

МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
«САМАРСКИЙ НАЦИОНАЛЬНЫЙ ИССЛЕДОВАТЕЛЬСКИЙ
УНИВЕРСИТЕТ ИМЕНИ АКАДЕМИКА С.П. КОРОЛЕВА»
(САМАРСКИЙ УНИВЕРСИТЕТ)

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ОСОБЕННОСТИ ФУНКЦИОНИРОВАНИЯ
ЯЗЫКОВЫХ СРЕДСТВ
В АНГЛИЙСКОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ
(на материале романа А. Кристи
«Убийство в “Восточном экспрессе”»)

Рекомендовано редакционно-издательским советом федерального государственного автономного образовательного учреждения высшего образования «Самарский национальный исследовательский университет имени академика С.П. Королева» в качестве практикума для обучающихся по основным образовательным программам высшего образования по направлениям подготовки 45.03.01 Филология, 45.03.02 Лингвистика, 41.03.05 Международные отношения

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Содержит биографию автора, 14 разделов с заданиями и приложение. Представленные в разделах упражнения направлены на работу с аутентичным англоязычным художественным текстом с целью расширения активного и пассивного словарного запаса студентов, комплексного развития навыков как устной, так и письменной речи, совершенствования навыков перевода, а также на развитие творческих способностей обучающихся.

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INTRODUCTION

Настоящий практикум предназначен для организации аудиторной и самостоятельной работы обучающихся по направлениям подготовки 45.03.01 Филология, 45.03.02 Лингвистика, 41.03.05 Международные отношения и ориентирован на работу с аутентичным текстом детективного романа Агаты Кристи «Убийство в “Восточном экспрессе”», который был впервые опубликован в 1934 году.

Практикум состоит из 14 тематических разделов, каждый из которых включает упражнения на совершенствование произносительных навыков; задания для развития лексико-грамматической компетенции; упражнения на совершенствование навыков перевода, лингвостилистического анализа текста; задания, развивающие навыки говорения, поиск языковых эквивалентов и подготовку к дискуссии.

С целью организации углубленной самостоятельной работы обучающихся в разделе “Supplement” содержатся дополнительные тексты, обеспечивающие необходимый культурно-исторический контекст. Система заданий практикума способствует не только совершенствованию языковых навыков, но и развитию критического мышления, аналитических способностей и филологической грамотности.

Таким образом, практикум представляет собой структурированное и методически обоснованное учебное пособие, направленное на комплексное развитие лингвистической компетентности и профессиональных навыков у студентов гуманитарных специальностей.

AGATHA CHRISTIE (1890-1976). BIOGRAPHY

*“What can I say at seventy-five?
Thank God for my good life,
and all the love that has been given to me.”
Agatha Christie.*

Agatha Christie is the world’s best known mystery writer. Her books have sold over a billion copies in the English language and another billion in 44 foreign languages. She is the most widely published author of all time in any language, outsold only by the Bible and Shakespeare. The press called Agatha Christie “the queen of whodunits”. She called herself “the sausage machine” for she produced some 60 detective novels alone, and her books went through reprint after reprint and sold into hundreds of millions of copies.

Agatha Christie was the second daughter of an Anglo-American marriage, and her father died when she was little. She had an unusually solitary childhood. She didn’t attend school and was tutored at home by her mother. Having taken First Aid and Home Nursing Certificates, she joined a Voluntary Aid Detachment and worked in the Red Cross Hospital on the outbreak of 1941 War, first as a nurse and then as a dispenser. There she gained a very good working knowledge of poisons, which helped her a great deal later on in her literary work.

Her writing career spanned more than half a century, during which she wrote 79 novels and short story collections, as well as 14 plays, one of which, *The Mousetrap*, is the longest-running play in history. Two of the characters she created, the brilliant little Belgian Hercule Poirot and the irrepressible and relentless Miss Marple, went on to become world-famous detectives. Both have been widely dramatized in feature films and made-for-TV movies. One of her most famous

novels, *Murder on the Orient Express* [1], was written approximately between late 1933 and early 1934.

Agatha Christie also wrote six romantic novels under the pseudonym Mary Westmacott. As well, she wrote four nonfiction books including an autobiography and an entertaining account of the many expeditions she shared with her archaeologist husband Sir Max Mallowan.

Christie's forte is supremely adroit plotting and sharp believable characterization (even the names she uses usually ring true). Her style and rhetoric are not remarkable; her writing is almost invariably sound and workmanlike, without pretence or flourish. Her characters are likely to be of the middle-middle or upper-middle class.

The language of Agatha Christie is that of the people depicted in her novels and short stories: bright, vivid, deprived of artificial complication and snobbish extravagancies.

Agatha Christie has been accused of overusing the "least-likely-person" motif. But she enjoys playing with her readers, and delights in using "least-likely-person" motif as well, sometimes having the clever murderer arrange a whole set of false evidence to be discovered against himself, having taken care to provide an alibi to be released at the most dramatic moment to clear himself on the shrewd assumption that having been cleared once, he will forever remain above suspicion thereafter.

Agatha Christie died in 1976 [2].

SECTION 1 (PART I CHAPTERS 1-2) (PP. 7-16)

I. Transcribe the following words and translate them into Russian.

lieutenant (7)	benevolent (13)
whistling (8)	malevolence (13)
surreptitious (8)	savage (13)
altercations (8)	Istanbul (14)
colonel (9)	Trieste (14)
monsieur (9)	Calais (14)
peremptory (9)	munificent (15)
concierge (12)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

a local coach (7)
a sleeping-car (7)
muffled up to the ears (7)
an upward-curved moustache (7)
to commit suicide (7)
to overhear part of a conversation (7)
make a fitting reply (7)
disclaiming any merit for that past service (7)
somewhat repetitive in character (7)
to pass through (8)
the blinds of the sleeping-car compartment (8)
weary of lying wakeful in the hot stuffiness (8)
a ridiculous-looking man (8)
with an air of infinite reluctance (8)
eminently suitable for (9)
to call in peremptory fashion (9)

a down-trodden governess (10)
to mutter vexedly (12)
the eyes belied this assumption (13)
a first-class sleeping berth (14)
a slip coach (14)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

вагон-ресторан (7)
изысканные фразы слетали с его губ на превосходном французском (7)
обязательные военные меры предосторожности (7)
Вы прекратили кровопролитие (7)
спасибо, что откликнулись на мою просьбу (7)
выполнять (свой долг) со всем усердием и рвением (7)
отправление поезда (7)
поторопился снова начать разговор (8)
тускло освещенная платформа (8)
продумал (речь) заранее (8)
они обменялись короткими репликами (10)
он бросил немного раздраженный взгляд на Пуаро (10)
все, казалось, говорило о великодушной натуре (13)
обещал хорошие чаевые (15)

IV. Translate the following sentences into Russian:

1. It was freezingly cold, and his job of seeing off a distinguished stranger was not one to be envied, but Lieutenant Dubosc performed his part manfully. (7)

2. The conductor displayed to Poirot with a dramatic gesture the beauty of his sleeping compartment and the neat arrangement of his luggage. (9)

3. Conscious of an inadequate night's sleep, and of a delicate mission successfully accomplished, M. Poirot curled up in a corner and fell asleep. (9)

4. In the course of conversation they discovered some mutual friends, which had the immediate effect of making them more friendly and less stiff. (10)

5. It was the voices which gave him the clue to the two indistinct figures standing in the shadow of a traffic van. (10)

6. A little knot of men were clustered by the side of the line looking and pointing at something under the dining-car. (11)

7. As the man, making some remark to his young companion, glanced across the room, his gaze stopped on Poirot for a moment and just for that second there was a strange malevolence, an unnatural tensi in the glance. (13)

8. Doubtless the man had been promised a good tip if he could keep the compartment for the sole use of the other traveller. However, even the most munificent of the tips lose their effect when a Director of the Company is on board and issues his orders. (15)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. Why did Lieutenant Dubosc "carried out the duty of seeing off M. Poirot with all the zeal and ardour"?

2. What were the topics of the conversation between Lieutenant Dubosc and M. Poirot?

3. What passengers did M. Poirot met at the restaurant car at breakfast and lunch time? What surprised him about their relationship?

4. What happened at half past two in the afternoon?
5. Who was very anxious about the accident and why?
6. Why did M. Poirot have to change his plans of staying at the Tokatlian Hotel for some days and go to London by the Simplon Orient?
7. What two people interested M. Poirot in the restaurant and why?
8. What was extraordinary about the Simplon Orient at that time of the year?
9. How did M. Poirot manage to get the ticket to the Simplon Orient?
10. What kind of companion did M. Poirot have in his compartment?

VI. Give synonyms to the following words:

a glance, to shiver, to hasten, to embrace, rumours, furious, brisk, animated, to accomplish, an assumption, shallow, an amusement.

VII. Give antonyms to the following words:

a merit, a departure, overheated, enormous, to fail.

VIII. Use phrasal verbs from the list in the sentences of your own:

to pass through (8), to look out (8), to peer out (8), to muffle up (8), to poke out of (11), to lean out (11).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. We didn't have time to stop, so we just decided to the historic district on our way to the coast.
2. ! There's a cyclist coming right towards you!

3. From the attic window, the child at the snowy street below, hoping school would be cancelled.

4. in a thick scarf and hat, he braved the freezing wind to get to the shop.

5. I could see a tiny green shoot beginning to the soil in the flowerpot.

6. She had to of the car window to get a clear view of the street sign.

7. When you stay in a hotel, always for hidden charges before you confirm your booking.

8. The puppy was so small that only its nose and whiskers the blanket.

X. Give the description of the following characters:

M. Poirot, Lieutenant Dubosc, Mary Debenham, Colonel Arbuthnot, M. Bouc, Mr. MacQueen.

SECTION 2 (PART I. CHAPTERS 3-4) (PP. 17-22)

I. Transcribe the following words. Translate them into Russian.

swarthy (17)	coquetry (19)
toque (18)	liqueur (19)
courteous (18)	caprice (20)
nonchalance (18)	descended (21)
indolent (18)	valises (21)
demurred (18)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

- a luncheon-car (17)
- in a plaid blouse (18)
- an amiable face (18)
- a tight-fitting coat (18)
- to note the false benevolence of the brow (19)
- to be caught napping (20)
- to stay in the though coach (21)
- barriers were breaking down (21)
- a sheep-like lady (21)
- to be on the staff of a big American college (22)
- slipshod ways (22)
- to get (to have) a hunch about smb (22)
- to put one's grips against the communicating door (22)
- to awake with a start (22)
- close at hand (22)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

она слегка грациозно кивнула (18)

разговаривая оживленно (18)

у нее было красивое лицо иностранки (19)

Не найдется ли у Вас огоньку? (19)

я берусь за очень немногие случаи (19)

моей жене угрожали (20)

его лицо было абсолютно непроницаемым (20)

удовлетворять и потребности, и прихоти (20)

Полагаю, Вы как раз тот человек, который мне нужен. (20)

постукивая ногами и размахивая руками, чтобы согреться (21)

IV. Translate the following sentences into Russian:

1. It was not till they were eating a delicate cream cheese that M. Bouc allowed his attention to wander to matters other than nourishment. (17)

2. At a small table, sitting very upright, was one of the ugliest old ladies he had ever seen. It was an ugliest of distinction – it fascinated rather than repelled. (18)

3. She had a mass of faded yellow hair unbecomingly arranged in a large bun, wore glasses, and had a long mild amiable face rather like sheep. (18)

4. He slipped his hand into his pocket and produced a matchbox which he handed to the other man, who took it but did not strike a light. (19)

5. The other could have had no clue as to what thoughts were passing in that mind. (20)

6. “If you’re holding out for more, you won’t get it”. (20)

7. On this, the second day of the journey, barriers were breaking down. (21)

8. He knew what it was that had awakened him – a loud groan, almost a cry, somewhere close at hand. (22)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. Why did M. Bouc say: “All around us are people, of all classes, of all nationalities, of all ages. For three days these people, these strangers to one another, are brought together”?

2. When did M. Bouc see a change in Poirot’s expression during luncheon time?

3. What was Mr. Ratchet’s offer to Mr. Poirot?

4. Did M. Poirot undertake Mr. Ratchet’s case? Why?

5. Why did Mac Queen look surprised when he met M. Poirot?

6. What passenger did Mrs. Hubbard refer to with the following words “I’ve got a hunch about that man” and why?

7. What awakened Poirot at night? Was he worried?

VI. Give synonyms to the following words:

amiable, courteous, outrageous, queer, important, benevolent, to undertake, conscious, slightly, an assumption, trouble, to appreciate.

VII. Give antonyms to the following words:

ugly, a stranger, tight-fitting, distastefully, sharply.

VIII. Use phrasal verbs from the list in the sentences of your own:

to hurry off (90), to pull out (21), to break down (21), to break off (21), to hold up (21), to scurry off (22).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. The car suddenly in front of me, forcing me to slam on my brakes.
2. She started to in tears when she heard the wonderful news.
3. A massive traffic jam our journey for over an hour.
4. The moment the rain stopped, the cat from under the porch.
5. My old laptop is starting to; it crashes several times a day.
6. He decided to the negotiation after they refused to compromise.
7. The company was forced to of the deal due to rising costs.
8. This one key piece of evidence could the entire investigation.

