a stylistically neutral element (functional word).

3. *Significant words*

The variety of graphic means in Agatha Christie detective fiction first of all speaks of the richness of her style and the high skills of the writer.

Punctuation and graphic means are an effective stylistic means to increase the emotionality of a statement. The analysis of graphic means and author's punctuation marks allows us to draw the following conclusions regarding the features of Agatha Christie idiosyle:

1. The author's commas can be called the most independent and stable element of Christie's idiosyle among non-regulated punctuation marks and graphic means. This element regulates the rhythmic-intonation picture of the narration, it can be attributed to the TIM, as it exhibits the properties of stability and frequency of functional significance.

2. The dash as a means of punctuation, and in some cases graphic highlighting does not have an independent semantic potential, it is most often used by the author to update other stylistic devices.

3. Italics in Christie's idiosyle is an additional, context-dependent means of visual actualization. The high frequency of that stylistic means indicates its importance for literary text construction as a whole. The main role of italics in the



works of Agatha Christie is to shift the logical emphasis of the statement, and hence, to awaken the reader's reflection.

Example of the use of italicized text in Agatha Christie's works:

Agatha Christie's works make extensive use of italics for a variety of purposes:

“It was in a room with a good light that I had *to make my choice*”. (Christie, “The Mysterious Affair at Styles”, 2018). Here, the italics emphasize the importance of the decision being made by the narrator.

“But he *never* came back!”. (Christie, “Murder on the Links”). The italics emphasize the urgency and emotion of the speaker's words.

“He always has what he wants — *money, position, women*”. (Christie, “Death on the Nile”, 1974). The italics emphasize the speaker's contemptuous tone and the significance of the things mentioned.

“Oh, *it's not you* who's killed her, of course”. (Christie, “The Body in the Library”). The italics emphasize the speaker's sarcastic tone.

“I dare say I *shall be able* to place it in time when I come to read my notes over”. (Christie, “The Murder of Roger Ackroyd”, 2020). The italics emphasize the speaker's confidence in their ability to recall important information.

“I thought we could all have a chat. About the *situation*”. (Christie, “And Then There Were None”). The italics emphasize the speaker's attempt to downplay the gravity of the situation.

“But that is not the *same* as saying I want to see you”. (Christie, “Five Little Pigs”). The italics emphasize the speaker's emphasis on the difference between two ideas.

“This isn't one of my good days, if you know *what I mean*”. (Christie, “Appointment with Death”). The italics emphasize the speaker's attempt to convey something indirectly.

“You *never* know what you're up against”. (Christie, “The A.B.C. Murders”). The italics emphasize the speaker's sense of unease and uncertainty.



“The Reverend Julian Harmon always thought *the best of everybody*”. (Christie, “A Murder Is Announced”). The italics emphasize the irony of the statement, given the context of the story.

“*We shall all get what we deserve*”. (Christie, “Crooked House”). The italics emphasize the speaker's conviction and sense of justice.

"Endless Night": "I could see that she was *rather taken aback*." The italics emphasize the speaker's observation and insight.

“I've *got a feeling* something's going to happen”. (Christie, “Hickory Dickory Dock”). The italics emphasize the speaker's premonition and sense of foreboding.

“It's *not* as if we've got anything to hide”. (Christie, “The Mirror Crack'd from Side to Side”). The italics emphasize the speaker's attempt to convince themselves and others.

“But *why* should I do that?”. (Christie, “Nemesis”). The italics emphasize the speaker's confusion and disbelief.

“The girl *didn't* look particularly happy”. (Christie, “The Pale Horse”). The italics emphasize the speaker's observation and impression.

“That's what *I think*, anyway”. (Christie, “Peril at End House”). The italics emphasize the speaker's opinion and belief.

“I'm *sorry* to say I'm no good at this sort of thing”. (Christie, “The Secret Adversary”). The italics emphasize the speaker's apology and admission of weakness.

“Why did she look at *me like that?*” (Christie, “The Sittaford Mystery”). The italics emphasize the speaker's puzzlement and curiosity.

“They *all* know what I think of him”. (Christie, “Towards Zero”). The italics emphasize the speaker's emphasis and insistence.

Capitalization



All-caps is a typographical convention used to emphasize text and convey a sense of shouting or urgency. Agatha Christie uses all-caps in her works sparingly, often to add emphasis to certain words or phrases:

The murderer is - and always has been - right here AMONG US! (Christie, “And Then There Were None”). - In this example, the all-caps adds emphasis to the urgency of the statement that the murderer is present among the characters.

What I want to know is - WHO PUT CYANIDE IN MY GLASS? (Christie, “The Mysterious Affair at Styles”, 2018). - The all-caps in this example emphasizes the anger and desperation of the speaker, who has just realized they have been poisoned.

WHY SHOULD I BE SUSPICIOUS OF MY OWN WIFE? (Christie, “The Murder of Roger Ackroyd”, 2020).- The all-caps in this example emphasizes the incredulity of the speaker, who cannot believe that their own spouse might be involved in a murder.

REMEMBER THE ABSENT ONE! (Christie, “Murder on the Links”). - The all-caps in this example emphasizes the importance of remembering a person who is not present at the moment.

WAS IT AN ACCIDENT - OR MURDER? (Christie, “The Secret of Chimneys”). - The all-caps in this example emphasizes the dichotomy between accident and murder, and the importance of determining which one occurred.

THEN IT IS POSSIBLE THAT THE MURDERER IS STILL IN THE HOUSE. (Christie, “Peril at End House”). - The all-caps in this example emphasizes the possibility that the murderer is still present, and the urgency of finding them.

I WILL GIVE YOU TILL NINE O'CLOCK TOMORROW MORNING TO DECIDE. (Christie, “The Big Four”). - The all-caps in this example emphasizes the importance of the deadline given by the speaker, and the consequences of not meeting it.

THE MURDERER HAS SUCCEEDED - SO FAR. (Christie, “One, Two, Buckle My Shoe”). - The all-caps in this example emphasizes the success of the murderer, and the urgency of catching them before they strike again.



IT WAS HIS - OR HERS - OR YOURS - OR MINE! (Christie, “Murder at the Vicarage”, 2021). - The all-caps in this example emphasizes the possibility that anyone could be the murderer, and the need to consider all suspects equally.

BUT NOW THE DEED IS DONE AND CANNOT BE UNDONE. (Christie, “Sad Cypress”). - The all-caps in this example emphasizes the finality of the murder, and the impossibility of reversing it.

IT IS IMPOSSIBLE - ABSOLUTELY IMPOSSIBLE. (Christie, “The Murder of Roger Ackroyd”, 2020). - The all-caps in this example emphasizes the certainty of the speaker's statement, and the importance of considering it seriously.

WHO IS IT THAT HATES YOU SO MUCH? (Christie, “The Hollow”). - The all-caps in this example emphasizes the intensity of the speaker's question, and the importance of identifying the person who hates the character in question.

FOR YOUR OWN SAKE, DO NOT DOUBT ME! (Christie, “The Murder on the Links”). - The all-caps in this example emphasizes the speaker's urgency in convincing the character not to doubt them.

The Use of Units of Other Symbol Systems

Agatha Christie's works are primarily known for their textual content, but the author also made use of visual texts like pictures, sketches, and diagrams to help convey information and create a more immersive reading experience:

“The ABC Murders”: The book features a map of England that shows the locations of the murders in the story, helping the reader to understand the geography of the story better.

“Death on the Nile”: The book includes a map of the Nile River and surrounding area, which helps the reader to visualize the locations mentioned in the story.

“Murder on the Orient Express”: The book features a sketch of the train layout, helping readers to understand the spatial relationships between the characters and the different parts of the train.



The sketch shows a cross-sectional view of the Orient Express, with each train car labeled and labeled windows to denote the position of various characters on the train. The sketch includes details such as the number of compartments and the position of doors and passageways, which are important to the plot of the story. Overall, the sketch helps the reader to visualize the spatial relationships between the characters and the different parts of the train, making the story more immersive and easier to follow.

“And Then There Were None”: The book includes a chart that lists the names and deaths of the characters is a key feature that helps the reader to keep track of the rapidly changing cast of characters. The chart is a table that lists the names of all ten characters in the story, with a column for each of their deaths. As the story progresses, the reader can use the chart to track which characters are still alive and which have been killed. The chart is particularly important because the deaths happen quickly and the characters are introduced rapidly, which can be difficult to keep track of without a visual aid.

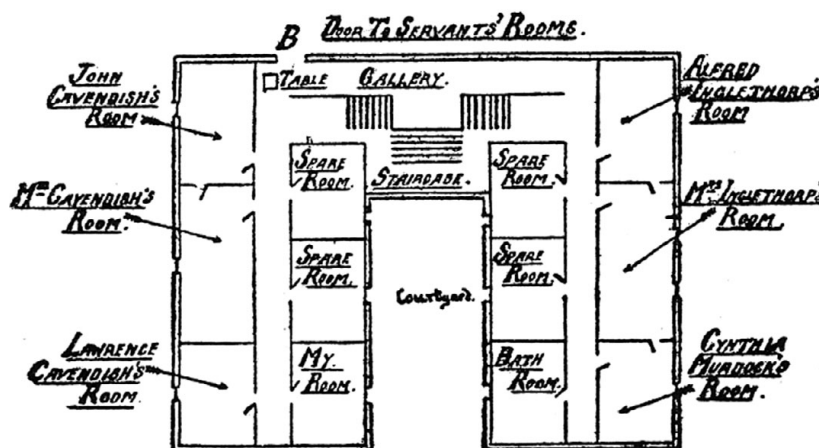
The chart is also significant because it adds to the suspense and tension of the story. As the reader watches the number of survivors dwindling, the chart becomes a reminder of the characters' mortality and the stakes of the story. The chart also adds to the overall sense of chaos and confusion in the story, as the reader is constantly updating the list of characters and trying to figure out who the killer might be.

The chart in “And Then There Were None” is a powerful narrative tool that helps the reader to follow the complex plot and adds to the overall atmosphere of the story.

“The Mysterious Affair at Styles”: The book features a diagram of the house (Fig. 2.1) where the murder takes place, which helps the reader to visualize the setting.

Fig. 3.1. *House plan from The Mysterious Affair at Styles*





In “The Mysterious Affair at Styles” by Agatha Christie, the diagram of the house where the murder takes place is a key visual aid that helps the reader to understand the layout of the crime scene and the movements of the characters during the murder investigation. The diagram is a simple line drawing that shows the ground floor plan of the house, with each room labeled and annotated with the names of the characters who use them. The diagram also shows the position of key features such as the stairs, the dining room, and the room where the murder takes place. The diagram is not highly detailed, but it provides enough information to help the reader orient themselves and understand the location of the action.

The diagram is important to the plot because it helps the reader to follow the movements of the characters during the course of the investigation. As the detective, Hercules Poirot, interviews suspects and pieces together the evidence, the reader can use the diagram to follow his thinking and understand the significance of different clues. The diagram is also useful for understanding the motives and alibis of the different characters, as their movements throughout the house are often central to the plot.

Overall, the diagram of the house in “The Mysterious Affair at Styles” is a simple but effective visual aid that helps the reader to understand the complex plot and adds to the overall atmosphere of the story.

“Murder in Mesopotamia”: The book includes a sketch of the archaeological dig site, helping the reader to understand the layout of the site.



In “Murder in Mesopotamia” by Agatha Christie, the sketch of the archaeological dig site is a key visual aid that helps the reader to understand the layout of the crime scene and the movements of the characters during the investigation. The sketch is a simple line drawing that shows the layout of the excavation site, with each area labeled and annotated with the names of the characters who use them. The sketch also shows the position of key features such as the tents, the various excavation areas, and the room where the murder takes place. The sketch is not highly detailed, but it provides enough information to help the reader orient themselves and understand the location of the action.

The sketch is important to the plot because it helps the reader to follow the movements of the characters during the course of the investigation. As the detective, Hercules Poirot, interviews suspects and pieces together the evidence, the reader can use the sketch to follow his thinking and understand the significance of different clues. The sketch is also useful for understanding the motives and alibis of the different characters, as their movements throughout the site are often central to the plot.

The sketch of the archaeological dig site in “Murder in Mesopotamia” is a simple but effective visual aid that helps the reader to understand the complex plot and adds to the overall atmosphere of the story.

“The Pale Horse”: The book includes a diagram of the hotel where the story takes place, helping the reader to understand the layout of the building.

In Agatha Christie's “The Pale Horse”, a diagram of the hotel where the story takes place is included as a visual aid to help the reader understand the layout of the crime scene and the movements of the characters throughout the novel. The diagram is a simple line drawing that shows the ground floor plan of the hotel, with each room labeled and annotated with the names of the characters who use them. The diagram also shows the position of key features such as the reception area, the restaurant, and the staircase. The diagram is not highly detailed, but it provides enough information to help the reader orient themselves and understand the location of the action.



The diagram is important to the plot because it helps the reader to follow the movements of the characters during the course of the investigation. As the detective, Ariadne Oliver, interviews suspects and pieces together the evidence, the reader can use the diagram to follow her thinking and understand the significance of different clues. The diagram is also useful for understanding the motives and alibis of the different characters, as their movements throughout the hotel are often central to the plot.

Overall, the diagram of the hotel in “The Pale Horse” is a simple but effective visual aid that helps the reader to understand the complex plot and adds to the overall atmosphere of the story. It also adds to the sense of mystery and intrigue, as the reader becomes more invested in the characters and their movements throughout the hotel.

“The Murder at the Vicarage”: The book features a sketch of the village where the story takes place, helping the reader to understand the geography of the setting (Fig. 3.2, Fig. 3.3, Fig. 3.4).

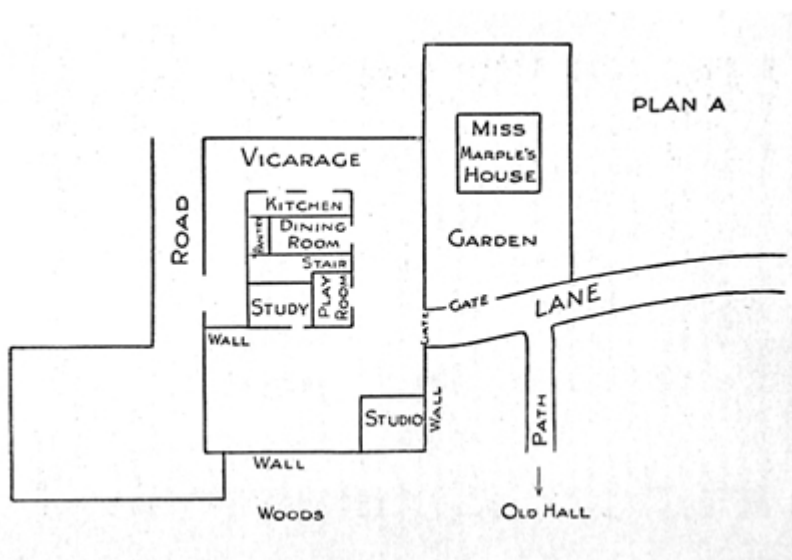


Fig. 3.2. *Plan A* from *Murder at the Vicarage*



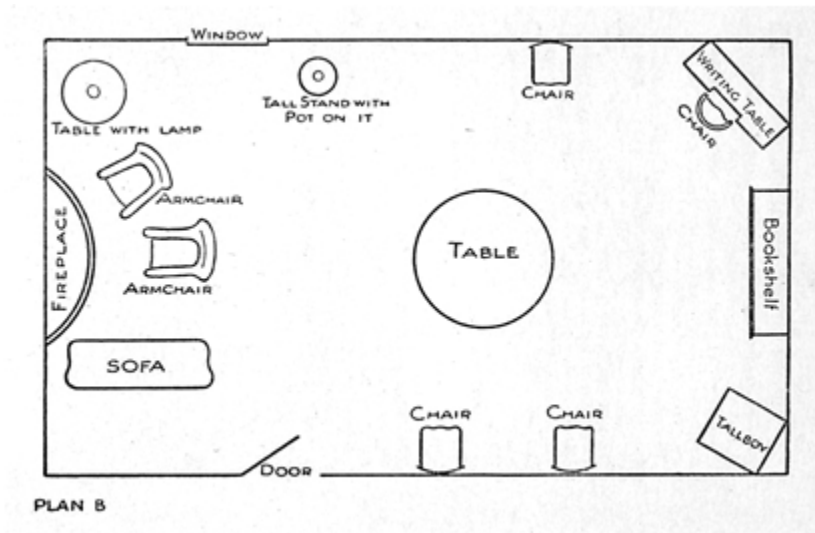


Fig. 3.3. *Plan B* from *Murder at the Vicarage*

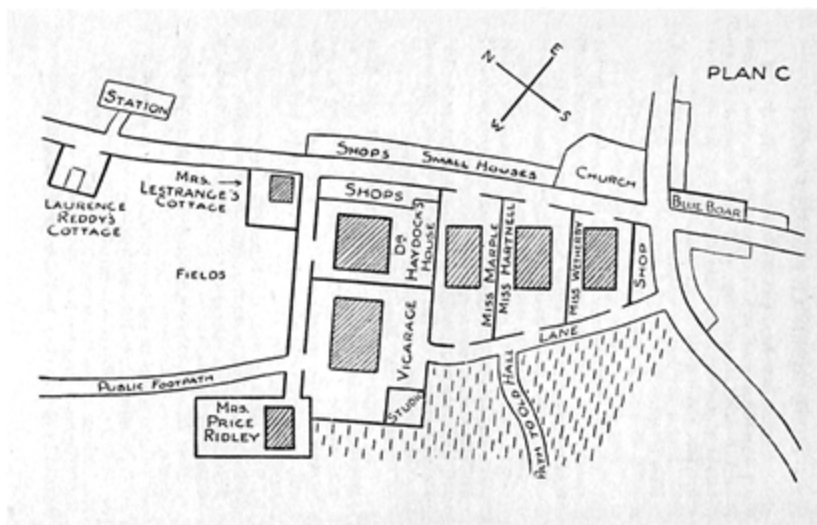


Fig. 3.4. *Plan C* from *Murder at the Vicarage*

“The Moving Finger”: The book includes a map of the village where the story takes place, which helps the reader to visualize the setting.

“Cards on the Table”: The book features a diagram of the card game being played by the characters, helping the reader to understand the rules of the game.

In Agatha Christie's “Cards on the Table”, a diagram of the card game being played by the characters is included as a visual aid to help the reader understand the mechanics of the game and the strategic choices being made by the characters



The diagram is a simple line drawing that shows the layout of the card table, with each player's position labeled and annotated with the cards they hold. The diagram also shows the various card combinations that the players are trying to achieve, such as “four of a kind” or “straight flush”. The diagram is not highly detailed, but it provides enough information to help the reader understand the basic rules of the game and the strategic decisions being made by the characters.

The diagram is important to the plot because it helps the reader to follow the gameplay and the various clues that are being revealed through the card game. As the detective, Hercules Poirot, observes the players and pieces together the evidence, the reader can use the diagram to follow his thinking and understand the significance of different card combinations. The diagram is also useful for understanding the motives and alibis of the different characters, as their behavior and decisions at the card table often reveal important information about their character and their involvement in the murder mystery.

Overall, the diagram of the card game in “Cards on the Table” is a simple but effective visual aid that adds to the overall atmosphere of the story and helps the reader to understand the complex plot. It also adds to the sense of tension and excitement as the reader becomes more invested in the gameplay and the various clues that are being revealed.

“ Why Didn't They Ask Evans? ”: The book includes a sketch of the golf course where the story takes place, helping the reader to visualize the setting.

“A Murder Is Announced ”: The book features a sketch of the layout of the house where the murder takes place, helping the reader to visualize the setting.

“N or M? ”: The book includes a diagram of the spy network mentioned in the story, helping the reader to understand the organization of the network.

In Agatha Christie's “N or M?,” a diagram of the spy network mentioned in the story is included as a visual aid to help the reader understand the complex web of relationships between the various characters involved in the espionage plot. The diagram is a detailed, multicolored line drawing that shows the various members of the spy network and their relationships to one another. Each character



is labeled with their name and a brief description of their role in the network. The diagram also shows the different levels of security clearance and the various codes and passwords that are used to communicate between the different members of the network.

The diagram is important to the plot because it helps the reader to follow the complex plot and understand the motives and relationships of the various characters. As the detectives, Tommy and Tuppence, piece together the evidence and uncover the truth behind the spy network, the reader can use the diagram to follow their thinking and understand the significance of different clues. The diagram is also useful for understanding the dangers and risks of espionage, as the various characters are constantly trying to outmaneuver and deceive one another.

Overall, the diagram of the spy network in “N or M?” is a highly detailed and effective visual aid that adds to the overall atmosphere of the story and helps the reader to understand the complex plot. It also adds to the sense of danger and intrigue, as the reader becomes more invested in the various characters and their roles in the spy network.

“Hercules Poirot's Christmas”: The book features a sketch of the family tree of the victim's family, helping the reader to keep track of the complicated relationships between the characters.

In Agatha Christie's “Hercules Poirot's Christmas,” a sketch of the family tree of the victim's family is included as a visual aid to help the reader understand the complex relationships between the various characters involved in the murder mystery.

The sketch is a simple, black and white line drawing that shows the various members of the family and their relationships to one another. Each character is labeled with their name and a brief description of their relationship to the victim. The sketch also shows the different branches of the family and how they are connected to one another.

The sketch is important to the plot because it helps the reader to follow the complex relationships between the various characters and understand the possible



motives for the murder. As the detective, Hercule Poirot, interviews the different members of the family and uncovers their secrets, the reader can use the sketch to follow his thinking and understand the significance of different clues. The sketch is also useful for understanding the tensions and conflicts within the family, as different characters have their own motives and reasons for wanting the victim dead.

Overall, the sketch of the family tree in “Hercule Poirot's Christmas” is a simple but effective visual aid that adds to the overall atmosphere of the story and helps the reader to understand the complex plot. It also adds to the sense of tension and intrigue, as the reader becomes more invested in the various characters and their relationships to one another.

“Five Little Pigs”: The book includes a sketch of the layout of the house where the murder takes place, helping the reader to visualize the setting.

“Peril at End House”: The book features a sketch of the house where the story takes place, helping the reader to understand the layout of the building.

“The Hollow”: The book includes a sketch of the layout of the house where the story takes place, helping the reader to visualize the setting.

“The Mirror Crack'd from Side to Side”: The book features a sketch of the layout of the house where the story takes place, helping the reader to understand the spatial relationships between the characters.

“The Body in the Library”: The book includes a sketch of the layout of the library where the body is found, helping the reader to visualize the setting.

“Evil Under the Sun”: The book features a sketch of the layout of the island where the story takes place, helping the reader to understand the geography of the setting.

3.1.2. Peculiarities of word-building

The vocabulary of the detective fiction texts by Agatha Christie which was analyzed in our research can be defined as stylistically neutral, in comparison to the stylistically colored vocabulary.



Among the vocabulary stock of Agatha Christie's detective story literary texts, according to our observations, we distinguish terms, official expressions /sayings, colloquial words /phrases, and other linguistic means of expression.

For deeper understanding certain notions will be defined further in the stylistic analysis of Agatha Christie's detective story literary texts.

According to M. Brandes, terms are special words and word combinations that denote the notions of a certain field of knowledge or professional activity. They are used mainly in scientific and technical texts for effective communication of specialists of a definite science branch, as well as in other areas, which differ in their stylistic color [31, p. 344]. It can be considered that the very existence of terms in different types of texts contributed to the emergence of corporate, professional vocabulary, which we singled out in Agatha Christie's detective story literary texts.

In the texts of Agatha Christie's detective story analyzed as a definite type of detective genre, there are layers of corporate vocabulary, which are related to the professional communication of groups of people with certain interests, joint activities [31; 162, p. 167-177; 163, p. 259-265; 266, p. 128-132].

Corporate vocabulary usually appears in the form of neutral words. The most common words in the corporate vocabulary are professionalisms. These are words and set expressions that denote special notions or objects within the limits of a certain professional activity and, as a rule, act as analogs of terms. They are used in literary text to emphasize professional competence and belonging to a circle of professionals. Moreover, professionalisms serve as a means of creating a professional colour of a character. The emergence of professional vocabulary is explained by the need of communication [31, p. 345].

According to G. Solganyk, professional vocabulary is commonly used, it is neutral, and serves as the basis for combining different functional styles, to prevent unclear, difficult for understanding language phenomena [208, p. 87].



In the course of our research it was singled out definite lexical layers of corporate vocabulary (professionalism is emphasized in some groups), which belong first of all to crime and everything what it involves:

Crime: *attempt, commit a murder, conviction, counterfeit, cross-examine, deliberate intent, deliberate murder, homicidal mania, kidnap, kill, to order an inquiry, to serve a prison sentence, suicide, to testify, theft, threat, torture, violence.*

It all goes red - I want to hurt her - to stick a knife into her, to put my dear little pistol close against her head and then - just press with my finger. (Christie, 1974, p. 51).

I burst with anger, I want to hurt her, put a knife in her, aim a revolver at her forehead and press lightly. (Christie, 2008, p. 232).

She threatened to - well - kill us both. (Christie, 1974, p. 46).

Actions: *be tempted to give it up, could not imagine, discover, must not waste any time, point to, terribly hurt, the inventor seizes, to appear, to attack, to be amused, to beat, to believe, to break, to carry guns, to come on business, to complain, to crust the chest, to decide, to demand, to disappear, to drag, to drive somebody mad, to escape, to explain the other things, to explain, to fail to solve, to fake a shark attack, to find out, to forbid a whisper, to frighten, to get information, to hesitate, to interrupt without any apology, to leave, to make its mark, to offer, to persist, to persuade, to remain, to pretend, to reach, to remark, to represent, to resist the opportunity, to risk, to search, to seize, to shake, to steal goods, to swear, to take the advice, to throw, to wander, to watch, to work,*

A man when he is making up to anybody can be cordial and gallant and full of little attentions and altogether charming. But when a man is really in love he can't help looking like a sheep (Christie, “The Mystery of the Blue Train”).

