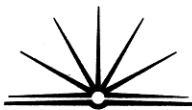


Society's relentless thrust for order + certainty has no doubt contributed to the enduring popularity of Crime Fiction. For, the ability for this genre to conform to certain rules, allows the reader to be submerged in a world of ~~escape~~ escapism where the reestablishment of order is an expected hope. This is evident in Conrad Doyle, 'The Hand of the Basterulles' (1996, The Book Company, Australia) + Ian Fleming, 'Dr. No' (1957), Panther Books, London). However, audiences have also been intrigued at the way crime fiction writers have <sup>diverted</sup> ~~diverted~~ from the conventions of the detective, nature of the crime + denouement, as seen in The Big Sleep + The Red Inspector Hand (TRIH). For ambiguity by subverting or conforming to the <sup>predictable</sup> ~~conventions~~ of order conventions, composers have been able to engage



their audiences, by reflecting values of social import. ~~etc~~

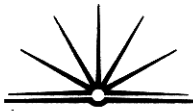
Raymond Chandler once said in reference to the film noir detective, 'a detective must be a complete man & a common man ~~but~~ and yet an unusual man, he must be the best man in his world, & a good enough man for any world'. Philip Marlowe's character most definitely conforms to the notions ~~but~~ <sup>set</sup> forward by Chandler, however. ~~Subverts~~ <sup>deviates</sup> from the conventional, moral detective of the genre. He is complicated & yet needs to survive in the complicated world he is ~~trying to~~ inhabits, & is able to do so through his relaxed & comfortable approach to the confusion & disorder that surrounds him. His determination,



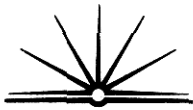
courage + dedication to solving the case, portrays him as a lone hero, an individual whom is forced to deny the mobster's + take on the forces of evil - "Fired for insubordination I seem to write pretty high on that".

~~the~~ Whilst Malone is morally ambiguous, (as he fails to put Cannon into prison + gets involved with Vinnie) he has his own set of ethics + follows them strictly. Money + power is not his motivating force - "For that money you are willing to get into trouble with the law enforcements of this country".

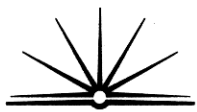
Unlike ~~the~~ ~~most~~ whilst Malone is morally ambiguous + unconventional, the result is an appealing character. For his cynical, cynical, ~~and~~ apathetic



& extremely independent character  
~~reflected~~ reflects the values of  
the times - A society that placed  
importance on personal responsibility  
& independence in a chaotic  
world. For the effects of Post-war  
& Depression had made society  
'The same Marlouey character, for  
at least heroes like Marlouey,  
Man find themselves in a state of  
anxiety when making moral decisions  
can find happiness & restored order.  
For Marlouey is able to defeat  
The Villain (Mars) & find love with  
his female protagonist,  
Hence goodness triumphs in  
the world of Black crime & order  
is restored, however only to a  
certain extent. For some issues  
become ambiguous - Carmen is not



Impersonated + The killer of Leon  
Reagan is not identified. For whilst  
order is restored to the extent  
that the hero defeats the  
communal + fundamental with his  
female protagonist, the film also  
reflects upon the ambiguous  
sense of justice of the times in  
chaotic ~~crime~~<sup>crime</sup> filled world. Where  
there is infinite shades of grey  
when it comes to justice. Hence  
the film makes a metaphorical  
link between ambiguity + the  
powerlessness in a chaotic  
and orderless world. This presents  
~~hence the nature of the crimes~~  
a startling representation of  
modern society, which engaged  
its contemporary audience.  
The nature of the crimes are  
typical of film noir. For most