X. Describe the passengers in the luncheon-car.

SECTION 3 (PART I. CHAPTERS 5-6) (PP. 23-32)

I. Transcribe the following words. Translate them into Russian.

an aisle (23)	intrigue (28)
spruce (24)	tough (29)
lamentations (24)	a courier (30)
haphazard (24)	antique (32)
intruder (27)	vexatious (32)
amateurishly (27)	jovially (32)
caressing (28)	circumstance (32)
antecedents (28)	innocent (32)

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

to pull down the washbasin (23)

the shuffling footsteps (23)

a chorus of woe was going on (24)

feverish anxiety (24)

just a pack of useless foreigners (24)

a polite but estranging laugh (25)

to squeeze past (26)

And a sort of strangled gasp came from the Wagon Lit conductor. (26)

to bury one's face in one's hands (26)

a calamity of the first water (26)

that is great ferocity (27)

to nod sagely (27)

Who was the man or the woman masquerading in Wagon Lit uniform? (107)

to look up the antecedents of all these people (28)

the little grey cells of the mind (28)
with a lame leg (28)
We are a little cramped here. (29)
not quite following the rapid flow of French (29)
to be at a loose end (30)
a perplexed expression passed over his face (30)
to double-cross smb (31)
to go all goosefleshy down the back (32)
suspicious circumstance (32)
it's not in accord with his psychology (32)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

в горле у него пересохло (23)
Где бы он мог спрятаться? (23)
с грохотом ударилось о дверь (24)
определенно это нервы пошаливают (24)
Что, я даже не могу связаться и отменить свою поездку? (24)
это подразумевает беспристрастное отношение (25)
было ясно, что случилось что-то экстраординарное (26)
смерть наступила между полночью и двумя часами ночи (26)
человек говорил отрывисто (27)
казалось, удары наносились наугад и хаотично (27)
Как если бы кто-то закрыл глаза и вслепую, в бешенстве наносил удары снова и снова. (27)
Мне, пожалуй, есть, что добавить к тому, что вам известно. (27)
Кажется, это орудовал любитель. (27)
Я уверен, что это не пустое хвастовство. (28)
Мы вернемся к Вашим показаниям официально позже. (29)

IV. Translate the following sentences into Russian:

1. Suddenly with a rush, his footsteps echoing up the aisle, the man came. (23)
2. Any barriers there might have been between the passengers had now quite broken. (24)
3. Her voice sounded impatient, but Poirot noted that there were no signs of that almost feverish anxiety which she had displayed during the check to the Taurus Express. (24)
4. She has only to lift a little finger and ask for something in a polite voice – and the whole train runs. (25)
5. The little man in the window shifted along the seat, and Poirot squeezed past: the other two men and sat down facing his friend. (26)
6. It is as though somebody had shut his eyes and then in a frenzy struck blindly again and again. (27)
7. To look up the antecedents of all these people, to discover their *bona fides* – all that takes time and endless inconvenience. (28)
8. This is the act of a man driven almost crazy with a frenzied hate – it suggests rather the Latin temperament. (32)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 5.

1. Why did Poirot initially find it difficult to sleep, and what specific sounds did he hear from Ratchett's compartment?
2. What was the cause of the altercation Poirot overheard between Mrs. Hubbard and the conductor, and what did she insist was true?
3. According to the conductor, why was the train stopped, and what potential problem did this create for the investigation later?
4. What two things did Poirot discover when he opened his door after hearing a thud against it in the night?

5. How did the atmosphere among the passengers in the restaurant car change the next morning, and what was the common subject of their complaints?

6. What significant difference does Poirot note in Mary Debenham's demeanor the morning after the snowdrift compared to her anxiety during a previous delay?

7. How was Ratchett's body discovered, and what two physical details about the locked compartment are mentioned?

8. What does Dr. Constantine conclude about the nature of the stab wounds, and what does this lead the *chef de train* to speculate about the murderer?

9. What crucial piece of information had Poirot learned from Ratchett the previous day, and how does M. Bouc initially interpret it?

10. What are the boundaries of the crime scene as established by M. Bouc and Dr. Constantine, and what conclusion does this force them to draw about the murderer's location?

Chapter 6.

1. Why does Poirot choose to interview Hector Mac Queen before anyone else?

2. What is Mac Queen's immediate reaction to the news of Ratchett's death, and what phrase does he use that reveals his assumption about the cause?

3. How does Mac Queen respond when he learns Poirot's name and profession, and what mistaken association does he make?

4. According to Mac Queen, how did he first meet Ratchett and become his secretary?

5. What does Mac Queen admit about his knowledge of Ratchett's background, and what theory does he offer to explain Ratchett's secrecy?

6. What specific evidence of threats against Ratchett does Mac Queen provide, and what key observation does Poirot make about the physical nature of the letters?

7. What significant fact was Mac Queen unaware of regarding Ratchett's actions before the murder, and how does Poirot interpret this lack of knowledge?

8. When Poirot asks directly, how does Mac Queen describe his true feelings towards Ratchett, and what reason does he give (or not give) for them?

9. What was the subject of Mac Queen's last meeting with Ratchett the previous evening, and why does Poirot find this detail potentially relevant?

10. At the end of the interview, what two reasons do Poirot and M. Bouc give for tentatively dismissing Mac Queen as a suspect, based on the nature of the crime?

VI. Give synonyms to the following words:

insistent, to conceal, urgent, foolish, selfish, to occur, to stab, to faint, frightened, to comprehend.

VII. Give antonyms to the following words:

quiet, detached, rapid, tough, incredible.

VIII. Use phrasal verbs from the list in the sentences of your own:

to pull down (23), to point out (23), to drop off (24), look up (28), to look back (27), to speak for (28).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. The city decided to the old factory to make space for a new park.

2. My friend was kind enough to that I had spinach stuck in my teeth before the meeting.

3. Can you this package at the post office on your way to work?

4. If you don't know the meaning of a word, you should in the dictionary.

5. When I on my childhood, I remember long, sunny days spent playing outside.

6. I can't accept the invitation on behalf of everyone; I can only myself.

7. Sales tend to significantly after the holiday season.

8. The excellent reviews the quality of the restaurant; we don't need any more convincing.

X. Retell chapters 5 and 6 on behalf of any character from these chapters you like.

SECTION 4 (PART I. CHAPTERS 7-8) (PP. 33-40)

I. Transcribe the following words. Translate them into Russian.

inquiringly (33)	savagely (36)
grimace (33)	perceive (36)
absurd (34)	assailant (37)
exceedingly (34)	wriggled (37)
hypothesis (34)	acquire (38)
coincidence (34)	redolent (40)
inconsistencies (34)	biased (40)
elucidation (35)	vengeance (40)
masculine (36)	precedence (40)
abundance (36)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

stained with rusty patches (33)
to severe blood vessels (34)
the edges do not gape (34)
a lack of strength and determination (34)
glancing blows (34)
they penetrated the muscle (34)
the butt of the cigar (35)
some charred fragment of paper (35)
You have a clue then? (35)
a small square of cambric (35)
embroidered initial (35)
to ask for elucidation (35)
to be at a loss to know (36)

a customs regulation (36)
to utter an exclamation of satisfaction (36)
to disclose round humps of wire-netting (36)
to skew trough the hat (36)
a pair of curling tongs (37)
to wriggle the charred scrap of paper on to smth (37)
to acquire first-hand details of the crime (38)
to give birth prematurely (39)
to be acquitted on some technical inaccuracy (39)
to give smb the slip (39)
to be redolent of heartfelt disgust (40)
to double-cross in the past (40)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

мне необходимо увидеть характер ран (33)
наконец, он изобразил легкую ухмылку (33)
мне кажется, это полная чушь (34)
он пошарил рукой под подушкой (35)
он поднял две спички и изучил их внимательно (35)
глаза Пуаро беззастенчиво шныряли по купе (35)
улик здесь предостаточно (36)
он ловко удалил две прикрепленные булавки (36)
это использовали, чтобы сжечь какой-то разоблачающий документ (36)
это сделано очень кустарно (37)
он разглядел едва уловимые очертания букв (37)
Я не буду утомлять вас всеми последующими замысловатыми поворотами дела. (39)
негодование в обществе достигло предела (39)

Она была абсолютно вне подозрения в соучастии в преступлении. (39)

я прав в моем предположении (40)

IV. Translate the following sentences into Russian:

1. “No fingerprints at all,” he said. “That means it: has been wiped. Well, if there had been fingerprints they would have told us very little...” (33)

2. “Unless our murderer figured to himself that he had not accomplished his job properly and came back to make quite sure – but that is manifestly absurd!” (34)

3. Something in his tone surprised the doctor, but before he could ask for elucidation Poirot had made another dive onto the floor. (35)

4. “Did a woman kill him, and did she deliberately drop a pipe-cleaner to make it look like a man’s work? (37)

5. Poirot flattened out the two humps of wire, and with great care wriggled the charred scarp of paper on to one of them. (37)

6. He locked the communicating door on their side – “in case,” he said, “the excellent Mrs. Hubbard should take it into her head to acquire first-hand details of the crime to write to her daughter.” (38)

7. But by means of the enormous wealth he had piled up, and owing to the secret hold he had over various persons, he was acquitted on some technical inaccuracy. (39)

8. “Is this murder the work of some rival gang whom Cassetti had double-crossed in the past, or is it an act of private vengeance? (40)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 7.

1. What two pieces of evidence lead Poirot to conclude that the open window was a deliberate ruse and that no one actually escaped through it?

2. What inconsistency about two of the deep stab wounds puzzles Dr. Constantine, and what does this suggest about the timing of the attacks?

3. How does the position of one wound under the victim's right shoulder lead to a discussion about the assailant, and what complicating factor does this reveal?

4. What theory does Poirot humorously propose (referencing Shakespeare) to explain the conflicting evidence about the strength and handedness of the assailant(s)?

5. What object found in the compartment provides a clear explanation for why the victim did not cry out or struggle, and where was it found?

6. What two personal, gendered clues are discovered on the floor, and why does Poirot express skepticism about them being genuine?

7. What is the significance of the two burnt matches being of different shapes, and which one does Poirot believe was used by the murderer?

8. What unusual item does Poirot request, and how does he use it to extract information from the charred fragment of paper?

9. What name is revealed by the reconstructed note, and what effect does this have on Poirot's understanding of the case?

10. Summarize the "locked room" problem that Dr. Constantine outlines at the end of the scene. According to Poirot, what does this situation resemble, and what is their task regarding it?

Chapter 8.

1. What is the identity of the murder victim, and what notorious crime was he responsible for in America?

2. How did the kidnapping of Daisy Armstrong ultimately lead to the destruction of her entire family?

3. How was the criminal, Casseti, able to escape legal punishment for his crime, and what did he do afterwards?

4. What are the two possible motives for the murder that Poirot proposes, now that he knows the victim's true identity?

5. What was the likely content of the charred note, and why does Poirot believe the murderer burned it?

6. How does M. Bouc's personal feeling about the victim's death differ from his professional concern as a railway director?

7. What specific event proves that Ratchett (Cassetti) was still alive at 12:37 a.m.?

8. Why does Poirot's tone when describing the stopped watch as "very convenient" make the other two men look at him curiously?

9. What practical arrangement does M. Bouc make for the next phase of the investigation, and where will it take place?

10. Based on the entire passage, what is the primary function of this scene in the overall investigation: to reveal new evidence, to provide character backstory, or to set up the next interview? Explain.

VI. Give synonyms to the following words:

to observe, cheerfully, to puzzle, surely, magnificent, feeble, deliberately, attentively, enormous, broken-hearted.

VII. Give antonyms to the following words:

blind, vigorous, silent, strength, abundance.

VIII. Use phrasal verbs from the list in the sentences of your own:

to take smb/smith for smb/smith (31), to apply for (31), to push down (33), to skewer through (36), to look round (38), to pay over (39).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. With his extensive knowledge of art, people often an art historian, but he's actually just a passionate collector.

2. After graduating, she plans to a marketing position at several tech companies.

3. The government's new policies are trying to the rising inflation rate.

4. The chef used a long pin to the chicken and vegetables before grilling them.

5. Before you make an offer on the house, make sure you the neighborhood to see if you like it.

6. The buyer agreed to the full amount within 30 days of receiving the invoice.

7. You a fool if you think I'd believe such an obvious lie.

8. She paused at the top of the hill to at the beautiful countryside stretching out in all directions.

X. Retell chapters 7 and 8 on behalf of any character from these chapters you like.

SECTION 5 (PART II. CHAPTERS 1-2) (PP. 41-48)

I. Transcribe the following words and translate them into Russian.

aisle (41)	doubtless (44)
comprehendingly (41)	wonder (44)
Monsieur (42)	assassin (44)
negligence (42)	alias (46)
Belgrade (42)	sorrow (46)
valet (42)	offence (46)
soothe (42)	incriminate (46)
assurance (42)	memoranda (47)
colonel (43)	berth (48)

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

to say assuredly (42)
not remarkable for brains (41)
to nod comprehendingly (41)
these particulars (42)
to soothe the man's fears (42)
Poirot took no notice of the suggestion (44)
to abandon that idea (44)
owing to the weather (44)
to descend from the train (44)
doubtless (44)
for a minute or two he tapped thoughtfully on the table (44)
to have the evil chance (44)
to incline one's head (44)
to lean forward interestedly (46)

to incriminate oneself (46)
to display an inordinate sorrow at smb's decease (46)
to cotton to smb (47)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

все было готово (41)
без промедления (41)
задавать общие вопросы, чтобы разговорить проводника (42)
пойти спать (42)
почти сразу после ужина (42)
постучать в дверь (43)
выглянуть на секунду (43)
я уверен в этом (44)
давайте перейдем к следующему пункту (44)
предположим (44)
спрятаться где-то в поезде (44)
не огорчайтесь (45)
пребывать в глубоком раздумье (46)
на лице Маккуина отразилось изумление (46)
проявлять чрезмерное любопытство (46)
нахмуриться (47)
спорить с кем-то по какому-то вопросу (48)
в этот раз (48)

IV. Translate the following sentences into Russian:

1. "Is he a man on whose word you would place reliance?" (41)
2. Pierre Michel had recovered some of his assurance, but he was still extremely nervous. (42)

3. "I hope Monsieur will not think that there has been any negligence on my part," he said anxiously, his eyes going from Poirot to M. Bouc. (42)

4. He first elicited Michel's name and address, his length of service, and the length of time he had been on this particular route. (42)

5. "The train being at a standstill prevented me from dozing off as I usually do." (43)

6. "I wondered whether you would remember that. By the way, I was awakened by what sounded like something heavy falling against my door. Have you any idea what that could have been?" (44)

7. "If ever a man deserved what he got, Ratchett – or Cassetti – is the man. I'm rejoiced at his end. Such a man wasn't fit to live!" (46)

8. "The task before me," said Poirot, "is to make sure of the movements of every one on the train. No offence need be taken, you understand. It is only a matter of routine." (46)

9. "I don't as a rule cotton to Britishers – they're a stiff-necked lot – but I liked this one." (47)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 1.