Women can accept the fact that a man is a rotter, a swindler, a drug taker, a confirmed liar, and a general swine, without batting an eyelash, and without its impairing their affection for the brute in the least. Women are wonderful realists. (Christie, “Murder in Mesopotamia”, 2008).



Miss Marple finished her breakfast, and got up in a pleasant leisurely fashion. She had a plan ready made for a delightful morning of shopping. Not too much - to overtire herself. Oxford Street today, perhaps. And tomorrow Knightsbridge. She planned ahead happily (Christie, “At Betram`s Hotel”, 1965). [82,c. 28].

Place of events: *the autopsy room, public room, the office of a company, house, garden, kitchen, bathroom, hospital, street, dining-room, bedroom, police station, the inn, a flat, a storehouse.*

Type of employment in a crime: *a successful crime writer, the usual panel, frequent crime panels, an administer, a devil, a detective, private rather than public, a doorkeeper, a servant, an inventor; witness, the invisible man, a priest , a murder; a nutseller; a policeman, friend, enemy, a criminal, lawyer; companion, ghosts, spirits, stranger; the night-watchman, the police, the police officer; the attacker; a sailor; a captain, employer; a milkman, a postman, a beggar; a sergeant, a driver; a police doctor; a master; a soldier; an innkeeper;*

Lord Easthampton, high up people, old ladies, the proprietress, a free-lance, a research chemist, an antique dealer; a tuppenny-halfpenny clerk, a good manager; the nun, the clergyman, nurse, a London business man, shopkeepers, superintendent (Christie, “N or M”).

Law and lawbreakers: *an accusing finger; look at the body count, fraud, theft, extortion, tax evasion, low-level offense, parking violations, incident, fact, the killing strike, illegal parking, police procedurals, all dealing with hard-bitten homicide squads, thieves, order; unlawful purposes, proof, protection, objection, bank robbery, the mitigation of sentences, the purification of prisons;*

Investigation: *a challenge, an absurd conversation, organs are extracted and weighed, wounds examined for, shape of a shark's tooth, had to be abandoned, it's worth as much as that, new ideas, comments, suggestion, concern, increasingly crowded , extraordinary reason, a figure, a determined effort, feel confident, a special purpose, struggle, the track, the inquiry, attention to the facts and details, to have money problems, the explanation, a thorough examination.*



I remember her saying to Dr Leidner that he was unlike any priest she had ever known. (Christie, “Murder in Mesopotamia”, 2008, p. 158).

But in my opinion little Mrs Mercado fairly hated her!' (...) 'I've seen her look at her as though she'd have liked to kill her. (Christie, “Murder in Mesopotamia”, 2008, p. 159, 160).

What is she afraid of little Madame Mercado? I saw fear in her eyes. (Christie, “Murder in Mesopotamia”, 2008, p. 195).

That, ma soeur, is either an extremely simple young man or a very remarkable actor. (Christie, “Murder in Mesopotamia”, 2008, p. 198).

Within the confines of Scotland Yard a conference was in progress. It was by way of being an informal conference. Six or seven men were sitting easily around a table and each of those six men was a man of some importance in his own line. The subject that occupied the attention of these guardians of the law was a subject that had grown terrifically in importance during the last two or three years. It concerned a branch of crime whose success had been overwhelmingly disquieting. Robbery on a big scale was increasing. Bank holdups, snatches of payrolls, thefts of consignments of jewels sent through the mail, train robberies. Hardly a month passed but some daring and stupendous coup was attempted and brought off successfully. (Christie, “At Betram`s Hotel”, 1965, p. 157).

*1. **Motives:** hate, enemies, jealousy, legacy, life interest, will*

What a lot of enemies you must make, Linnet. (Christie, “Death on the Nile”, 1974, p. 9).

And I believe he's quite venomous about her (...) Can't forgive her for having given him an absolutely top price for the worm eaten family estate. (Christie, “Death on the Nile”, 1974, p. 22).

Did she come into any money on your wife's death? (Christie, “Sparkling cyanide”, 2008, p. 137).

Remember Othello and Desdemona. (Christie, “Sparkling cyanide”, 2008, p. 140).



She comes into it, if her husband was having an affair with your wife. It's a type that will do murder at a pinch. (Christie, “Sparkling cyanide”, 2008, p. 139).

He could imagine that this 'dearest girl in the world' might have a very decided reason for wanting the removal of Mrs George Barton to another world. (Christie, “Sparkling cyanide”, 2008, p. 140).

Count them both in as possibles. She for jealousy. He for his career. (Christie, “Sparkling cyanide”, 2008, p. 168).

She's a possible. Might have been sweet on George Barton. (Christie, “Sparkling cyanide”, 2008, p. 168).

Then the sister came into a peck of money - one's got to remember that. (Christie, “Sparkling cyanide”, 2008, p. 168).

2. The instruments of a crime: *drug, hypodermic syringe, a large knife, overdose, swords, weapons, the poisons;*

3. Types of Evidence: *actual evidence, admissible proof, alibi, argument, autopsy, evidence, expert opinion, finger prints, motive, proof, testimony.*

Characteristics of a person: *women with a sprinkling of men, highly educated, highly literate, and highly imaginative; not very skilled person, they loved to read about murder, about the sudden, violent termination of human life; habitat, rivalry among surfers, determined not to make the same mistake again, difficult to be attentive, a reputation for his excellent manners, the young man not unfavourably, but with a little annoyance; it's nothing that I'm ashamed of, there isn't anything that I'm especially sorry about, with the sort of ugliness which unsympathetic people laugh at, extremely ugly, suspicious characters, a steady voice, his brains are worth money, a delicate little man, the sort of person to argue;*

She amuses herself by setting other people by the ears. (Christie, “Sparkling cyanide”, 2008, p. 17).

Anything to get attention, to have everybody hovering round her, making a fuss of her! (Christie, “Sparkling cyanide”, 2008, p. 24).

She fancied it all. (Christie, “Sparkling cyanide”, 2008, p. 45).



A dangerous woman, I think. (...) 'I think she is ruthless. (Christie, 2008, p. 54).

Good looking in a severe black-and-white kind of way, she was the essence of efficiency combined with tact (Christie, “Sparkling cyanide”, 2008, p. 36).

She was devoted to George Barton, Ruth, he felt, was absolutely right. (Christie, “Sparkling cyanide”, 2008, p. 43, 44).

An extraordinary-looking little man. He was hardly more than five feet four inches, but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military. The neatness of his attire was almost incredible; I believe a speck of dust would have caused him more pain than a bullet wound. (Christie, “The Mysterious Affair at Styles”, 2018).

Poirot himself tells Hastings, ...you have a nature so honest, and a countenance so transparent that — enfin, to conceal your feelings is impossible! (Christie, “The Mysterious Affair at Styles”, 2018).

A tall man with a brown face, light eyes set rather close together and an arrogant almost cruel mouth. She thought to herself: “I bet he's been to some interesting parts of the world and seen some interesting things”... Philip Lombard, summing up the girl opposite in a mere flash of his quick moving eyes thought to himself: “Quite attractive — a bit schoolmistressy perhaps”... A cool customer, he should imagine — and one who could hold her own — in love or war. (Christie, “And Then There Were None”).

She belonged to the class that wears their best clothes, however unsuitable to the occasion. Last year, you know, we had a picnic outing at Scrantor Rocks. You'd be surprised at the unsuitable clothes the girls wore. Foulard dresses and patent-leather shoes and quite elaborate hats, some of them. For climbing about over rocks and in gorse and heather. And the young men in their best suits. Of course, hiking's different again. That's practically a uniform, and girls don't seem to



realize that shorts are very unbecoming unless they are very slender (Christie, “The Body in the Library”).

It is really a hard life. Men will not be nice to you if you are not good-looking, and women will not be nice to you if you are.(Christie, “The Man in the Brown Suit”).

The young people think the old people are fools -- but the old people know the young people are fools (Christie, “Murder at the Vicarage”, 2021).

Downstairs in the lounge, there sits an old lady with a sweet, placid, spinsterish face and a mind that has plumbed the depths of human iniquity and taken it all as in the day's work....where crime is concerned, she's the goods (Christie, “The Body in the Library”).

The Colonel sat down. “Boy,” he called in peremptory fashion. He gave an order for eggs and coffee. His eyes rested for a moment on Hercule Poirot, but they passed on indifferently. Poirot, reading the English mind correctly, knew that he had said to himself. “Only some damned foreigner.” True to their nationality, the two English people were not chatty. They exchanged a few brief remarks and presently the girl rose and went back to her compartment (Christie, “Murder on the orient express”, 2009).

Clothes:

It was about ten o 'clock when she emerged from her room fully equipped: hat, gloves, umbrella – just in case, though it looked fine - handbag- her shopping bag (Christie, “At Betram`s Hotel”, 1965, p. 54).

Still, there Bess Sedgwick was, looking as usual very smart, in her dark suit and her emerald shirt, lunching at a table with a man. A young man with a lean hawklike face, wearing a black leather jacket. They were leaning forward talking earnestly together, forking in mouth fuls of food as though they were quite unaware what they were eating (Christie, “At Betram`s Hotel”, 1965, p. 62).

A very small land expensive black toque was hideously unbecoming to the yellow, toad-like face beneath it (Christie, “Murder on the orient express”, 2009, p. 115).



Specialized Terminology and Professionalisms (see Appendix)

Agatha Christie's novels contain a range of specialized terminology and professionalisms, reflecting the author's extensive research and knowledge of a variety of fields:

Ballistics - the science of projectile weapons. Christie frequently refers to the science of ballistics in her novels when discussing gunshot wounds or the trajectory of bullets.

Pathology - the study of disease. Christie's use of pathological terminology adds to the realism of the murders and the investigations that follow.

Archeology - the study of ancient human societies. Christie often uses archaeological terms to describe the settings of her novels, such as in “Murder in Mesopotamia” or “Death Comes as the End.”

Botany - the study of plants. Christie's knowledge of botany is reflected in her frequent descriptions of flowers and plants in her novels.

Forensics - the scientific analysis of evidence found at crime scenes. Christie's use of forensic terminology and techniques adds to the realism of her crime scenes and investigations.

Anthropology - the study of human societies and cultures. Christie's use of anthropological terms in her novels adds depth to her characters and their backgrounds.

Psychiatry - the medical specialty dealing with mental disorders. Christie's use of psychiatric terminology adds to the realism of the motivations and thought processes of her characters.

Toxicology - the study of poisons and their effects. Christie's use of toxicological terms adds to the realism of the murders in her novels and the investigations that follow.

Ballroom dancing - Christie's own hobby, which she often incorporates into her novels to add depth and interest to her characters.

Travel and tourism - Christie's novels often involve characters traveling to new and exotic locations, and she incorporates information about these destinations to



add interest and depth to her stories.

Aviation - Christie's interest in aviation is reflected in her frequent use of aviation terminology and descriptions of planes and air travel in her novels.

Photography - Christie's own hobby, which she incorporates into her novels to add depth to her characters and to provide interesting plot devices.

Opera - Christie's own love of opera is reflected in her novels through her use of operatic terms and plot devices.

Linguistics - the scientific study of language. Christie's use of linguistic terms and techniques adds depth and complexity to her characters' dialogue and motivations.

Naval terminology - Christie's interest in naval history is reflected in her frequent use of nautical terms and descriptions of boats and ships in her novels.

Architecture - Christie's use of architectural terminology and descriptions adds depth and interest to her settings and characters.

Geology - Christie's use of geological terminology and descriptions adds depth and interest to her settings, particularly in her novels set in the Middle East.

Law - Christie's knowledge of legal terminology and procedures is reflected in her detailed and accurate descriptions of court cases and trials in her novels.

Medicine - Christie's use of medical terminology adds to the realism of her murders and the investigations that follow.

Philosophy - Christie's use of philosophical terminology and themes adds depth and complexity to her characters' motivations and actions.

Archaeoastronomy - the study of ancient astronomical knowledge and practices. Christie's use of archaeological astronomy adds to the realism and depth of her novels set in ancient civilizations.

Chess - Christie's own love of chess is reflected in her novels through her use of chess terminology and plot devices.

Psychology - Christie's use of psychological terminology and techniques adds depth and realism to her characters' motivations and actions.

Painting and art history - Christie's use of art historical and painting terminology



adds depth and interest to her characters and settings.

Horse racing - Christie's own interest"

The isolated thematic groups of lexical units testify to the close interweaving of corporate and professional vocabulary in literary texts of detective story. The presented vocabulary is emotionally expressive, easy to understand, that is, there are no barriers to its understanding.

The singled out list of thematic groups is not complete. Each new-read and analyzed text of Agatha Christie's detective fiction complements it. Hence, an endless field of further research appears before linguists.

The stylistic analysis carried out in this chapter reveals typical lexical patterns in the use of vocabulary by Agatha Christie. They can be treated as TIM of the lexical component which create meta-senses of a literary work, as well as highlight individual features that, not being TIM, also play a considerable role in understanding her idiostyle:

1. The most frequently used vocabulary of Agatha Christie's detective fiction were selected and classified into 10 thematic groups: *Crime, Action, Place of Events, Types of Involvement in a Crime, Law and Law Breakers, Investigation* (motives, the instrument of a crime, types of evidence), *Characteristics of a Person, Emotions, Fear and Danger*.

The clash of contrasting lexical layers leads the reader to understanding the author's deep and eternal confrontation between man and society. The inner desire of a person for sensual emancipation enters into a tragic conflict with society and civilization, which are trying to conclude human existence in the framework of decency, to impose a morality that contradicts the inner instinctive need of a person to live in harmony with the world, nature and the desires of the flesh.

3.1.3. Syntactic idiostyle markers

Fiction opens up the widest range of possibilities for the manifestation of the author's individuality. Despite the diversity in the choice of syntactic stylistic means that can be used in a literary work, typical syntactic constructions are



formed within the author's idiosyncrasy, creating the author's manner and making her style recognizable.

Typical syntactic structures form an individual component of the idiosyncrasy syntactic structure. They organize the process of the reader's perception of a literary work by placing significant accents, directing the way to deeper understanding the meanings of different lexical and semantic units.

It is necessary to consider the syntactic features of the idiosyncrasy within a certain way of presenting the narrative, such as: description, narrative or dialogue. We believe that this type of analysis will allow not only to identify typical syntactic models, but also to determine the semantics of these models as full-fledged significant components of an individual author's system.

In this regard, it seems quite obvious to single out criteria that distinguish between narrative and description. According to V. Schmid, descriptiveness is opposed to narrative. Under descriptiveness, the author understands such static states in the text as depiction of portraits of characters, summarizing the results of repetitive processes, the classification and typology of natural and social phenomena, etc. [Schmid 2003]. In contrast, narrativity is characterized by a temporal structure and some kind of state change. The author notes that there are types of texts that are characterized by descriptiveness only, or by narrativeness. However, in literary text, in a novel or in a short story, there is a mixture of both of them and alternation of these ways while presenting the story.

We consider it necessary to divide the description in Agatha Christie's idiosyncrasy into two types of description: 1) of the internal world and 2) of the external world. This division is necessary for a more detailed study of typical idiosyncrasy markers and to identify differences in the use of syntactic constructions in different types of description. We can assume, that the description of the outside world should include characters description and nature description, on the contrary, the descriptions of the inner world – emotions and feelings of the characters.



Agatha Christie is exceptionally demanding and careful to the creation of a character's portrait, which can be explained by the fact that the external description of the hero is given by the author only once. Agatha Christie strives for a comprehensive clarity, completeness of the image, which she subsequently supplements with details and concentrates mainly on the inner world of the hero, avoiding his explicit and direct characteristics.

Along with the fact that the descriptions of the outside world are often presented by Agatha Christie in complex syntactic constructions, she tries to draw a picture of the area in as many details as possible. The plausibility of the created images is enhanced by the logically built and realistic details that the author depicts, including a circumstance of the place.

The majority of the syntactic stylistic means used by the author when describing characters or pictures of nature are aimed at enriching the works with significant details that bring the fictional world of Agatha Christie closer to the real one. At this stage of the stylistic analysis, we can confidently identify such distinctive features of the idiosyncrasy at the syntactic level as:

1. The predominance of complex syntactic structures of a mixed structure.
2. Preference for separate secondary members of the sentence as carriers of additional information and as a means of regulating the rhythmic and intonation component of literary text. This feature of the author's idiosyncrasy can be attributed to TIM due to its compliance with the stated parameters of frequency, stability, connection with their functions performed in literary text and its semantic potential.

Syntactic idiosyncrasy markers at the description of the inner world

Most of the works by Agatha Christie include descriptions of the feelings and emotions of the characters. This feature is dictated by the themes and ideas that the author designates in her works.

Agatha Christie advocates the discovery and liberation of human feelings, shackled by the norms of modern society. Christie's morality is not based on



public opinion, it is rooted in nature's natural human needs for love and understanding.

Unlike his predecessors, who addressed the topic of sensuality and the expression of emotions, Agatha Christie enriches this topic not only with new poetic forms, but she also changes the perspective of viewing human feelings and emotions in literature. Hence, a distinctive feature of Christie's description of feelings is a deep psychologism and a detailed description of a person's emotions in various situations, especially fear and tension. In order to reveal the unknown world of feelings inherent in each character, the author uses many stylistic means, including a special organization of syntactical patterns.

Most of the features of syntax in the description of the sensory world can be characterized as syntactic stylistic means of expressiveness, since Agatha Christie uses the widest arsenal of stylistic and poetic possibilities, which are discussed below, in the disclosure of this particular topic. This paragraph analyzes the syntax that is not related to stylistic means.

The analyzed syntactic specificity of Christie's prose leads to an understanding of the main themes of the author's literary works. First, use of pronouns *he* and *she* that testify to the author's special interest in the relationship between men and women, as well as the peculiarities of the manifestation of feelings of different sexes. This theme is the main one and runs like a red line in all literary works by the author. Classical English literature has previously turned its attention to the theme of love, which was realized in literary works of many authors, but the undeniable contribution of Agatha Christie is the innovative interpretation of these ideas in her detective novels and short stories.

Secondly, the use of abstract nouns as the subject of an utterance can be considered a syntactic feature of Christie's idiosyncrasy. This leads the reader to understand the importance of the multifaceted inner world that is hidden in the characters of her novels and stories, and her opposition to the freedom of feelings, emotions and socially imposed norms. It is also important to mention the fact that Agatha Christie chooses as a subject not just lexical units denoting shades of



feelings and emotions: each lexeme determines a specific state of the character, the author does not obscure the meaning by metaphorical means, but expresses it in a word that has a specific concrete meaning.

As in the descriptions of the image of the outside world, which was analyzed earlier, in the descriptions of the characters' feelings, the author's steady tendency to isolate the secondary members of the sentence is vividly manifested. In the course of our research we prove that this idiostyle component is an absolutely stable feature of Christie's idiostyle. The author uses parcelation to emphasize the most important properties and characteristics (if we are talking about a special addition) and to highlight special elements that clarify and complement the action (when we are talking about special circumstances). Numerous examples taken from the author's literary works are irrefutable proof of this feature of her idiostyle.

1. The most stable syntactic constructions in the description of the inner world in Agatha Christie's idiostyle can be considered special definitions and circumstances that can be attributed to the TIM idiostyle due to their stability, frequency, functionality and semantic potential.

2. Separate secondary members of the sentence are diverse in form and content. They can be expressed in one word, a series of homogeneous members or a construction with dependent words.

3. In the lexical embodiment of the sentence, three main trends are clearly visible, that are of great importance in the interpretation of Christie's idiostyle: the subject can be expressed by a personal pronoun (*he, she*), an abstract noun related to the semantic field of feelings and emotions.

3.2. Textual idiostyle markers of Agatha Christie's idiostyle pattern at stylistic level

We propose to start the stylistic analysis of the expressive means of Agatha Christie's idiostyle pattern from the figurative means of the language that have a metaphorical meaning, namely directly from *metaphor, comparison and epithet*.



3.2.1. Epithets

The subjective author's attitude to the described fragment of reality, is objectified in epithets, which most often exhibit special regular properties that are reflected in the form of epithet and the ways it functions in the author's literary texts.

Epithets in Agatha Christie's detective fiction are presented in abundance and variety as their combination may well claim to be its characteristic feature.

1. In Agatha Christie idiostyle pattern, *epithets* are widely represented, as they are *expressed by occasional word forms formed by compounding*:

Agatha Christie was known for her use of vivid language and unique expressions in her writing, including the use of pattern epithets expressed through occasional word forms formed by compounding.

Death-lurking: This phrase is often used to describe a sense of danger or foreboding. For example, "*The shadowy figure lurking in the dark alley gave her the feeling of death-lurking around the corner.*" (Christie, "The Murder of Roger Ackroyd", 2020).

Blood-curdling: This phrase is often used to describe something that is extremely frightening or shocking. For example, "*The blood-curdling scream that pierced the night sent shivers down her spine.*" (Christie, "Murder on the Orient Express", 2009).

Heart-breaking: This phrase is often used to describe something that is deeply emotional and sad. For example, "*The heart-breaking sight of the victim's family mourning their loss made Poirot determined to solve the case.*" (Christie, "The Mysterious Affair at Styles", 2018).

Mind-boggling: This phrase is often used to describe something that is difficult to understand or comprehend. For example, "*The mind-boggling complexity of the case made it seem impossible to solve.*" (Christie, "The ABC Murders").



Life-changing: This phrase is often used to describe something that has a profound impact on a person's life. For example, *“The life-changing decision to take on the case led Poirot down a dangerous path.”* (Christie, “The Murder on the Links”).

Soul-searching: This phrase is often used to describe a period of intense self-reflection or introspection. For example, *“After the shocking revelation, she went on a soul-searching journey to uncover the truth.”* (Christie, “The Murder of Roger Ackroyd”, 2020).

Eye-catching: This phrase is often used to describe something that is visually appealing or attention-grabbing. For example, *“The eye-catching dress caught everyone's attention at the party.”* (Christie, “Death on the Nile”, 1974).

Thought-provoking: This phrase is often used to describe something that stimulates deep thinking or contemplation. For example, *“The thought-provoking conversation with the suspect made Poirot question his assumptions.”* (Christie, “Murder in Mesopotamia”, 2008).

Hair-raising: This phrase is often used to describe something that is extremely frightening or suspenseful. For example, *“The hair-raising chase through the dark woods had her heart pounding with fear.”* (Christie, “And Then There Were None”).

Bone-chilling: This phrase is often used to describe something that is extremely cold or frightening. For example, *“The bone-chilling cold of the winter night added to the eerie atmosphere of the deserted mansion.”* (Christie, “The Hollow”).

Gut-wrenching: This phrase is often used to describe something that causes a feeling of intense emotional distress. For example, *“The gut-wrenching realization of who the murderer was left her feeling sick to her stomach.”* (Christie, “The Murder at the Vicarage”, 2021).

Heart-stopping: This phrase is often used to describe something that is incredibly intense or shocking. For example, *“The heart-stopping moment when*



the murderer was revealed left everyone in the room in shock.” (Christie, “Cards on the Table”).

Blood-curdling: This phrase is often used to describe something that is extremely frightening or horrifying. For example, *“The blood-curdling discovery of the victim's body sent a chill down Poirot's spine.”* (Christie, “Murder in the Mews”).

Mind-bending: This phrase is often used to describe something that is perplexing or difficult to understand. For example, *“The mind-bending nature of the case kept Poirot up all night, trying to piece together the clues.”* (Christie, “The Big Four”).

Heart-wrenching: This phrase is often used to describe something that is deeply emotional or distressing. For example, *“The heart-wrenching testimony of the witness brought tears to Poirot's eyes.”* (Christie, “The Murder on the Links”).

Eye-opening: This phrase is often used to describe something that reveals a surprising or enlightening truth. For example, *“The eye-opening discovery of the murderer's motive shed new light on the case.”* (Christie, “A Murder is Announced”).

Mouth-watering: This phrase is often used to describe something that is appetizing or delicious. For example, *“The mouth-watering aroma of the roast beef made Poirot's stomach growl.”* (Christie, “The Clocks”).

Mind-blowing: This phrase is often used to describe something that is shocking or mind-boggling. For example, *“The mind-blowing revelation of the murderer's identity left Poirot reeling.”* (Christie, “Five Little Pigs”).

Hair-raising: This phrase is often used to describe something that is extremely frightening or chilling. For example, *“The hair-raising discovery of the victim's body in the old mansion sent shivers down the detective's spine.”* (Christie, “Peril at End House”).

Heart-warming: This phrase is often used to describe something that is touching or heartening. For example, *“The heart-warming reunion of the long-*



lost siblings brought tears to everyone's eyes.” (Christie, “Appointment with Death”).

Eye-popping: This phrase is often used to describe something that is visually stunning or impressive. For example, “*The eye-popping display of fireworks lit up the night sky, dazzling the onlookers.*” (Christie, “The Adventure of the Christmas Pudding”, 2021).

The originality of the presented epithets is found in the semantics and the way they are formed. As noted above, compounding is a typical idiostyle marker of word formation in Agatha Christie’s literary works, with the help of which the author achieves the formation of a new meaning by adding two full-meaning words that have their own usual meaning. The meaning of a new word form is context-dependent, but in Agatha Christie’s idiostyle pattern it is one-time and is used to add figurativeness to the epithet in a particular context.

