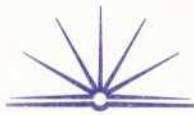




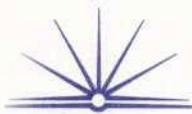
Genre refers to a category of texts recognised by specific aspects of language, form, or subject matter. Viewing a text as part of a genre allows the comparison of the text to recognised ~~conventions~~ conventions & social ~~norms~~ constructs. The ^{fluid} conventions of the genre do not restrict authorial representation, & thus by the subversion or ^{manipulation} ~~manipulation~~ of conventions the authorial authors voice & comments are not restricted. Texts such as The Big Sleep (TBS) [Hawks 1946], The Skull Beneath the Skin (skull) [PD Jones] & The Real Inspector Hound (Hound) [Stoppard] subvert authorial freedom whilst writing within the genre, & the freedom of authorial voice in the subversion & comparison of the texts recognised conventions.

Crime Fiction's conception is credited to Poe for his The Murders in the Rue Morgue. Poe established the conventions of crime fiction supporting



his views on society. Poe stipulated "you cannot make the criminal a hero" thus depicting social well being as for the good of the state. Archetype detectives such as Poe's Dupin & Bayle, Holmes would assure audience innocence in identifying a single culprit. This authentic crime is evident in Bayle's The Adventure of The Speckled Band where Holmes identifies Dr. Roylott as the single culprit of a murder. ~~To~~ To assure societies morality Holmes says "I can say it is not very likely to weigh heavily upon my conscience" in reference to the doctor's consequent death sentence. Such conventions established the model for all crime fiction.

As crime fiction adopted into ~~the~~ America, the traditional conventions were manipulated to support a new national

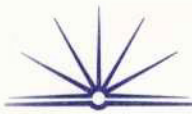


vision. The detective strayed from the traditional gentleman figure into a flawed 'Hardboiled' anti-hero. Their cynical language & callous tone such as in TBS when Marlowe abruptly says over the phone "he can't talk for you he's dead" epitomize the unempathetic world resulting from America's post war pessimism. By subverting traditional conventions, authors are able to comment on society. No longer do the texts assure societies innocence but rather depict an ~~absolutely~~ absolute corruption & forsaken society. In TBS Multiple murders take place in a convoluted plot depicting such absolute corruption. As Marlowe says "It started off as a simple case of blackmail.. but now there were to it". Consequently Marlowe uncovers numerous crime rackets such as those run by Geiser & Morze, ultimately leading to himself ~~being~~ being involved & exposed



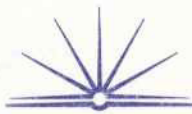
in this corrupt society. The disregard for important aspects ~~to~~ such as Owen Taylor's death, \Rightarrow Marlowes emphasis ~~to~~ \Rightarrow repetition of the "innocent" "passing" of Jones depicts evil triumph over justice. Such alterations and adaptations for the genre are indicative of the prominence of authentic vision of an irredeemable society.

The American tradition of crime fiction adopted for the television ~~to~~ employing film noir filmic techniques to support the authors vision. Film noir meaning black film established new conventions in such texts. Through the use of obscure mise-en-scene, dark film tone \Rightarrow odd lighting a dark $\&$ menacing society ~~was~~ was depicted supporting the authors view of the depth of human depravity. No longer could detectives solve crimes rationally as it



traditional texts, rather they partake in violence & other illegal activities. Such new & adapted conventions are seen in the ~~dark~~^{dark} scene where Marlowe is bashed. A neutral onlooker Harry Jones does not intervene saying "I don't care one way or another" to which Marlowe replies "you've got brains". This ~~new~~ ~~conventions~~ the adaptation of traditional conventions is able to highlight authorial visions of the greed & lack of empathy in society.

