



The conventions of the genre of crime fiction often comment on various areas of society and therefore can limit or support the impact of the composer's vision. Crime fiction inevitably has a crime (usually with the element of 'mystery' involved) that must be solved by a detective (hero-usually) by deductive reasoning and investigation. Often the detective goes through changes morally and spiritually in crime fiction. The crime is also often used as a vehicle to comment on other areas such as ~~the~~ society. Other elements like relationships between men and women (particularly the *femme fatale*) are also explored.

In 'The Big Sleep', a classic film noir as a crime fiction text, presents a rich family being blackmailed as the initial crime. As the plot develops so does Marlowe's (the hero detective) relationships with various characters in the film. The plot thickens as time goes by and Marlowe reveals a new crime which he chooses to take on himself to solve even though he is no



longer required to; he is personally involved and his moral sense drives him on. The Big Sleep deals with issues of social standings where it presents the villains as vile and dirty low-lives. Marlowe's relationship with women also is presented as quite surreal by Hawkes where he shows how women are immediately attracted to him. While this is true Marlowe refuses any longlasting relationship except for Vivian who he seems to be attracted to because of her personality - not her looks. This is where Marlowe is affected morally and strays from his moral awareness when he neglects to turn Vivian in to the police. In this way the conventions direct the vision of the text where the impact of the composer's vision is the values that are actually presented.

In 'snow falling on cedars' the conventions are presented a little differently to the ones in 'The Big Sleep'. 'Snow...' revolves around the death of an American fisherman (Carl Heine) and the trial of the accused Japanese fisherman (Kabuo Miyamoto). The





in this text is used as a backdrop to explore Japanese relations with America before and after WWII. The novel (written some 50 years after the events described) is seen to be a comment on that society identifying the conflicting values of that society's and the reader's context. The novel is in fact a satire of the genre of crime fiction. One reason for this is that it does not hold the crime and mystery element as the central focus but more so Izhmael's relationship with Hatsue and the war. ~~The crime is~~ Another reason is that there is no crime at the end of the investigation. The crime itself is founded on circumstantial evidence and the accused is used as a sacrificial sacrifice to repay what happened to Carl Heine. The novel deals with the mispractice of the judicial system and racial and prejudicial slanderings. It also deals with love, betrayal and spirituality. In this text the composer's vision is seen to be more openly viewed. Cuterson makes comments on





various issues and reflects on past situations presenting his own vision over strictly using the conventions of crime fiction.

A Slight Case of Murder is a parody of the crime fiction genre. This comical, satirical presentation of crime fiction parodies each convention of the genre. The text ~~focuses~~ ~~on~~ revolves around a small-time film critic and teacher who focusses mainly on crime films and film noirs. ~~As throughout the film the~~ The way that the main character is the killer and how he talks to the camera makes the audience co-conspirators in the crime. The way he often comments on crime fiction texts again shows intertextuality where he ~~thks~~ links his own situation with that of situations in movies and other crime fiction texts. The ending while being common - the guilty is punished - but it is still a parody where the crime has not been solved and the method



of finding him guilty is unusual. In this text the composer's vision comes through where he is presenting the similarity and shallowness of these texts.

The conventions of crime fiction remain the same and they can limit or support the composer's vision depending on what values the composer wishes to present. Crime fiction often deals with other issues (other than crime) that will effect the outcome and essence of the crime/investigation e.g. setting, relationship between men and women, prejudice, social standings etc. Often the composer will manipulate conventions to allow their vision be presented much more effectively.