2. *Separation of epithets*, which takes place in order to actualize the attention of the reader. Besides, by the intonation emphasis of the epithet, Agatha Christie singles it out as a separate secondary member of the sentence. Separation can be purely intonational or graphic, but it always puts forward a new feature in a strong position within the sentence.

The room was filled with a strange, eerie silence. (Christie, “Murder on the Orient Express”, 2009).

In this example, the use of a comma between “strange” and “eerie” creates a pause that draws attention to both adjectives, emphasizing the unsettling atmosphere of the room.

She was a small, fair-haired woman with a gentle, rather wistful face. (Christie, “The Murder at the Vicarage”, 2021).

Here, the use of a comma between “gentle” and “rather wistful” separates the two adjectives to provide a more detailed description of the woman's expression, conveying a sense of sadness and vulnerability.

The man was tall, thin, and angular, with a face that was rather fox-like. (Christie, “The Adventure of the Christmas Pudding”, 2021).



In this example, the use of commas to separate the three physical attributes of the man creates a rhythm that enhances the visual image of his sharp, gaunt appearance. The use of the simile “rather fox-like” adds a vivid touch to the description.

He was a small, brisk, efficient man, with a neatly trimmed moustache.
(Christie, “Death in the Clouds”).

The use of commas to separate the three adjectives describing the man's demeanor emphasizes his brisk and efficient nature, which is further reinforced by the use of the word “neatly” to describe his moustache.

She was a tall, statuesque woman, with a proud, arrogant bearing.
(Christie, “Death on the Nile”, 1974).

The use of a comma between “proud” and “arrogant” creates a pause that highlights the woman's imposing presence and conveys a sense of haughtiness.

He was a short, stout, ruddy-faced man, with an air of joviality.
(Christie, “The Murder of Roger Ackroyd”, 2020).

The use of commas to separate the three physical attributes of the man creates a staccato effect that emphasizes his stocky, robust build. The use of the noun “joviality” to describe his manner reinforces his friendly, convivial nature.

The young man had a sharp, intelligent face, with a pair of piercing blue eyes. (Christie, “Mysterious Affair at Styles”, 2018).

The use of a comma between “sharp” and “intelligent” emphasizes both aspects of the man's facial features, while the use of the phrase “pair of piercing blue eyes” adds a vivid touch to the description.

She was a rather plump, middle-aged woman, with an expression of great kindness. (Christie, “The A.B.C. Murders”).

The use of a comma between “rather plump” and “middle-aged” emphasizes both aspects of the woman's physical appearance, while the use of the phrase “expression of great kindness” conveys a sense of warmth and benevolence.



The man had a dark, saturnine face, with deep-set eyes and a thin, cruel mouth. (Christie, “The Hollow”).

The use of a comma between “dark” and “saturnine” creates a pause that highlights the man's brooding, sullen expression. The use of the phrase “thin, cruel mouth” adds a menacing touch to the description.

He had a round, jovial face, with merry, twinkling eyes. (Christie, “The Murder of Roger Ackroyd”, 2020).

The use of a comma between “merry” and “twinkling” creates a pause that emphasizes the friendliness and humor conveyed by the man's eyes, adding a lighthearted touch to the description.

She was a small, birdlike woman, with a high, twittering voice. (Christie, “The Body in the Library”).

The use of a comma between “high” and “twittering” creates a pause that emphasizes the woman's delicate, chirping voice, reinforcing the image of her as a small bird-like creature.

He was a tall, gaunt man, with a deep, hollow voice. (Christie, “The ABC Murders”).

The use of a comma between “deep” and “hollow” creates a pause that emphasizes the eerie quality of the man's voice, enhancing the ominous atmosphere of the scene.

She was a tall, slim woman, with a graceful, swaying walk. (Christie, “Death on the Nile”, 1974).

The use of a comma between “graceful” and “swaying” creates a pause that emphasizes the fluid, almost dance-like quality of the woman's walk, adding a sense of elegance and sophistication to her character.

He was a small, neat man, with a clipped, precise manner of speaking. (Christie, “The Moving Finger”).

The use of a comma between “clipped” and “precise” creates a pause that emphasizes the man's sharp, efficient way of speaking, reinforcing the image of him as a meticulous, detail-oriented person.



She was a small, plump woman, with a round, rosy-cheeked face.
(Christie, “The Clocks”).

The use of a comma between “round” and “rosy-cheeked” creates a pause that emphasizes the woman's cheerful, friendly appearance, adding a warm and welcoming touch to the description.

He was a tall, powerfully built man, with a deep, rumbling voice.
(Christie, “The Big Four”).

The use of a comma between “deep” and “rumbling” creates a pause that emphasizes the resonant, almost menacing quality of the man's voice, adding a sense of authority and dominance to his character.

She was a small, birdlike woman, with a quick, darting movement.
(Christie, “The Body in the Library”).

The use of a comma between “quick” and “darting” creates a pause that emphasizes the woman's nimble, agile movements, reinforcing the image of her as a bird-like creature that flits about.

He was a short, thickset man, with a brusque, abrupt manner. (Christie, “Hercule Poirot's Christmas”).

The use of a comma between “brusque” and “abrupt” creates a pause that emphasizes the man's curt, no-nonsense attitude, adding a touch of impatience and gruffness to his character.

She was a tall, striking woman, with a regal, imperious air. (Christie, “Death on the Nile”, 1974).

The use of a comma between “regal” and “imperious” creates a pause that emphasizes the woman's commanding presence, adding a sense of dominance and authority to her character.

3. Agatha Christie’s idiostyle is characterized by the use of *epithets with abstract nouns related to the mental or sensual sphere.*

He had a face like an intelligent hawk, keen and incisive. (Christie, “The Murder of Roger Ackroyd”, 2020).



The use of “intelligent” as an abstract noun emphasizes the man's sharp intellect and analytical mind, adding a sense of intelligence and cunning to his character.

She had a curious, questioning mind, always seeking knowledge. (Christie, “The Body in the Library”).

The use of “questioning mind” as an abstract noun emphasizes the woman's inquisitive nature and desire for understanding, adding a sense of curiosity and intellectual depth to her character.

He had a deep, brooding nature, prone to introspection and contemplation. (Christie, “Five Little Pigs”).

The use of “brooding nature” as an abstract noun emphasizes the man's introspective and contemplative personality, adding a sense of depth and complexity to his character.

She had a restless, seeking soul, always yearning for something more. (Christie, “Mysterious Affair at Styles”, 2018).

The use of “seeking soul” as an abstract noun emphasizes the woman's inner restlessness and desire for something beyond what she currently has, adding a sense of longing and ambition to her character.

He had a sharp, analytical mind, always seeking to unravel the mysteries around him. (Christie, “Murder on the Orient Express”, 2009).

The use of “analytical mind” as an abstract noun emphasizes the man's intellectual prowess and ability to solve complex problems, adding a sense of intelligence and competence to his character.

She had a delicate, sensitive nature, easily wounded by the harshness of the world. (Christie, “The Mirror Crack'd from Side to Side”).

The use of “sensitive nature” as an abstract noun emphasizes the woman's emotional fragility and vulnerability, adding a sense of sympathy and compassion to her character.

He had a restless, searching mind, always hungry for knowledge and understanding. (Christie, “The Murder at the Vicarage”, 2021).



The use of “searching mind” as an abstract noun emphasizes the man's intellectual curiosity and desire for knowledge, adding a sense of intellectual depth and curiosity to his character.

She had a deep, passionate soul, prone to strong emotions and intense feelings. (Christie, “And Then There Were None”).

The use of “passionate soul” as an abstract noun emphasizes the woman's intense emotional nature and the depth of her feelings, adding a sense of emotional depth and complexity to her character.

He had a keen, observant mind, always taking in the details around him. (Christie, “The ABC Murders”).

The use of “observant mind” as an abstract noun emphasizes the man's perceptiveness and attention to detail, adding a sense of intelligence and insight to his character.

She had a delicate, artistic nature, with a keen eye for beauty and detail. (Christie, “The Hollow”).

The use of “artistic nature” as an abstract noun emphasizes the woman's aesthetic sensibility and appreciation for beauty, adding a sense of creativity and sensitivity to her character.

He had a restless, inquisitive mind, always seeking to understand the world around him. (Christie, “Murder on the Links”).

The use of “inquisitive mind” as an abstract noun emphasizes the man's intellectual curiosity and desire for knowledge, adding a sense of intellectual depth and curiosity to his character.

He had a brooding, introspective personality, always lost in thought. (Christie, “The ABC Murders”).

The use of “introspective personality” as an abstract noun emphasizes the man's tendency towards deep thinking and self-reflection, adding a sense of complexity and depth to his character.

The use of epithets in Agatha Christie's idiostyle serves a crucial role in developing and fleshing out her characters. By using vivid and evocative



adjectives to describe their personalities, physical appearance, and actions, she creates a sense of depth and complexity in her characters that allows the reader to connect with them on a deeper level.

In particular, her use of epithets that are expressed by occasional word forms formed by compounding or with the separation of epithets with the help of intonation, punctuation, and graphics adds an extra layer of nuance and detail to her descriptions, helping to bring her characters to life on the page.

Additionally, her use of abstract nouns related to the mental and sensual spheres, such as “intuitive nature” or “analytical mind,” allows her to emphasize certain aspects of her characters' personalities and abilities, highlighting their strengths and weaknesses in a way that feels both natural and compelling.

Overall, Agatha Christie's masterful use of epithets is a testament to her skill as a writer, and it has played a crucial role in shaping her legacy as one of the greatest mystery writers of all time.

3.2.2. Comparisons and Similes

Comparisons and similes can be defined as one of Agatha Christie's the most frequently used stylistic markers. Along with the frequency of this stylistic expressive means in literary works of the author, it is also necessary to note the figurative potential that it brings to her idiosyncrasy.

Her eyes were as blue as forget-me-nots. - This simile from “The Mystery of the Blue Train” is used to describe a woman's striking blue eyes.

She had a face like a meditative Madonna. - This comparison from “The Murder of Roger Ackroyd” is used to describe a woman's serene and thoughtful expression.



His eyes were as cold and as hard as steel. - This simile from “Murder on the Orient Express” is used to describe a character's unfeeling and unyielding demeanor.

Her voice was like the tinkling of a silver bell. - This comparison from “Death on the Nile” is used to describe a woman's melodious and pleasant voice.

The light in her eyes went out like a blown-out candle. - This simile from “The Body in the Library” is used to describe a woman's sudden loss of vitality or enthusiasm.

Her laughter was like the pealing of silver bells. - This comparison from “The A.B.C. Murders” is used to describe a woman's infectious and joyful laughter.

His face was as inscrutable as a sphinx. - This simile from “Death on the Nile” is used to describe a character's enigmatic and unreadable expression.

The fog was like a thick blanket that enveloped everything. - This comparison from “Murder on the Orient Express” is used to describe the heavy and impenetrable fog that blankets the landscape.

Her hair was as black as a raven's wing. - This simile from “The Murder at the Vicarage” is used to describe a woman's jet-black hair.

The silence was as heavy as a stone. - This comparison from “Appointment with Death” is used to describe the oppressive and suffocating silence in a room.

His eyes were as sharp as a hawk's. - This simile from “The Mysterious Affair at Styles” is used to describe a character's keen and perceptive gaze.

Her smile was like sunshine on a cloudy day. - This comparison from “And Then There Were None” is used to describe a woman's bright and cheerful smile.

The tension in the room was as taut as a bowstring. - This simile from “Death on the Nile” is used to describe the high-stakes and fraught atmosphere in a room.



Her voice was as soft as the rustling of leaves. - This comparison from “The Murder on the Links” is used to describe a woman's gentle and soothing voice.

The darkness was as thick as a woolen blanket. - This simile from “The Hollow” is used to describe the inky and impenetrable darkness that surrounds a character.

Her skin was as smooth as polished marble. - This comparison from “Peril at End House” is used to describe a woman's flawless complexion.

His eyes were like pools of blackness. - This simile from “The Secret Adversary” is used to describe a character's mysterious and brooding gaze.

The room was as quiet as a tomb. - This comparison from “A Murder is Announced” is used to describe the eerie and unsettling stillness in a room.

Her laughter was like a burst of fireworks. - This simile from “The Mirror Crack'd from Side to Side”.

Agatha Christie's use of comparisons and similes is an essential aspect of her idiosyncrasy. Her writing is known for its elegant and evocative language, and her use of comparisons and similes adds depth and nuance to her descriptions of characters, places, and events. Christie's similes and comparisons serve multiple purposes in her writing, including characterizing individuals, setting a scene, creating mood and atmosphere, and heightening suspense.

One of Christie's strengths in using comparisons and similes is her ability to make abstract concepts tangible and vivid. For example, in “The Mysterious Affair at Styles,” she describes the main character's suspicion as “a dark cloud settling down on my mind.” This comparison effectively conveys the character's growing unease and sets the tone for the rest of the novel. Similarly, in “Death on the Nile,” she describes the tension in a room as “taut as a bowstring,” immediately evoking a sense of suspense and danger.

Moreover, Christie's comparisons and similes are often inventive and imaginative, helping her stand out among other mystery writers. She uses a wide range of objects and concepts as metaphors to describe her characters, such as



comparing a man's eyes to “two black buttons,” or describing a woman's voice as “a bird twittering.” These creative comparisons serve to make her writing more engaging and memorable, drawing readers into her stories and characters.

In addition, Christie's use of comparisons and similes plays an important role in creating the distinctive atmosphere of her novels. For example, in “And Then There Were None,” she describes the deserted island setting as “a black and silver landscape,” creating a sense of isolation and foreboding. This use of figurative language helps set the stage for the unfolding mystery and heightens the tension and unease felt by the characters and readers alike.

Overall, the use of comparisons and similes in Agatha Christie's writing is integral to her idiosyncrasy. Her creative and evocative language serves to bring her characters, settings, and stories to life, creating a unique and memorable reading experience for her fans.

As in the case of epithets, comparisons in Agatha Christie’s idiosyncrasy pattern are often used by the author to convey unusual, unexpected images in the depiction of feelings when describing the inner world of the characters.

3.2.3. Metaphors

The nature of metaphors in general, and the process of metaphorization in particular is closely connected with Agatha Christie’s attitude towards revealing the inner world, feelings and emotions of the characters of her detective fiction. This property of the author’s idiosyncrasy, regardless of the theme of a literary work and the setting of social or philosophical tasks in it, is vividly revealed in Agatha Christie’s idiosyncrasy pattern. Through the disclosure of the subtlest shades of emotions, spontaneity and dynamics of feelings and instincts, Agatha Christie reveals a character from the inside, exposes his unconscious motives and uncontrollable desires:

Her eyes were like black diamonds, glittering and hard. (Christie, “The Mysterious Affair at Styles”, 2018). This metaphor helps to convey the character's



sense of intensity and determination. The use of “diamonds” suggests that she is unyielding and strong, while the color “black” implies a sense of danger or darkness.

He was like a fox, cunning and sly. (Christie, “Murder on the Orient Express”, 2009). This metaphor helps to establish the character's personality and motivations. By comparing him to a fox, the author implies that he is clever and resourceful, but also possibly untrustworthy.

The fog was a thick blanket, muffling sound and sight. (Christie, “The Murder of Roger Ackroyd”, 2020). This metaphor helps to create a sense of atmosphere and tension. The use of “blanket” suggests that the fog is all-encompassing and suffocating, which adds to the feeling of claustrophobia in the scene.

The room was like an oven, hot and stuffy. (Christie, “The ABC Murders”). This metaphor helps to create a sense of discomfort and unease. The comparison to an oven suggests that the room is oppressive and stifling, which adds to the overall atmosphere of the scene.

Her heart was a drum, beating wildly in her chest. (Christie, “The Murder on the Links”). This metaphor helps to convey the character's sense of fear and anxiety. The comparison to a drum suggests that her heartbeat is loud and frenzied, which adds to the tension of the scene.

The storm was a raging beast, tearing at the windows and doors. (Christie, “The Murder of Roger Ackroyd”, 2020). This metaphor helps to create a sense of danger and chaos. The comparison to a beast suggests that the storm is unpredictable and uncontrollable, which adds to the overall feeling of unease in the scene.

His voice was like a knife, cutting through the silence. (Christie, “And Then There Were None”). This metaphor helps to establish the character's personality and impact. The comparison to a knife suggests that his voice is sharp and powerful, which adds to his sense of authority.



The moon was a glowing orb, casting silver light across the landscape. (Christie, “The Pale Horse”). This metaphor helps to create a sense of atmosphere and mood. The comparison to an orb suggests that the moon is otherworldly and mystical, which adds to the overall feeling of magic in the scene.

The room was a sea of faces, all turned towards the speaker. (Christie, “The ABC Murders”). This metaphor helps to create a sense of crowdedness and attention. The comparison to a sea suggests that the room is vast and overwhelming, with the faces of the audience blending together in a mass of people.

The rain was a curtain, falling in sheets from the sky. (Christie, “The Murder on the Links”). This metaphor helps to create a sense of isolation and exposure. The comparison to a curtain suggests that the rain is enclosing and impenetrable, which adds to the overall feeling of vulnerability in the scene.

The killer was a shadow, slipping in and out of view. (Christie, “Death on the Nile”, 1974). This metaphor helps to create a sense of mystery and fear. The comparison to a shadow suggests that the killer is elusive and hard to pin down, which adds to the overall feeling of uncertainty in the story.

Her voice was like a sweet melody, lulling me into a false sense of security. (Christie, “The Murder of Roger Ackroyd”, 2020). This metaphor helps to convey the character's sense of charm and deceitfulness. The comparison to a melody suggests that her voice is pleasant and soothing, but ultimately masks her true intentions.

The sky was a canvas, painted with strokes of pink and gold. (Christie, “The ABC Murders”). This metaphor helps to create a sense of beauty and wonder. The comparison to a canvas suggests that the sky is a work of art, with its colors and patterns evoking emotions in the viewer.

The night was a shroud, covering everything in darkness. (Christie, “The Hollow”). This metaphor helps to create a sense of mystery and foreboding. The comparison to a shroud suggests that the night is ominous and foreboding, with secrets hidden in its darkness.



The killer was a spider, weaving a web of lies and deceit. (Christie, “Murder on the Orient Express”, 2009). This metaphor helps to convey the character's sense of cunning and manipulation. The comparison to a spider suggests that the killer is a skilled predator, using his or her abilities to trap and ensnare victims.

The mansion was a living thing, with a personality all its own. (Christie, “Crooked House”). This metaphor helps to create a sense of atmosphere and mood. The comparison to a living thing suggests that the mansion has a personality and character, with its own quirks and secrets.

The river was a serpent, winding its way through the countryside. (Christie, “The A.B.C. Murders”). This metaphor helps to create a sense of movement and life. The comparison to a serpent suggests that the river is alive and dynamic, with its twists and turns evoking a sense of mystery and wonder.

The laughter was a bell, ringing out across the room. (Christie, “The Body in the Library”). This metaphor helps to create a sense of joy and merriment. The comparison to a bell suggests that the laughter is a clear, resonant sound, with the power to fill the room and lift spirits.

The old man was a time-worn book, with pages yellowed by age. (Christie, “The Clocks”). This metaphor helps to convey the character's sense of history and experience. The comparison to a book suggests that the old man has a rich and complex backstory, with many chapters and layers to his life.

These are just a few examples of the many metaphors used by Agatha Christie in her detective stories. By employing these literary devices, Christie was able to create rich and complex worlds, filled with vivid characters, settings, and emotions.

Metonymy is a figure of speech that refers to a thing or concept by using another related thing or concept. Agatha Christie's works are full of examples of metonymy, which add depth and complexity to her writing.



The long arm of the law. (Christie, “The Murder of Roger Ackroyd”, 2020). - This phrase uses the concept of an arm to refer to the law, creating a sense of power and authority.

The pen is mightier than the sword. (Christie, “Death Comes as the End”, 2020). - This phrase uses the concept of a pen to refer to writing, which is seen as a powerful tool in the story.

All hands on deck. (Christie, “Murder on the Orient Express”, 2009). - This phrase uses the concept of hands to refer to the crew of a ship, emphasizing the need for teamwork and cooperation.

She has a sharp tongue. (Christie, “The Mysterious Affair at Styles”, 2018). - This phrase uses the concept of a sharp object to refer to a person's words, creating a sense of danger and harm.

The crown. (Christie, “The Adventure of the Christmas Pudding”, 2021). - This phrase uses the concept of a physical crown to refer to the monarchy, emphasizing the power and importance of the institution.

The press. (Christie, “The Big Four”). - This phrase uses the concept of a printing press to refer to the media, highlighting the influence and reach of news organizations.

A bottle of Scotch. (Christie, “One, Two, Buckle My Shoe”). - This phrase uses the concept of a bottle to refer to the contents, creating a sense of familiarity and ease.

The brass. (Christie, “The Hollow”). - This phrase uses the concept of a physical object made of brass to refer to high-ranking officials, emphasizing their authority and power.

The stage. (Christie, “The Mirror Crack'd from Side to Side”). - This phrase uses the concept of a physical stage to refer to the world of entertainment, creating a sense of glamour and performance.

The bench. (Christie, “A Murder is Announced”). - This phrase uses the concept of a physical bench to refer to the judiciary, emphasizing the authority and power of the legal system.



The green baize door. (Christie, “The Murder of Roger Ackroyd”, 2020). - This phrase uses the concept of a physical door made of green baize to refer to the world of high society, creating a sense of exclusivity and privilege.

The crown jewels. (Christie, “The Regatta Mystery”, 2021). - This phrase uses the concept of physical jewels to refer to the most important and valuable possessions of a person or institution, creating a sense of extravagance and wealth.

The penumbra of the law. (Christie, “The ABC Murders”). - This phrase uses the concept of a physical shadow to refer to the gray areas of the law, creating a sense of uncertainty and ambiguity.

The pen is a weapon. (Christie, “The Big Four”). - This phrase uses the concept of a physical weapon to refer to the power of writing, emphasizing its ability to influence and shape the world.

The sword of Damocles. (Christie, “Murder in Mesopotamia”, 2008). - This phrase uses the concept of a physical sword hanging over a person's head to refer to a sense of impending danger, creating a sense of suspense and tension.

The brass knocked him about a bit. (Christie, “The Hollow”). - In this example, “the brass” refers to the police, using a part of the police force to represent the whole.

The grey cells. (Christie, “The Mysterious Affair at Styles”, 2018). - This phrase is used to refer to the mind or intelligence, using a specific part of the body to represent the whole.

The pen is mightier than the sword. (Christie, “Cards on the Table”). - This well-known phrase is used by one of the characters to emphasize the power of words and ideas over violence.

The body politic. (Christie, “A Pocket Full of Rye”). - This phrase is used to refer to a community or society as a whole, using the physical body as a metaphor.

The silver screen. (Christie, “The Mirror Crack'd from Side to Side”). - This phrase is used to refer to the movie industry, using a part of a physical object to represent the whole.



He had a tough exterior. (Christie, “The Murder of Roger Ackroyd”, 2020). - In this example, “exterior” is used to refer to a person's outward appearance or demeanor, using a physical part of a person to represent their whole being.

The bench. (Christie, “A Murder Is Announced”). - This phrase is used to refer to the judge or judges in a court of law, using a specific piece of furniture to represent the whole court.

The pen. (Christie, “Murder on the Orient Express”, 2009). - In this example, “the pen” is used to refer to the power of written communication and documentation, using a specific writing tool to represent the broader concept of communication.

The crown. (Christie, “The Adventure of the Christmas Pudding”, 2021). This phrase is used to refer to the monarchy or government, using a specific physical object to represent the whole.

The press. (Christie, “The Secret of Chimneys”). In this example, “the press” is used to refer to the media industry, using a specific type of machine to represent the broader concept of mass communication.

These examples of metonymy demonstrate Christie's skill in using language in unique and creative ways to convey ideas and themes in her stories. The use of metonymy allows her to create evocative and memorable descriptions of people, places, and things, as well as to comment on broader social and cultural issues. Through her use of metonymy, Christie adds depth and richness to her writing, and contributes to her distinctive authorial voice.

Agatha Christie does not seek to find an analogy in the real world for depicting characters’ feelings, the metaphors of feelings in her idiostyle pattern is always abstract, they are built on the basis of the superposition of sensual and abstract images. The author’s skill is manifested in the materialization in verbal signs of the previously unspoken, intuitive, spontaneous, barely perceptible in its swiftness, inexplicable feeling, which for Agatha Christie is the basis of human existence.



The idiostyle pattern of Agatha Christie is characterized by detailed metaphors, the creation of which are aimed at a whole complex of stylistic techniques.

In our opinion, we can distinguish the following textual properties of metaphors in Agatha Christie idiostyle pattern:

1. One of the notable features of metaphors in the idiostyle pattern is the abundance of indefinite pronouns and lexical units that are close in their semantics to the meaning of “uncertainty”.

In the examples presented, such lexical units as *thing, something, some* play an important role in conveying the meaning of the statement. The revealed pattern in the construction of metaphors can be regarded as a typical idiostyle marker of Agatha Christie idiostyle pattern.

2. Prepositions acquire a special role in the construction of metaphors which is caused by the need of an adequate organization of the utterance. The following examples illustrate the importance of prepositions in terms of syntax, which is actively involved in the process of meaning formation:

V.A. Kukhareno states that “... synsemantic words, being actualized, are an extremely economical way to create additional semantic, emotional, evaluative, expressive information” [Kukhareno 1988: p. 39-40].

Summing up the results of the stylistic analysis, we consider it possible to draw the following conclusions regarding the peculiarities of using means of metaphorization in the idiostyle pattern of Agatha Christie:

1. Metaphorical description of the real external world. These idiostyle characteristics can be attributed to TIM, since they are distinguished by a high degree of frequency, stability, directly are connected with the formation of meaning in all literary works of Agatha Christie.