1. Why did Pierre Michel feel anxious during the questioning?
2. What did Poirot do to calm the conductor down?
3. When was the last time Pierre Michel see/hear Mr. Ratchett?
4. Where was Pierre Michel at a quarter past one?
5. Who was present in Mr. MacQueen's compartment when Pierre Michel went to make up his bed?
6. Was the Colonel's bed made up when he returned to his compartment?

7. Did the conductor see any of the passengers moving up or down the corridor?

8. Why was the door near the restaurant car unlocked when it's usually kept locked?

9. According to the conductor, is it possible that someone got on the train after the crime? Why / Why not?

10. Poirot says he heard a heavy sound against his door, but the conductor says there was nothing. What do you think this means?

11. Do Poirot and M. Bouc think the conductor is a good, honest man? Why / Why not?

Chapter 2.

1. What was the real identity of Mr. Ratchett, and what crime was he famous for? How did Poirot discover his identity?

2. Why did Hector MacQueen have a personal reason to hate Ratchett/Cassetti?

3. What was MacQueen's alibi for the evening? Who was he with and what were they doing?

4. Where was MacQueen when the conductor was making up his bed?

5. Did MacQueen leave the train during that evening?

6. Who does MacQueen remember seeing in the corridor after the train left Vincovci?

7. What important detail does MacQueen remember about the door when he got back on the train after Vincovci?

8. Do you think Mr. MacQueen could have played any role in the murder of Mr. Ratchett based on his reaction and statements?

9. If you were investigating this crime, which aspects of Mr. MacQueen's interview would raise suspicion?

VI. Give synonyms to the following words:

to summon, gratified, to baffle, stiff-necked, to comprehend.

VII. Give antonyms to the following words:

timidly, bolted, glimpse.

VIII. Use phrasal verbs from the list in the sentences of your own:

to reflect on smb/smith (42), to doze off (43), to smile on smb (44), to make smth/smb out (46), to get on with smth (46), to fall into smth (46), to take smth down (47).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. As soon as they met again after so many years apart, they easily an engaging conversation.
2. He needed to all the notes from the meeting.
3. After a long day at work, she decided to her achievements before going to bed.
4. In dim light, it was hard to what he wrote on the blackboard clearly.
5. During his lecture, some students started to, which made him lose focus.
6. Finally, we stopped procrastinating and our project deadlines.
7. The fortune-teller assured me that luck would always me throughout my life.
8. Nobody can why you should have been attacked.

X. Prepare a summary of the text in writing (12-15 sentences). Use it as an outline for your retelling.

SECTION 6 (PART II. CHAPTERS 3-4) (PP. 49-57)

I. Transcribe the following words and translate them into Russian.

valet (49)	scissors (54)
occurrence (49)	extraordinarily (54)
swear (49)	pseudo (54)
draught (49)	spongebag (55)
instigator (50)	hastily (55)
plight (53)	wretch (55)
recital (53)	worship (56)
breathless (53)	adroitly (56)
triumphantly (54)	ceasing (56)
celluloid (54)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

to be succeeded by someone (49)
tell me in your own words (49)
to lose one's temper (49)
to take a sleeping draught (49)
to take one's mind off (51)
to throw the light upon the tragedy (51)
bad blood between smb (51)
to speak for smb (51)
to give smb a nod of dismissal (52)
to be hardly able to articulate the words (53)
to plump heavily down on to the seat (53)
I'm not one to imagine things (53)
to plunge into the recital (53)

to have one's eyes tight shut (54)
to open smth by mistake (55)
to escape scot-free (55)
to get/have a hunch (55)
to bet one's bottom dollar (55)
to do smth without ceasing to speak (56)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

быть расстроенным из-за чего-то (49)
ругаться на кого-то (49)
придираться ко всему (49)
быть встревоженным (50)
тем не менее (50)
облегчить боль (51)
храпеть (51)
больше не нуждаться в чьих-то услугах (51)
будьте добры, присаживайтесь (53)
сделать паузу, чтобы придать значимости словам (53)
ни к селу ни к городу/ к делу не относится (53)
собраться с духом (53)
успокаивать кого-то (53)
проще простого (54)
судорожно вздохнуть (54)
возражать (54)
поджечь губы (56)
проводить кого-то до двери (56)

IV. Translate the following sentences into Russian:

1. The American was succeeded by the pale Englishman with the inexpressive face whom Poirot had already noticed on the day before. He stood waiting very correctly. Poirot motioned to him to sit down. (49)

2. “What were your duties exactly?” “To fold or hang up his clothes, sir, put his dental plate in water and see that he had everything he wanted for the night.” (49)

3. “Was he usually an early or a late riser?” (50)

4. “Shall we put it that I don’t care very much for Americans, sir?” (50)

5. “Did you know that your employer, Mr. Ratchett, was the principal instigator in that affair?” (50)

6. Mrs. Hubbard arrived in the dining-car in such a state of breathless excitement that she was hardly able to articulate her words. (53)

7. “Mercy,” I said to myself, “maybe they’ve murdered every single soul on the train.” It was at a standstill anyhow and there was a nasty quiet feel in the air. (53)

8. “Why, I told the man what had happened and he didn’t seem to believe me. Seemed to imagine I’d dreamed the whole thing. I made him look under the seat, though he said there wasn’t room for a man to squeeze himself in there.” (53)

9. “Now I’m just not going to pretend I was as bright as I might have been. I got it into my head that it was the man from next door – the poor fellow who’s been killed.” (53)

10. Triumphantly, she hauled a large handbag into view and proceeded to burrow in its interior. She took out in turn two large clean handkerchiefs, a pair of horn-rimmed glasses, a bottle of aspirin, a packet of Glauber’s Salts, a celluloid tube of bright green peppermints,

a bunch of keys, a pair of scissors, a book of American Express cheques, a snapshot of an extraordinarily plain-looking child, some letters, five strings of pseudo-Oriental beads, and a small metal object – a button. (54)

11. “It makes me madder than a hornet to be disbelieved,” she explained. (54)

12. “But what in creation do you want to know about my dressing-gowns for?” (55)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 3.

1. Describe the valet’s appearance. What was his full name and how old was he? What did he tell Poirot about his background?

2. When did the valet last saw M. Ratchett? What were they doing?

3. Why was Mr. Ratchett upset that evening? How did he behave towards the valet? Was it his usual behaviour?

4. What did Mr. Ratchett always take to help him sleep on the train? Did the valet actually see him take it that night?

5. Was the valet alarmed when no summons from Mr. Rachett came the next morning? Why?

6. What was the valet’s reaction when he got to know about the real identity of Mr. Rachett? How long had he worked for Mr. Rachett?

7. Who was the valet with in his compartment? Did the valet like his fellow traveller and why?

8. Why couldn't the valet sleep? What did he do to try to solve the problem?

9. What were the relations between Mr. MacQueen and Mr. Rachett?

10. Do you think the valet is a reliable witness? Explain your reasons, using details from the text (e.g., his calmness, his toothache, his dislike of Ratchett).

11. Why do you think Poirot asks the valet whether he is a pipe-smoker at the very end of the interview? What kind of clue might he be looking for?

12. The valet voluntarily mentions that the American lady is in a "state." Why would he share this information with Poirot? Is he being helpful, or is he trying to direct attention away from himself?

13. Based on this interview, what is your first impression of the valet's character? Use three adjectives to describe him and explain your choices.

Chapter 4.

1. Why was Mrs. Hubbard so excited and out of breath when she arrived in the dining-car?

2. Why did Mrs. Hubbard become so frightened during the night? How did Mrs. Hubbard try to alert help when she felt threatened?

3. Why do you think Mrs. Hubbard initially thought the man in her compartment was from "next door" (Mr. Ratchett)?

4. What significant piece of evidence did Mrs. Hubbard present to support her claim?

5. What was Poirot's "natural explanation"? Why did Mrs. Hubbard disagree with it?

6. According to Mrs. Hubbard's account, why didn't she initially lock the door between her compartment and the adjacent one herself?

7. Describe briefly the situation involving the Swedish woman mentioned by Mrs. Hubbard. What was the "mistake" that the Swedish woman made?

8. How did Mrs. Hubbard's attitude change when she learnt that Ratchett was actually Cassetti, the kidnapper?

9. Why was Mrs. Hubbard initially reluctant to mention that she had heard a woman's voice in Ratchett's compartment?

10. Why did Poirot ask Mrs. Hubbard about a silk dressing gown and what was her reaction?

11. Comment on the situation with the handkerchief.

12. Do you think Mrs. Hubbard's story is entirely reliable? Explain your reasoning.

13. How effective do you think Poirot's approach to questioning Mrs. Hubbard was? Provide examples.

14. Considering the overall context, discuss the importance of examining physical evidence alongside witness testimonies.

15. Reflect on the effectiveness of Mrs. Hubbard's communication style during the investigation. Was it helpful or confusing and why?

VI. Give synonyms to the following words:

to attend to smth, deprecating, to inquire, to pacify smb, to fluctuate, Mercy, to snigger, muddled, scrap, fallals.

VII. Give antonyms to the following words:

summons, voluble, wavering, to appease.

VIII. Use phrasal verbs from the list in the sentences of your own:

to hang smth up (49), to depend on (50), to wear on (50), to drop off (51), to take smth out (54), to drag smth out of smb (56), to get over smth (56).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. It took a lot of persuasion to any information her.

2. His success largely how much effort he puts into his studies.

3. When visiting a restaurant, don't forget your jacket or coat before sitting down.

4. She felt less confident about finishing the work as the week

5. It took her months to the shock of Richard leaving.

6. Could you please your trash when you're leaving?

7. As time she became more and more unhappy.

8. She was only just the flu when she got a stomach bug.

**X. Prepare a summary of the text in writing (12-15 sentences).
Use it as an outline for your retelling.**

SECTION 7 (PART II. CHAPTERS 5-6) (PP. 58-64)

I. Transcribe the following words and translate them into Russian.

matron (58)	imperious (62)
drowsy (59)	latent (62)
amiable (59)	proffer (62)
mauve (59)	whilst (63)
indignant (59)	rheumatic (63)
suffuse (59)	massage (63)
aboveboard (60)	acute (63)
princess (61)	admirable (64)
post-haste (61)	biased (64)
ample (62)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

to peer short-sightedly at smb through the glasses (58)
a slight flush showed on the worthy lady's cheek (58)
as requested (59)
it tries one's faith (59)
her eyes suffused with tears (59)
the habit to be neat and orderly (59)
to do the double-cross (60)
to revenge oneself upon smb in a brutal way (60)
to become enamoured of the theory (60)
to look at smb inquiringly (61)
to clear one's throat (61)
to fly into a violent state of agitation (61)
the voice with a slight grating quality in it (62)

I shall be glad to give you all the assistance in my power. (62)

The abrupt change of subject made the old lady raise her eyebrows. (63)

You will pardon my slightly biased point of view. (64)

I am much obliged to you for answering my questions so promptly. (64)

a heavily beringed hand (64)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

выяснилось (58)

тактично сменить тему (58)

начинать засыпать (59)

чутко спать и просыпаться от каждого шороха (59)

у меня душа болит за неё (59)

передать кому-то бумагу (59)

казаться странным (60)

без сомнений (60)

сказать с блестящей уверенностью (60)

многозначительно сказать что-то (61)

принимая во внимание обстоятельства (61)

отчетливо слышать что-то (61)

ринуться (броситься бежать) (61)

постараться вспомнить что-то (61)

времени было более чем достаточно (62)

уделить кому-то немного времени (62)

передать кому-то сообщение (62)

слегка наклонить голову (62)

с удовольствием (63)

выпрямиться (64)

потерять связь с кем-то (64)

IV. Translate the following sentences into Russian:

1. M. Bouc gave directions to the restaurant attendant, and presently the lady with the yellowish grey bun of hair and the long, mild, sheep-like face was ushered in. (58)

2. "Have you a scarlet silk kimono, Mademoiselle?" "No, indeed. I have a good comfortable dressing-gown of Jaeger material." (59)

3. "What colour is her dressing-gown?" "A pale mauve aba such as you buy in the East." (59)

4. Greta Ohlsson was indignant. Her yellow bun of hair quivered with her emotion. (59)

5. "Tell her we can wait on her in her compartment if she does not wish to put herself to the trouble of coming here," called M. Bouc. (62)

6. Her small toad-like face looked even yellower than the day before. She was certainly ugly, and yet, like the toad, she had eyes like jewels, dark and imperious, revealing latent energy and an intellectual force that could be felt at once. (62)

7. She cut short a flowery phrase of apology from M. Bouc. (62)

8. "Would you be so good as to give me a brief account of your movements last night from dinner onwards?" (63)

9. I knew him slightly, but his wife, Sonia Armstrong, was my god-daughter. I was on terms of friendship with her mother, the actress, Linda Arden. Linda Arden was a great genius, one of the greatest tragic actresses in the world. As Lady Macbeth, as Magda, there was no one to touch her. I was not only an admirer of her art, I was a personal friend. (63)

10. The old woman bent an acute glance at him. "I must ask you the reason for these questions. What have they to do with the matter in hand – the murder on this train?" (63)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 5.