The murders are committed with little or no planning but it is its quantity + frequency which make them difficult for Menlove to solve. - The "My, My, My, Such a lot of guns around town today". After the Cerge case is tied up, Menlove gains a foothold of the immediate world, however the large world he's closed in more over his head. This is symbolised by "innocent" Jones's deal, of which Menlove had no control over. Hence, Menlove's risky, fast-paced, style of investigation is ideal for the unpredictable, ~~orderless~~ orderless world that surrounds him. For Crime + Chaos seem to be infiltrating the city, ~~in~~ accelerated by the ~~slow~~ claustrophobic intensity created by skewed camera



angles, ~~from~~ that question the distribution of power. The gritty, urban setting, deep characterisation, shadows & dim images, especially those set up in George's House, confront the viewer, & hence engage them with a startling representation of the Crime ~~for~~ World. Hence, Mantel's search for truth is a landscape inhabited by real policemen & real criminals, reflecting some of the tensions of the time... ~~is~~ imbued with the disenchantment peculiar with Post-War American Writing" (The detective Novel, George Geller).

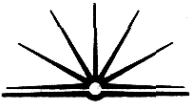
~~The~~ Tom Stoppard's Play TRIP shares the ambiguous trait of ~~the~~ The Big Sleep however results in greater



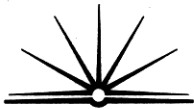
perplexity. This reflects the manner by which CF can engage it's audience by showing that a much more real image of our chaotic world. For in detective fiction, it is the detective + only the detective whom can reestablish order in a world disrupted by murder.

However, in TRIF the role + identity of the detective continuously shifts, so much so that the question remains at the end of the play, "who is the RIF". This identity shift from the original character, a neo-type of the too cozy detective, whom is given dialogue that parodies his stereotype. "It takes more than a bit of weather to keep a Politician from his duty". This character then assumes a role as the member of the cast





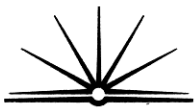
audience, The role is ~~unexpectedly~~  
unexpectedly thrust upon Moon,  
(who began as a comic at the  
start of the play), when asked  
~~By~~ By Magnus "are you the  
TRH" he replies, "You know  
damn well I am not". This places  
Moon in a suspicious position, +  
Lover is shot by Magnus, who  
~~so~~ reveals himself to be TRH.  
However the audience can not be  
satisfied by this unexpected  
revelation of the Magnus also  
appears to be Albert (Cynthia's  
husband) Magnus | TRH +  
Ruckeridge (Moon's stand-in). For  
Gunn Fichtel often reveals  
hidden identities + plot twists,  
however Goppend has exaggerated  
them to such an extent, that he  
seems to have killed off the role



Q) The detective. Hence diffusing the audiences.  
expectations of restored order.

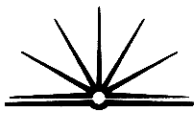
For furthermore, Stoppard raises  
~~raise~~ confronts the audience with  
the notion of truth, by challenging  
P.D James' Comment, ~~that~~  
that "You can't find the truth of the  
Society you live in, using the  
conventions of the ~~genre~~ genre to  
do it". For Stoppard raises the idea  
of whether we can safely trust our  
judgments of truth + identity. For  
the denouement reflects upon  
Society's reliance on truth +  
rationality to eventually reestablish  
order - that all will be made  
clear in the end, + the criminal  
will be apprehended. However.

TRIFLE, lacks a fulfilling denouement.  
The ~~story~~ story about  
William McCoy is hardly  
acceptable, as it is impossible +



To derive from the information given, the murder weapon is not identified & neither is the murderer, for Maan couldn't have killed Birdbeast (he was in his seat). Hence, by deviating from the convention of the denouement, Stoppard allows the disorder & chaos of the 60's to seep into the closed world of Comic Fiction.

