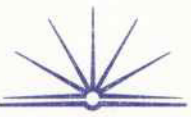


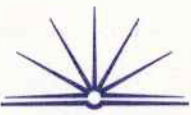


Crime Fiction, like any other Genre, has conventions. If it didn't, it would not be a genre, as it is the conventions which categorize. However are these conventions and the need ~~to~~ to conform to these conventions by composers a positive or negative? How do the conventions of the crime fiction Genre limit or support the impact of the composers vision? I have found, through my studies of the crime fiction genre, that ~~the~~ the better composers are able to embrace and then manipulate the conventions of the crime fiction genre to support the impact of their vision.

Case in point, Howard Hawks film "The Big Sleep". Made in 1945



and Based on a novel of the same title by the "father" of the "hard boiled" detective story Raymond Chandler. Hawks uses all conventions of the genre, many of which Chandler helped create or perpetuate through his writing, to make the Big Sleep classic Hard Boiled / Film Noir. All the staples of the Hard boiled genre are present in Hawks film, the private detective, the beautiful femme fatale, double crosses, murky underworld figures, quick fire dialogue as well as the stylistic conventions of ~~the~~ Film Noir, shadows and light and so forth. It is however the expansion or manipulation of a particular convention which adds greater strength/support to Hawks vision. Both Hawks and the ~~the~~

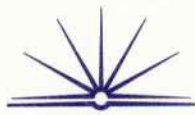


company producing the film, Warner Brothers, wanted greaterⁿ involvement between Henry Bogarts and Lauren Bacalls characters. By doing so, Hawks was able to make Bogarts character, Marlowe, more humane while still maintaining the rougher qualities Chandler had instilled in the character in his writings. By ~~adding~~^{placing} a greater emphasis ~~on~~ the romance between Marlowe and Bacall's character, while still maintaining the plot of Marlowe's quest to find Sean O'Regan and the subsequent twists and turns that case involves, Hawks was able to adhere to the conventions of the crime fiction while garnering greater impact of his vision making *The Big Sleep* not only a great piece of *Hardboiled/Film Noir*, but almost a romance in the guise of noir, while still maintaining the conventions of the genre.

David Guttererson's ^{novel} "Snow Falling On Cedars" is a fine example of a composer using the conventions, and subsequently ^{the} sub genres, of the Crime fiction genre to add greater impact to his vision.

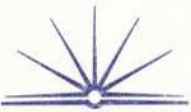
Snow Falling On Cedars centers around the alleged murder of local fisherman on the small island of San Pedro in the U.S. His alleged murderer is a Japanese fisherman, which the small 1950's town is quick to condemn. However, a lone young man, Ishmael, seeks to find the truth matter.

It is through out Ishmael's investigation that Guttererson quite brilliantly incorporates the sub genres of Crime Fiction into Snow Falling On Cedars. Whilst Ishmael attends the deceased's autopsy it becomes a "forensic police procedural,



when Ishmael examines the motives other towns people would have for murder it becomes a who dunnit, and when the Japanese fisherman is brought to trial for the crime, ~~the~~ Snow Falling On Cedars becomes a court room drama. ~~the~~

Gutferson also with great effectiveness is able to use these sub genres as vehicles to display and incorporate the values of the society in which Snow Falling On Cedars is set into his vision. The court Room drama of the trial represents the feelings and values of a post WWII America. It is the use of these sub-genres and conventions which accompany them and thus the greater social and moral meaning in which Gutferson is able



show through his text, gives his vision greater impact.

Conventions make a genre what it is, to some composers these conventions are limiting and restrictive, to others like Hawks and Gutterson, the conventions are the platform on which they start before elaborating and making greater impact through their visions.