1. Describe Greta Ohlsson's appearance and background?
2. Why did Greta Ohlsson go into Mr. Ratchett's compartment in the first place? What was Mr. Ratchett doing when Greta saw him and what was his reaction?
3. What did the Swedish lady do when she left Mr. Ratchett's compartment?
4. According to Greta Ohlsson, was the communicating door between Mrs. Hubbard's and Mr. Ratchett's compartments locked or unlocked?
5. What time did Greta Ohlsson say she got into bed? Was the train moving or stopped when she finally fell asleep?
6. Describe Greta's companion in her compartment. What is she like?
7. Why was Greta Ohlsson sure her companion did not leave the compartment during the night?
8. Could there be any significance in the different colours of the ladies' dressing gowns? Why or why not?
9. What is Greta Ohlsson's attitude towards Americans?
10. How did Greta Ohlsson react when Poirot told her about the Armstrong kidnapping case?
11. Look at the chronological table Poirot made, according to which Ratchett's bell rang at 0:37. Why do you think Ratchett said that he had made a mistake when the conductor answered it? What might have been happening at that moment?

12. Why is M. Bouc convinced that the “big Italian” is the murderer? What is the problem with his theory?

13. Why was Poirot murmuring that it was hardly so simple as that? What do you think might be more complicated about the case than M. Bouc's theory suggests?

Chapter 6.

1. What piece of evidence made M. Bouc question Pierre Michel, the conductor?

2. How did Pierre Michel react when he was nearly accused of the crime? What was his explanation?

3. Who confirmed Pierre Michel's story? What were they doing at the time of the crime?

4. Poirot suggests there was "ample time" for the murderer to escape before the conductor arrived. Where did he say the murderer could have hidden?

5. According to M. Bouc's new theory, how did the murderer get into and out of Ratchett's compartment?

6. Describe Princess Dragomiroff's appearance and personality.

7. Why did the Princess call for her maid in the middle of the night? How long had her maid, Hildegard Schmidt, been with her?

8. What was the Princess's connection to the Armstrong family? Explain the potential significance of mentioning Linda Arden and her acting career in relation to the investigation.

9. What did the Princess say when she got to know about the connection of Ratchett to the Armstrong kidnapping? What does this strong statement reveal about her sense of justice and her feelings for the Armstrong family?

10. What colour is the Princess's dressing gown?

11. What do you think the Princess meant by the word “destiny” when she recognized Poirot? How might this change the significance of their meeting on the train?

12. If you were conducting the investigation, what additional questions would you ask Princess Dragomiroff regarding her background and possible connections to the victim?

VI. Give synonyms to the following words:

to handle smth, to twinkle, to implore, to fancy, to retreat.

VII. Give antonyms to the following words:

to withdraw, aboveboard, intact, to decline, trustworthy.

VIII. Use phrasal verbs from the list in the sentences of your own:

to sort through smth (58), to lie down (58), to wind up (a watch) (58), to fit in (60), to track smb down (60), to wave smth aside (62).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. After finishing his shift at work, John just wanted to and have a rest.

2. He finally managed to the book he wanted.

3. She all my objections.

4. Sarah spent hours all the old family photos before throwing them away.

5. The detective was determined the criminal who had escaped from prison.

6. It's a very nice sofa but it doesn't with the rest of the room.

7. Grandma always remembered her antique pocket watch every night.

8. Despite the seriousness of the accusation, he simply the evidence presented against him.

**X. Prepare a summary of the text in writing (12-15 sentences).
Use it as an outline for your retelling.**

SECTION 8 (PART II. CHAPTERS 7-8) (PP. 65-72)

I. Transcribe the following words and translate them into Russian.

height (65)	chiffon (67)
moustache (65)	Hungarian (67)
deceased (65)	sigh (67)
merely (65)	colonel (68)
unacquainted (66)	interrogatory (68)
bow (66)	ascertained (68)
grease (67)	persuasive (68)
commotion (66)	acquaintance (69)
particulars (66)	tomfool (69)
slanting (66)	hastily (70)
linger (67)	roughly (70)
almonshaped (67)	vengeance (71)
exquisite (67)	fall into a reverie (71)
pallor (67)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

- to indicate smth with a nod of one's head (65)
- to take someone for an Englishman (65)
- Poirot's eyes stole to his plan. (65)
- a little gleam came into one's eye (66)
- to blink gently at smb (66)
- to reach out a hand to smth (66)
- his voice dropped (66)
- to sign smth in a graceful slanting hand-writing (66)
- to flush a little (66)

to stand poised for departure (67)
to wave an airy hand (67)
at your service (67)
to say appreciatively (67)
to conduct the interrogatory in English (68)
to reply with true British brevity (68)
I am about to appeal to you (68)
to begin fiddling with the papers (69)
to get hold of some tomfool idiotic ideas (69)
the next but one (69)
to pause for the fraction of a second (70)
to frown in the effort of remembrance (70)
roughly within the last half-hour (70)
to prefer law and order to private vengeance (71)
to say smth apologetically (70)
to fall into a reverie (71)
this crime has a signature (72)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

не испытывать никаких эмоций от этой новости (65)
пролить свет на случившееся (65)
возвращаясь к рассматриваемому вопросу (65)
отойти ко сну (65)
крепко спать до утра (65)
как Вам угодно (66)
чтобы никого не обидеть (66)
я не буду Вас больше задерживать (66)
например (66)
поспешно подняться (66)

сопровождать кого-то (66)
по личным причинам (68)
сухо ответить (68)
в интересах правосудия (68)
быть замешанным в преступлении (68)
если мне не изменяет память (69)
начать непринужденную беседу (69)
критиковать британцев (69)
постарайтесь вспомнить (70)
так сказать (70)
казаться подозрительным/ странным (71)
привлечь внимание (71)
Это не имеет никакого отношения к преступлению (71)

IV. Translate the following sentences into Russian:

1. He was dressed in very well-cut English tweeds and might have been taken for an Englishman had it not been for the length of his moustache and something in the line of the cheekbone. (65)

2. "It is just as well that I should write this for you," he said pleasantly. "The spelling of my country estate is a little difficult for those unacquainted with the language." He passed the paper across to Poirot and rose. (66)

3. Poirot reached out a hand to a passport. It set out the Count's names and titles. He passed on to the further information. "Accompanied by, wife; Christian name, Elena Maria; maiden name, Goldenberg; age, twenty." A spot of grease had been dropped on it at some time by a careless official. (66)

4. "You did not hear, for instance, a commotion going on in the compartment next to yours? The American lady who occupies it had quite an attack of hysterics and rang for the conductor." (66)

5. She lingered, her eyes watching him curiously. Lovely eyes they were, dark and almondshaped with very long black lashes that swept the exquisite pallor of her cheeks. Her lips, very scarlet in the foreign fashion, were parted just a little. She looked exotic and beautiful. (67)

6. Poirot roused himself with a slight start. His eyes twinkled a little as they met the eager ones of M. Bouc. (68)

7. Finding the Colonel's French to be of a severely limited description, Poirot conducted his interrogatory in English. (68)

8. "I chose to come by the overland route for reasons of my own." ("And that," his manner seemed to say, "is one for you, you interfering little jackanapes.") (68)

9. "Because I remember – sniffing, you know – just when I was talking about the utter washout Stalin's Five Year Plan was turning out. I know the idea *woman* brought the idea of the position of women in Russia into my mind. And I know we hadn't got on to Russia until pretty near the end of our talk." (70)

10. The soldier hesitated for a minute. His first natural distaste for being questioned by "foreigners" had evaporated. (70)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 7.

1. Describe the appearance of Count Andrenyi.
2. Why did Count Andrenyi enter the dining car alone at first? Did he help the investigation?
3. Why was the Count very reluctant to let Poirot question his wife? Why do you think he was so protective? What are some possible reasons for his behaviour?

4. How did Count and Countess Andrenyi spend their time between leaving the dining car and going to bed?

5. How did Count Andrenyi react when Hercule Poirot informed him that Mr. Ratchett's true identity was actually Cassetti? Did he show surprise or indifference?

6. What two reasons did the Count give for why his wife did not need to be questioned?

7. Describe the appearance and behaviour of the Countess.

8. What is unusual about the passport in this case, and what information does it give to Hercule Poirot?

9. What specific question did Poirot ask the Countess about her husband's habits?

10. What did Poirot ask the Countess that she found strange and amusing?

11. Did Poirot and M. Bouc manage to receive any additional information from the Countess?

12. Why did Poirot continue studying a grease spot on a Hungarian diplomatic passport? What might it suggest to him?

Chapter 8.

1. Describe Colonel Arbuthnot's behaviour. What reasons did he give for not travelling home to England on a P&O (Peninsular and Oriental Steam Navigation Company) boat?

2. Where and when did Colonel Arbuthnot first meet Miss Debenham? Why do you think Colonel Arbuthnot becomes so defensive and "warm" when talking about her?

3. What was Poirot's official reason for asking Arbuthnot's opinion of Miss Debenham?

4. What was Colonel Arbuthnot doing at the time of the murder (at a quarter past one)?

5. What two pieces of evidence did Arbuthnot remember from the corridor *after* the train left Vincovci?

6. What was Arbuthnot's reaction when he learnt that Ratchett was responsible for the death of Colonel Armstrong's child?

7. What "sinister" detail did Arbuthnot remember seeing near his own compartment?

8. Can the fact that Arbuthnot is a pipe-smoker be a significant clue?

9. Why does Poirot think that Arbuthnot could not commit such a violent crime?

VI. Give synonyms to the following words:

the deceased, outrage, grudgingly, to comprehend, to proceed, to abash, fug, furtive.

VII. Give antonyms to the following words:

the latter, gratified, sound (adj.).

VIII. Use phrasal verbs from the list in the sentences of your own:

to pass through (67), to get down to smth (69), to break up smth (69), to turn in (69), to make smth up (69), to come along (70), to pin smth down (70).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. We can't where the leak came from.

2. I need to my homework now or I'll never finish it tonight.

3. The train will several towns before reaching its final destination.

4. We're waiting eagerly for our guests to

5. When exactly are they arriving? We can't seem to a specific date yet.

6. He decided to the big block of chocolate into smaller pieces.

7. How did you manage to such an incredible story?

8. It's late, I'm going to, otherwise I'll be tired tomorrow morning.

**X. Prepare a summary of the text in writing (12-15 sentences).
Use it as an outline for your retelling.**

SECTION 9 (PART II. CHAPTERS 9-11) (PP. 73-81)

I. Transcribe the following words and translate them into Russian.

flamboyant (73)	swarthy (77)
coarse (73)	negligible (77)
reputable (74)	reminiscence (77)
chase (74)	demur (77)
suite (74)	animus (78)
reticent (75)	flourish (78)
ajar (75)	assuredly (78)
genuine (75)	legible (79)
briskly (76)	contemptuous (79)
tread (77)	

II. Find these words and phrases in the text. Give their Russian equivalents. Make up sentences using them:

- a somewhat loud check suit (73)
- a coarse-featured face (73)
- to shift the chewing gum deftly (73)
- from dinner onwards (73)
- that's what makes me sore (73)
- to dive into a pocket (74)
- to undergo a change (74)
- that passport's a bit of bluff (74)
- to peer over the shoulder (74)
- to trail a couple of crooks (74)
- to put up a proposition to smb (74)
- to keep smth up one's sleeve (74)
- to be reticent about smth (75)

to cock an inquiring eye (75)
to seat flush with the door (75)
to raise hell about smth (75)
a naturalised American subject (77)
to cut short the flood of reminiscence (77)
to confine oneself to the point (77)
to express animus against smb (78)
to write with a flourish (78)
an engaging smile (78)
to be all in a day's work to smb (79)
to look smb full in the face (80)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

это единственный способ выполнить работу (73)
компания компенсирует транспортные расходы (73)
размышлять минуту-другую (73)
лучше выложить все начистоту (73)
достать жвачку (74)
внимательно изучать карточку (74)
дело было так (74)
направляться обратно (74)
вести кого-то в курс дела (74)
быть абсолютно уверенным (informal) (75)
за это я ручаюсь (75)
немного нервничать (75)
выпытывать информацию (77)
светиться от удовольствия (77)
периодически (77)

по моему опыту (77)
несомненно (78)
в разгар ссоры (78)
безусловно (78)
проводить расследование (79)
деликатно упомянуть (80)
на кимоно вышиты драконы (80)
и мухи не обидит (81)

IV. Translate the following sentences into Russian:

1. He wore a somewhat loud check suit, a pink shirt, and a flashy tie-pin, and was rolling something round his tongue as he entered the dining-car. He had a big, fleshy, coarse-featured face, with a good-humoured expression. (73)

2. Mr. Hardman sighed, removed the chewing gum, and dived into a pocket. At the same time his whole personality seemed to undergo a change. He became less of a stage character and more of a real person. The resonant nasal tones of his voice became modified. (74)

3. Mr. Hardman gave vent to a prolonged whistle. (75)

4. “A description which applies to no one on the train,” said Poirot. (76)

5. Antonio Foscarelli came into the dining-car with a swift, cat-like tread. His face beamed. It was a typical Italian face, sunny-looking and swarthy. (77)

6. His good-natured, childish face beamed with satisfaction as, with a last eloquent gesture, he paused and wiped his forehead with a handkerchief. (77)

7. “I have the little idea, my friend, that this is a crime very carefully planned and staged. It is a far-sighted, long-headed crime. It is not – how shall I express it? – a Latin crime. It is a crime

that shows traces of a cool, resourceful, deliberate brain – I think an Anglo-Saxon brain.” (78)

8. When Mary Debenham entered the dining-car she confirmed Poirot’s previous estimate of her. She was very neatly dressed in a little black suit with a French grey shirt, and the smooth waves of her dark head were neat and unruffled. Her manner was as calm and unruffled as her hair. (79)

9. “Baghdad is rather out of things. I think I should prefer a post in London if I can hear of a suitable one.” (80)

10. Poirot leant forward. He was like a cat pouncing on a mouse. (80)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

Chapter 9.