Although the American tradition ^{subverted} ~~adapted~~ conventions due to authorial aim, TBS alters conventions of the American tradition to highlight the author's vision. The American tradition is characterised as a film without a single trace of pity or love evident in The Maltese Falcon [Huston 1941] when Sam



Spade says for a possible love interest at the conclusion of the text

"If they give you 20 years I'll ~~remember~~ ^{be waiting} you, & if they ~~say~~ ^{hang} you I'll remember you". TBS

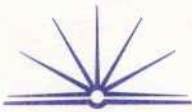
alters such conventions in depicting a romantic ending. Although at the text's conclusion there is no justice or resolution ~~the~~ for the crime ~~the~~

Mrs Rutledge says "as long as I'm with you" to Marlow. ~~Thus the~~

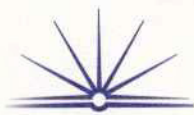
~~text depicts the end~~ Thus by comparing the text to the conventions of the genre, one can divulge the author's views of the power of love in overcoming corruption.

The Skull beneath the Skin (skull) is a text demonstrating the co-existence of literary traditions in modern society.

Skull borrows conventions from

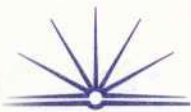


the ~~of~~ Golden Age. ~~It~~ ~~utilises~~
~~the~~ James says "[The conventions]
provide a firm structure and allow
me to ... say what I want to say" this
practically authentic vision. The ~~chapters~~ ^{Sections}
of the text "Call to an offshore
Island" establishes an isolated location,
"Blood flies..." the murder, & "The
Professionals" depicts the investigation thus
emulating the country Manner house
murders. A character Ambrose George
even jokes "It's a story book killing,
an isolated scene of crime, a close
circle of friends". In viewing the
texts discrepancies for the genre
the text ~~also~~ comments on ^{the} society
it depicts. An attraction for the
golden age is the lack of resolution
of crime or justice. The text
concludes with the criminal saying
to the detective "It's your word



against mine" thus depicting the author's vision of the ~~lack~~ of faults in society's justice system. The author's value for the pursuit of justice is however depicted in the detective's final statement "she would tell the truth, & she would survive". Thus by analysing the way a text ~~is~~ subverts conventions, authorial visions can be identified.

The Deal Inspector Havel (Havel) ridicules & parodies conventions of such country Manner house Mysteries (with particular reference to Christie's The Mouse Trap) in order to comment on the genre. The "Isolated Muldoon Manner" housing a range of ~~suspect~~ suspicious characters such as Simon Gasgain "who just wandered in" & Magnus "the crippled half brother of Lady Muldoon" are a



destruction of stereotypical conventions
in crime fiction. & Playwrite Stoppard
Stoppard stipulates "The audience appear
to be confronted by their ~~own~~ own
reflections" when alluding to theater
criticks "Birdboot" → "Moon". These
criticks review the play ~~and~~ switching
from "a personal voice" to
"a critical voice" creating an elitist
~~personal~~ ^{personal} ~~person~~. The culmination of this
personal, & the texts comparison to
work of "Kufher, Piner [8] Shakespeare
allots the ~~audience~~ audience to the
vast importance given to such a trivial
genre. Thus by mocking & hyperbolizing
~~the~~ recognised conventions, Stoppard is able
to depict the trivial, & ~~un~~ un-organic
nature of the Country Manor house
stories.



By subverting conventions & comparing them to recognised conventions an author's ~~is able~~ vision becomes prominent. In The Life & Crimes of Harry Lawender [Day] the text opens to depict a person waking to find a "blend" in bed & "a bottle of Jack Daniels; Empty". The use of cynical language, & depiction of a seedy environment connotes of a male hard boiled detective. However the detective is in fact the female Claudia Valentine thus representing the author's views on equality. Additionally the fact that the criminal is ~~revealed~~ revealed early in the text depicts the subordination of the 'whodunit' aspect. Rather the text shows the author's view of the more important 'why they did it'. The criminal's nature & psyche is depicted in italic chapters representing events from the



criminals remains explaining "The beginnings
the child that makes the man". This
alteration ~~to~~ depicts the fluidity of conventions
in depicting authorial views and adapting
to ~~authorial~~ audience demands for an
insight into
the criminal mind

Thus it is evident that conventions are
not rigid & do not inhibit authorial
representations. Rather conventions can be
altered or subverted to offer a text's
representations, or through comparison
to recognised conventions of the genre,
dispell ~~the~~ the author's vision & views
~~upon~~ regarding aspects of societal values.