For in the 1960's, ~~man~~ <sup>man</sup> was faced with a chaotic world, disillusioned by World Wars, Cold Wars & threat of nuclear war. Hence Stoppard ridicules Maan & Birdbeast's search for some clarity & order, through the patently meaningless critics - "For I am Maan, certainly Maan is my own shoes," by leading them

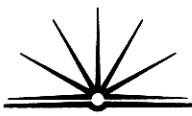


to a final absence. As a result  
Doppend satirises the conventions  
of Crime Fiction which give it  
its sense of genre. He introduces  
melodramatic elements of  
overused clichés - "a <sup>murder</sup> letter in  
the midst", and "The killer will  
strike again". A string of  
unexpected motifs makes the  
next letter victim extremely  
obvious - "Simons, in for the  
chop tonight". By ~~re~~ mastering the  
Four Roles of Magnum, the author  
he enactment "of the crime, ~~and~~ breaking  
the rule that the dead stay  
dead (Simons doesn't) + by  
adding CF <sup>Crime Fiction</sup> of its predictability  
by collapsing the barriers between  
the stage + audience, Doppend's  
message is that formulas of  
Crime Fiction can not be applied



to real life. It is also a reminder  
of that ~~advancing~~ ~~popular~~ Crime  
Fiction "transmutes the cruelty +  
brutality of ~~base~~ human nature  
into a form of entertainment,  
presenting homicide, not as an  
~~aesthetic spectacle, but as a~~  
ethical violation, but as an  
aesthetic spectacle". As a result  
the ~~an~~ audience is engaged, not  
just by the humor of the Absurd  
Dead Theatre but also by the  
profound realisation of contemporary  
society, where absolute direction  
is hardly ever equated with reality.

Whilst The Real Inspector Pound  
deriates from the conventions  
of Crime Fiction, ~~whereas~~ The  
Hand of the Raskinells gains  
much of its popularity from its

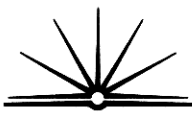


ability to follow closely the  
formulas of Crime Fiction + restore  
order. For Holmes, presents the  
epitome of a capable +  
talented detective, whom relies on  
scientific thought + rationality to  
solve the crime - "The case  
presented so many opportunities to  
the scientific expert". By  
investigating a water mark on  
one of the letters received, Holmes  
found the scent suggested the  
presence of a woman, " + my  
thought turned to the Stapletons  
so I had a guess at the criminal  
before ever we went to the West  
County", Holmes, the bachelor, is  
also a bundle of addictions +  
eccentricities. He smokes cocaine,  
takes <sup>cocaine</sup> ~~cocaine~~, plays the  
fiddle + is subject to long



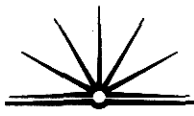
periods of lethargy of which he is desperate to escape from. As defined in the poetry of Charles Bandelaine, "My life", Holmes's remark is "spend in one long escape from the common places of existence, as those little problems help me to do so". It is one of the paradoxes of the ~~genre~~ genre, where the most unconventional ~~breakdown~~ <sup>unconventional</sup> & extraordinary character is the one who restores moral & ~~social~~ social order.

For Holmes's plays the crucial ~~role~~ role as the meaning ~~is~~ maker. The figure who can take a chaotic <sup>jumble</sup> ~~jumble~~ of details & create a ~~cohesive~~ cohesive narrative. This reflects the values of the late Victorian society who depended on rationality to



conquer vice + disorder, + confident  
in their imperial might. There is  
no better example of this than in  
the denouement scene which takes  
the form of the retrospection in  
the final chapter of the book.  
Where Holmes unknots the case on  
Watson + hence the readers  
behalf. He deduces clues such as  
the Baskerville Photo in the Hall,  
the footprints near the body,  
the ~~stain~~ stain on the letter, + the  
identity of Miss Stapleton + Mrs  
Lyons. Finally he remarks, " + now  
my dear Watson, I don't think I  
can give you a more  
detailed account of this curious  
case. I don't think that anything  
essential has been left unexplained."  
The reader trusts Holmes  
judgment + a sense of escapism



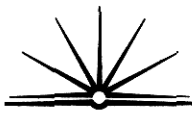


is generated.

For ~~a~~ ~~the~~ escapism allowed readers to be submerged in the closed world of Crime Fiction, where the nature of the crime was so frightening (murder), a fear of the unknown (Hound) & yet there was the assumed expectation that order would be reestablished.