1. What was Mr. Hardman's cover story? What was his fake job and nationality?

2. What is his real profession, and how did he prove it?

3. Why do you think Mr. Hardman chose to present himself as a “flamboyant” person? How did his manner change when he revealed his true identity?

4. What was Mr. Hardman’s real purpose to be on the Orient Express? Who hired him and what for?

5. According to Mr. Hardman what description did Mr. Ratchett give of the person he was afraid of?

6. Why does Mr. Hardman feel “sore” (annoyed) about the situation? Do you think his annoyance is genuine? Is it only about his professional reputation, or can there be another reason?

7. Where is Mr. Hardman's compartment (No. 16), and why does he think it was a good position to watch Ratchett's door?

8. Do you believe Mr. Hardman’s claim that he did not recognize Cassetti? Why or why not?

9. What did Mr. Hardman say he saw (or didn't see) from his doorway during the night?

10. Do you think Mr. Hardman is a reliable witness? Explain your answer by giving one reason to trust him and one reason to be suspicious of him.

11. Who did Mr. Hardman say could confirm his story of identity?

Chapter 10.

1. What is Antonio Foscarelli's job, and which country is he a naturalised citizen of? What does "a naturalised subject" stand for? What kind of business does Foscarelli run?

2. How does Foscarelli behave during the interview? Does he speak freely, or is he reluctant? What does it tell us about Foscarelli's personality? Is it helpful for Poirot?

3. What direct question does Poirot ask about the Armstrong case, and what is Foscarelli's response? What does Foscarelli say about Mr. Ratchett?

4. What is his opinion of the fellow-traveller who shares his compartment?

5. What was Foscarelli's alibi for the night of the murder? What did he hear his compartment-mate doing?

6. What are M. Bouc's reasons for suspecting Foscarelli?

7. Why does Poirot believe that Foscarelli isn't the murderer?

Chapter 11.

1. What was Mary Debenham's initial impression on Hercule Poirot?

2. Did Mary Debenham express any emotional reaction towards the crime on the train?

3. According to Mary Debenham, why didn't she pay attention to Mr. Ratchett at lunch?

4. Who informed Mary Debenham about the true identity of Mr. Ratchett? What does Mary Debenham think of the Armstrong case?

5. Where had Mary Debenham been working before boarding the Orient Express? What reason does she give for considering leaving her job in Baghdad?

6. When did Mary see the person in the scarlet kimono? What was special about the design of the scarlet kimono? What was the person in the corridor wearing on the head?

7. Why do you think the murderer (or someone involved) would wear something so easy to remember and describe?

8. What is the main thing that doesn't make sense to Poirot? What was the *time* Ms. Debenham saw the kimono and the *time* of the murder?

9. Why is Miss Ohlsson worried?

10. Why do you think Mary came back to ask about Miss Ohlsson after Poirot had finished questioning her? Was she just being kind, or could there be another reason?

11. What time did Miss Ohlsson go to get aspirin from Mrs. Hubbard?

12. If you were conducting the investigation, which aspect of Mary Debenham's testimony would raise suspicion for you? Explain your reasoning.

VI. Give synonyms to the following words:

deftly, to scrutinise, to wire, rattled, thug, to gush, a crook, unruffled, abominable, startled, to bleat.

VII. Give antonyms to the following words:

to demur, sympathetic, to comply, impertinent.

VIII. Use phrasal verbs from the list in the sentences of your own:

to blow up (74), to doze off (75), to settle down (76), to come across (77), to draw back (80), to take someone aback (81).

IX. Fill in the gaps using the correct form of the phrasal verbs from ex. VIII.

1. She leaned forward to touch the dog but quickly when she saw its teeth.

2. His sudden announcement completely them, surprising everyone present.

3. They accidentally some rare artifacts during their excavations.

4. His best laid plans were when unexpected complications arose.

5. While reading a book late at night, she almost

6. The explosion caused the building to

7. When he saw the snake he instinctively

8. After years of travelling, he's ready to and start a family.

X. Prepare a summary of the text in writing (12-15 sentences). Use it as an outline for your retelling.

SECTION 10 (PART II. CHAPTERS 12-13) (PP. 82-89)

I. Transcribe the following words and translate them into Russian.

alibi (82)	exaggerate (86)
sang-froid (82)	reprovingly (88)
Aleppo (82)	wisdom (86)
vouch (82)	indisputable (86)
eminently (82)	ingenuity (88)
bulged (83)	valet (88)
embroid (84)	kimono (83)
magician (86)	solely (87)
nuance (84)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

search for a flaw (82)
in the armour of a young lady's self –possession (82)
to shake one's sang-froid (82)
to tackle the matter (82)
get rid of one's obsession (82)
wait placidly (82)
placid stupidity (83)
a reproachful glance (84)
summoned by the attendant (82)
speak reassuringly (84)
Poirot cast a reproachful glance at his friend (84)
an abominable crime (84)
make a despairing gesture (86)
straighten a piece of blotting-paper (86)

certain indisputable facts (86)
a fair amount of evidence (86)
to rely solely on deduction (87)
you acquit him of suspicion (87)
Poirot shook his head reprovingly (88)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

она бы не ударила человека ножом (82)
Вы, например, не видели даму в алом кимоно с драконами? (83)
уловил оттенок нерешительности (83)
маленький темный человек с женским голосом (86)
Как он мог раствориться в воздухе? (86)
ироничным жестом (86)
существует, несомненно, достаточно доказательств в
поддержку этой точки зрения (86)
успокаивающе произнес Пуаро (86)
это ничем не подтверждено, мы можем полагаться лишь на
слова Хардмена (87)
Вы склонны ставить телегу впереди лошади. (88)
Пуаро предвосхитил его слова (88)
эта мысль чуть не заставила его заплакать (88)
Пуаро это нисколько не смутило (89)
позвольте мне сделать предсказание (89)
она тоже исчезла (89)

IV. Translate the following sentences into Russian:

1. "I was searching for a flaw, my friend." (82)
2. "She is cold. She has not emotions. She would not stab a man—she would sue him in the law courts." (82)

3. “Behind this business, I am convinced, there is a cool, intelligent, resourceful brain.” (82)

4. “The impossible cannot have happened, therefore the impossible must be possible in spite of appearances.” (85)

5. “We cannot investigate the *bona fides* of any of these people. We have to rely solely on deduction.” (87)

6. I ask myself: Can we accept Hardman’s account of himself? I make my decision and I answer ‘Yes.’ I am of the opinion that we can accept Hardman’s account of himself. (87)

7. “Let us next examine the question: Is Hardman the person he pretends to be an operative of a New York detective agency?” (87)

8. If Hildegard Schmidt’s story is true, how is it that the real conductor did not mention having seen her when he came to answer Mrs. Hubbard’s bell? (88)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. Why does Poirot believe that a “cool, intelligent, resourceful brain” is necessary for this crime, and how does this challenge M. Bouc's and Dr. Constantine's idea of a criminal?

2. Poirot states that if Miss Debenham and Colonel Arbuthnot were partners, they would provide alibis for each other. Why does the fact that they have independent alibis from other people make him more suspicious, not less?

3. Dr. Constantine claims a cold person “would not stab a man – she would sue him in the law courts”. What does this assumption reveal about his worldview, and why does Poirot implicitly reject it?

4. The phrase “the last person in the world to be mixed up in a crime” is used to describe Miss Debenham. Why is this a dangerous assumption in detective work, and how does Poirot use psychology to see beyond it?

5. Poirot's two reasons for suspicion are one concrete piece of evidence (the overheard conversation) and one "psychological" profile. Which type of evidence is ultimately more powerful in his investigation, and why?

6. How can the "impossible" be possible?

7. Is the "small dark man" a real person or a fabrication?

8. Could the murderer be "two persons"?

9. What is the significance of the "womanish voice"?

10. Where are the missing items – the uniform and the kimono – and what does their location reveal?

VI. Give synonyms and antonyms to the following words:

sang-froid, unpremeditate, resourceful, placidly, abominable, spurious, puzzled, faked, fabrication, fantastic.

VII. Give antonyms to the following words:

suspect, unpremeditated, charming, simple, guilty, acquit.

VIII. Use phrasal verbs from the list in the sentences of your own:

to watch out for (87), to provide by (82), to go along (83), to pour out (83), to turn upon (86), to cloud over (88).

IX. Fill in the gaps using phrasal verbs from ex. VIII.

1. When walking in the old town, uneven cobblestones on the path.

2. All the training materials were the human resources department.

3. I'm not sure about their plan, but I'll with it for now to see how it works.

4. She began to her heart, telling me all about her struggles and fears.

5. The loyal dog would never its owner, no matter the circumstances.

6. The sky began to, threatening the outdoor picnic we had planned.

7. He had to the hot steam as he began to the tea for his guests.

8. The allies agreed to with the strategy, but they were quick to their leader when the first sign of failure appeared.

**X. Prepare a summary of the text in writing (12-15 sentences).
Use it as an outline while retelling.**

SECTION 11 (PART II. CHAPTERS 14-15) (PP. 90-101)

I. Transcribe the following words and translate them into Russian.

deposited (90)	coquettish (94)
quaint (94)	valises (95)
cognac (90)	meagre (96)
proffered (90)	impetuosity (96)
abstainers (90)	intrusion (96)
sip (90)	gesture (99)
tapering (90)	hasps (99)
amiable (92)	stolidity (100)
comprehendingly (94)	tunic (100)
savouring (94)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

came at a run (90)
swooning middle-aged ladies (90)
a lifelong teetotaler (90)
to be congregated outside the door (90)
a straight-bladed dagger (90)
an embossed hilt (90)
treat cavalierly (91)
to deliver himself of various polite insincerities (94)
welcome affably (94)
reach the grips down (94)
spirituous liquor (94)
Poirot explained their errand (95)
to make no demur (95)

she bustled off (97)
my solemn word of order (98)
do not be agitated (100)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

Мы просто ненадолго остановились здесь, чтобы устроить вечеринку. (94)

пачка турецких банкнот (94)

Ваши американские термины такие забавные (94)

Вёл он себя очень почтительно и вежливо, объясняя причину их визита (95)

она взглянула на него с внезапным порывом (96)

У вас есть веские основания отказаться от такого досмотра (96)

ходить вокруг да около, вместо того чтобы говорить прямо (98)

не смогла сдержать легкую улыбку (98)

он почувствовал, что почти согласен с ней (99)

он охотно согласился на досмотр (100)

даже компрометирующее завещание (101)

теперь надо хорошенько пораскинуть мозгами (101)

IV. Translate the following sentences into Russian:

1. "With more vigour than chivalry, A Bouc deposited the fainting lady with her head on the table." (91)

2. "Hanging on the handle of the door that gave access to the next compartment was a large-checked rubber sponge-bag." (90)

2. "'I'm going to say one thing right out,' she said breathlessly as she arrived in the doorway. 'I'm not going on any longer in this compartment!'" (91)

3. “Madame, the most kind, the most amiable, are not always the cleverest.” (92)

4. “Kind of dazzling, isn’t it?” he remarked. (94)

5. “The true Western spirit of hustle,” said Poirot with a smile. (94)

6. “Trust is indeed something in these days. It is perhaps better to have a homely woman whom one can trust than a more chic maid – for example, some smart Parisienne.” (95)

7. Poirot finished his search by opening the little cupboard above the washbasin and taking a rapid glance at its contents – a sponge, face cream, powder and a small bottle labelled trional. Then with polite remarks on either side, the search party withdrew. (97)

8. “You do not seem to realise that one may have friends awaiting one’s arrival in London, and that a day’s delay upsets arrangements and causes a lot of annoyance.” (98)

9. “Doubtless he meant to relock the communicating door, also, but perhaps he heard some movement from the bed and it startled him!” (100)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. What two contrasting motivations does the text suggest for Dr. Constantine's actions after Mrs. Hubbard faints?

2. Despite agreeing with M. Bouc's theory of how the dagger was planted, what is the specific detail that continues to puzzle Poirot?

3. According to Mrs. Hubbard's own account, what two reasons does she give for being particularly affected by the event?

4. What practical and psychological reasons does Poirot give for moving Mrs. Hubbard to compartment No. 12 instead of an identical one in the same coach?

5. How does Poirot use the sponge-bag to demonstrate a potential error in the assumption that the communicating door was bolted from Mrs. Hubbard's side?

6. What excuse does Poirot give for sending Greta Ohlsson away, and what does Mary Debenham correctly deduce his *real* motive is?

7. What crucial piece of evidence is discovered in Hildegarde Schmidt's suitcase, and what does Poirot deduce about how it got there?

8. Princess Dragomiroff states that in her youth, she would have dealt with a man like Ratchett by having her servants fling him onto a rubbish heap. How does Poirot's response to this reveal his understanding of her character?

9. Count Andrenyi is offered an exemption from the baggage search due to his diplomatic status. What does he choose to do, and what does this decision suggest about his character?

10. What shocking discovery does Poirot make in his own luggage at the very end of the chapter, and what is his immediate reaction to this provocation?