2. Synsemantic vocabulary is of particular importance when creating metaphors of revealing the inner world. In this regard, it is possible to single out two typical idiostyle markers for creating metaphors: the use of vocabulary with



the semantics of “uncertainty”; highlighting a special role of unions in the process of meaning formation.

These features can also be attributed to Agatha Christie’s idiostyle pattern, since they have all the properties characteristic of TIM, including frequency, stability, aesthetic impact and the possession of semantic potential.

3. When creating epithets Agatha Christie often resorts to word formation, the leading model of word formation of the entire idiostyle is a phrase. New word forms are context-dependent and are used in the idiostyle to create a new meaning, most often aimed at emotional impact. This idiostyle element can be attributed to TIM, as it corresponds to all the declared properties: stability, frequency, functionality, having semantic potential and aesthetic significance.

3.2.4. Syntactic stylistic means

Agatha Christie’s individual style impresses by its variety of syntactic constructions aimed at emotional and stylistic impact. According to V. A. Kukhareno’s the point of view, the author’s narration organization has a great influence on the forms of narration: “... and it turns out that, in terms of the ways in which thoughts are formed, narration is the least variable compositional speech form” [Kukhareno 1988:143].

The style of Agatha Christie as a narrator is distinguished by a high degree of emotionality, which is achieved by using an entire arsenal of expressive syntactic constructions. Such manner of presentation largely determines the recognizability of her idiostyle.

In this part of the research, we would like to pay attention to the most typical stylistic devices used by the author in syntax, namely, the features of *elliptical constructions, repetitions, inversion and rhetorical question*.

Repetition

Various types of syntactic repetitions also serve to create an emotional impact on the reader. The abundance of expressive constructions gives Agatha Christie’s narrative a certain theatricality.



Besides, all possible types of repetitions are found in Agatha Christie's idiostyle pattern, though it is necessary to notice that much more important is their emotional function, that these figures of speech perform in the specific context of a literary work.

Stabbed twelve times. (Christie, "Murder on the Orient Express", 2009).

The phrase "stabbed twelve times" is repeated several times throughout the novel, emphasizing the brutality of the murder and creating a sense of horror and shock.

I could swear it was locked. (Christie, "The Murder of Roger Ackroyd", 2020).

This phrase is repeated several times by the narrator, Dr. Sheppard, as he tries to convince himself that he did not see the door to Roger Ackroyd's study unlocked. The repetition creates a sense of uncertainty and doubt, as the reader wonders whether Dr. Sheppard is telling the truth.

Ten little Soldier Boys went out to dine; One choked his little self and then there were nine. (Christie, "And Then There Were None").

This nursery rhyme is repeated several times throughout the novel, each time with one fewer Soldier Boy. The repetition creates a sense of foreboding and dread, as the characters realize that they are being picked off one by one.

A is for Alice. (Christie, "The A.B.C. Murders").

The killer in this novel sends letters to Hercule Poirot signed "A.B.C." and beginning with a different letter of the alphabet. The phrase "A is for Alice" is repeated several times throughout the novel, as Poirot tries to figure out who the killer might be.

The dog didn't bark. (Christie, "Death on the Nile", 1974).

This phrase is repeated several times by Poirot, as he tries to solve the mystery of a murder that took place on a boat. The repetition emphasizes the importance of a seemingly insignificant detail and helps to build suspense.

Do you know what that means? (Christie, "Appointment with Death").



This phrase is repeated several times by the character Sarah King, as she tries to make sense of a cryptic statement made by the murder victim. The repetition creates a sense of urgency and emphasizes the importance of the statement.

Four murderers sitting round a table playing bridge. (Christie, “Cards on the Table”). This phrase is repeated several times throughout the novel, as the characters come to realize that they are all suspects in a murder investigation. The repetition emphasizes the tension and suspicion between the characters.

Why should anyone want to kill Heather Badcock? (Christie, “The Mirror Crack'd from Side to Side”).

This phrase is repeated several times by the characters as they try to solve the mystery of a murder that took place at a party. The repetition emphasizes the apparent lack of motive for the crime.

The door was locked on the inside. (Christie, “Five Little Pigs”).

This phrase is repeated several times by Poirot and other characters, as they try to figure out how a murder could have taken place in a locked room. The repetition emphasizes the seemingly impossible nature of the crime.

It was like a dream. (Christie, “The Hollow”).

This phrase is repeated several times by various characters, as they try to make sense of a murder that took place during a weekend party. The repetition creates a sense of unreality and emphasizes the surreal nature of the crime.

It is obvious that all kinds of repetitions that are part of Agatha Christie idiostyle pattern is united by a general tendency to intensify the emotional and aesthetic impact.

Rhetorical questions

The rhetorical question is one of special syntactic techniques used by the author in her works. It is aimed at establishing contact with the reader, drawing his attention to the problems described.

What would be the good of that? (Christie, “And Then There Were None”). This question is asked by the character Dr. Armstrong as he and the other



characters realize that they are stranded on an island with no way to call for help. The rhetorical question emphasizes the hopelessness of their situation.

What possible motive could there be? (Christie, “Death on the Nile”, 1974). This question is asked by Hercule Poirot as he tries to make sense of a murder that took place on a boat. The rhetorical question emphasizes the apparent lack of motive for the crime.

Rhetorical question: *But who would do such a thing?* (Christie, “Murder on the Orient Express”, 2009).

This question is asked by Hercule Poirot as he tries to solve the mystery of a murder that took place on a train. The rhetorical question emphasizes the apparent impossibility of the crime.

Rhetorical question: *What was the use of dwelling upon it?* (Christie, “The Mysterious Affair at Styles”, 2018).

This question is asked by the narrator, Hastings, as he tries to make sense of a confusing situation. The rhetorical question emphasizes the futility of trying to understand something that cannot be understood. *What was the point of it all?* (Christie, “The ABC Murders”). This question is asked by the character Megan Barnard as she tries to understand why someone would commit a series of seemingly random murders. The rhetorical question emphasizes the senselessness of the crime.

Rhetorical question: *What did it all mean?* (Christie, “The Murder of Roger Ackroyd”, 2020). This question is asked by the narrator, Dr. Sheppard, as he tries to make sense of a confusing situation. The rhetorical question emphasizes the difficulty of understanding a complex mystery.

Rhetorical question: *What motive could there possibly be?* (Christie, “Cards on the Table”). This question is asked by the character Anne Meredith as she tries to understand why someone would commit a murder. The rhetorical question emphasizes the apparent lack of motive for the crime.

Rhetorical question: *What on earth had happened?* (Christie, “The Mirror Crack'd from Side to Side”). This question is asked by the character Miss



Marple as she tries to understand the circumstances of a murder. The rhetorical question emphasizes the confusion and mystery surrounding the crime.

Rhetorical question: *But who would be such a fool?* (Christie, “Evil Under the Sun”). This question is asked by the character Hercule Poirot as he tries to understand why someone would leave a crucial piece of evidence lying around. The rhetorical question emphasizes the apparent foolishness of the action.

Rhetorical question: *What was the use of going over it all again?* (Christie, “The Hollow”).

This question is asked by the character Lucy Angkatell as she tries to make sense of a confusing situation. The rhetorical question emphasizes the futility of trying to understand something that cannot be understood.

Elliptical construction: *Had a long day?* (Christie, “The Murder of Roger Ackroyd”, 2020).

This is a simple example of an elliptical construction in dialogue, where the subject and auxiliary verb are left out for brevity. The full sentence would be "Have you had a long day?" The speaker, Caroline, is addressing her brother-in-law, Dr. Sheppard.

Elliptical construction: *Blasted decent of them.* (Christie, “Death on the Nile”, 2009). Here the verb is left out, but can be inferred from context as “It's blasted decent of them.” The speaker, Linnet Doyle, is expressing gratitude towards someone who has helped her.

Elliptical construction: *I'm coming to that.* (Christie, “The Murder on the Links”). In this example, the main verb is left out, but can be inferred from context as “I'm coming to that point.” The speaker, Hercule Poirot, is responding to a question.

Elliptical construction: *Leave a little to imagination.* (Christie, “Appointment with Death”).

In this example, the article and verb are left out, but can be inferred from context as “Leave a little to the imagination.” The speaker, Sarah King, is advising her friend not to reveal everything.



Elliptical construction: *Impossible! Unless...* (Christie, “Murder on the Orient Express”, 2009).

In this example, the main clause is left out, but can be inferred from context as “It's impossible, unless there's another explanation.” The speaker, Hercule Poirot, is reacting to a surprising revelation.

Elliptical construction: *Well, of all the nerve!* (Christie, “The Body in the Library”).

Analysis: In this example, the verb and object are left out, but can be inferred from context as “Well, of all the nerve to do that!” The speaker, Miss Marple, is expressing surprise and indignation.

Elliptical construction: *Quite.* (Christie, “Cards on the Table”).

In this example, the verb and subject are left out, but can be inferred from context as “That's quite right.” The speaker, Mr. Shaitana, is agreeing with something that has been said.

Elliptical construction: *Nothing much.* (Christie, “The Pale Horse”). Here the verb and object are left out, but can be inferred from context as “There's nothing much to report.” The speaker, Mark Easterbrook, is responding to a question.

Elliptical construction: *Seen her?* (Christie, “The Mirror Crack'd from Side to Side”). In this example, the auxiliary verb and subject are left out, but can be inferred from context as “Have you seen her?” The speaker, Inspector Craddock, is asking for information.

Elliptical construction: *Got the idea?* (Christie, “And Then There Were None”). Here the main verb and subject are left out, but can be inferred from context as “Do you understand the idea?” The speaker, Mr. Justice Wargrave, is explaining a plan to the other characters

One common figure of speech in Agatha Christie’s idiostyle pattern, which is also a variant of syntactic repetition, is anadiplosis:



Taking into account the results of the stylistic analysis of common syntactic stylistic means as a component of Agatha Christie's idiostyle pattern, we can draw the following conclusions:

1. The stylistic syntactic means represented in the analysis are used by the author in her literary works, namely, rhetorical question and rhetorical exclamation, anaphoric repetition, anadiplosis and parcellation can be attributed to the TIM due to their compliance with the stated parameters of stability, frequency, stable connection with the functions performed in literary text and semantic potential.

2. In our opinion, TIM constructions of syntactic stylistic means of expression are one of the dominant stylistic means that allow the reader to understand the author's individual style and optimize the process of understanding of other means of expression.

3.3. Extralinguistic level of realization of Agatha Christie's idiostyle pattern: literary epoch and detective genre conventions

Agatha Christie's personal life has had a significant influence on the plots of her works. Christie's love of archaeology and her travels to the Middle East inspired several of her novels, including "Murder in Mesopotamia" and "Death on the Nile."

Christie's experiences working as a nurse during World War I informed the characterization of some of her female characters, such as Anne Beddingfeld in "The Man in the Brown Suit" and Amyas Crale in "Five Little Pigs." Christie's divorce from her first husband, Archie Christie, and subsequent marriage to Max Mallowan, an archaeologist, inspired the plot of "Murder on the Orient Express," in which the murder victim is revealed to have been a notorious kidnapper who escaped justice.

Christie's own disappearance in 1926, when she went missing for several days before being found at a hotel, has been the subject of much speculation and inspired the plot of "The Body in the Library."



Christie's interest in psychology and her research into the subject contributed to the development of her character, Hercule Poirot, who relies on his knowledge of human behavior to solve crimes. She was a keen observer of people and human behavior, which she used to great effect in her writing to create complex and believable characters.

Agatha Christie was an accomplished pianist and enjoyed playing the piano throughout her life.

Every character in Agatha Christie's detective fiction, be it a detective, a criminal or a minor character, together with extraordinary plots and subplots, confusing mysteries, unique detective labyrinths makes her literary works unique, original and memorable.

Misdirection and red herrings as TIM of extralinguistic level

Agatha Christie is known for her use of various stylistic devices in her novels, but one of the most individual and striking is her reliance on misdirection and the use of red herrings. Christie was a master of the “whodunit” genre, and she used misdirection to keep her readers guessing until the very end.

Christie would often introduce multiple suspects, each with a motive and opportunity for the crime, and then carefully reveal clues and information that would point to each of them in turn. She would then use misdirection to shift the reader's focus away from the true culprit and onto a red herring, a false clue that would lead the reader down the wrong path.

By using misdirection and red herrings, Christie was able to keep her readers engaged and guessing until the very end of the novel. This stylistic device was so effective that it has become a hallmark of the “whodunit” genre and a defining feature of Christie's work. The following extralinguistic techniques are used:

Misdirection: Christie often uses misdirection to divert the reader's attention away from the real culprit and onto a red herring. For example, in “The Murder of



Roger Ackroyd”, the character of Ralph Paton is presented as a likely suspect, but the real killer is revealed to be someone else entirely.

“Murder on the Links”: The character of Bella Duveen is presented as a possible suspect in the murder of Paul Renauld, but it is eventually revealed that she was not involved in the crime. This red herring is created through misdirection, as the reader is led to believe that Bella's involvement in the crime is more significant than it actually is.

“A Murder is Announced”: In this novel, the character of Patrick Simmons is presented as a possible suspect in the murder of Letitia Blacklock. However, it is eventually revealed that he was not involved in the crime. This red herring is created through misdirection, as Patrick's erratic behavior makes him a plausible suspect.

“The Moving Finger”: The character of Megan Hunter is presented as a possible suspect in the poisoning of the Symmington family, but it is eventually revealed that she was not involved in the crime. This red herring is created through misdirection, as Megan's strange behavior and background make her a plausible suspect.

“The Murder at the Vicarage”: In this novel, the character of Lawrence Redding is presented as a possible suspect in the murder of Colonel Protheroe. However, it is eventually revealed that he was not involved in the crime. This red herring is created through misdirection, as Lawrence's past relationship with the victim makes him a plausible suspect.

“The Secret Adversary”: In this novel, the character of Julius Hersheimer is presented as a possible suspect in the kidnapping of Jane Finn. However, it is eventually revealed that he was not involved in the crime. This red herring is created through misdirection, as Julius's mysterious background and interest in Jane make him a plausible suspect.

“The Sittaford Mystery”: The character of James Pearson is presented as a possible suspect in the murder of Captain Trevelyan, but it is eventually revealed that he was not involved in the crime. This red herring is created through



misdirection, as James's odd behavior and potential motive make him a plausible suspect.

“Appointment with Death”: In this novel, the character of Leonard Boynton is presented as a possible suspect in the murder of his mother, Mrs. Boynton. However, it is eventually revealed that he was not involved in the crime. This red herring is created through misdirection and characterization, as Leonard's strained relationship with his mother makes him a plausible suspect.

Characterization: Christie also uses characterization to create red herrings. For example, in “Death on the Nile”, Jacqueline de Bellefort is presented as a possible suspect because of her intense jealousy of Linnet Ridgeway. However, as the investigation progresses, it becomes clear that she does not have the motive or means to commit the murder.

“The Mysterious Affair at Styles”: In this novel, John Cavendish is initially suspected of the murder of his stepmother, Mrs. Inglethorp. However, it is eventually revealed that he was not involved in the murder, and that his behavior was simply the result of his strained relationship with his stepmother. This red herring is created through characterization, as John's behavior and potential motive are highlighted early in the novel.

“Towards Zero”: The character of Thomas Royde is presented as a possible suspect in the murder of Lady Tressilian, but it is eventually revealed that he was not involved in the crime. This red herring is created through characterization, as Thomas's interest in Lady Tressilian's niece makes him a plausible suspect.

“Five Little Pigs”: The character of Elsa Greer is presented as a possible suspect in the murder of Amyas Crale, but it is eventually revealed that she was not involved in the crime. This red herring is created through characterization, as Elsa's affair with Amyas makes her a plausible suspect.

Plot twists: Christie frequently employs plot twists to reveal red herrings. For example, in “Cards on the Table”, the character of Anne Meredith is initially presented as a possible suspect in the murder of Mr. Shaitana, but a plot twist later in the novel reveals that she is actually an innocent bystander.



Clues and evidence: Christie often uses clues and evidence to create and then dispel red herrings. For example, in “The Body in the Library”, the character of Conway Jefferson's son-in-law is initially suspected of the murder of Ruby Keene because his cigarette butt is found in the library. However, further investigation reveals that the cigarette butt was planted to frame him.

Misdirection and red herrings are prominent features in Agatha Christie's writing style. Through careful manipulation of the narrative, Christie is able to lead readers down false paths and create suspense by presenting plausible suspects and clues that ultimately turn out to be misleading. Her use of misdirection and red herrings adds to the complexity and unpredictability of her plots, keeping readers engaged and guessing until the very end.

Christie's skill in employing misdirection and red herrings is particularly impressive because she often introduces multiple suspects and motives, all of which seem equally plausible, only to reveal the true solution in a surprising and satisfying way. This makes her novels both challenging and entertaining, as readers attempt to solve the mystery alongside the detective while also being thrown off course by the red herrings that Christie so masterfully employs.

Overall, Christie’s use of misdirection and red herrings has become one of her trademark writing techniques and is a key reason for her enduring popularity among readers."

3.4 Textual idiostyle markers of Agatha Christie’s idiostyle pattern at interpretative level

3.4.1 Typical narrative mechanisms in Agatha Christie’s detective fiction

Agatha Christie often used *non-linear narrative structures* to keep the reader guessing in her detective stories. By presenting information out of order, Christie was able to create suspense and keep the reader on their toes, making it more difficult for them to solve the mystery before the detective.



Here are some examples of how Christie used non-linear narrative structures in “The Murder of Roger Ackroyd,” “Five Little Pigs,” and other works:

“The Murder of Roger Ackroyd” - This novel famously employs an unreliable narrator and a non-linear narrative structure to conceal the identity of the murderer until the final revelation. The narrator, Dr. James Sheppard, withholds important information from the reader until the end, creating a sense of mystery and intrigue.

“Five Little Pigs” - In this novel, the detective Hercule Poirot investigates a murder that occurred 16 years prior. The novel is structured as a series of interviews with the suspects, as Poirot tries to piece together what really happened. By presenting the story in this way, Christie is able to create a sense of ambiguity and keep the reader guessing about what really happened.

“The A.B.C. Murders” - This novel is structured around a series of letters sent by the murderer to Poirot, with each letter corresponding to a new victim. The non-linear structure of the novel allows Christie to create tension and suspense by withholding information from the reader and only revealing the killer's identity at the end.

The effect of these non-linear narrative structures on the reader's experience of the story is significant. By presenting information out of order or through an unreliable narrator, Christie is able to create a sense of mystery and intrigue that keeps the reader engaged and guessing until the end. The reader is forced to constantly reassess their assumptions and try to piece together the clues, creating a more active and immersive reading experience. The use of these structures also allows Christie to maintain a high level of tension and suspense throughout the story, making her works some of the most engaging and popular detective stories in the genre.

The “*narrator-criminal*” *reception*, which aroused a storm of indignation, was later recognized as a genius and renewed the detective story genre. “Insidious move: after all, detective literature has taught us to see next to a detective, whether Dupont, Sherlock Holmes or Hercule Poirot, a naive commentator on events – Dr.



Watson, Captain Hastings, etc. And besides, the move is forbidden! Assistant detective is a killer! Well, as soon as the prescriptions start to interfere with literature, it sweeps them out of its way” [...]. Besides, in this novel Sheppard’s advantage over Hastings was noted: “*Dr. Sheppard’s narrative talent far exceeds Captain Hastings’s fictional abilities*”; “*Again using Hercule Poirot as a detective, but instead of creating Hastings’s stubbornness, creating the image of another, ironic narrator, Agatha Christie offers a mystery better than she has ever thought up*”; “*The ironic voice of Dr. Sheppard’s narrator greatly reinforced comic feature of the novel*” [...].

Meanwhile, both ***the story on behalf of the criminal and the criminal leading the investigation***, by the time of writing “The Murder of Roger Ackroyd” already had a tradition. First of all, these are short stories by E. Po, “Barrel of Amontillado”, “Black Cat”, “Heart of the Rebuker”, “Devil of Contradiction”, on the one hand, and “You are the man who created this” – on the other, where these models are used separately. In the last short story, the killer, as mentioned above, was also allegedly a friend of the deceased and threw evidence against a young relative of the murdered.

More importantly, both techniques were used separately by Agatha Christie herself before the novel “The Assassination of Roger Ackroyd” in the novels “The Mysterious Enemy” (1922) and “The Man in the Brown Costume” (1924), which we refer to the genre of adventurous investigation.

In “The Mysterious Enemy”, the criminal is an influential man who seems to have taken care of the Beresford detectives and personally participated in the investigation, and at the end of the story are excerpts from his notes. Later, Agatha Christie used ***the “detective detective” technique*** in “Tragedy in Three Acts”, “Ten Negroes”, “Twisted House”, and a play “Mousetrap”. “The Man in the Brown Suit” has two narrators – a detective and a criminal, who are given the floor in turn, and if the heroine does not hide anything from the reader, except for the final part of the novel, where the conclusions of her investigation are taken in connection with them culminating, then Sir Eustace Pedler, giving only truthful



information, conceals most of it. The similarity with Dr. Sheppard's method of taking notes is obvious. It is also important that the addressee of the criminal's diary eventually turns out to be a detective.

Besides, Agatha Christie used the technique of *“a narration on behalf of a criminal”* in the novel “Eternal Darkness”. It is important to note that this novel, which has explicit references to “Death on the Nile and “The Caretaker's Case”, is not a classic detective story. She is not only a follower of this tradition, but it rather made a considerable influence on crime literature of later period.

Speaking of *Agatha Christie's criminal narrator*, some scholars noticed that she ignored the detective tradition, as “There is an immutable” childish “rule when reading fiction: if the story is told in the first person, it means that the hero will stay alive”. This is the point, which distinguishes Agatha Christie's novel from anything previously written: *“Starting his notes, Sheppard did not intend to end them as a criminal”* (). Finally Sheppard writes: *“An unexpected end for my manuscript. I thought of publishing it as a story of one of Poirot's failures.”*

A new narrative perspective on everything written earlier is accompanied by *self-citation*: “In general, I'm happy with myself as a writer. Is it possible to come up with something more elegant”, follows the quote from Chapter 4 in “Lunch in “Ferns”. “Praise to myself as the organizer of the murder – “the device I made for this was quite ingenious”, and to myself as the author – “what the right choice of words” are close.

Moreover, quite possible are other narrative options that are discussed, as well as whether these options could change the course of events or not. This level of reflection is not present in any of the previous works.

Not only the finale of the manuscript changes, but also its addressee. Initially, publicity is planned: “Assuming the possibility of publishing the manuscript, I divided it into chapters” (151). At the very end it says: “When I finish writing, I will have to seal the manuscript and address it to Poirot” (170). That is, now only Poirot and Inspector Raglan are seen by readers. (How Sheppard's work was published remains a mystery.)



At the end of the novel we see another difference between Poirot and Holmes. Holmes often leaves unpunished murders out of revenge, as is the case with Poirot (“Murder on the Eastern Express”). But Poirot often avoids the gallows and scandal by suicide and assassins. In addition to this novel, this series includes “The Mystery of Endhouse”, “Silent Witness”, “Tragedy in Three Acts”, “Date of Death”.

As in any classic detective story, in “The Assassination of Roger Ackroyd” we see a clear contrast between the strange and the ordinary, the ordinary. In this case, between the ordinary scene of Kings Abbott ("the most ordinary village", "capable people leave the village in their youth" (10) and typical characters (Mr. Ackroyd as "typical squire", etc.), with one parties, and strange crime and strange behavior of people (the epithet strange applies not only to Poirot, but also to the behavior or words of almost all characters: Mrs. Ferrar, Miss Russell, Ursula Bourne, Roger Ackroyd himself).

In literary works of Poirot’s corpus, we see that Agatha Christie is constantly playing with her predecessors, as well as with her own literary works, up to citation. For example, the obvious ironic references to Chesterton’s “Broken Sword” in “Alphabet Murder”: *“Where is the hardest thing to notice a pin? Among other pins stuck in the pillow! When do you least notice a crime? When it stands among others like that ”* (340). The death of the conspirator in the novel “The Curtain” refers to another of Chesterton's short stories, “The Well of Destiny”. The conclusion is that constant *reflection on the genre is one of the main factors in its development and renewal.*

3.4.2 Plot peculiarities of Agatha Christie’s idiostyle

Peculiarities space-time organizations in A. Christie’s detective fiction

In our opinion, the organization of space and time in the work is directly related to the writer's world view and, accordingly, to his idiostyle. Spatio-temporal organization narrative considered, in basically, literary criticism how componentartistic text. All language or non-linguistic constituentstext, which



accept participation in his organizations and important at understanding of artistic intent are created by the author of this text and not may ignored in parsing idiostyle.

A. Christie is a recognized classic of English literature. Unlike her modernist contemporaries, A. Christie did not captivated idea linguistic experiments, what not did her works less popular or impoverished in linguistic plan. Considering space-time continuum of her idiostyle, it should be noted extreme restraint and tradition of the author in terms of implementation artistic intent and organizing the composition of their works.

Time in the novels is entirely subordinated to the author's intention. Sometimes it flows slowly and unhurriedly, which allows the author to concentrate on a detailed narrative of the events of one day, and sometimes in one paragraph fly by months or even years.

How noted previously, external and interior world in idiostyle A. Christie are opposed not only as the idea of all her works, but also in plan material linguistic incarnation, which expressed infeatures of syntactic constructions. Time in descriptions of internal the world of heroes disappears, becomes blurry and unimportant, but the life of heroes in work not stops artistic time storytelling, against, it intensifies and is accelerating. How note many researchers time how textual categories, literary and grammatical time often do not match due to the fact that the time in the text is created not only with the help of grammar, but also with other elements text .