This sense of fear is depicted in

The dangerous situations restricted to the site of the moor - "There were ever dark against the evening sky, the gloaming, curie of the moor, broken by jagged Smittie Hills". The ~~of~~ ~~the~~ forboding Bastamule Hall, isolated setting & fearful moor, ~~is~~ ~~a~~ ~~an~~ area suitable backdrop, emblematic of a fearful society, desperate for order. This fear is reflected in the role of



Miss Tapelton, 'We had known  
idea of the ~~foreign~~ honor of  
the woman's life, until we saw  
the eagerness with which she  
leaved us on her husband's track".

It is a reassuring ~~strong~~ Message  
that Crime fiction persuades: that  
human cruelty & disorder can be  
controlled by human reason.

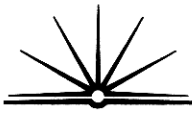
Where the reader trusts in  
Holmes's ability to solve every  
case, similarly the reader  
trusts in Bond's ability to  
survive even the most dangerous  
situations. In Bond represents  
the romantic hero. He is handsome,  
gentle, clever & has a way with  
women - "I like the way you do  
your hair, ... some of the tension  
went out of her face". Whilst he  
prefers to uphold the traditional,

most values of *Le Comte de Monte-Cristo* detective (as he is pronounced). The reader dismisses these 'flaws', for his popularity has as much to do with his charms as it does with his heroic nature. He is also a *fori* hero, for usually always the fate of the western world relies on the success of Bond's mission. Hence the heroic nature of Bond, is emblematic of the indestructible nature of *Bontien*.

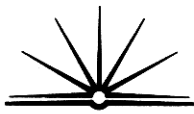
For it is a world threatened by nuclear war, & World Domination by powerful super powers (Soviet), Bond's advocacy to Englishness & Goodness reassures ~~us~~ a stable society. For the nature of the crimes in early Bond adventures are centred

around world domination, + the evil which appears to be a worthy adversary. Unlike The Big Sleep there ~~isn't~~ is only a two-fold view of the world, + the reader doesn't have to speculate as to who is good or bad, rather is Bond admonishes, "Your ~~own~~ search for Rome is an illusion, since Rome itself is an illusion". The novel is very much a battle between good + evil, order vs. chaos.

For Bond portrayed as the adventure hero, displaces him from the conventional stunt. For the reader relies on his intuition, physical stamina + determination to conquer the evil rather than his due deducting abilities. It follows that the denouement is



↳ displaced by countless dangerous  
situations, hazards, car chases,  
shootings & threats. The crimes  
committed + plans for future  
crimes are laid out by the villain  
himself, Bond simply has to listen  
to Dr. No, describe in detail,  
his plans to make Crab Island the  
Technical Intelligence Center of  
the world. No clue-deducing  
abilities are needed. More emphasis  
is on Bond's intuition, ~~as~~ as  
he constantly checks for rocky  
traps & his determination = "Don't  
worry about your screaming  
muscles, just take the silver inches  
as they come, conquer them one by  
one". He needs to be intrigued  
by the ~~story~~ suspense in Bond  
novels, as well as by the assumed  
expectation that justice + order



will be restored. For the million  
it defeated + ~~board~~ the final  
scene is usually a ~~romantic~~  
romantic one between Bond +  
the Bond girl (Honeychile Rydale)  
for she says, "This is my night  
with you. Just talk about love."  
It is a fitting scene to end with,  
where Fleming shows the ability  
for order to be ~~see~~ reestablished in  
a love scene.

Hence one can determine  
text by conforming to the  
formulas of ~~the~~ Crime fiction.  
The genre has been able to retain  
its predictability, closure + sense  
of order conquering vice + corruption.  
However by subverting these  
conventions, Crime writers have  
been able to allow the text to  
adapt to their philosophies and  
~~hence~~ further engage its readers.