VI. Give synonyms and antonyms to the following words:

harassed, scream, console, error, assume, cramp, imply, deferential, comprehendingly.

VII. Give synonyms and antonyms to the following words:

simple, guilty, acquit, cancel, gratefully, install.

VIII. Use phrasal verbs from the list in the sentences of your own:

to hurry off (90), to cry out (90), to lift off (91), to cramp in (94), to reach down (94), to bustle off (97), to take up (101).

IX. Fill in the gaps using phrasal verbs from ex. VIII.

1. I'm sorry, I can't stay for coffee; I have to to my next appointment.

2. The child let out of surprise when the magician made the rabbit appear.

3. The spacecraft is scheduled to at dawn, provided the weather is clear.

4. I was swimming in the cold lake when I felt a terrible my calf muscle.

5. Can you and pick up my pen? It rolled under the table.

6. After a quick cup of tea, she to get started on her long list of errands.

7. I've decided to the guitar again after not playing for ten years.

8. She to the craft store, eager to her new hobby of pottery.

**X. Prepare a summary of the text in writing (12-15 sentences).
Use it as an outline while retelling.**

SECTION 12 (PART III. CHAPTERS 1-3) (PP. 102-113)

I. Transcribe the following words and translate them into Russian.

inexcusable (102)	endeavor (109)
deprecating (103)	rescue (109)
impostor (103)	traverse (109)
intruder (103)	a genius (109)
to suspect (103)	a crank (109)
deceased (104)	tangible (110)
valet (104)	grease (110)
assuredly (106)	conspicuous (111)
didactically (106)	circuitous (111)
masquerading (106)	attache (112)
requisite (107)	vague (112)
physique (108)	vanished (113)
feebly (108)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

Make head or tail of it. (102)
we are cut off from all the normal routes of procedure (102)
that is inexcusable (102)
You are very cautious, mon vieux (103)
it will perhaps refresh your memory (103)
whose valet he was (104)
it is not illuminating (105)
to rely upon the evidence of the dented watch (105)
to have a reliable alibi for the time indicated (105)
with a slight smile (105)
plump for (106)

a faked clue (106)

Who was the man or the woman masquerading in Wagon Lit uniform? (107)

take a sleeping draught (107)

the hands of the broken watch (107)

struggle in mental agony (107)

I have not completely neglected that point (107)

he tapped himself on the forehead (108)

they are so unapproachable (109)

his thoughts went on to entirely private matters (109)

puffed up with importance (109)

to make a grand affair of (109)

You have given me the cue I expected. (110)

I confess that I still do not see the point. (110)

and then a spot of grease dropped to cover up the alteration (111)

circuitous route (111)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

Пуаро протестующе поднял руку (103)

это верное умозаключение (103)

Доктор и месье Буск погрузились в изучение списка (104)

доказательства его вины или что-то подозрительное (105)

предлагаю действовать четко и методично (106)

эта англичанка замешана в этом деле (106)

Кто был тот самозванец? (107)

бился в душевной агонии (107)

Княгиня Драгомирова отличается слабым здоровьем (108)

Он пытался пробиться сквозь хаос противоречий к ясному и очевидному решению (109)

Затем есть несколько мелких деталей, которые кажутся мне многозначительными (110)

Убийство было инсценировано так, чтобы оно выглядело как работа кого-то со стороны (111)

Самый невинный человек может растеряться и начать совершать самые нелепые поступки (112)

Обсуждаемая особа, будучи невиновной, не стала бы скрывать свою личность (112)

IV. Translate the following sentences into Russian:

1. “Naturally it worries me. I cannot make head or tail of it.” (102)
2. “What? You still do not see? That is inexcusable – for you had a second chance again just now when he said, ‘You’re likely to be out of luck if you don’t speak anything but good American.’” (102)

3. “Now I understand your reluctance to rely upon the evidence of the dented watch. Already, at twenty-three minutes to one, Ratchett was dead.” (103)

4. “The natural reaction would be to suspect anyone who had a reliable alibi for the time indicated – in this case, 1.15.” (103)

5. “Suspicious circumstances – The Wagon Lit uniform found is a point in his favor since it seems to have been intended to throw suspicion on him.” (104)

6. “Evidence against her or suspicious circumstances – Story of man in her compartment is substantiated by the evidence of Hardman and that of the woman Schmidt.” (104)

7. With a grimace, M. Bouc handed it back. “It is not illuminating,” he said. (105)

8. “I incline to the view that someone else dropped the pipe-cleaner – and did so to incriminate the long-legged Englishman.” (106)

9. “It was the person we have called the Second Murderer – the left-handed person – in other words the woman in the scarlet kimono.” (107)

10. “And as regards the question of left-handedness, ought we not to take steps to ascertain which of the passengers is left-handed?” (107)

11. “To suggest that one man struck first feebly and then with violence, first with the right hand and then with the left, and after an interval of perhaps half an hour inflicted fresh wounds on a dead body – well, it does not make sense.” (108)

12. “It has been a little joke between us, has it not—this business of sitting back and thinking out the truth?” (108)

13. “He is queer, this little man. A genius? Or a crank? Will he solve this mystery? Impossible – I can see no way out of it.” (109)

14. “Then there are some minor points that strike me as suggestive – for instance, the position of Mrs. Hubbard’s sponge-bag, the name of Mrs. Armstrong’s mother, the detective methods of M. Hardman, the suggestion of M. MacQueen that Ratchett himself destroyed the charred note we found, Princess Dragomiroff’s Christian name, and a grease spot on a Hungarian passport.” (110)

15. “I mean that the murder was planned to look like an outside job. It would have been presumed that the assassin had left the train at Brod where it is timed to arrive at 0.58.” (111)

16. “No, no, the grease spot and the changed label do not prove guilt – they only prove that the Countess Andrenyi is anxious for some reason to conceal her identity.” (112)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. According to Poirot, what was the “very significant phrase” uttered by Hector Mac Queen during his testimony?

2. Why does the phrase spoken to the conductor – “Ce n'est rien. Je me suis trompé” – serve as a crucial piece of evidence for Poirot's new theory?

3. Based on the new timeline, what is the proposed sequence of the murderer's actions after killing Ratchett?

4. How does Poirot use the altered watch to further his investigation, rather than dismissing it as a false clue?

5. According to the list, which passenger has a potential motive connected to the Armstrong family, and what is it?

6. According to the discussion between M. Bouc and Dr. Constantine, what is the proposed distinction between the handkerchief and the pipe-cleaner as pieces of evidence, and what does this theory suggest about the murderer's actions?

7. M. Bouc lists all the passengers and systematically eliminates them as potential suspects for impersonating the conductor based on height and build. What is the frustrating logical conclusion he reaches, and why does he call this conclusion "absurd"?

8. What is M. Bouc's "idea" regarding the broken watch, and how does he explain the involvement of a "Second Murderer" in tampering with it to create an alibi?

9. How did Poirot attempt to determine which passengers were left-handed, and what was the one significant exception to his results? Why does Dr. Constantine find it doubtful that this exception (Princess Dragomiroff) could have inflicted the fatal wound?

10. At the end of the passage, Poirot declares that the phase of gathering external evidence is over. What does he propose that he, M. Bouc, and Dr. Constantine must now do to solve the case, and what does this reveal about his detective method?

11. According to Poirot, what specific alteration does he suspect was made to Countess Andrenyi's passport, and what was the intended purpose of the "grease spot" that covers it?

12. Poirot deduces how the murder was *intended* to appear before the train was stuck in the snow. Describe what this planned "outside

job” scenario would have looked like and what evidence would have been left to support it.

13. Why does Poirot believe the fragment of the note mentioning the Armstrong baby was so carefully destroyed? What does its destruction reveal about the identity of at least one person on the train?

14. Poirot offers two possible explanations for the incriminating handkerchief. What are they? Furthermore, why does he argue that an innocent person might still try to conceal evidence that seems to implicate them?

15. What specific claim does Poirot make about Princess Dragomiroff’s testimony regarding the Armstrong sister, and what is his reasoning for accusing her of lying?

VI. Give synonyms to the following words:

dreamy, significant, reluctance, to convey, to refresh, assuredly, to stab, refusal, queer, crank, to solve, pretensions, to destroy.

VII. Give antonyms to the following words:

to slip out, to assume, to find out, to enter, to appreciate, to ascertain, affectionate, to cease, circuitous, guilt, to guess, vague.

VIII. Use phrasal verbs from the list in the sentences of your own:

to cut off (102), to go upon (102), to clear up (103), to move about (107), to see through (109), to puff up (110), to turn up (110), to run over (111), to soak off (111).

IX. Fill in the gaps using phrasal verbs from ex. VIII.

1. Our conversation was when the train entered a tunnel and we lost the signal.

2. We have very little evidence, so the detective will have to ...
... his intuition for now.

3. Could you help me this misunderstanding with the client?

4. Please try not to during the X-ray; we need you to stay
perfectly still.

5. She was trying to flatter him, but he could her deception
immediately.

6. He became very with pride after his promotion, which
made him difficult to be around.

7. I told him to on time, but he managed to the curb
while parking.

8. To remove the old sticker, you'll need to the adhesive with
warm, soapy water.

**X. Prepare a separate summary of the following pages:
1) p.p. 102-105 (10-12 sentences); 2) p.p. 106-108 (10-12 sentences);
3) p.p. 109-113 (10-12 sentences) in writing. Use it as an outline
while retelling.**

SECTION 13 (PART III. CHAPTERS 4-6) (PP. 114-122)

I. Transcribe the following words and translate them into Russian.

subdued (114)	guillotine (118)
loquacious (114)	preposterous (118)
monogrammed (114)	indomitable (118)
undeniable (115)	drily (118)
altering (115)	contemptuously (119)
enticing (115)	duplicity (120)
gainsay (115)	sardonically (121)
mournfully (116)	rigid (122)
inmate (117)	impassive (122)

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

to regard as a special charge (114)
it is of no use denying (114)
to become more clear cut and incisive (114)
she is utterly and entirely innocent (115)
shook his head slightly (115)
be subjected to much more rigorous questioning (116)
absolutely dead scared (116)
perhaps she had – but if so only innocently (116)
I was just scared stiff (116)
a big red-haired woman (117)
extenuating circumstances (118)
reassuring manner (118)
to be enticing to admit (118)
to be dug out of the snow (118)

to shoot a glance of triumph (118)
to be taken aback (118)
such duplicity is terrible (120)
there are more still to discover (120)
to be clearly annoyed at being summoned (121)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

И граф, и графиня стали мертвенно-бледными. (114)
прояснить ситуацию, обсудить вопрос (114)
сплошная ложь, от начала до конца выдумка (115)
она говорила с большой искренностью (115)
им придется подвергнуться гораздо более тщательному допросу (116)
бедняжка страшно разволновалась (116)
Елена глубоко задумалась (117)
эта несгибаемая пожилая леди смущала и приводила его в замешательство (118)
носовой платок является решающим доказательством (118)
Пожалуйста, присаживайтесь, мадам. (118)
на её лице появилась мрачная улыбка (119)
Княгиня Драгомирова ответила презрительно. (119)
Кого мы будем разбирать следующим? (120)
был явно сбит с толку (121)
на минутку повисла мертвая тишина (122)

IV. Translate the following sentences into Russian:

1. Constantine made a pretty good guess as to what the instructions had been when he noticed that the Count and Countess

Andrenyi were always served last and that at the end of the meal there was a delay in making out their bill. (114)

2. There was a dead silence for a minute or two. Both the Count and the Countess had gone deadly white. (114)

3. Her voice rang out passionately. She was a true daughter of that mother the emotional force of whose acting had moved huge audiences to tears. (115)

4. “Since some evil chance had taken us on the same train as this man Ratchett, there was, I felt sure, but one thing for it. I admit, Monsieur, that I lied to you – all, that is, save in one thing. My wife never left her compartment last night.” (115)

5. “Perhaps she had – but if so only innocently. She had, I believe, chatted idly with someone, giving information as to the time of Daisy’s outings.” (116)

6. M. Bouc was somewhat taken aback. There was something about this indomitable old lady which made him feel flustered and uncomfortable. (118)

7. “You do not believe in doing your utmost to further the ends of justice?” “In this case I consider that justice – strict justice – has been done.” (119)

8. “It has this advantage,” said Poirot. “If you confront anyone who has lied with the truth, he will usually admit it – often out of sheer surprise. It is only necessary to guess right to produce your effect.” (120)

9. “Those blows – the ones delivered with great force penetrating the muscle – never, never could anyone with so frail a physique inflict them.” (119)

10. “It did not settle the point about the left-handedness.” (119)

11. “All my apologies for troubling you a second time,” said Poirot. “But there is still some information that I think you might be able to give us.” “Indeed? I hardly think so.” (121)

12. What I really wished to see you about was quite another matter,” went on Poirot. “Miss Debenham may have told you, perhaps, that I overheard some words spoken to you at the station of Konya?” (121)

13. Poirot nodded his head gently. “You see,” he said. “We know more than you think. If Miss Debenham is innocent, why did she conceal that fact? Why did she tell me that she had never been in America?” (122)

14. The man departed. The four men sat in silence. Colonel Arbuthnot’s face looked as though it were carved out of wood, rigid and impassive. (122)

15. “Because, Colonel Arbuthnot, Miss Debenham is what one might call a highly suspicious character.” (122)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III).

1. Why did Mrs. Hubbard’s behavior seem unusual for her character in the restaurant car?

2. What was the likely purpose of the instructions Poirot gave to the chief attendant, based on Constantine’s observations?