Taking into account these peculiarities we can define a spacio-time controversy – *the blur time effect*.

Christie uses enclosed or isolated spaces to create tension and suspense
Agatha Christie frequently uses enclosed or isolated spaces to create tension and suspense in her detective stories. Here are some examples from “Murder on the Orient Express,” “And Then There Were None,” and other works:

“Murder on the Orient Express” - The majority of the story takes place on a train that is stuck in a snowdrift, creating a sense of isolation and confinement.



The characters are trapped on the train with a murderer, and the close quarters and lack of escape options increase the tension and sense of danger.

“And Then There Were None” - The story takes place on an isolated island, with no way for the characters to leave or communicate with the outside world. The setting is ominous and claustrophobic, with the characters feeling trapped and vulnerable as they are picked off one by one by an unseen killer.

“Death on the Nile” - The majority of the story takes place on a boat sailing down the Nile River, with the characters confined to the vessel for the duration of the journey. The setting is both beautiful and confining, with the characters feeling trapped and vulnerable as they are targeted by a killer.

“The ABC Murders” - The killer leaves a series of letters and clues that are designed to taunt and trap the detective, creating a sense of confinement and claustrophobia. The detective is forced to follow the killer's twisted game, with each step leading him further into a dangerous and enclosed space.

“The Hollow” - The story takes place at a country estate that is surrounded by a high wall, creating a sense of isolation and confinement. The characters are trapped within the estate as a murder investigation unfolds, with each new revelation increasing the tension and sense of danger.

By using enclosed or isolated spaces in her detective stories, Agatha Christie was able to create a sense of confinement and claustrophobia that added to the tension and suspense of her plots. These settings also helped to create a feeling of vulnerability and helplessness in the characters, making them more relatable to readers and heightening the stakes of the story.

Agatha Christie was a master of combining space and time to create complex and engaging mysteries. By utilizing different settings and timelines, she was able to create layered and multi-faceted plots that kept readers guessing until the very end. Here are some examples of how Christie combined space and time in “Death on the Nile,” “The ABC Murders,” and other works:

“Death on the Nile” - In this novel, the action takes place on a Nile river cruise, with the ship serving as a confined space that heightens the tension and



sense of claustrophobia. However, the story also spans several months, with flashbacks to earlier events and important details revealed gradually over time. By combining these elements, Christie is able to create a complex and multi-layered mystery that keeps the reader engaged and guessing.

“The ABC Murders” - In this novel, the killer sends letters to Poirot in alphabetical order, each one announcing a new murder. This structure provides a clear sense of time and urgency, with the detective racing against the clock to prevent the next killing. However, the novel also features flashbacks and multiple suspects, creating a more complex and nuanced plot.

“And Then There Were None” - In this classic novel, the characters are isolated on an island, with no escape and no outside help. As the bodies pile up, the characters become increasingly suspicious of one another, creating a sense of paranoia and fear. However, the novel also features flashbacks that provide important information about the characters' pasts, adding another layer of complexity to the plot.

The effect of these combinations on the reader's experience of the story is significant. By combining different settings and timelines, Christie is able to create a sense of depth and complexity that keeps the reader engaged and guessing. The use of flashbacks and multiple suspects allows the reader to see the story from different perspectives and piece together the clues in a more nuanced way. The combination of space and time also creates a heightened sense of tension and urgency, making the reader more invested in the outcome of the story. Overall, Christie's skillful use of space and time is a key factor in her continued popularity and influence as a writer of detective fiction.

The importance of space and time in creating suspense and mystery in Agatha Christie's detective stories is a testament to her skill as a writer. By utilizing these elements, she was able to create some of the most memorable and enduring mysteries in the genre, and her influence continues to be felt to this day.

The basis for creation uncertainty time in works A. Christie is a *combination of the predicate in the past simple tense and circumstances:*



It began well, but always ended in war between them, till they were both driven into madness. He said, she did not respect him. She laughed in hollow scorn of this. For her it was enough that she loved him.

“Respect what?” she asked.

But he always answered the wrong thing. And though she cudgelled her brains, she couldnot come at all.

For expression the same meaning in idiostyle A. Christie also used grammatical structure would + infinitive

And she would rub a little olive oil into her skin, and wander a moment in the dark un-derworld of the lemons, balancing a lemon-flower in her navel, laughing to herself.

Often in A. Christie's works a language model is used, also directed in past and characterized uncertainty and vagueness, but different from previous models concentration on the details. Grammatically she is presented predicate in past long time which emphasizes process:

The time came near, the girls were decorating the church, with cold fingers binding holly and fir and yew about the pillars, till a new spirit was in the church, the stone broke out into dark each leaf the arches put forth their buds, and cold flower rose to blossom in the dim, mystic atmosphere.

This allows the author to create the effect of continuous, but at the same time time concentrated time converted in past and revealing the most typical and most important processes and developments, which happen with characters. This type of time in works creates macrocomposition works, in then time how microcomposition reflected in specific situations presented in plot of the work. They have their own forms of time, objectified in others linguistic models idiostyle. Layering temporary continuum complicates and enriches the structure of the composition, but does not violate focus time vector in her works.

It should be marked out that one and that same verbalization acquires in A. Christie's idiostyle new semantic content depending on the situation in the text.

Polysemantic verbal forms of past simple time in the works of A. Christie is a



characteristic trait of her idiostyle. The differences in semantics can be seen in the next examples in which verbalization of the form of lexical units marks changes in the temporal structure of the text:

1. presented examples describe concrete situation in the past where the connection with description of specific events can be traced .

The ship ebbed on between the lights, the Hudson seemed interminable. But at last they were round the bend, and there was the poor harvest of lights at the Battery. Liberty flung up her torch in a tantrum.

2. the use of verbal forms of past simple time for the organization of temporal structure:

Going slowly home in her nakedness down among the bushes of the dark ravine, one noon, she came round a rock suddenly upon the peasant of the next podere...

The change in the temporal picture, against the background of the use of author's predicates in past simple time:

1) usage various lexical units and markers time one noon, suddenly, at last, but, sometimes;

2) the separation of the paragraphs

3) using syntactic stylistic means – inversion, which marks the change in time layers in the text: *In the morning were the manoeuvres.*

The use of the *present* tense in idiostyle is most often associated with the intention of the author to express one's own point of view, which is woven in temporal continuum.

Text category “space” determined in A. Christie's idiostyle as realistic. Two spatial layer can be single out: space of a literary text and space of the characters, which refracted through them subjective perception the world around.

The author's understanding of space is based on the real, visible, geographically specific place, in which unfold developments works. Development of a literary space appears in stylistic figurative means, with help of which the author expresses the attitude to the described place.



Space of the characters in A. Christie's idiostyle often expresses personally motivated attitude to the character:

When he saw the cathedral in the distance, dark blue lifted watchful in the sky, his heart leapt. It was the sign in heaven, it was the Spirit hovering like a dove, like an eagle over the earth. He turned his glowing, ecstatic face to her, his mouth opened with a strange, ecstatic grin.

"There she is," he said.

The "she" irritated her. Why "she"? It was "it". What was the cathedral, a big building, a thing of the past, obsolete, to excite him to such a pitch? She began to stir herself to readiness.

In this example, space, presented through the prism of personal perception of characters, undergoes changes in connections with different points of view.

According to Togo, A. Christie's idiostyle is directed on the interpretation internal peace human, construction space in text plays a secondary role. The author, absorbed in the description of feelings and emotions creates space internal peace human co many details and nuances. Highly often in works A. Christie external world is scenery on relation to characters. AT such cases space in works A. Christie simply denoted without superfluous details and clarifying details:

There was no answer. He went up the stairs, in dread of the empty house – the horrible emptiness that made his heart ring with insanity. He opened the bedroom door, and his heart flashed with certainty that she had gone he was alone. (The Rainbow)

In this example, the author does not focus the reader's attention on the details, creating an idea of the depicted house. Created spacedeprived interior details it aimed on the demonstration experiences hero: empty house - emptiness in soul.

Held analysis features modeling temporary and spatial layers in text allows do the following conclusions:

1. In Agatha Christie's idiostyle pattern sustainable language models can be traced for organizing the temporal structure of the text: the verb form past



simple time in combined With circumstance or construction would+inf. These syntactic constructions, which serve for creation effect uncertainty time in idiostyle, can attributed to TAM, So how they correspond everyone proposed parameters.

2. Uncertainty time in idiostyle Agatha Christie tied With copyright storytelling.

3. Apart from use linguistic funds, in particular view- temporary forms verbs, for demonstrations shifts temporary layers author also are used various stylistic and text funds.

4. The use of the present simple tense is often associated with manifestation of the author's point vision.

5. Polysemy verbal forms past simple time in works Agatha Christie is characteristic trait his idiostyle.

6. The space in Agatha Christie's idiostyle can be conditionally divided into copyright and space characters, what associated with change points of vision.

3.4.3. Nursery rhymes and verses as elements of plot

The use of poems and nursery rhymes is a recurring theme in Agatha Christie's works:

“Sing a Song of Sixpence” in “A Pocket Full of Rye” - The nursery rhyme is used as a clue to the murderer's motive.

“Ten Little Indians” in “And Then There Were None” - The nursery rhyme is used as a basis for the plot and foreshadows the deaths of the characters.

“The Spider and the Fly” in “The Moving Finger” - The poem is used as a motif throughout the novel, representing the manipulation and deceit of the murderer.

“The Lion and the Unicorn” in “Through the Looking Glass” - The poem is referenced by the character Mr. Gulbrandsen in “The Murder on the Links”.

“Hickory Dickory Dock” in “Hickory Dickory Dock” - The nursery rhyme is used as a clue to the identity of the murderer.



“The Walrus and the Carpenter” in “The Adventure of the Christmas Pudding” - The poem is referenced by the character Miss Marple.

“The Rubáiyát of Omar Khayyám” in “The Moving Finger” - The poem is used as a source of inspiration for the murderer's plan.

“The Owl and the Pussycat” in “Dumb Witness” - The poem is used as a clue to the identity of the murderer.

“Little Jack Horner” in “The Mirror Crack'd from Side to Side” - The nursery rhyme is used as a clue to the identity of the murderer.

“Casey at the Bat” in “Dead Man's Folly” - The poem is referenced by the character Hercule Poirot.

“The Three Little Pigs” in “Three Act Tragedy” - The nursery rhyme is used as a clue to the identity of the murderer.

“The Hunting of the Snark” in “The Murder of Roger Ackroyd” - The poem is referenced by the character Caroline Sheppard.

“Tommy Trot” in “The Thirteen Problems” - The nursery rhyme is used as a clue to the identity of the murderer.

“The Song of the Witches” in “The Pale Horse” - The poem is used as a motif throughout the novel, representing the supernatural element.

“The Charge of the Light Brigade” in “Hallowe'en Party” - The poem is referenced by the character Ariadne Oliver.

“Twinkle, Twinkle, Little Star” in “The Murder at the Vicarage” - The nursery rhyme is used as a clue to the identity of the murderer.

“Mary Had a Little Lamb” in “The Body in the Library” - The nursery rhyme is referenced by the character Dolly Bantry.

“Jabberwocky” in “The Clocks” - The poem is referenced by the character Sheila Webb.

“The Rime of the Ancient Mariner” in “The Moving Finger” - The poem is referenced by the character Megan Hunter.

“Hey Diddle Diddle” in “The Adventure of the Christmas Pudding” - The nursery rhyme is used as a clue to the identity of the murderer.



These poems and nursery rhymes are used in various ways in Christie's works. Sometimes they are used as clues to the identity of the murderer or to reveal their motive. Other times they are used as motifs or sources of inspiration for the characters.

The use of poems and nursery rhymes in A. Christie's works has undoubtedly contributed to the distinctiveness of her idiosyncrasy. Her frequent allusions to poems and nursery rhymes add an additional layer of meaning to the narrative, and their use has become one of Christie's signature writing techniques.

Christie's use of poems and nursery rhymes is a reflection of her background and the literary influences that shaped her work. She grew up in a family that valued literature, and her mother often read to her and her siblings. Christie also received a classical education, which exposed her to the works of many famous poets.

In her writing, Christie often uses poems and nursery rhymes as a way to create an eerie or unsettling atmosphere. For example, in her novel "And Then There Were None," the characters are killed off one by one in a manner that reflects the rhyme "Ten Little Indians." The rhyme itself becomes a part of the story, as the characters are haunted by its significance.

Christie's use of poems and nursery rhymes also adds a sense of nostalgia and familiarity to her stories. Many of the nursery rhymes she references are ones that her readers would have grown up with, and the poems she alludes to are often well-known classics. This creates a sense of shared cultural knowledge between the author and the reader, which adds to the overall appeal of the work.

In conclusion, the use of poems and nursery rhymes in Agatha Christie's works has contributed to her unique idiosyncrasy and has become one of her most recognizable writing techniques. Their use adds an additional layer of meaning to the narrative, creates an eerie or unsettling atmosphere, and adds a sense of nostalgia and familiarity to her stories.

3.4.4 Author's modality as a component of idiosyncrasy

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Qeyd: -Elektron imza və elektron sənəd- haqqında Azərbaycan Respublikası Qanununun 3-cü maddəsinə əsasən elektron imza əl imzası ilə bərabər hüquqi qüvvəyə malikdir. Elektron imza şəxsin kağız daşıyıcısı üzərindəki möhürlə təsdiq edilmiş əl imzasına bərabər tutulur.



Getting started to the analysis of TIM of manifestations of idiostyle pattern through author's modality, we believe necessary to demarcate such notions as a point of view, the image of the author and directly subjective or author's modality. When creating a literary work, the author is faced with the task of choosing such means of plot structure of a literary work that would guide the reader's reflection and help to perceive not only factual information about the of the plot and events, but also tune in to the necessary emotional tone.

According to Yu.M. Lotman, *point of view* is one of the most important elements of the structure of a literary text and orients to the subject of the narrative, allowing to reach the “extra-textual level”, which he defines as a “type of worldview”, “picture of the world” or “model of culture” [Lotman 1998]. Depending on the choice of the subject of the narrative, the author finds the necessary form of representation of the idea, which becomes a narrative perspective or, in other words, a point of view. The text can be presented from one to several points of view, depending on the tasks that the author sets himself. The presence of several points of view within one work of art is a powerful compositional technique designed to develop the semantic load and organize the reader's reflection aimed at understanding the implicit information.

The image of the author and the point of view are interrelated, but not identical notions. According to V.A. Kukhareno, the image of the author is a broader concept: “The broadest concept that evolves throughout the creative activity of a writer is the image of the author, which, in fact, constitutes the core of an individual author's style” [Kukhareno 1988: 187]. Unlike the image of the author, the point of view in the text is chosen depending on various circumstances and has a direct impact on the development of the image of the author, as well as on the composition and linguistic material of the work [ibid.]. The image of the author, in contrast to the point of view, is largely created not by the author of the work, but by the reader himself, despite the fact that it is built, of course, on the basis of the linguistic means of the text.



The author's modality in the narrow sense of this term expresses the author's attitude to what is reported in the text. According to many researchers, this idiostyle component is the connecting link of all units of the text. In relation to the analysis of idiostyle, *the author's modality is one of the important elements of the author's complex artistic system, which has special language models of manifestation in the text.* Using various forms of expression that appear at all levels of the language (lexical, grammatical, syntactic, intonational, etc.), the author shows a personal attitude to the phenomena, events and characters of the work. It should be noted that the author's modality performs not only a style-forming, but also a communicative function in the text, allowing the reader to identify implicit information and nuances of meanings and thus enter into co-creation with the author. Modality is a mechanism for organizing the activity of meaning-objectification during the creation of a text and further meaning-distribution during its reception, since the modality component in the text acts as an effective tool for organizing the process of deobjectification of meanings by the reader, as well as one of the mechanisms for consolidating the semantic stratum of a literary text.

The interest in the author's modality as a component of idiostyle is dictated by the need to identify typical author's models of its representation and to determine the role and nature of this component in Agatha Christie's idiostyle.

In many respects, the peculiarity of the author's modality in A. Christie's idiostyle is connected with the choice of the point of view, in relation to which the narration is built in her works. The narration is conducted from the third person, from the point of view of an omniscient narrator, to whom the author gives freedom in describing the events, the feelings of the characters. The narrator expresses his point of view and assessment implicitly, through a system of linguistic and graphic means. The author's modality is manifested in all stylistic expressive means in which the author expresses the assessment and attitude due to the position of omniscience.



Modal components are found at various levels of the language. *At the lexical level*, it is customary to consider *personal pronouns, interjections, introductory words and particles, modal verbs* as means of expressing the author's modality. The variety of forms of the lexical level of the author's modality is illustrated by the following examples, which can be divided into several groups:

1. Paranthetical constructions and introductory words

Very well, it was not true, the water had not been turned into wine.

2. Modal verbs

He wasn't tired. He seemed to take no notice of her.

3. Interjection

Oh, if she could only break away from him, if only she need not yield to him.

The presented examples demonstrate the variability in the choice means of manifestation of the author's modality. Of particular interest in this case are non-derivative emotional interjections that enliven the text and allow the reader to share impatience, delight, regret, joy, feelings together with the author. The presented features of the idiostyle show signs of frequency, stability in all the works of A. Christie, but they do not have a semantic potential and are not associated with the performance of a specific function in the text.

At the syntactic level, A. Christie resorts to several of the most typical forms of manifestation of authorial modality:

1. Rhetorical question:

On the edge of the night, he was attentive. Did he care?

This feature of A. Christie is more common in the novel than in the author's stories. In our opinion, this way of representing the author's modality is associated with a certain shade of meaning, which can be defined as "doubt". It is not uncommon to encounter several rhetorical questions at once in one paragraph, as, for example, in this passage:

But what? In the obscurity and pathlessness to take a direction! But what? How to take even one step? And yet, how to stand still?



It should be noted that such segments of the text are characterized by a high level of emotionality and drama. Firstly, the effect of extreme emotional saturation is achieved by using a question construction that is atypical for the narrative, which is rather typical for colloquial speech. Secondly, sentences with elliptical structures imitate live speech. This way of manifestation of the author's modality in the author's idiosyncrasy is associated with the meaning “concern”, “anxiety”, “indignation”. This feature of the idiosyncrasy is a frequent one, it can also be concluded about the meaning-forming potential and the function performed in the text, but the absence of a stability criterion in all analyzed works by A. Christie does not allow us to define this element of idiosyncrasy as a typical author's model.

2. The use of structures consisting of a proposal of a significant volume and number of details, combined with a simple utterance, which contrasts sharply in volume and the complete absence of details.

Fixing her with his old eyes, he spoke to her for a few moments, in his hollow voice. No one translated.

She felt the soft air of the sea in her breasts, that seemed as if they would never ripen. But she hardly felt the sun.

From the above examples, we can single out the general noema of meaning that determines the author's attitude and intention. The author's judgment is unexpected and often not a consequence of the information presented in the preceding sentence. Deliberate violation of the rhythm of the narration places the necessary accents for the author and directs the reader's reflection. Firstly, this technique can be called one of the striking features of the writer's style, giving it originality and recognizability, and secondly, this way of presenting the author's judgment can be attributed to typical author's idiosyncrasy models, since it meets all four parameters: frequency, stability in all the analyzed works, a stable connection with the function performed in the text and the semantic potential.

Based on the analysis of the idiosyncrasy features of A. Christie in the manifestation of the author's modality, we can single out one typical author's model, which manifests itself at the syntactic level of the author's language. The



use of a construction consisting of a sentence, significant in volume and number of details, in combination with a simple sentence, sharply contrasting in volume and complete absence of details, can be considered a typical author's model of A. Christie due to the fact that it meets all four of the stated criteria.

In our opinion, the identification of typical author's models of manifestation of author's modality in the idiosyle of A. Christie at the level of vocabulary is not possible, since almost all text elements carry shades of the author's intention and evaluation in their semantics. The analyzed features do not meet the stated parameters of reference to typical author's models due to the fact that their use is situational and they do not have a stable connection with the function performed in the text.

Conclusion to the Chapter III

In this chapter the characteristic features of idiosyle pattern have been analyzed on the case study of detective fiction by Agatha Christie.

In the course of stylistic analysis, special TIMs (textual idiosyle markers) of idiosyle pattern have been pointed out at language, extralinguistic, stylistic and interpretative levels. They have been worked out as TIMs on condition that they possess the following properties: stability, frequency, stable connection with the functions performed in literary text and semantic potential.

When analyzing lexical level of the idiosyle pattern, the concordance frequency and content analysis method were used.

We have identified two groups of frequency lexical units that form the metasemantic field of the idiosyle pattern and can be attributed to TIM: a group of words with a consistently high frequency coefficient. They are classified into 9 thematic groups respectively: *Crime, Action, Place of Events, Types of Involvement in a Crime, Law and Law Breakers, Investigation* (motives, the instrument of a crime, types of evidence), *Characteristics of a Person, Emotions, Fear and Danger*. As a result of word-building procedures a typical component of the idiosyle pattern was identified as characteristic of the author's word-building



processes and composition. At the syntactic level of Agatha Christie's idiosyncrasy pattern, the following TIMs were identified: the predominance of complex syntactic constructions of a mixed structure in describing the outside world. Isolation of secondary members of the sentence, in particular, a special preference for the isolation of the circumstances of the mode of action when describing the external and internal world.

When analyzing the extralinguistic level of Agatha Christie's idiosyncrasy pattern, TIM can be attributed to author's commas as a means of unregulated punctuation.

At the compositional level of Agatha Christie's idiosyncrasy pattern, there are TIMs that serve to create the effect of uncertainty of time in her detective fiction: the use of the verb forms of the past simple tense in combination with a circumstance, as well as the construction would + inf.

At the stylistic level? As a result of thorough analysis of means of indirect nomination, awakening reflection, the following TIMs were found:

Using vocabulary with the semantics of "uncertainty" when creating a metaphor

Highlighting the special role of conjunctions in the process of meaning formation in the structure of metaphor.

In the study of the syntactic stylistic level of idiosyncrasy, TIM included all the analyzed techniques: rhetorical question and rhetorical exclamation, anaphoric repetition, anadiplosis and parcelization.

It should be noted that typical idiosyncrasy markers were not identified in the analysis of the syntactic features of narration and dialogue, as well as among the graphic means of text organization. In addition to TIM, which form the basis of the idiosyncrasy pattern, the study presents the characteristic ways of organizing the work, as well as other linguistic means that do not meet the parameters of being related to TIM. In our opinion, these means can be attributed to the peculiarities of Agatha Christie's idiosyncrasy pattern due to the fact that they also play an important role in its formation and understanding of the author's texts by the reader.



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CONCLUSION

The development of problems related to individual author's style is a current trend in modern linguistics and literature. The awakening interest to this topic is a natural consequence of the development of humanitarian knowledge in sphere of anthropocentric paradigm, in which a person becomes the main object of investigation. Hence, one of the urgent problems in modern philological studies are to use different linguistic methods and methods of literary criticism to work out substantial theoretical assumptions of linguistic description, categorization and literary interpretation of individual literary systems with reference to extralinguistic/genre aspects and historical context.

The thesis is focused on a detailed analysis of language means and genre peculiarities of modeling Agatha Christie's idiostyle pattern in detective fiction.

In the context of our research, most of Agatha Christie's literary works can be comprised under the umbrella term "detective fiction", which we understand as one of the subgenres of crime fiction, a narrative, usually written from the point of view of a detective (professional, amateur or retired) about a definite crime which plot hinges.

Agatha Christie is known as a detective novelist, who revolutionized the detective literature, immortalizing the classical detective. The leitmotif of her work is the rule of law, the triumph of reason, protection of the rights and freedoms of all members of society.

It is proved that the motivation of the culprit is one of the most crucial and prominent parts of the detective story – the readers are interested to know *who* committed the crime and *why* it is committed. Even more than that, genre peculiarities of classical detective stories attract readers and researchers with the stability of the composition, stereotypes, and the repetition of basic plot actions.

In the course of our research it has been defined that the classical detective story is usually described with the help of characteristic features, such as: 1) the perception of the mystery of a crime as a puzzle, riddle, etc; 2) alien to mysticism, where the disclosure of secrets is rational.



From the literary criticism perspective and historical context it has been showed that Agatha Christie's literary works are of piercing simplicity, though with the relative simplicity of the plot to the last pages, the reader can not guess the true criminal, his motives and reasons. At the same time, almost all participants and witnesses of the action, as well as petty criminals (thieves or blackmailers) could be under suspicion.

In her literary works Agatha Christie managed to preserve the rules and norms of the classical detective, but at the same time bringing her individuality into them. Agatha Christie's modernized detective fiction can be distinguished on the following criteria: 1) a strange grotesque crime; 2) a grotesque detective; 3) a creative approach to both the crime and its investigation; 4) ludic relations between the criminal and the detective; 5) closed space; 6) details depicted from real life.

It is worth mentioning that the most important innovation of all Agatha Christie's works is that a detective investigating crimes is an excellent psychologist: he/she studies people's behavior, their psychology, draws certain conclusions on the basis of which he/she solves the mystery of the crime.

In chapter two of the thesis it is proved that Agatha Christie's writing was heavily influenced by her time period, as well as the conventions of the detective fiction genre. As a result, she tended to use certain techniques to create suspense and mystery, including misdirection, red herrings, and cleverly-timed reveals.