3. How did Poirot deliberately create a situation to speak with the Count and Countess alone?

4. What was the Countess’s powerful personal motive for wanting Ratchett dead, connected to the Armstrong family?

5. How did the Count and Countess explain the discrepancy between the initial on the handkerchief and their altered passport, and what was their reason for changing the name?

6. What was Princess Dragomiroff’s explanation for why her handkerchief, monogrammed with an ‘H’, was found at the crime scene?

7. Why did Princess Dragomiroff admit to lying about Helena Andrenyi’s true identity, and what principle did she cite to justify this deception?

8. According to Dr. Constantine's analysis, what aspect of the crime could Princess Dragomiroff *not* have physically committed, and what part might she have been capable of?

9. How did Poirot's "trap" about the Princess's strength confirm his belief about the crime, even though it didn't answer his question about her handedness?

10. What is Poirot's proposed method for continuing the investigation, and which character does he plan to confront next using this strategy?

11. What piece of evidence does Poirot first show Colonel Arbuthnot, and how does the Colonel react to its potential significance?

12. Why does Poirot dismiss the importance of the pipe-cleaner, stating he can think of "eleven other excellent explanations" for its presence?

13. What specific words, overheard at Konya station, does Poirot quote to Colonel Arbuthnot, and what is the Colonel's reason for refusing to explain them?

14. What is the major revelation Poirot makes about Mary Debenham's past that connects her to the Armstrong case, and how does this contradict her earlier statement to him?

15. How does Colonel Arbuthnot's demeanor and method of defense change when Poirot shifts the questioning from the pipe-cleaner to his conversation with Miss Debenham?

VI. Give synonyms to the words:

sudden, to acquaint, sordid, to incriminate, to sympathize, imprisonment, indomitable, flustered, incident, terrible, sardonically, to refer, uneasily, to conceal, to reply.

VII. Give antonyms to the words:

earnestly, passionately, ingenuity, responsible, to admit, completely, to frail, to inflict, to annoy, plain, private, suspicious.

VIII. Use phrasal verbs from the list in the sentences of your own:

to come about (114), to spring up (114), to talk out (114), to drag through (115), to look across (118), to dig out (118), to break off (118).

IX. Fill in the gaps with phrasal verbs from ex. VIII

1. How did this fortunate opportunity? I wasn't expecting it at all.

2. New coffee shops seem to on every corner in this neighborhood.

3. Instead of arguing, we should sit down and our differences calmly.

4. The scandal threatened to the celebrity's name the mud.

5. From the hilltop, you can the entire valley and see for miles.

6. The archaeologists carefully the ancient pottery from the soil.

7. He decided to a piece of chocolate and offer it to his friend.

8. During the storm, a large tree branch and landed right where a new flower bed had

X. Prepare a separate summary of the following pages:
1) p.p. 114-117 (10-12 sentences); 2) p.p. 118-120 (10-12 sentences);
3) p.p. 121-122 (10-12 sentences) in writing. Use it as an outline while retelling.

SECTION 14 (PART III. CHAPTERS 7-9) (PP. 123-136)

I. Transcribe the following words and translate them into Russian.

curve (123)	collapsed (127)
nostril (123)	butler (128)
gallantly (123)	admiringly (128)
venture (123)	guesser (128)
extraordinary (124)	assemble (129)
scowled (124)	draught (130)
whipper-snapper (124)	dagger (131)
spontaneously (126)	egress (131)
geniality (126)	bowed (131)
miraculous (126)	inexplicable (132)
suspect (126)	previously (132)
chauffeur (126)	intimacy (132)
pricked (126)	assumed (133)
lingered (126)	womanish (134)
conspiracy (127)	unassailable (134)
wretched (127)	mythical (134)
vehemence (127)	

II. Find these words and phrases in the text. Give their Russian equivalents. Use them in the sentences of your own.

in defiance (123)
curve into a smile (123)
the reason for these evasions (123)
the reason leapt to the eye (123)
to smile faintly (124)
dirty little whipper-snapper (124)

to be mixed up in the matter (124)
a very profound remark (126)
to have a wary look in one's eyes (126)
to wheel round abruptly (127)
lingered uneasily (126)
to be ushered in sympathetically (127)
the wretched woman (127)
make a clean breast of it (127)
inarticulate with sobs (127)
he made an apologetic little bow (128)
cocked an alert eye at them (128)
that would be indeed stretching coincidence a little too far (129)
expectancy mingled with apprehension (130)
a nasty murderer (130)
with great ferocity (130)
use the same means of egress (131)
a water-tight alibi (131)
in the uneven numbers such as compartment No. 3 (132)
he made rather a curious remark (133)
in a very blatant manner (133)
each person playing his or her allotted part (134)
The whole thing was a very cleverly planned jigsaw puzzle. (134)
a hasty consultation (134)
was practically in an unassailable position (134)
It was their second piece of bad luck. (135)
slightly ridiculous American fond mother (135)
a soft rich dreamy voice (136)
He didn't like the stabbing idea much. (136)
it would be a good way of not incriminating any outsiders (136)

III. Give the English equivalents for the following word-combinations. Describe the situations from the text where they are used.

Мне нужно зарабатывать на жизнь. (123)
если вы не при чем, если это не ваша вина (123)
я был занят своими делами (124)
он стремительно вышел (127)
он нервно озирался по сторонам (126)
да ты проницательный (128)
когда я вспомнил одну важную деталь (132)
бравада мгновенно испарилась (126)
она горько плакала (127)
я так радовалась (127)
ты не должен терять самообладание (130)
это обстоятельство казалось мне весьма загадочным (132)
как продюсер подбирает актеров для пьесы (132)
все взгляды были прикованы к нему (133)
все пазлы дела выстроились в прекрасную, ясную картину (134)
каждый человек играл свою предназначенную ему роль (135)
слегка нелепая американская мамаша, души не чающая
в своем ребенке (135)

IV. Translate the following sentences into Russian:

1. The sweep of her hair back from her face, the curve of her nostril suggested the figure-head of a ship plunging gallantly into a rough sea. In that moment she was beautiful. (123)
2. Her lips curved into a smile. "Certainly, since you have found me out." (123)
3. "Oh, blame – it is not blame – it is the publicity! So far, M. Poirot, I have succeeded in life. I have had well-paid, pleasant posts.

I was not going to risk the position I had attained when no good end could have been served.” (123)

4. And suddenly, without warning, she broke down, dropping her face down upon her outstretched arms and crying as though her heart would break. (124)

5. “I’ll break every bone in your damned body, you dirty little whipper-snapper,” he said. (124)

6. That is a very profound remark,” said Poirot. “Would you like to see what your favorite suspect, the Italian, has to say for himself?” (126)

7. The big Italian had a wary look in his eye as he came in. He shot nervous glances from side to side like a trapped animal. (126)

8. “No, no, I had nothing to do with this business last night. I never left my carriage. The longfaced Englishman, he can tell you so. It was not I who killed this pig – this Ratchett. You cannot prove anything against me.” (126)

9. “It is a conspiracy. You are going to frame me? All for a pig of a man who should have gone to the chair! It was an infamy that he did not. If it had been me – if I had been arrested.” (127)

10. “Now you must just take a hold on yourself, my dear. Everything’s going to be perfectly all right. You mustn’t lose your grip on yourself. If one of us is a nasty murderer, we know quite well it isn’t you. Why, anyone would be crazy even to think of such a thing. You sit here, and I’ll stay right by you – and don’t you worry any.” (130)

11. Then Hardman’s story of being called in by Ratchett – a lie, of course, from beginning to end. (134)

12. “They assumed that I should see through it and that, pluming myself on my own cleverness, I would go on to assume that since Ratchett spoke no French, the voice I heard at twenty-three minutes to one could not have been his, and that Ratchett must have been already dead.” (133)

13. Ratchett had escaped justice in America. There was no question as to his guilt. I visualised a self-appointed jury of twelve people who had condemned him to death and who by the exigencies of the case had themselves been forced to be his executioners. And immediately, on that assumption, the whole case fell into beautiful shining order. (134)

14. When MacQueen first learned that the letter which had been so carefully burnt had in part escaped destruction, and that the word Armstrong was exactly the word remaining, he must at once have communicated his news, to the others. (135)

15. “Society had condemned him – we were only carrying out the sentence. But it’s unnecessary to bring all these others into it. All these good faithful souls – and poor Michel-and Mary and Colonel Arbuthnot – they love each other.” (136)

V. Comprehension check. Answer the following questions using your active vocabulary (ex. II, III.)

1. How does the narrator describe Mary Debenham’s entrance and demeanor, and what does this description reveal about her character in this moment?

2. What practical reason does Mary Debenham give for lying about her connection to the Armstrong case, relating to her employment prospects?

3. Why does Mary Debenham claim she did not recognize Countess Andrenyi as the younger sister from the Armstrong family, and what explanation does she provide for this?

4. How does Colonel Arbuthnot’s behavior change when Mary Debenham becomes emotionally distressed, and what does this reveal about his feelings for her?

5. What was the crucial linguistic clue (“Freebody”) that allowed Poirot to deduce Countess Andrenyi was also lying about the identity of

the governess, and what was the real-world connection that made this clue significant?

6. What is M. Bouc's profound, exasperated remark about the passengers on the train, which highlights the most incredible pattern Poirot has uncovered?

7. How does Antonio Foscarelli's demeanor completely change when Poirot reveals he knows he was the Armstrongs' chauffeur, and what heartfelt memory does he share about the victim, Daisy Armstrong?

8. What two reasons does Foscarelli give for initially lying about his connection to the Armstrong case?

9. In what way does the valet, Masterman, complete the picture of the interconnected passengers, and what specific role does he reveal he had in the Armstrong household?

10. What does Poirot astonishingly claim at the end of this section, and what does he propose to do in order to present his conclusions?

11. What is the crucial piece of evidence regarding Ratchett's watch that completely changes the timeline and makes the *first* solution (the mysterious outside killer) seem plausible?

12. In his *second* solution, Poirot compares the twelve passengers to a specific group of twelve people. What is this group, and what two key details (one numerical, one about the passengers themselves) make this comparison so compelling and convince him they are all conspirators?

13. How does Poirot logically deduce that the Wagon Lit conductor, Pierre Michel, must be part of the conspiracy, and what heartbreaking personal motive does he theorize connects Michel to the Armstrong case?

14. What is the "slip" that Mrs. Hubbard admits to, and how does this mistake, combined with Poirot's observation about the bolt

positions in even and odd-numbered compartments, prove she was inventing her story?

15. After the full confession, what do M. Bouc and Dr. Constantine decide to do, and what is their official reason for choosing this course of action?

VI. Give synonyms to the following words:

defiance, decent, casually, preoccupation, fiercely, spontaneously, linger, bluster, grope, confess, mingle, apprehension, abruptly, curious.

VII. Give antonyms to the following words:

admiration, totally, clutch, immediately, violence, conceal, intruding, comprehend, literally, accomplice, inexplicable, intimacy, intend, virtue.

VIII. Use phrasal verbs from the list in the sentences of your own:

to break down (124), to stride out (124), to wheel round (127), to pat on (127), to come along (127), to cry out (133), to fix upon (133), to provide for (135).

IX. Fill in the gaps using phrasal verbs from ex. VIII:

1. If we want to reach the summit before dark, we need to ...
... and pick up the pace.

2. She heard her name called and to see who it was.

3. The manager gave the intern a the back for her excellent work on the project.

4. How is your new painting? I'm excited to see it when it's finished.

5. The injustice of the situation made her want to in protest.

6. After examining all the options, we the blueprints for the new house.

7. A good parent works hard to their family's needs and future.

8. The old car began to just as we reached the most remote part of the mountain road.

IX. Prepare a summary of the Section in 20-25 sentences in writing. Use it as an outline while retelling.

SUPPLEMENT

Notorious Criminals

Cain

According to the Bible, Cain was the first murderer. The story is told in Genesis, Chapter Four. He was a tiller of the soil and his brother Abel was a shepherd. They were both sons of Adam and Eve. When the Lord accepted Abel's offerings and rejected those of Cain, he was very "wroth and his countenance fell". He fell upon his brother Abel and killed him. When the Lord asked him where his brother was, he asked the famous question: "Am I my brothers's keeper?". For his crime, he was banished to be a wanderer over the earth, but to prevent him from being killed, God put a mark upon him to protect him. According to the Bible, he went to live in the land of Nod, east of Eden.

Caligula (A.D. 12-41)

This Roman Emperor will always be remembered for his great cruelty and love of bloodshed. On one occasion, at one of the famous games, at which the gladiators performed, he is said to have remarked that he wished that the Roman people had only one neck so that he could kill them all with one blow. There is little doubt that his extreme cruelty was due to madness, as he started his reign in a very reasonable way. However, after a strange illness, he began to act as though insane and declared himself a god and even gave his horse a high public office. In the end he was murdered by a member of his own bodyguard on 24th January A.D.41.

Alessandro Cagliostro

Count Cagliostro's real name was Guiseppe Balsamo, and he became famous as a charlatan or confidence trickster, as we would call him today. As a young man he learned a little about chemistry and medicine and then left Sicily in 1769. After getting some knowledge of the supernatural, he appeared in Malta as the great Count Cagliostro, specialist in medicine, magic and all kinds of strange arts. He was soon fleecing the rich of Europe, selling them an elixir of youth and love potions. Finally, he was condemned to death in Rome for setting up a secret society and died in prison at San Leone.

Colonia Agrippina (A.D. 16-59)

As Roman empress, married to the emperor Claudius, she is remembered mostly for having poisoned him in A.D. 54 in order for her son, Nero to take the throne. The sister of Caligula and a cruel and ambitious woman, she is said to have murdered her previous husband as well. In the end she met her death on the orders of Nero, who was tired of being ruled by his mother. The city of her birth on the Rhine was named Colonia Agrippinensis in her honour and is now called Cologne.