When it comes to space, Agatha Christie's stories often take place in enclosed or isolated locations that create a sense of claustrophobia and tension. For example, in "Murder on the Orient Express," the murder occurs on a train traveling through Europe, with no easy way for the killer to escape. In "And Then There Were None," the characters are stranded on an island with no way to call for help. These enclosed spaces force the characters to confront their problems and conflicts with each other, making for a tense and suspenseful story.

In terms of time, Agatha Christie often uses non-linear narrative structures to keep the reader guessing. For example, in "The Murder of Roger Ackroyd," the



story is told from the perspective of the narrator, who turns out to be the killer. The story is structured in a way that obscures this fact until the very end, creating a sense of surprise and shock. In “Five Little Pigs,” the detective investigates a murder that occurred sixteen years ago, using interviews and flashbacks to piece together what really happened.

The importance of space and time in creating suspense and mystery in Agatha Christie’s detective stories cannot be overstated. Christie was a master at utilizing these elements to create complex and engaging plots that kept readers guessing until the very end. The use of space, such as an enclosed or isolated setting, can create a sense of claustrophobia and heighten the tension in a story. By confining the characters to a particular space, such as a ship or an island, Christie creates a heightened sense of urgency and danger that keeps the reader on the edge of their seat.

Similarly, the use of time is crucial in Christie’s stories, as it allows for the gradual reveal of important details and clues. By utilizing flashbacks or non-linear narratives, Christie is able to create multi-faceted plots that keep the reader engaged and guessing.

The combination of space and time is particularly effective in creating suspense and mystery. By setting a story in a confined space and then gradually revealing important information over time, Christie is able to create a layered and nuanced plot that keeps the reader engaged and guessing. The use of multiple suspects, each with their own backstory and motivations, adds another layer of complexity to the plot.

Due to a complex interpretative analysis, the present dissertation is expected to throw some light on genre dominants of Agatha Christie’s cosy mystery subgenre. It has been proved that such literary works have particular plot structure elements (cozy setting, psychological approach to crime investigation), characters-detectives, narrative method and unreliable narrator, unusual interrelations between the characters. While interpreting plot peculiarities of Agatha Christie’s cosy mysteries, the important thing is that the protagonist learns



of a mystery, there are definite stakes, and plenty of unexpected twists. Such genre conventions and narrative mechanisms encourage the existence of subversions that disrupt the reader's expectations and sometimes generate a wrong direction through red herrings (misleading clues), interference, rhetorical manipulation and the use of cohesive devices to generate or obstruct false cohesion.

The worked out typology Agatha Christie's characters-detectives in modernized detective fiction (adventurous investigation, victim investigation and collective investigation), allows us to draw the following conclusions: the main character of a classical detective story is a professional detective, while in a modernized detective fiction he is playful, grotesque, with an appearance close to a mask; without age; without a detailed biography; more often a man; ascetic type or, in any case, without personal life; independent of everyday life; investigating out of love for the game. He is investigating an exceptional and strange, grotesque crime; he is opposed by an exceptional criminal. The criminal is never a maniac, but can pretend to be him or be perceived as crazy by other characters.

Speaking about Detective Hercule Poirot as the implementation of the image of the "Other" in Agatha Christie's detective fiction it is worth mentioning that the reason why Hercule Poirot appeared as a Detective has been also taken from life and can be explained by the growing number of refugees from Belgia. He was a foreigner, a refugee, physically unimpressive. There is a definite sarcasm in his name Hercule, which is a diminutive form from Hercules. Poirot was smart, unexpectedly brilliant, with a sense of humour, having no family, but completely happy with himself. Having created such a strange character-detective Agatha Christie has worked with him for sixty years.

In the context of our research the main methodological assumption of describing Agatha Christie idiostyle is the personality of the author, who creates a unique artistic reality using an individual version of the national language. When investigating idiostyle of any author, we must have an idea of a certain invariant scheme for its description, which, in addition to a set of components, will also



include the nature of the connections between them, indicate its properties, mechanisms of formation, etc.

The third chapter of the thesis is devoted to an overview of researches on the topic of style and idiostyle in linguistics, aesthetics and literary criticism. The notion of “style” is interpreted in this thesis through the prism of aesthetics and literary theory as a historical category, in which the author’s individual characteristics are considered from the point of view of their relevance to the historical context and the development of culture as a whole. It has been proved that the traditional consideration of the concept of “style” in terms of form or content has moved from literary criticism to text linguistics, where it is understood as a number of language means of different linguistic status that can be traced in different literary texts by a particular author.

In this research, we understand idiostyle, in a broad sense, as a system of subjective objectification and implementation of the author’s key message that reveals specific themes and ideas of his literary works. In the narrow sense, idiostyle is a number of Agatha Christie’s typical textual idiostyle markers (TIM) of idiostyle pattern, which can be traced at different language levels (phonological, graphical, morphological, lexical, syntactic, textual, extralinguistic), that help the author perform her creative language activity within literary text. Textual idiostyle markers are viewed as units of different language status, which exhibit the properties of stability, frequency, stable connection, perform a special textual function, have a semantic potential of a definite author and interacting with each other create his specific idiostyle pattern.

In our opinion, idiostyle leads to an adequate understanding of the deepest meanings of Agatha Christie’s literary works, author’s intentions, and also contributes to the enrichment of the reader through the unique author’s experience embodied in them. In the proposed scheme for analyzing TIM of Agatha Christie’s idiostyle pattern, we can also single out language, stylistic, extralinguistic, and interpretative levels.



On the basis of the presented conclusions, we can confidently sum up that the working hypothesis put forward about the existence of typical idiostyle markers of idiostyle pattern, which constitutes its unchanging basis, has been fully confirmed.

We consider it possible to use the developed idiostyle analysis algorithm when describing the idiostyles of any authors of both prose and poetic texts due to its versatility and functionality.

For further development of topical issues related to the study of idiostyle, we propose the following areas: description of the idiostyles of the authors of poetic texts according to the algorithm proposed in the work; comparison of TIM in different languages when analyzing the idiostyle of a bilingual author; search for optimal ways to preserve TIM when translating a literary text.



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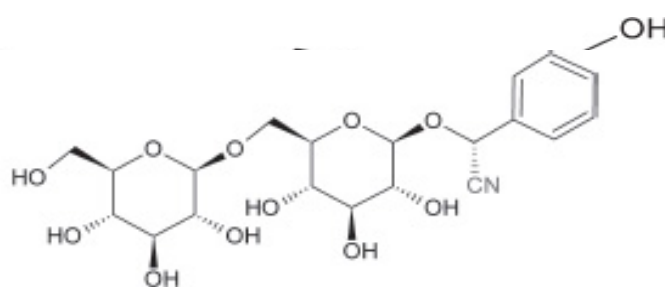


Appendixes

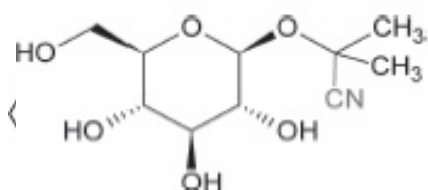
Appendix A. Structures of some of the chemicals in Agatha Christie's detective fiction

Some of the structures of the poisons and other chemicals discussed in this book are quite large and don't fit conveniently into short brackets that can be included in the text. A selection of structures are displayed here, so they can be compared for similarities and differences.

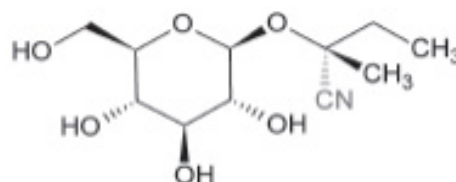
B is for Belladonna



Amygdalin



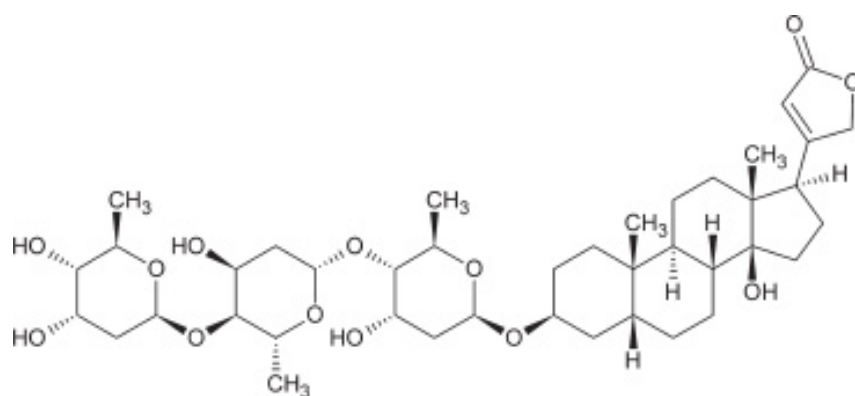
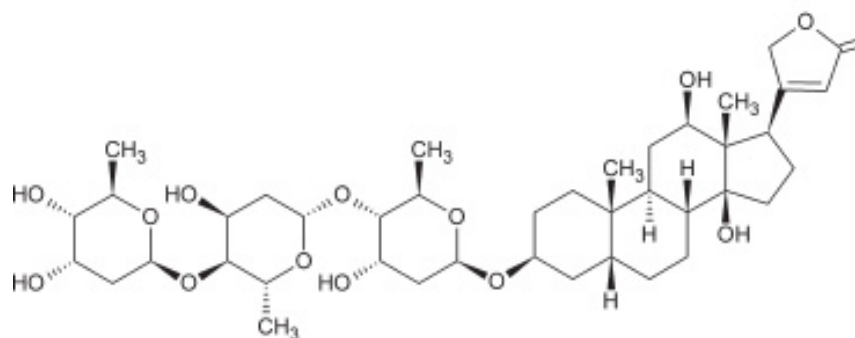
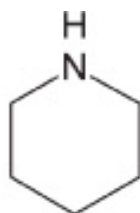
Linamarin



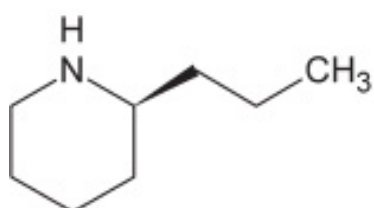
Lotaustralin

C is for Cyanide

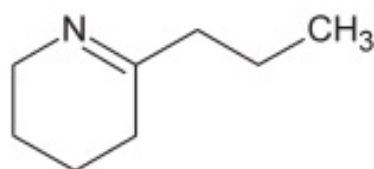


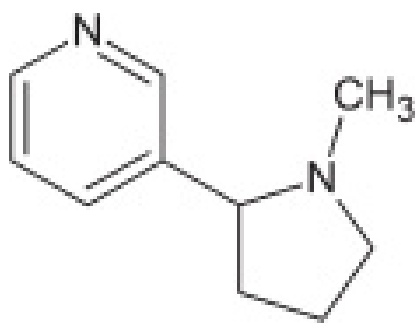
*Digitoxin**Digoxin**D is for Digitalis*

Piperidine



Coniine

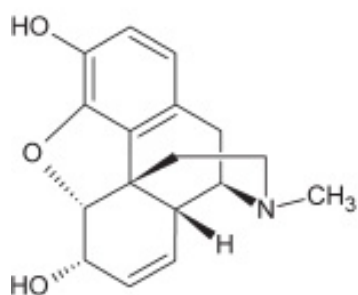
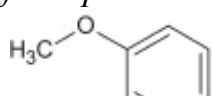
 γ -coniceine*H is for Hemlock*



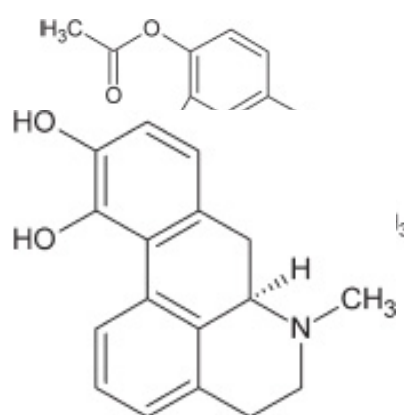
Nicotine

N is for Nicotine

O is for Opium



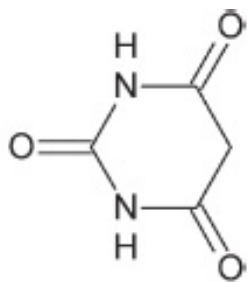
Morphine



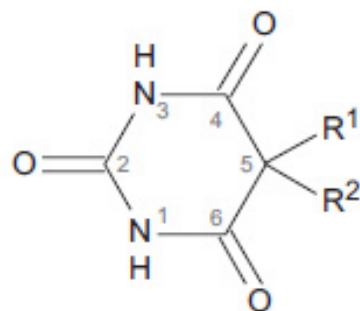
Apomorphine



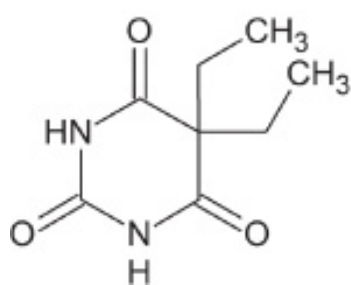
V is for Veronal



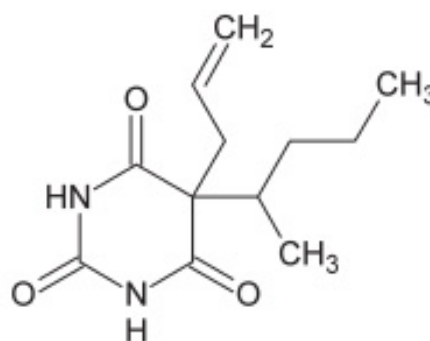
Barbituric acid



A barbiturate unit



Veronal



Seconal



Appendix B. Thematic Vocabulary

Ballistics

While Agatha Christie is known for her use of poisons in her mysteries, she also frequently employs terminology related to firearms and ballistics:

"I am inclined to think that what we have here is a case of revolver rather than rifle" - The Mysterious Affair at Styles. Here, the detective is making a distinction between two types of firearms, suggesting that he is knowledgeable in the field of ballistics.

"A bullet from a Colt automatic, fired at close quarters" - Death on the Nile. This description provides specific details about the type of firearm used in the crime, adding to the realism and authenticity of the story.

"A pop-gun compared to what he's got, I expect. Heavy revolver, I should think" - The Hollow. This quote shows how characters in Christie's stories use their knowledge of firearms to speculate about the weapons used in crimes.

"The bullet was a small one, probably from a pocket revolver" - Murder at the Vicarage. The detective's attention to detail, such as the size of the bullet, emphasizes the importance of ballistics in solving crimes.

"A gun shot - loud, clear and unmistakable" - Appointment with Death. The use of precise language in describing the gunshot adds to the realism of the story and draws the reader into the scene.

"A modern service revolver was lying by the dead man's side" - Three Act Tragedy. The description of the specific type of firearm used in the crime provides important clues for the detective and the reader.

"It's a .32 automatic - an old one, but still a very good weapon" - The Murder at



the Vicarage. The character's knowledge of firearms and their willingness to share it with the detective and the reader adds to the authenticity of the story.

"It was a small pistol, of course - but with a long barrel and fitted with a telescopic sight" - The Big Four. The use of a telescopic sight on the firearm adds to the complexity of the crime and the investigation.

"It was a shot gun that had been used - sawn off, too" - Hickory Dickory Dock. The description of the sawn-off shotgun adds to the menacing and dangerous nature of the crime.

"It's a Browning, you know. A very efficient weapon" - Death in the Clouds. The character's specific knowledge of the type of firearm used in the crime adds to the realism of the story.

"A .38 Webley revolver, to be exact" - Evil Under the Sun. The use of a specific make and model of firearm adds to the authenticity and realism of the story.

"A bullet hole in the wall, about the height of a man's chest, showed that the gun had been held straight out" - Lord Edgware Dies. The placement of the bullet hole provides important clues for the detective and adds to the realism of the story.

"A long-barrelled revolver, recently oiled" - The ABC Murders. The description of the recently oiled revolver adds to the authenticity of the story, suggesting the murderer was well-prepared.

"A silenced automatic" - The Mysterious Affair at Styles. The use of a silenced weapon adds to the intrigue and danger of the crime.



"It was a very smart-looking automatic, with a large magazine capacity" - The Murder of Roger Ackroyd. The specific details about the firearm

Pathology

"cyanide" - used as a lethal poison in several of Christie's works, including "The Mysterious Affair at Styles" and "A Pocket Full of Rye."

"strangulation" - used as a method of murder in several of Christie's works, including "The ABC Murders" and "The Body in the Library."

"hemiplegia" - a type of paralysis that affects one side of the body, mentioned in "The Murder of Roger Ackroyd."

"asphyxiation" - used as a method of murder in several of Christie's works, including "The Big Four" and "Cards on the Table."

"poisoning" - a common method of murder in many of Christie's works, including "Appointment with Death" and "The Mirror Crack'd from Side to Side."

"cardiac arrest" - a type of heart failure, mentioned in "The Hollow."

"neurasthenia" - a medical condition characterized by fatigue and nervous exhaustion, mentioned in "The Body in the Library."

"hemorrhage" - severe bleeding, mentioned in "The ABC Murders."

"epilepsy" - a neurological disorder, mentioned in "The A.B.C. Murders."

"diabetes" - a metabolic disorder, mentioned in "The Adventure of the Christmas Pudding."

"scurvy" - a disease caused by vitamin C deficiency, mentioned in "The Mystery of the Blue Train."

"appendicitis" - a medical condition requiring surgery, mentioned in "The Clocks."

"cardiomyopathy" - a type of heart disease, mentioned in "The Murder on the Links."

"dementia" - a group of disorders that affect memory and cognitive function, mentioned in "The Murder of Roger Ackroyd."

"meningitis" - an inflammation of the membranes surrounding the brain and spinal



cord, mentioned in "Hercule Poirot's Christmas."

"*enuresis*" - involuntary urination, mentioned in "The Clocks."

"*cholera*" - an infectious disease, mentioned in "Death on the Nile."

"*toxemia*" - a medical condition caused by toxins in the blood, mentioned in "A Murder Is Announced."

"*tuberculosis*" - an infectious disease that primarily affects the lungs, mentioned in "The Murder of Roger Ackroyd."

"*coma*" - a state of unconsciousness, mentioned in "The Hollow."

Christie often incorporated medical terminology in her works, particularly pathology terms, to lend authenticity to her plots and create a sense of realism. By using these terms, Christie was able to convey a sense of detail and scientific accuracy that made her stories all the more believable. Moreover, the use of these terms allowed Christie to create a sense of suspense and intrigue, as readers were often left wondering how a particular pathology term would come into play in the plot. Overall, Christie's use of pathology terms was an effective tool for creating complex and engaging mysteries.

Archeology

"*Crocodile's shoes*" in "The Secret Adversary": This refers to a type of sandal found in ancient Egypt, and is used to describe the shoes of a suspect in the case. The use of this term adds an exotic flavor to the description, and hints at the suspect's possible involvement in some kind of archaeological adventure.

"*Scarab*" in "Death Comes as the End": Scarabs were amulets and talismans in ancient Egyptian culture, and are referenced in this novel as a clue to the identity of the killer. The use of this term adds an air of ancient mystery to the story.

"*Frieze*" in "Appointment with Death": A frieze is a decorative band that runs along the top of a wall. In this novel, the discovery of an ancient frieze provides a crucial clue in solving the murder. The use of this term adds a sense of historical significance to the story.



"Tumulus" in *"The Mysterious Affair at Styles"*: A tumulus is a type of burial mound or barrow. In this novel, the discovery of a hidden room beneath a tumulus provides a key clue in solving the case. The use of this term adds an element of intrigue and suspense to the story.

"Mummy" in *"Murder on the Links"*: Mummies, or preserved corpses, are a staple of ancient Egyptian culture and are referenced in this novel as part of a plot to defraud an heiress. The use of this term adds an air of exoticism and danger to the story.

"Sarcophagus" in *"Death on the Nile"*: A sarcophagus is a type of coffin used in ancient Egypt to hold mummies. In this novel, the discovery of an empty sarcophagus provides a key clue in solving the murder. The use of this term adds a sense of history and mystery to the story.

"Hiero" in *"Murder in Mesopotamia"*: Hiero refers to a type of ancient Egyptian writing, and is used in this novel to describe a clue found at the scene of the crime. The use of this term adds an air of exoticism and mystery to the story.

"Cuneiform" in *"Murder in Mesopotamia"*: Cuneiform is a type of writing used in ancient Mesopotamia, and is referenced in this novel as part of the discovery of an ancient tablet. The use of this term adds a sense of history and significance to the story.

"Ur" in *"Murder in Mesopotamia"*: Ur was an ancient Sumerian city, and is referenced in this novel as part of an archaeological expedition. The use of this term adds a sense of historical importance to the story.

"Rosetta Stone" in *"Cards on the Table"*: The Rosetta Stone is an ancient Egyptian artifact that provided the key to deciphering hieroglyphics. In this novel, it is referenced as part of a discussion of the methods of archaeology. The use of this term adds a sense of scholarly research to the story.

"Necropolis" in *"Appointment with Death"*: A necropolis is a type of ancient cemetery, and is referenced in this novel as part of the discovery of a hidden tomb. The use of this term adds a sense of history and intrigue to the story.



"*Tutankhamun*" in "The Seven Dials Mystery": Tutankhamun was an ancient Egyptian pharaoh, and is referenced in this novel.

Botany

"Dead Man's Folly" - "*foxgloves*" - a poisonous plant that plays a significant role in the plot.

"The Sittaford Mystery" - "*heather*" - a plant that grows in the moors and plays a significant role in the setting and atmosphere.

"The Adventure of the Egyptian Tomb" - "*lotus*" - a plant that is commonly associated with Egypt and is used to create a sense of exoticism.

"The Labours of Hercules" - "*poinsettia*" - a plant that plays a small but notable role in the plot.

"Appointment with Death" - "*oleander*" - a poisonous plant that is used as a murder weapon.

"Hickory Dickory Dock" - "*lichen*" - a plant that is used to create a sense of mystery and intrigue in the setting.

"The Adventure of the Italian Nobleman" - "*cypress*" - a tree that is commonly associated with Italy and is used to create a sense of place.

"Murder in Mesopotamia" - "*poppy*" - a plant that is commonly associated with opium and is used to create a sense of danger and intrigue.

"The Mysterious Affair at Styles" - "*yew*" - a tree that is commonly associated with graveyards and death and is used to create a sense of foreboding.

"The Hollow" - "*laurel*" - a plant that is used to create a sense of victory and achievement.

"The Adventure of the Christmas Pudding" - "*mistletoe*" - a plant that is commonly associated with Christmas and is used to create a sense of festivity.

"The Mirror Crack'd from Side to Side" - "*rhododendron*" - a plant that is commonly associated with gardens and is used to create a sense of luxury and beauty.

"The Body in the Library" - "*azalea*" - a plant that is commonly associated with



gardens and is used to create a sense of beauty and refinement.

"The Moving Finger" - "*poppies*" - a plant that is commonly associated with opium and is used to create a sense of danger and intrigue.

"The Mystery of the Blue Train" - "*wisteria*" - a plant that is commonly associated with gardens and is used to create a sense of beauty and luxury.

"The Murder at the Vicarage" - "*hydrangea*" - a plant that is commonly associated with gardens and is used to create a sense of beauty and refinement.

"A Pocket Full of Rye" - "*honeysuckle*" - a plant that is commonly associated with gardens and is used to create a sense of beauty and fragrance.

"Sleeping Murder" - "*foxgloves*" - a poisonous plant that plays a significant role in the plot.

"The Secret Adversary" - "*daisy*" - a plant that is commonly associated with innocence and is used to create a sense of nostalgia.

"N or M?" - "*cactus*" - a plant that is commonly associated with the desert and is used to create a sense of danger and isolation.

Agatha Christie uses botany terms in her works to create a sense of atmosphere and place. Plants and trees are used to evoke different emotions and moods, such as danger, beauty, foreboding, and festivity. The use of these terms is often subtle but effective, and helps to create a vivid and immersive

Forensics

"*Autopsy*" in "The Mysterious Affair at Styles": The autopsy of Emily Inglethorp is central to solving the murder case in this novel. Christie's use of the term is medically accurate and adds a level of realism to the investigation.

"*Fingerprint*" in "The Murder of Roger Ackroyd": The discovery of a fingerprint leads to the unmasking of the killer in this novel. Christie accurately portrays the significance of fingerprints in forensic investigations.

"*Ballistics*" in "Death on the Nile": The ballistics of a gunshot wound is an important piece of evidence in solving the murder case in this novel. Christie's use of the term is accurate and helps add a level of realism to the investigation.



"*Alibi*" in "Murder on the Orient Express": The alibis of the passengers on the Orient Express are crucial in establishing who the killer is. Christie accurately depicts the importance of alibis in investigations.

"*Bloodstain*" in "The A.B.C. Murders": The bloodstain left at the crime scene is a crucial piece of evidence in solving the case in this novel. Christie's use of the term is medically accurate and helps add to the realism of the investigation.

"*Forensic evidence*" in "The Body in the Library": The use of forensic evidence plays a key role in solving the murder case in this novel. Christie's portrayal of the gathering and analysis of forensic evidence is accurate and adds a level.

Poisons

Analyzing the names of poisons in Agatha Christie's stories can give us insights into the author's meticulous research and attention to detail in crafting her intricate murder plots:

Strychnine - This poison is used in several of Christie's novels, including "The Mysterious Affair at Styles" and "A Pocket Full of Rye." Its effects on the body are rapid and violent, causing muscle spasms and convulsions, making it a popular choice for murderers in Christie's works who want to make their victims' deaths appear sudden and unexpected.

Arsenic - Another frequently used poison in Christie's novels, arsenic is slow-acting and can take several days or even weeks to kill a person. This allows for a more subtle approach to murder, as the victim may appear to die from natural causes or illness. Arsenic is used in "The Pale Horse" and "The Mirror Crack'd from Side to Side," among others. The use of a slow-acting poison creates a sense of unease and prolongs the suspense.

Cyanide - A highly toxic poison that can kill within minutes of ingestion, cyanide is a favorite of murderers in Christie's novels who want to make their victims' deaths appear to be the result of a sudden heart attack. It is used in "Five Little Pigs" and "Cards on the Table," among others.



Digitalis - A poison derived from the foxglove plant, digitalis can cause irregular heartbeats and heart failure. It is used in "Sad Cypress" and "Appointment with Death."

Sulfuric acid - A highly corrosive substance that can cause severe burns and tissue damage, sulfuric acid is used in "The ABC Murders."

Aconitine - A poison derived from the monkshood plant, aconitine can cause respiratory and cardiac arrest. It is used in "The Labours of Hercules" and "A Caribbean Mystery."

Belladonna - A poison derived from the deadly nightshade plant, belladonna can cause delirium and hallucinations. It is used in "The Big Four" and "Murder on the Orient Express."

Thallium - A tasteless, odorless poison that can cause hair loss, nerve damage, and organ failure, thallium is used in "The Pale Horse" and "A Pocket Full of Rye."

Thallium is another slow-acting poison used in these novels, with the killer carefully dosing the victims over time. The use of a poison that takes days or weeks to take effect adds to the sense of mystery and dread.

Ricin - A poison derived from the castor bean plant, ricin can cause respiratory failure and death. It is used in "A Caribbean Mystery."

Hemlock - A poison derived from the hemlock plant, hemlock can cause paralysis and respiratory failure. It is used in "Hercule Poirot's Christmas" and "The Murder of Roger Ackroyd." Hemlock (Five Little Pigs): Hemlock is the poison used in this novel to kill the victim. The use of a poison with a long and storied history (Socrates famously used it to commit suicide) adds to the sense of timelessness and tragedy in the narrative.

Veronal - A barbiturate used as a sedative, veronal can cause respiratory depression and cardiac arrest. It is used in "The Mysterious Affair at Styles" and "Appointment with Death."



Atropine - A poison derived from the belladonna plant, atropine can cause hallucinations and delirium. It is used in "Hickory Dickory Dock" and "The Clocks."

Phosphorus - A highly flammable and toxic substance, phosphorus can cause severe burns and organ damage. It is used in "The Hollow" and "Murder in Mesopotamia."

Sulfonamide - A group of antibiotics that can cause severe allergic reactions in some people. It is used in "The Labours of Hercules" and "Cat Among the Pigeons."

Nicotine - A highly addictive substance found in tobacco, nicotine can cause heart disease and cancer. The use of a common, legal substance as a poison adds to the intrigue of the story, as it demonstrates the ease with which a person can acquire lethal materials. It is used in "Appointment with Death" and "The Hollow."

Morphine - A narcotic painkiller that can cause respiratory depression and death in high doses. It is used in "The Murder of Roger Ackroyd" and "A Murder is Announced." (The Mysterious Affair at Styles): The victim in this story is poisoned with an overdose of morphine. The use of a medical substance like morphine underscores the killer's access to a dangerous substance that most people would not have on hand.

Digitalin - A poison derived from the foxglove plant, digitalin can cause heart failure and irregular heartbeats. It is used in "The Moving Finger" and "The Mirror Crack'd from Side to Side."

Cyanide of potassium - A highly toxic compound that can cause rapid death by shutting down the body's oxygen supply. It is used in "Murder on the Links" and "The Secret of Chimneys."

Aconite (Appointment with Death): Aconite, also known as "wolf's bane," is used in this story to poison the victim. The use of a poison with a menacing name adds to the ominous tone of the narrative.



Curare (The Adventure of the Egyptian Tomb): Curare, a poison used by South American tribes for hunting, is featured in this story as a means of killing the victim. The use of a poison from a different part of the world adds an element of exoticism to the narrative.

Hydrogen Cyanide (Sparkling Cyanide): As the title suggests, this novel revolves around the use of hydrogen cyanide as a poison. The use of a highly toxic and dangerous substance heightens the stakes of the story and adds to the sense of danger.

Digitalis (A Caribbean Mystery): The victim in this story is poisoned with digitalis, a common heart medication. The use of a substance that is often used to save lives, rather than take them, creates a sense of unease and subverts readers' expectations.

The frequent use of the names of poisons in Agatha Christie's stories reflects the author's deep knowledge of chemistry and toxicology. By incorporating this knowledge into her writing, Christie creates a sense of authenticity and realism that adds to the suspense and intrigue of her detective stories. Her descriptions of the effects of different poisons on the human body are often detailed and accurate, providing readers with insight into the science behind these deadly substances.

Additionally, the use of poisons as a means of murder allows Christie to explore the darker aspects of human nature and the lengths to which people will go to achieve their goals. The prevalence of poisons in Christie's stories has also had an impact on popular culture, with many of the poison names becoming iconic and instantly recognizable to fans of the genre. Overall, Christie's use of poisons in her stories adds to the richness and depth of her writing, and serves as a testament to her skill as a storyteller and her vast knowledge of the world around her.

The use of names of poisons in Agatha Christie's stories is a defining characteristic of her writing style, and has had a significant impact on the way she is perceived as an author. Christie's vast knowledge of toxicology and chemistry is reflected in her use of specialized terminology and jargon, which she weaves seamlessly into the narrative of her stories. The use of these terms, such as



"arsenic," "cyanide," and "strychnine," adds an element of realism and authenticity to Christie's writing, and contributes to the overall sense of suspense and intrigue that permeates her stories.

The use of specialized language also serves to highlight the intellectual prowess of Christie's characters, particularly her detectives, who are able to use their knowledge of poisons to solve complex and challenging mysteries. By incorporating these terms into her writing, Christie establishes herself as an authority on the subject, and creates a distinct literary voice that is uniquely her own.

Furthermore, the use of poison names as a key aspect of her writing style has had a lasting impact on popular culture, with many of these names becoming instantly recognizable to fans of the detective genre. The use of poison names has also influenced subsequent generations of writers, who have adopted similar techniques in their own writing.

In conclusion, the use of names of poisons in Agatha Christie's stories is a defining feature of her writing style, and has contributed significantly to the sense of realism, intrigue, and suspense that permeates her stories. By incorporating specialized terminology into her writing, Christie establishes herself as an authority on the subject of toxicology and chemistry, and creates a literary voice that is uniquely her own.

Food and beverages

Agatha Christie was a prolific author, known for her clever mysteries and intricate plots. Her works often include references to food and beverages, which serve not only to add a sense of realism to the story, but also to provide insight into the characters and their motivations.

"Poirot sipped his coffee with relish." - From "The Murder on the Links". This simple sentence provides insight into Poirot's character. He is a man who takes pleasure in the small things in life, like a good cup of coffee. This



attention to detail and appreciation of life's pleasures helps to make Poirot a relatable and sympathetic character.

"They sat down to an excellent dinner, which was admirably served." - From "Murder at the Vicarage". The description of the dinner in this passage serves to set the scene and create a sense of atmosphere. The fact that it is "admirably served" suggests that the host or hostess is someone who takes pride in their hospitality and wants to impress their guests.

"He poured himself out a whisky and soda and sat down in an armchair." - From "The Mysterious Affair at Styles". This sentence reveals something about the character of the person who is pouring the drink. The fact that they are drinking whisky and soda suggests that they are someone who enjoys the finer things in life and is perhaps a bit of a connoisseur.

"Mrs. McGinty supplied an excellent tea with home-made cakes." - From "Mrs. McGinty's Dead". The fact that Mrs. McGinty serves "home-made cakes" suggests that she is a woman who takes pride in her baking and enjoys providing for others. This detail helps to flesh out her character and make her more relatable to the reader.

"Lunch was an excellent meal of grilled trout, followed by a dish of fresh strawberries." - From "Peril at End House". This description of the meal serves to create a sense of luxury and abundance. The fact that the food is fresh and expertly prepared suggests that the host or hostess is someone who takes pride in their hospitality and wants to impress their guests.

"The tea was excellent, and Miss Marple helped herself liberally to bread and butter." - From "A Murder Is Announced". This detail helps to establish Miss Marple as a down-to-earth and relatable character. The fact that she is not afraid to indulge in a simple pleasure like bread and butter suggests that she is not pretentious or concerned with appearances.

"Parker brought in a tray with glasses, a decanter of whisky, and a siphon of soda." - From "Murder in the Mews". This detail helps to establish the



setting of the scene and create a sense of atmosphere. The fact that the characters are drinking whisky and soda suggests that they are sophisticated and perhaps a bit upper class.

"The beef was excellently cooked, and the vegetables were perfect." - From "Appointment with Death". This detail serves to create a sense of luxury and abundance. The fact that the food is expertly prepared suggests that the host or hostess is someone who takes pride in their hospitality and wants to impress their guests.

"*Lamb chops, asparagus, and new potatoes.*" - From "The Hollow". This detail serves to establish the setting of the scene and create a sense of atmosphere. The fact that the characters are eating a sophisticated meal suggests that they are upper class and perhaps a bit pretentious.

"*Hercule Poirot sat back in his chair and sipped his wine.*" - From "The ABC Murders". This detail serves to create a sense of relaxation and comfort. The fact that Poirot is enjoying a glass of wine suggests that he is a sophisticated and cultured character.

"*There were hot buttered scones, jam, and cream, lemon curd, a large home-made cake, and a dish of bananas.*" - From "After the Funeral". This detail serves to create a sense of abundance and hospitality. The fact that there is such a wide variety of food suggests that the host or hostess wants to ensure that their guests are well-fed and taken care of.

"*The coffee was excellent, and it was a pleasure to sit and sip it.*" - From "Murder in Mesopotamia". This detail serves to create a sense of relaxation and comfort. The fact that the coffee is excellent suggests that the host or hostess is



someone who takes pride in their hospitality and wants to ensure that their guests are comfortable.

"They sat down to a meal of smoked salmon, followed by chicken in a cream sauce and a dessert of fruit and cream." - From "Five Little Pigs". This detail serves to create a sense of luxury and sophistication. The fact that the food is expertly prepared and presented suggests that the host or hostess is someone who is concerned with appearances and wants to impress their guests.

"There was a pleasant smell of cooking as they approached the inn." - From "The Body in the Library". This detail serves to create a sense of atmosphere and set the scene. The fact that there is a smell of cooking suggests that the characters are approaching a place of hospitality and perhaps a place of comfort.

"A tray was brought in with glasses and a decanter of port." - From "Death on the Nile". This detail serves to create a sense of sophistication and elegance. The fact that the characters are drinking port suggests that they are of a certain social class and are perhaps enjoying a formal occasion.

"There were sandwiches, hot savouries, and a delicious chocolate cake." - From "The Adventure of the Christmas Pudding". This detail serves to create a sense of abundance and hospitality. The fact that there is a wide variety of food suggests that the host or hostess wants to ensure that their guests are well-fed and taken care of.

"The coffee was thick and strong, and the cheese was delicious." - From "The Mysterious Affair at Styles". This detail serves to create a sense of comfort and relaxation. The fact that the coffee is thick and strong suggests that the characters are enjoying a comforting beverage, and the fact that the cheese is delicious suggests that they are indulging in a simple pleasure.



"The dinner was a great success. The soup was excellent, the fish was perfect, and the roast beef was tender and juicy." - From "The Murder of Roger Ackroyd". This detail serves to create a sense of luxury and sophistication. The fact that the food is expertly prepared and presented suggests that the host or hostess is concerned with appearances and wants to impress their guests.

"There was a glass of milk and a slice of cake waiting for her on the table." - From "The Body in the Library". This detail serves to create a sense of comfort and care. The fact that there is a glass of milk and a slice of cake waiting for the character suggests that someone is looking out for her and wants to ensure that she is comfortable.

"The sandwiches were fresh and delicious, and the tea was fragrant and hot." - From "The Murder at the Vicarage". This detail serves to create a sense of comfort and relaxation. The fact that the food and drink are fresh and delicious suggests that the characters are indulging in a simple pleasure and enjoying a moment of respite.

"The soup was clear and delicious, the fish was perfectly cooked, and the chicken was tender and flavorful." - From "Murder on the Orient Express". This serves to create a sense of luxury and sophistication. The fact that the food is expertly prepared and presented suggests that the characters are enjoying a formal and elegant meal.

"There was a tray with glasses and a bottle of whisky, and he poured himself a stiff drink." - From "The Murder of Roger Ackroyd". It serves to create a sense of relaxation and perhaps even decadence. The fact that the character is pouring himself a stiff drink suggests that he is indulging in a simple pleasure and perhaps even a vice.



"*The meal was excellent, with roast beef, Yorkshire pudding, and all the trimmings.*" - From "The Mirror Crack'd from Side to Side". This detail serves to create a sense of abundance and hospitality. The fact that the meal includes all the trimmings suggests that the host or hostess wants to ensure that their guests are well-fed and taken care of, and the fact that the food is excellent suggests that they are concerned with quality as well as quantity.

Overall, the use of food and beverages terms in Agatha Christie's works serves to add depth and realism to her stories, as well as to provide insight into the characters and their motivations. These details help to create a sense of atmosphere and make the stories more engaging for the reader.

Ballroom and dancing terms

"*He gave her a courtly bow, and then taking her arm, led her out onto the dance floor.*" (The Mysterious Affair at Styles) - This example shows how dancing is used as a form of socializing in upper-class settings.

"*He stood up and asked me to dance.*" (The Murder of Roger Ackroyd) - Dancing is used as a polite form of interaction between two characters.

"*He looked as though he were stepping out of a dance band.*" (The Secret Adversary) - This metaphorical description of a character's appearance highlights the glamour and sophistication associated with ballroom dancing.

"*I danced with him once, and he knew how to dance all right.*" (The Body in the Library) - Dancing ability can be seen as a measure of someone's social status and refinement.

"*The dance started, and everybody surged onto the floor.*" (The Hollow) - Dancing can be seen as an exciting and energizing activity.



"There was a gramophone playing dance music." (The Mysterious Affair at Styles) - This detail shows how dancing was enjoyed by people of all classes and social backgrounds.

"He was dancing with Mrs. Lorrimer, looking very pleased with himself." (Cards on the Table) - Dancing can be used to show a character's emotions and attitude.

"He offered to take me to the dance, and I accepted." (Murder on the Links) - Dancing can be a way for characters to spend time together and get to know each other.

"I had the same partners for most of the dances, so I had plenty of opportunities to talk to them." (The Body in the Library) - Dancing can be a social activity that allows for conversation and interaction.

"I think it must be wonderful to dance like that." (The Mysterious Affair at Styles) - Dancing can be seen as a skill and an art form that inspires admiration.

"The orchestra started playing a waltz, and Hercule Poirot went off to claim Mrs. Lacey for a dance." (The Labours of Hercules) - Dancing can be a way for characters to bond and form relationships.

"She looked like a picture as she danced." (Death in the Clouds) - Dancing can be a way to showcase one's physical beauty and grace.

"I could hear the faint strains of a dance tune, and someone was singing softly to themselves." (The Murder of Roger Ackroyd) - Dancing can create a festive and lighthearted atmosphere.



"*After dinner there was dancing, and Ariadne and Robin were much in evidence.*" (The Hollow) - Dancing can be used as a way to show the passage of time and the progression of events.

"*He danced divinely, and I enjoyed myself immensely.*" (Murder in Mesopotamia) - Dancing can be seen as a form of entertainment and enjoyment.

"*I knew I was safe with him. He was a good dancer.*" (The Mysterious Affair at Styles) - Dancing ability can be seen as a measure of someone's trustworthiness.

"*The music started up again, and we all went back to dancing.*" (Death on the Nile) - Dancing can be a way to distract from tension and anxiety.

"*She danced with a lightness and grace that made it clear she was a natural dancer.*" (The Body in the Library) - Dancing can be a way to show a character's personality and natural abilities.

Aviation

"*Death in the Clouds*": In this novel, a murder is committed on a plane, which was a new and exciting mode of transportation in the 1930s. The term "death in the clouds" refers to the murder taking place on the plane and also serves as a nod to the aviation industry.

"*The Adventure of the Western Star*": In this short story, the famous detective Hercule Poirot flies in an airplane for the first time, and experiences turbulence during the flight. The description of the turbulence and the fear it inspires in Poirot is a testament to Christie's ability to weave her knowledge of aviation into her stories.



"*The Murder on the Links*": In this novel, Christie refers to an airplane as a "flying machine," a term that was common during the early days of aviation.

"*They Do It with Mirrors*": In this novel, a character named Ruth van Rydock is described as having "a clipped, efficient way of talking which sounded rather like an air hostess." This comparison to an air hostess is a nod to the growing popularity of air travel and the idea of professionalism associated with flight attendants.

"*N or M?*": In this novel, the main characters travel by plane to a secret location to carry out their mission. The use of a plane adds a sense of urgency to the plot and emphasizes the importance of the mission.

"*The Man in the Brown Suit*": This novel follows the adventures of a young woman who travels to Africa by ship and then continues her journey by plane. The use of a plane adds a sense of excitement and adventure to the story.

"*Death Comes as the End*": In this novel, set in ancient Egypt, the main character travels by boat up the Nile and then returns home by airplane. This contrast between ancient and modern modes of transportation highlights the significance of air travel in the mid-20th century.

"*The Hollow*": In this novel, a character named Gerda Christow is described as having a "light, aerial manner." This comparison to the weightlessness of flight adds to the character's mystique and suggests a sense of detachment from reality.

"*Taken at the Flood*": In this novel, a character named Eileen Corrigan is described as having "a gay, adventurous spirit." This description evokes the excitement of flying and adds a sense of danger to the character's actions.



"*The Adventure of the Cheap Flat*": In this short story, Poirot solves a case that involves a criminal who is a pilot. The use of a pilot as the criminal adds a new layer of complexity to the plot and highlights Christie's interest in aviation.

"*The Incredible Theft*": In this short story, a character named George Rowland is described as having "an aeroplane touch." This reference to flying suggests that the character is nimble and quick, adding to his mystique and suggesting that he may be able to get away with the crime he is accused of.

"*The Case of the Perfect Maid*": In this short story, a character named Robert Fyfe is described as having "the manner of a pilot." This description evokes the image of a confident, skilled professional and adds to the character's credibility

Photography

"*I suppose you've got photographs?*" - Death on the Nile. This line suggests the growing popularity and accessibility of photography in the early 20th century.

"*Photographed by the Express?*" - The Secret Adversary. The use of photography as a way of recording and documenting events is highlighted in this line.

"*A small Kodak snapshot*" - The Hollow. The brand name of the camera used in this scene emphasizes the importance of photography in everyday life.

"*But there was a photograph.*" - The Murder of Roger Ackroyd. Photography is used as a way of providing evidence and proof of a character's guilt in this novel.

"*We'll go and look at photographs.*" - Murder on the Links. Photography is seen as a form of entertainment and recreation in this scene.



"*A photograph of the scene*" - Three Act Tragedy. Photography is used as a way of documenting crime scenes and helping to solve crimes.

"*Bert Croft took a photograph of it.*" - The Sittaford Mystery. Photography is used as a way of recording evidence in this novel.

"*A newspaper photograph*" - One, Two, Buckle My Shoe. The use of photography in newspapers is highlighted in this scene.

"*He produced a photograph.*" - The Mysterious Affair at Styles. Photography is used as a way of providing evidence and proof in this novel.

"*A photographic memory*" - The Mirror Crack'd from Side to Side. The idea of having a "photographic memory" is used metaphorically to describe a character's ability to recall events and details.

"*A photograph of the lady*" - The Labors of Hercules. Photography is used as a way of identifying suspects and gathering evidence in this story.

"*A photograph of the deceased*" - The Big Four. Photography is used as a way of documenting crime scenes and helping to solve crimes.

"*A photograph of the suspected person*" - The Adventure of the Egyptian Tomb. Photography is used as a way of identifying suspects and gathering evidence in this story.

"*A photograph of the dead man*" - The Adventure of the Italian Nobleman. Photography is used as a way of documenting crime scenes and helping to solve crimes.



"*A snapshot of the two of them*" - The Adventure of the Christmas Pudding. Photography is used as a way of documenting social events and gatherings.

"*A photograph of the missing man*" - The Adventure of the Clapham Cook. Photography is used as a way of identifying suspects and gathering evidence in this story.

"*A photograph of the dagger*" - The Adventure of the Cheap Flat. Photography is used as a way of documenting evidence and helping to solve crimes.

"*A photograph of the two women*" - The Adventure of the Western Star. Photography is used as a way of identifying suspects and gathering evidence in this story.

"*A photograph of the guilty party*" - The Adventure of the Buried Treasure. Photography is used as a way of providing evidence and proof in this story.

"*A photograph of the crime scene*" - The Adventure of the Speckled Band. Photography is used as a way of documenting crime scenes and helping to solve crimes.

Opera

Agatha Christie's works are known for their use of various specialized vocabulary and terminology, including terms related to the world of opera:

"Carmen was over; the orchestra was playing a gay overture, the dancers were twirling gaily in a quadrille" - from "The Adventure of the Italian Nobleman". In this example, "Carmen" refers to the opera by Georges Bizet, while the "gay overture" and "dancers twirling gaily" refer to the general festive atmosphere of



the event.

"Poirot spoke with his usual air of conscious superiority, like an operatic tenor who knows he is about to get a round of applause" - from "The Adventure of the Christmas Pudding". This comparison to an "operatic tenor" emphasizes Poirot's confidence and self-assurance.

"I'm just a chorus girl, Mr. Poirot" - from "The Clocks". The speaker uses the term "chorus girl" to indicate that she is not a prominent player in the situation at hand.

"In the background was the sound of Puccini's 'Tosca', flooding the room with its rich melody" - from "The ABC Murders". The specific opera mentioned adds to the ambiance of the scene, and may also provide thematic resonance with the story's content.

"He had the voice of an angel, the looks of a Greek god, and he was as close to being an operatic tenor as makes no difference" - from "The Mirror Crack'd from Side to Side". This comparison to an "operatic tenor" highlights the character's handsome appearance and musical abilities.

"The only other occupant of the carriage was a man reading an opera score" - from "The Adventure of the Egyptian Tomb". The mention of an "opera score" helps to set the scene and provides some insight into the character of the man.

"The performance of 'La Bohème' had been a great success" - from "The Dream". The mention of a specific opera again helps to set the scene and provides thematic resonance with the story's content.

"Mr. Quin's voice had the clarity and resonance of an operatic tenor" - from "The Love Detectives". This comparison highlights the striking quality of the



character's voice.

"He had the look of a prosperous, second-rate impresario, with a good knowledge of provincial opera companies and a permanent smile" - from "The Dream". The use of the term "impresario" helps to convey the character's professional background and demeanor.

"At that moment, strains of Verdi's 'Rigoletto' came to her from the drawing-room" - from "The Labours of Hercules". The mention of a specific opera again helps to set the scene and provides thematic resonance with the story's content.

"The pianist is playing 'Traviata' beautifully" - from "The Dream". The specific opera mentioned adds to the ambiance of the scene.

"It's like being on stage at the opera!" - from "The Murder at the Vicarage". The comparison to the world of opera helps to convey the heightened emotional atmosphere of the situation.

Linguistics

"Lexicon" - used by Hercule Poirot in "The A.B.C. Murders" to refer to the vocabulary of a suspect, highlighting Poirot's attention to language and its nuances.

"Syntax" - mentioned in "Murder on the Orient Express" when Poirot is analyzing a note left by the murderer, again showing his linguistic expertise.

"Idiom" - used in "The Adventure of the Christmas Pudding" to refer to regional expressions and colloquialisms, demonstrating Christie's sensitivity to language variation.

"Semantics" - mentioned in "Death in the Clouds" when Poirot is trying to decipher the meaning of a cryptic note, showing the importance of meaning in language.



"Phonetics" - referred to in "The Murder of Roger Ackroyd" when a character notes the distinct pronunciation of a certain word, highlighting Christie's attention to phonetic detail.

"Euphemism" - used throughout Christie's works to convey a sense of politeness or tact in speech, such as when characters use "passed away" instead of "died."

"Jargon" - mentioned in "The Hollow" when characters discuss specific terms used in their respective professions, adding a sense of realism to the story.

"Dialect" - used frequently in Christie's works to convey regional differences in language, such as the Scottish dialect used in "One, Two, Buckle My Shoe."

"Parody" - used in "The Labours of Hercules" to create a humorous imitation of certain linguistic styles and conventions.

"Colloquialism" - used in "The Body in the Library" to convey a character's informal speech, demonstrating Christie's attention to language variety.

"Proverb" - used in "The Moving Finger" when a character references the proverb "Sticks and stones may break my bones, but names will never hurt me," showing the influence of popular sayings on Christie's writing.

"Slang" - used in "After the Funeral" when characters use slang expressions to convey their contempt for a certain character.

"Pun" - used frequently in Christie's works to create humorous plays on words, such as in "A Pocket Full of Rye."

"Metaphor" - used in "Cat Among the Pigeons" to create vivid descriptions of characters and events, adding depth and complexity to the story.

"Irony" - used throughout Christie's works to create a sense of dramatic irony or situational irony, such as in "And Then There Were None."

"Rhetoric" - used in "The Secret Adversary" when a character gives a persuasive speech, highlighting the power of language to influence others.

"Register" - used in "The Mysterious Affair at Styles" when characters use formal language in certain situations, showing the influence of social context on language use.

"Hyperbole" - used in "The Murder at the Vicarage" to create exaggerated



descriptions of characters and events, adding a sense of drama and excitement to the story.

"Solecism" - used in "The Mirror Crack'd from Side to Side" when a character makes a grammatical error, highlighting the importance of correct language use.