Guy Fawkes (1570-1606)

Guy Fawkes is the best known member of the gang which planned Gunpowder plot of 1605. The originators of the plot were Robert Catesby, Thomas Winter, Thomas Percy and John Wright. Fawkes was only brought in later by Catesby, who knew of his reputation for courage. All were Roman Catholics and their plan was to destroy James I and his Protestant parliament by blowing them up. Percy rented a house next to parliament and later the cellar below the House of Lords, There Fawkes hid thirty-six barrels of gunpowder, covering them with wood and coal. The plot was discovered when one of the conspirators

sent a letter to Lord Monteagle in October 1605 asking him not to attend the opening of parliament on 5th November. Suspicions were aroused and on the night of 4th November Fawkes was arrested in the cellar. He had been given the task of lighting the fuse to set off the explosion. Tortured, he refused to give the names of his fellow conspirators until they had either been killed or captured. He was executed by hanging on 31st January 1606.

Billy the Kid, William Bonny (1860-1881)

Billy the Kid was a legend in the Wild West as a cattle rustler and murderer. Slim and fair, Billy was born in New York but soon moved to New Mexico. He was apprenticed to a blacksmith but found this boring, so he shot the smith and became a cowboy. At first, he worked for John Chisholm, who was fighting a range war in the Pecos Valley. He quarrelled with Chisholm and joined a band of cattle rustlers, killing as many of Chisholm's men as he could in the process- Pat Garrett was elected sheriff to capture Billy the Kid. He did this, but Billy shot two deputies and escaped from his cell just before he was due to be hanged. He was caught by Garrett two months and five murders later and shot dead in a gun fight. He was said to have shot twenty-one men, but in fact he probably only killed three.

Jack the Ripper

“Jack the Ripper” was a mysterious killer who terrorised the East End of London in the autumn of 1888, His victims, all women, were killed by having their throats cut, and in many cases the bodies were savagely mutilated as well. The number of victims is said to be between four and fourteen, though police authorities generally thought that only five murders were definitely the work of the Ripper. The Ripper was never caught, and his identity remains a mystery. All kinds of people

have been suggested as possible Rippers, including the Duke of Clarence and even a barrister.

Roy Bean (d. 1903)

In the days when the western part of the USA was known as Wild West law was upheld by very rough and ready men. 'Judge1 Bean, as he called himself» was one of the most colourful of the lawmen. As a young man he had been a slaver, driven an ammunition truck in the war against Mexico, smuggled cotton and been tried. He became famous as Justice of the Peace in a town called Vinegarroon. Here, in a saloon called the Jersey Lilly — so named after the actress Lily Langtree of whom he was a fan — he held the court. His justice was as rough as the people he tried and he built up an "enormous reputation, so that many tales were told about him. One is that he decided on one occasion that: a man accused of murdering a Chinaman might call on his tough friends to make trouble for the judge. Looking through his law books he announced that he could not find anywhere that it said that you must not kill a Chinaman!

Butch Cassidy (1866-1910) and the Sundance Kid (d. 1910)

Butch Cassidy, whose real name was Robert Leroy Parker, was the leader of a gang of American outlaws called the Wild Bunch who operated mainly from a secure hideout in Wyoming Territory called Hole in the Wall. Other members of the gang were the Sundance Kid (real name Harry Longbaugh), Bill 'News' Carver, Ben Kilpatrick and Harvey Logan. The Wild Bunch rustled cattle, held up banks and robbed trains, all with varied success. On one occasion they stole \$40,000 in notes that were so new that they had not been signed, and their clumsy attempts to forge the signatures failed miserably. Having made things too hot for themselves by robbing the Union Pacific

railway rather too frequently, in 1902 Butch Cassidy and the Sundance Kid moved to South America accompanied by pretty schoolteacher Etta Place. This combination carried out a number of robberies, before the two outlaws were ambushed and killed in a gunfight with the Bolivian army in 1910. However, rumours persist that either one or both men returned to the USA and lived on peacefully to die of old age. The film of their life and death, *Butch Cassidy and the Sundance Kid*, starring Paul Newman and Robert Redford, managed to catch the flavour of criminal exploits almost perfectly.

Mata Hari, born Gertruda Margarete Zelle (1876-1917)

Mata Hari, who was executed by a firing squad in France in October 1917, is probably the most famous spy of all time. She is renowned for her beauty, her numerous military lovers, her provocative oriental dancing, and, above all, her espionage. Yet in fact, she was not oriental, or even a spy. Mata Hari was a stage name adopted by a plump middle-aged Dutch divorcee, named Mrs. Margaret ha MacLeod, who had left her alcoholic Scottish husband and opted to become a dancer in Europe. The evidence of her alleged espionage on behalf of the German Kaiser is based merely on her being mistaken for a well-known German agent Clara Benedix, by the British in November 1916. In that month Mrs. MacLeod was arrested in Falmouth, Cornwall, on board of the ship *Hollandia* while she was on her way to Holland. The police released her when they realised the mistake. Later she was arrested in France and charged with having been in contact with German intelligence officers in Madrid (though she had never even been there). At her trial in Paris her lurid life-style was used to damning effect. It was only in 1963, when the secret files relating to her case were released, that the legend was reassessed. Most historians now think that, far from being a spy, Mata Hari was simply an innocent scapegoat —

shot because the French government wanted to cover up its military ineptitude by fabricating an all-powerful ring of German agents.

Captain Alfred Dreyfus (1859-1935)

The name of Dreyfus is one of the most famous in the history of espionage. He was a French army officer of Jewish ancestry who in 1894 was sentenced to life imprisonment for selling military secrets to the Germans. The high command of the French army was strongly anti-Jewish and Dreyfus was a convenient scapegoat. His court martial was carried out as if he had already been found guilty. To serve his sentence he was sent to Devil's Island, the French prison colony off the coast of Guiana. In 1896 an army intelligence officer found proof that Dreyfus was innocent, but the army chief of staff refused to accept it. Support for Dreyfus grew and in 1898 the writer Emile Zola published a famous open letter, 'J'accuse', calling for his case to be reopened. At last, the army brought Dreyfus back from Devil's Island and retried him in 1899. To the amazement of everyone, this second court martial again found him guilty. Such was the public fury that the President pardoned Dreyfus immediately, but it was not until 1906 that his name was fully cleared, and the real traitor exposed.

Lizzie Borden (1860-1927)

Lizzie Borden is known worldwide through a poem which was written about her. It goes:

Lizzie Borden took an axe and gave her father forty whacks. When she saw what she had done, she gave her mother forty-one.

This cruel verse refers to the fact that Lizzie Borden was accused of having killed her father and stepmother by chopping them to pieces with an axe at their home in Fall River, Massachusetts, in 1892. She

was tried for the two murders and acquitted, but the trial has become a legend, and many books have been written about it.

Bonnie and Clyde (d. 1934)

In the days of the Depression in America after 1929, those two young people made a great name for themselves robbing stores and committing murders quite casually and often for the sheer fun of it. Bonnie Parker was a waitress when she met Clyde Barrow, and she ended up a legendary figure known for her love of red dresses, cigars and firearms. Working in the southern states of the USA they left behind a trail of destruction. On several occasions they were trapped by the police, but seemed to bear a charmed life and escaped even through a hail of bullets. On one occasion they held up a prison farm killing a guard and helping a friend to escape. Huge rewards were by then offered for their capture. Following a tip-off, the police finally ambushed Bonnie and Clyde at a crossroads and killed them in the gunfight that followed. In 1937 a film was made of their exploits, which resulted in the two becoming almost cult figures, and a pop song was written about them, which became a best-selling record.

Alphonse Capone (1899-1947)

‘AL Capone is possibly the best-known of all American gangsters, though by no means the most important. His home ground was Chicago. He was brought into the rackets by Johnny Torrio and Torrio's uncle 'Big Jim' Colosimo. Capone seized his chance when Prohibition was declared in 1920, which made the manufacture and sale of alcohol illegal in America. He soon rose to control a large part of the illegal liquor market in Chicago and the Middle West. A fierce and vicious man, he was responsible for many gangland killings, including the 1929 St. Valentine's Day Massacre, in which seven rival "bootleggers" (men

selling illicit liquor) were trapped by gunmen dressed as police and machine-gunned to death. He was imprisoned in 1931 on income tax charges, became a model prisoner and was released in 1939.

‘Lucky’ Luciano (1897-1962)

‘Lucky’ Luciano, so called because he led a charmed life and avoided assassination, was one of the most powerful leaders of the Mafia in the USA. Having risen to be a trusted lieutenant of Joe Masseria ('Joe the Boss'), he had him killed in 1931. This was the first step Luciano was to make in getting rid of the old guard of the Mafia, to make way for younger men like himself. In the reorganisation that followed Luciano became capo or head of one of the five New York Mafia 'Families'. He became the most powerful chieftain in the Mafia, and formed alliances with gangsters of other national groups such as the Jews and

Irish-Americans. In 1936 he was sent to prison but paroled in 1945 because of his and the Mafia's secret work for the U.S. government during the Second World War. Afterwards he was deported to Italy, from where he ran the European end of the Mafia's drugs operation.

Lee Harvey Oswald (1940-1963)

In 1963 the world was shaken by the news that President Kennedy had been assassinated in Dallas, Texas, while driving from airport. The man arrested for this terrible crime was Lee Harvey Oswald. After service in the U.S. Marine Corps, Oswald went to the Soviet Union for a time and married a Russian girl. On returning to the United States he was for a time involved with Cuban revolutionary elements. On 22 November 1963 he is said to have taken a rifle into the Texas Book Depository in Dallas, where he worked, and shot President Kennedy and Governor Connally of Texas as they drove past. Connally survived,

but the President died soon afterwards. Oswald tried to escape, shooting a policeman who tried to stop him. He was caught, but was later shot dead before he could be brought to trial by the night-club owner Jack Ruby, who had got into the police station. The Warren Commission, which investigated the assassination, stated that Oswald had acted alone, but many people do not agree, and there are still a great many questions concerning the killing left unanswered.

Famous Detectives

Father Brown

One of the great figures of detective fiction is Father Brown, created by G.K. Chesterton (1874-1936) and largely based on his friend Father John O'Connor. Father Brown is a plump, moon-faced Roman Catholic priest from Essex, apparently vague and harmless, never separated from his large black umbrella and several brown paper parcels tied up with a string. In fact Father Brown is a master of detection as Chesterton showed in forty-nine stories published between 1911 and 1935. He finds himself involved, more or less by chance, in a crime, which he solves by using common sense and his vast knowledge of human nature. Father Brown appeared on film in 1954, with Alec Guinness in the title role, and later in a television series, starring Kenneth More

Sherlock Holmes

The famous fictional detective of Victorian times was created by Sir Arthur Conan Doyle (1859-1930) who based the brilliant deductive method and personality of his character on Dr. Joseph Bell, under whom he had worked as a surgeon- Holmes with his incredible powers of deduction, his mastery of disguise and his scientific brilliance, first

appeared in *The Strand Magazine* in 1882 in a story called *II Study in Scarlet* together with his faithful chronicler Dr. John Watson. Longer novels, collections of short stories continued to appear up until *The Case of Sherlock Holmes* (1927). But Conan Doyle had already been tired of his creation and had once tried to kill him off with his rival Professor Moriarty, but public pressure had secured his return. The stories remain hugely popular and have provided material for countless films and TV series. But the phrase "Elementary, my dear Watson" was never uttered by Holmes and is a later invention.

Hercules Poirot

The famous fictional detective, the Belgian Hercules Poirot, made his first appearance in 1920 in *The Mysterious Affair at Styles* written by the bestselling novelist Agatha Christie (1891-1976) and he appeared in many of her stories after that. The heyday of Poirot's popularity was the period between the two World Wars, but he is undergoing a revival in films, especially *Murder on the Orient Express* and *Death on the Nile*. Plump, vain and dapper, Poirot has moustaches of which he is very proud and a weakness for exhorting people to use their 'little grey cells' (their brains).

Inspector Jules Maigret

Inspector Maigret was created by novelist Georges Simenon in and has become one of the most popular fictional policeman in the world. He is the central figure in more than 500 novels and short stories written by Simenon. He is a calm, thoughtful and very painstaking detective, who never makes any spectacular arrests and does most of his work by talking to people. Through the stories the reader can form a very vivid picture of the seamy side of French life. A television series, starring Rupert Davies as Maigret, was made by the BBC in the 1960s.

Ellery Queen

This was at the same time the name of a fictional detective and also the pen-name of the two authors, Frederick Dannay and Manfred Lee. The books written by Ellery Queen are about Ellery Queen, an American playboy writer of detective stories, who keeps getting involved in mysteries himself. He first appeared in *The Roman Hat Mystery* in 1929, and in many later books. He was also the hero of several films made between 1935 and 1943, and Peter Lawford starred in a television series based on the books in 1971. Ellery Queen (the author) also founded a *Mystery Magazine*, which was a popular outlet for detective stories by other writers.

Perry Mason

The hard-hitting American defence lawyer Perry Mason was created by Erle Stanley Gardner (1839-1970). With his attractive and clever secretary Delia Street and his legman detective Paul Drake, Mason specialises in taking on clients accused of crimes and proving their innocence. His cases generally end in a dramatic courtroom scene in which Mason unmasks the true culprit. He first appeared in *The Case of the Velvet Claws* in 1933. In a popular television series of the 1960s, actor Raymond Burr played Perry Mason.

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ЯЗЫКОВЫХ СРЕДСТВ
В АНГЛИЙСКОМ ХУДОЖЕСТВЕННОМ ТЕКСТЕ
(на материале романа А. Кристи
«Убийство в “Восточном экспрессе”»)**

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