"Diction" - used throughout Christie's works to convey a character's unique speech style, such as the formal diction used by characters like Poirot and Miss Marple.

Naval terms

"I joined up as a midshipman in 1907." - from "Problem at Sea"

"You know what the term 'shipshape' means, of course?" - from "The Adventure of the Clapham Cook"

"And the chart-room keys. You will find them on the hook by the door." - from "Death on the Nile"

"Some of them were rowing boats, some were towing a skiff." - from "The Man in the Brown Suit"

"Luff, man, luff. Now give her the sheet." - from "The Secret Adversary"

"We'll stand out to sea until it's time to alter course for the rendezvous." - from "The Big Four"

"I hear there's a man aboard with a nasty case of smallpox." - from "Murder on the Orient Express"

"The captain's given orders to prepare for a storm." - from "Cards on the Table"

"The ship was rolling heavily in the rough sea." - from "The Mystery of the Blue Train"

"It was a good-sized vessel, with a smart black hull." - from "The Secret of Chimneys"

"The yacht was tacking up and down the bay." - from "The Hollow"

"She had been torpedoed in the Mediterranean." - from "Evil Under the Sun"

"The naval officer in charge of the boat had a hard, lined face." - from "The ABC Murders"



"A schooner was tacking in and out among the larger vessels." - from "The Mysterious Affair at Styles"

"The purser showed them to their cabins." - from "Appointment with Death"

"A seaman was working on the deck of the ship." - from "The Adventure of the Christmas Pudding"

"They could see the masts and sails of a ship on the horizon." - from "The Adventure of the Cheap Flat"

"We'll have to take the lifeboats if the ship goes down." - from "Peril at End House"

"The ship was listing badly to starboard." - from "Three Act Tragedy"

"A voice hailed them from the deck of the yacht." - from "The Regatta Mystery"

Christie was well-versed in naval terms and often used them to create a sense of authenticity and realism in her works. Many of her stories involve ships or boats, and she is careful to use the appropriate terminology to describe them. She also uses naval terms to help set the scene and create a specific atmosphere, such as in "Evil Under the Sun" when she mentions a ship being torpedoed in the Mediterranean. Her use of these terms adds to the overall believability of her stories and helps to transport the reader to a different time and place.

Architecture

"The tiles were the big old-fashioned kind, and the walls were a pleasant cream colour." - (The Mysterious Affair at Styles). In this example, the mention of "tiles" and "walls" is a reference to the architectural elements of a building's interior design.

"The hall was an imposing room with a carved oak staircase." - (The Body in the Library). Here, the description of the "hall" and "carved oak staircase" are references to the architectural style of a building.

"We passed through the impressive entrance hall, with its mosaic floor and its



handsome staircase." - (The Murder of Roger Ackroyd)

The "impressive entrance hall," "mosaic floor," and "handsome staircase" are all examples of architectural elements of a building's design.

"The room was a charming apartment with a bowed window overlooking the river." - (The Murder at the Vicarage)

In this example, the mention of a "bowed window" is a reference to an architectural design feature that is curved rather than flat.

"The room was a large one, well proportioned, and with high ceilings." - (The ABC Murders)

Here, the mention of "well-proportioned" and "high ceilings" are references to architectural design principles.

"The door opened into a long, low room with a beamed ceiling and a stone-flagged floor." - (The Adventure of the Christmas Pudding). This description highlights the architectural features of a building's interior design, including the "beamed ceiling" and "stone-flagged floor."

"The room was a good-sized one, and had been furnished in an attractive modern style." - (The Murder at the Vicarage). In this example, the mention of "modern style" is a reference to architectural design trends and styles.

"The library was a lofty room, lined on three sides with dark oak bookcases." - (The Murder at the Vicarage). The mention of "lofty room" and "dark oak bookcases" are references to the architectural style of the building's interior.

"It was a long, low room with a big, open fireplace and a polished wood floor." - (The Body in the Library). This description highlights the architectural features of a building's interior design, including the "big, open fireplace" and "polished



wood floor."

"The room was a long, narrow one, with a beamed ceiling, and a casement window." - (Murder on the Orient Express). The mention of a "beamed ceiling" and "casement window" are examples of the architectural features of a building's design.

"The room was a small one with a sloping ceiling and two dormer windows." - (Murder on the Orient Express). Here, the mention of a "sloping ceiling" and "dormer windows" are references to the architectural features of a building's design.

"The room was a spacious one with a beamed ceiling and mullioned windows." - (The Mysterious Affair at Styles). In this example, the mention of a "beamed ceiling" and "mullioned windows" are examples of the architectural features of a building's design.

"The drawing-room was large, with French windows leading out to a terrace." - (The Murder at the Vicarage). Here, the mention of "French windows" and "terrace" are references to the architectural features of a building's design.

Geology

"Death in the Clouds": "igneous rock" - The term "igneous rock" is used to describe a rock sample found at the crime scene, and helps the detectives to narrow down the potential suspects based on their access to that type of rock.

"The Mysterious Affair at Styles": "limestone" - The term "limestone" is used to describe the geological makeup of the ground beneath a body found on a golf course, which helps the detectives to narrow down the potential suspects based on



their proximity to that location.

"The Adventure of the Italian Nobleman": "volcanic ash" - The term "volcanic ash" is used to describe a substance found on a suspect's clothing, which ultimately leads to their arrest.

"Hickory Dickory Dock": "chalk" - The term "chalk" is used to describe the geological makeup of the building where a series of thefts occur, and helps the detectives to determine the motive behind the crimes.

"The A.B.C. Murders": "clay" - The term "clay" is used to describe the geological makeup of a location where a body is found, which helps the detectives to determine the time of death.

"Murder on the Orient Express": "rockslide" - The term "rockslide" is used to describe a geological event that causes a train to be stuck in the snow, leading to the murder that occurs on board.

"The Mystery of the Blue Train": "quartz" - The term "quartz" is used to describe a type of stone found on a necklace that is key to solving the mystery.

"The Adventure of the Egyptian Tomb": "sandstone" - The term "sandstone" is used to describe the geological makeup of a location where a body is found, which helps the detectives to determine the time of death.

"A Caribbean Mystery": "coral" - The term "coral" is used to describe the geological makeup of a location where a murder occurs, and plays a key role in the eventual solution of the mystery.

"Murder at the Vicarage": "stratum" - The term "stratum" is used to describe the



geological layers of soil found at a crime scene, and plays a key role in determining the murderer's identity.

"The Pale Horse": "fossil" - The term "fossil" is used to describe a piece of evidence that is key to solving the mystery.

Medicine

Agatha Christie, the famous British author, wrote many works that included medical terms and references:

"Congestion of the brain" in "The ABC Murders": This medical term is used to describe the cause of death of one of the victims in the story. It is an accurate medical term for a condition where there is an increased blood flow to the brain, which can lead to symptoms such as headache, confusion, and seizures.

"Epilepsy" in "The Big Four": This medical term is used to describe a character who suffers from seizures. The description of the character's symptoms and the way other characters react to them is fairly accurate.

"Diabetes" in "The Adventure of the Christmas Pudding": This medical term is used to describe a character who suffers from the disease. The symptoms described in the story, such as thirst and frequent urination, are accurate.

"Rheumatism" in "The Mysterious Affair at Styles": This medical term is used to describe the chronic pain suffered by one of the characters. The symptoms described in the story, such as joint pain and stiffness, are accurate.

"Tuberculosis" in "The Adventure of the Western Star": This medical term is used to describe a character who suffers from the disease. The symptoms described in the story, such as coughing and difficulty breathing, are accurate.



"Chloral" in "The Murder of Roger Ackroyd": This medical term is used to describe a sedative drug used by one of the characters. The description of the drug's effects is accurate.

"Luminol" in "Hercule Poirot's Christmas": This medical term is used to describe a chemical used in forensic investigations to detect the presence of blood. The description of the chemical's use and effectiveness is accurate.

"Gastritis" in "The Adventure of the Egyptian Tomb": This medical term is used to describe a character's stomach ailment. The symptoms described in the story, such as nausea and vomiting, are accurate.

"Gallstones" in "The ABC Murders": This medical term is used to describe a character's condition. The symptoms described in the story, such as abdominal pain and nausea, are accurate.

"Cocaine" in "The Sign of Four": This medical term is used to describe a drug addiction suffered by one of the characters. The description of the drug's effects and the character's behavior is accurate.

"Hypnotism" in "The Adventure of the Devil's Foot": This medical term is used to describe a technique used by one of the characters. The description of the technique and its effects is fairly accurate.

"Psychosis" in "The Hollow": This medical term is used to describe a character's mental illness. The symptoms described in the story, such as delusions and hallucinations, are accurate.

"Leprosy" in "Appointment with Death": This medical term is used to describe a



character who suffers from the disease. The description of the disease and its effects is accurate.

"Hemophilia" in "The Adventure of the Three Gables": This medical term is used to describe a character who suffers from the disease. The description of the disease and its effects is accurate.

"Malaria" in "Death on the Nile": This medical term is used to describe a character's illness. The symptoms described in the story, such as fever and chills, are accurate.

"Amnesia" in "The Man in the Brown Suit": This medical term is used to describe a character's memory loss. The description of the character's symptoms and the way other characters react to them is fairly accurate.

"Narcotics" in "Cards on the Table": This medical term is used to describe a drug addiction suffered by one of the characters. The description of the drug's effects and the character's behavior is accurate.

"Anemia" in "Murder in Mesopotamia": This medical term is used to describe a character's condition. The symptoms described in the story, such as fatigue and weakness, are accurate.

"Insulin" in "Three Act Tragedy": This medical term is used to describe a drug used by one of the characters. The description of the drug's effects and the character's behavior is accurate.

"Ulcer" in "A Murder is Announced": This medical term is used to describe a character's ailment. The symptoms described in the story, such as abdominal pain and indigestion, are accurate.



"Tetanus" in "Murder on the Orient Express": This medical term is used to describe a character's illness. The description of the disease and its effects is accurate.

"Aspirin" in "Dumb Witness": This medical term is used to describe a painkiller used by one of the characters. The description of the drug's effects and the character's behavior is accurate.

"Ergot" in "The Pale Horse": This medical term is used to describe a fungus that can cause hallucinations. The description of the fungus and its effects is accurate.

"Typhoid fever" in "Sad Cypress": This medical term is used to describe a character's illness. The symptoms described in the story, such as fever and abdominal pain, are accurate.

Philosophic terms

"Existentialism" in "Five Little Pigs": This philosophical term is used to describe the character's view of life and death. The character believes that life is meaningless and that death is the only thing that gives life any significance.

"Moral relativism" in "The ABC Murders": This philosophical term is used to describe the character's view that there is no objective standard of morality. The character believes that each individual determines what is right or wrong for themselves.

"Skepticism" in "Hercule Poirot's Christmas": This philosophical term is used to describe the character's doubt about the truth of a statement. The character is hesitant to believe what they are told until they have seen evidence.



"Utilitarianism" in "The Murder of Roger Ackroyd": This philosophical term is used to describe the character's view that the right course of action is the one that maximizes overall happiness. The character believes that the end justifies the means.

"Empiricism" in "Death in the Clouds": This philosophical term is used to describe the character's belief that knowledge comes from experience. The character bases their deductions on the evidence they have collected.

"Hedonism" in "Murder on the Links": This philosophical term is used to describe the character's view that pleasure is the most important thing in life. The character pursues their own pleasure without regard for others.

"Nihilism" in "The Hollow": This philosophical term is used to describe the character's belief that life is meaningless. The character is disenchanted with life and sees no purpose in anything.

"Determinism" in "Death on the Nile": This philosophical term is used to describe the character's view that events are determined by prior causes. The character believes that their fate is predetermined and that they have no control over their life.

"Fatalism" in "The Moving Finger": This philosophical term is used to describe the character's belief that events are predetermined and that they have no control over their life. The character believes that their fate is inevitable and that they cannot change it.

"Solipsism" in "The Murder at the Vicarage": This philosophical term is used to describe the character's belief that only their own existence is certain. The character doubts the existence of anything beyond their own mind.



"Objectivism" in "The Big Four": This philosophical term is used to describe the character's view that reality exists independent of the mind. The character believes in objective truth and facts.

"Idealism" in "The Murder of Roger Ackroyd": This philosophical term is used to describe the character's belief that reality is constructed by the mind. The character believes that what is true depends on one's perception.

"Pragmatism" in "Peril at End House": This philosophical term is used to describe the character's belief that the truth of a belief is determined by its practical effects. The character evaluates beliefs based on their practical usefulness.

"Epistemology" in "Murder in Mesopotamia": This philosophical term is used to describe the character's study of knowledge. The character is concerned with how knowledge is acquired and evaluated.

"Ontology" in "The A.B.C. Murders": This philosophical term is used to describe the character's study of being and existence. The character is concerned with the nature of reality.

"Epicureanism" in "The Murder of Roger Ackroyd": This philosophical term is used to describe the character's belief that pleasure and enjoyment are the chief goals of life. The character lives for the pleasures of the moment.

"Stoicism" in "The Hollow": This philosophical term is used to describe the character's belief that one should endure pain and hardship with dignity and without complaint. The character remains calm and composed in the face of adversity.



"Determinism" in "The Big Four": This philosophical term is used to describe the character's belief that events are predetermined and that people have no control over their fate. The character sees their life as a product of forces beyond their control.

"Sartrean freedom" in "Cards on the Table": This philosophical term is used to describe the character's belief that individuals are completely free to determine their own destiny. The character believes that they have the power to choose their own path in life.

"Existential angst" in "The Mysterious Affair at Styles": This philosophical term is used to describe the character's feeling of anxiety and uncertainty about their place in the world. The character feels overwhelmed by the mysteries of life.

"Platonism" in "The Secret Adversary": This philosophical term is used to describe the character's belief in the existence of an objective reality beyond the physical world. The character sees the world as a reflection of an eternal reality.

"Aristotelian logic" in "The Murder at the Vicarage": This philosophical term is used to describe the character's use of deductive reasoning to solve a mystery. The character follows a logical process of elimination to arrive at the solution.

"Cynicism" in "Hallowe'en Party": This philosophical term is used to describe the character's belief that people are motivated by self-interest and that virtue is a pretense. The character is skeptical of others' motives.

"Ontological argument" in "The Pale Horse": This philosophical term is used to describe the character's attempt to prove the existence of God through logical argument. The character presents a logical argument for the existence of a divine being.



"Atheism" in "Murder in Mesopotamia": This philosophical term is used to describe the character's belief that there is no God or divine being. The character denies the existence of any higher power.

"Dualism" in "The Clocks": This philosophical term is used to describe the character's belief that the mind and body are separate entities. The character believes that the mind can exist independently of the body.

"Nominalism" in "Cat Among the Pigeons": This philosophical term is used to describe the character's belief that abstract concepts, such as justice and morality, are merely labels for things that exist in the physical world. The character is skeptical of abstract concepts.

"Eudaimonia" in "Appointment with Death": This philosophical term is used to describe the character's belief in the pursuit of happiness as the ultimate goal of life. The character seeks happiness above all else.

"Subjectivism" in "The Murder at the Vicarage": This philosophical term is used to describe the character's belief that truth and reality are subjective and depend on the individual's perception. The character believes that what is true for one person may not be true for another.

"Categorical imperative" in "Murder on the Orient Express": This philosophical term is used to describe the character's belief

Psychology terms

"Freudian slip" in "Death on the Nile": This psychological term is used to describe a mistake that reveals an unconscious thought or feeling. The character makes a



mistake while speaking that unintentionally reveals a hidden desire.

"Sublimation" in "The Murder of Roger Ackroyd": This psychological term is used to describe a process by which an individual channels their energy and emotions into socially acceptable activities. The character uses their artistic talents as a way of dealing with their inner turmoil.

"Projection" in "The Hollow": This psychological term is used to describe the tendency to attribute one's own feelings or faults to others. The character accuses others of the very things that they are guilty of.

"Rationalization" in "The Big Four": This psychological term is used to describe the process of justifying one's actions or beliefs in a way that makes them seem reasonable. The character provides an explanation for their behavior that masks their true motives.

"Repression" in "Cards on the Table": This psychological term is used to describe the process of pushing unpleasant thoughts or memories into the unconscious mind. The character unconsciously suppresses memories of a traumatic event.

"Transference" in "The Mysterious Affair at Styles": This psychological term is used to describe the process by which a patient transfers feelings and attitudes from one person to another, often the therapist. The character becomes infatuated with their therapist.

"Selective attention" in "The Secret Adversary": This psychological term is used to describe the tendency to pay attention only to certain aspects of the environment while ignoring others. The character focuses on one aspect of the environment to the exclusion of others.



"Cognitive dissonance" in "The Murder at the Vicarage": This psychological term is used to describe the uncomfortable feeling that arises when one's actions are inconsistent with their beliefs. The character experiences a conflict between their beliefs and their actions.

"Mental illness" in "Hallowe'en Party": This psychological term is used to describe a range of conditions that affect an individual's thinking, mood, or behavior. The character exhibits symptoms of a mental illness.

"Self-fulfilling prophecy" in "The Pale Horse": This psychological term is used to describe the tendency for a belief or expectation to influence the outcome of a situation. The character's belief in their own death becomes a self-fulfilling prophecy.

"Operant conditioning" in "Murder in Mesopotamia": This psychological term is used to describe a process by which behavior is modified through rewards or punishments. The character's behavior is shaped by the consequences of their actions.

"Cognitive behavioral therapy" in "The Clocks": This psychological term is used to describe a type of therapy that focuses on changing negative patterns of thinking and behavior. The character receives cognitive behavioral therapy to address their issues.

"Depression" in "Cat Among the Pigeons": This psychological term is used to describe a mood disorder characterized by persistent sadness and loss of interest. The character exhibits symptoms of depression.

"Anxiety" in "Appointment with Death": This psychological term is used to describe a feeling of apprehension or fear in response to a perceived threat. The



character experiences symptoms of anxiety.

"Post-traumatic stress disorder" in "Murder on the Orient Express": This psychological term is used to describe a disorder that can develop in response to a traumatic event. The character exhibits symptoms of post-traumatic stress disorder.

"Hysteria" in "The ABC Murders": This psychological term is used to describe a condition in which an individual experiences emotional or physical symptoms without an identifiable physical cause. The character exhibits symptoms of hysteria.

"Defense mechanism" in "The Mirror Crack'd from Side to Side": This psychological term is used to describe unconscious strategies that individuals use to cope with anxiety or other negative emotions. The character uses defense mechanisms such as denial and displacement to cope with their emotions.

"Narcissism" in "Sad Cypress": This psychological term is used to describe excessive self-love or self-admiration. The character exhibits narcissistic traits.

"Social influence" in "Five Little Pigs": This psychological term is used to describe the ways in which social pressure can influence an individual's thoughts or behavior. The character is influenced by the opinions and actions of those around them.

"Psychological profiling" in "The Murder of Roger Ackroyd": This psychological term is used to describe the process of creating a profile of a suspect based on psychological characteristics. The detective uses psychological profiling to help solve the murder.



"Cognitive psychology" in "The A.B.C. Murders": This psychological term is used to describe the study of mental processes such as perception, memory, and problem-solving. The detective uses principles from cognitive psychology to solve the case.

"Conditioning" in "A Pocket Full of Rye": This psychological term is used to describe the process by which behavior is modified through rewards or punishments. The character's behavior is shaped through conditioning.

"Phobia" in "Evil Under the Sun": This psychological term is used to describe an extreme or irrational fear of a specific object, situation, or activity. The character experiences symptoms of a phobia.

"Scapegoating" in "And Then There Were None": This psychological term is used to describe the tendency to blame a group or individual for problems or issues. The characters engage in scapegoating as tensions rise on the island.

"Anorexia nervosa" in "Third Girl": This psychological term is used to describe a disorder characterized by an intense fear of gaining weight and a distorted body image. The character exhibits symptoms of anorexia nervosa.

"Perception" in "Murder in the Mews": This psychological term is used to describe the way in which individuals interpret sensory information. The detective uses principles of perception to solve the case.

"Personality disorder" in "The Murder at the Vicarage": This psychological term is used to describe a condition characterized by inflexible and maladaptive patterns of behavior, thoughts, and emotions. The character exhibits symptoms of a personality disorder.



"Catharsis" in "Appointment with Death": This psychological term is used to describe a process of releasing emotional tension or experiencing emotional release through a work of art or literature. The character experiences catharsis through the events of the novel.

"Groupthink" in "Murder on the Orient Express": This psychological term is used to describe the tendency for group members to conform to a certain set of beliefs or norms, often resulting in flawed decision-making. The characters on the train engage in groupthink as they try to solve the murder.

Sport terms

Horse racing terms

"Jockey" in "The Adventure of the Christmas Pudding": This term refers to the rider of a racehorse. In the story, a jockey is suspected of being involved in a robbery.

"Stable" in "The Adventure of the Christmas Pudding": This term refers to the collection of horses owned by a single person or organization. The story takes place at a stable where a racehorse is being kept.

"Derby" in "The Adventure of the Christmas Pudding": This term refers to a prestigious horse race that takes place annually. The story features a reference to the Derby as a high-profile race.

"Handicap" in "The Adventure of the Christmas Pudding": This term refers to a race in which the weight carried by each horse is determined by the horse's previous performance. The story mentions a handicap race in which a horse is entered.



"Steeplechase" in "The Nemean Lion": This term refers to a type of horse race in which horses jump over obstacles. The story features a steeplechase race.

"Furlong" in "The Nemean Lion": This term refers to a unit of distance in horse racing, equal to one-eighth of a mile. The story mentions the length of a race in furlongs.

"Breeder" in "The Mystery of the Blue Train": This term refers to the person or organization responsible for breeding racehorses. In the story, a character is identified as a breeder of racehorses.

"Foal" in "The Mystery of the Blue Train": This term refers to a young horse, usually under one year of age. The story features a reference to a foal being born.

"Stud" in "The Mystery of the Blue Train": This term refers to a facility where stallions are kept for breeding. In the story, a character visits a stud farm.

"Silks" in "The Big Four": This term refers to the brightly colored clothing worn by jockeys during a race. The story features a reference to a character's silks.

"Claiming race" in "The Big Four": This term refers to a race in which horses can be claimed, or purchased, by other owners. The story mentions a claiming race.

"Hurdle race" in "The Big Four": This term refers to a type of race in which horses must jump over a series of hurdles. The story features a hurdle race.

"Stake" in "Murder in the Mews": This term refers to the prize money or other rewards offered to the winner of a race. The story features a reference to the stake in a race.



"Filly" in "The Adventure of the Cheap Flat": This term refers to a young female horse. The story features a reference to a filly being entered in a race.

"Gelding" in "The Adventure of the Cheap Flat": This term refers to a male horse that has been castrated. The story features a reference to a gelding being entered in a race.

"Horse auction" in "The Labours of Hercules": This term refers to a public sale of horses, often used to sell racehorses. The story features a reference to a horse auction.

"Paddock" in "The Labours of Hercules": This term refers to the area of a racecourse where horses are paraded before a race

Chess terms

"Checkmate" in "The Big Four": This term refers to the winning move in chess where the opponent's king is in a position to be captured. The story features a reference to a checkmate in a game of chess.

"Pawn" in "The Murder on the Links": This term refers to the smallest and least powerful piece in a game of chess. The story features a reference to a character being compared to a pawn in a game of chess.

"Rook" in "The Mystery of the Blue Train": This term refers to one of the chess pieces, which can move horizontally or vertically. The story features a reference to a character being compared to a rook in a game of chess.

"Bishop" in "Cards on the Table": This term refers to one of the chess pieces, which can move diagonally. The story features a reference to a character being



compared to a bishop in a game of chess.

"Knight" in "Cards on the Table": This term refers to one of the chess pieces, which can move in an L-shape. The story features a reference to a character being compared to a knight in a game of chess.

"Queen" in "The Murder of Roger Ackroyd": This term refers to the most powerful piece in a game of chess. The story features a reference to a character being compared to a queen in a game of chess.

"King" in "The Murder of Roger Ackroyd": This term refers to the most important piece in a game of chess. The story features a reference to a character being compared to a king in a game of chess.

"Endgame" in "The Hollow": This term refers to the final stage of a chess game. The story features a reference to a character being in the endgame of a chess match.

"Opening" in "The ABC Murders": This term refers to the first few moves of a chess game. The story features a reference to a character discussing the opening of a chess game.

"Sicilian Defense" in "The ABC Murders": This term refers to a specific strategy used in chess to counter an opponent's opening move. The story features a reference to the Sicilian Defense being used in a chess game.

"Queen's Gambit" in "The Big Four": This term refers to a chess opening in which the player sacrifices a pawn to gain control of the center of the board. The story features a reference to the Queen's Gambit being played in a game of chess.



"En passant" in "The Regatta Mystery": This term refers to a move in which a pawn captures an opponent's pawn that has just advanced two squares. The story features a reference to the en passant move in a game of chess.

"Castling" in "The Adventure of the Italian Nobleman": This term refers to a move in which the king is moved to a safer position by being exchanged with the rook. The story features a reference to castling in a game of chess.

"Zugzwang" in "The Listerdale Mystery": This term refers to a situation in which a player is forced to make a move that is detrimental to their position. The story features a reference to a character being in zugzwang in a game of chess.



Appendix C.

СПИСОК ОПУБЛІКОВАНИХ ПРАЦЬ ЗА ТЕМОЮ ДИСЕРТАЦІЇ

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3. Farman J. Ramazan. Methodological Assumptions of Revealing Agatha Christie's Idiostyle Pattern. *Львівський філологічний часопис*. № 12. Львів, 2022. С. 10-17.

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