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The enduring appeal of the crime genre lies in the manner in which composers both utilize and challenge the conventions of the genre. Universal to crime writing is the manner in which the ~~conventions~~ <sup>notions</sup> of justice and the role of the detective are used to comment on the nature of humanity and life. Thus, each text is a snapshot of the world in which it was written, reflecting the context and values of its original time. To a large extent, however, these texts maintain enduring relevance through their employing imperative values, ideas and conventions. Such notions are evident in P.D. James' "The Skull Beneath the Skin", Tom Stoppard's "The Real Inspector Hound", Edgar Allan Poe's "The Mystery of Marie Rogêt", Australian crime documentary "Till Death us do part" and Ram Gopal Varma's Hindi film, "Saikaal."

The crime genre has enduring relevance in composers' exploration of the notion of the restoration of order. Conventionally, responders are led on a journey in the unravelling of a mystery, finding reassurance in the serving of justice in the realms of fiction. Of course, James' exploration of this notion is a clear product of the social and cultural values of the age in

which the writer. Responders are initially positioned to empathise with the character of Widenic Gray, with James' use of intertextuality likening the detective to a character of the same name in Shakespeare's "King Lear", Widenic is the only dignified one of the King's three daughters. In a world in which women were gaining greater freedom and recognition in positions of leadership, their struggles and aspirations were all clear in the emergent third wave of feminism in 1982. Gray is a true believer in justice, James writing "she would tell the truth and she would survive," with the use of the word "survive" almost mocked by James in a novel "life with death". Though drawn in by Gray's innocence and pursuit of justice, responders' expectations are subverted in the ultimate miscarriage of justice as a result of Ambrose's actions. He says, "what I am saying to the police is... that it didn't happen... no one tried to kill you." With short sentences and a frank tone, Gollings' condemnation is clear. The superimposition of lies over the truth is signified by James, perhaps a symbol of Thatcherism, an inherent belief in the dishonesty of the upper class. These notions of injustice through leading to an unwarranted conclusion,

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hold an enduring relevance to audiences, largely as a result of James' utilisation and challenges of conventions, creating a familiar yet engaging text that comments on the nature of justice, a universal notion.

Poe's "The Mystery of Marie Rogêt", meanwhile, is also of enduring ~~evident~~ relevance, the manner in which justice is achieved a clear product of the 1842 short story's context. Detective Auguste Dupin is an embodiment of the principles of the ages of reason and enlightenment of the 17<sup>th</sup> and 18<sup>th</sup> centuries, a notion of "rationality over dogma" clearly evident in his method of investigation. One of the pioneers of the detective fiction genre, the story ~~is~~ ~~to~~ characterises Dupin as a fascinating ~~character~~ <sup>man</sup> using the phrase "intoxication, the process of logical reasoning" to restore order and lead to a satisfying achievement of justice. Thus, in a conventional restoration of order, Poe's text - like James' - is a clear product of its original context. Its enduring relevance lies in the manner in which it elaborated upon notions of reason and rationality, while it is also familiar to audiences in being a typical example of the detective -

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fiction genre.

A large component, therefore, of the study of genre, is the identification of similarity and difference. Whilst the Australian Broadcasting Corporation documentary, titled "Til Death Us Do Part", 2005, ~~the~~ explores the notion of ~~the~~ justice, it -like James- Pichot's upon the failure of ~~justice~~ the system to restore order. As is conventional ~~to~~ the form of true crime documentary, interviews with the lawyers of KATHERINE SMITH - whose case made headlines in its time- are included. One man says "what more could KATHERINE do? She had been to the police at least eighteen times. She had even been to the DPP." Created in an age of increasing scepticism of the Australian criminal legal system, the documentary depicts victims of crime as being left helpless by a failing system, furthered in re-enactments of SMITH de-locking her door at night, a symbol of necessity. Perhaps, then, it is a rising convention in texts of the late twentieth century and twenty-first century, to question notions of justice. Across all sub-genres, crime texts enduringly explore the notion of restoring



order, meaningful in all audiences yet reflective of their original contexts.

In their exploitation of the role of the protagonist, composers ~~are also~~ also reflect the social and cultural times in which they wrote. ~~to~~ Stoppard, in 1961 and 1962, wrote in a chaotic Vietnam War world, with a disintegration in world order and trust amongst nations. Also highly influential upon the play is the theatre of the absurd, prevalent in Europe at the time. Absurdism, in essence, is the notion of a meaningless human existence, in which communication breaks down towards the end of the play. This is largely explored in Stoppard's representation of Hound in "The Real Inspector Hound." Arriving at the mansion with "wamp boots and a foghorn," the detective states "begin from the beginning and make nothing out"; perhaps in parody of Conan Doyle's "Sherlock Holmes." The use of repetition, "begin at the beginning" and the aforementioned word descriptions in stage directions, Stoppard parodies characters of

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the predictability with school of crime. Writing at the refinement stage, Stoppard attempts to entertain audiences who grew increasingly wary of the predictability of composers including Christie and Conan Doyle. The gradual breakdown of order in the play breaks yet another convention, Stoppard creating more questions than he answers. In the breaking of the fourth wall, Simon states, "One has only to compare this farce with the masters of the genre to ~~know~~<sup>know</sup> it is not my cup of tea at all." In reducing the play to a farce, and breaking the fourth wall between the stage and stage within a stage, Stoppard gradually reduces the play to a farce. Consequent to the exploitation of the nature of humanity, and the ~~nature~~<sup>manner</sup> in which humans lack control of their own fate. Thus, drawing <sup>and playing</sup> upon the conventions of the cosy school, mainly in the role of the detective, Stoppard reflects his original context in a play of enduring relevance.

While Stoppard's parody of the conventional detective rules from the conditions of the chaotic Vietnam war and absurdism, Ravi Gopal Varma's Sarika explores the detective in a manner

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Capturing the social and cultural conditions in India in the 21st century. An ~~fictional~~ adaptation of Francis Ford Coppola's 'The Godfather', the film is a fictionalisation of the Thackeray family, a ~~family~~ known for their notorious actions in Mumbai through leadership of the radical Shiv Sena political party. The text maintains its enduring relevance, though in a unique context. No detective exists, rather, (rather) of the Godfather, is the investigative figure breaking legislative laws to uphold moral laws. His role within the film is significant, his power demonstrated through low-angle shot, minimal lighting and his son's statement, "my father works outside the system for the good of the people." Thus, Vaive utilizes an age-old principle of paternal government, Shikar, a symbolic detective that seeks and ferrets out corruption for the good of his people. Rising from specific social and cultural conditions, the film remains enduring and relevant in its exploitation of morality and ethics.

Meanwhile, the role of the detective in Peter 'The Mystery of Marie Rogêt' has previously been outlined. Once more, the notion that genre ~~is~~ sets out

a ~~the~~ generic set of conventions, yet encompasses many unique aspects, is evident. Dupin's methods are from the ~~to~~ ~~the~~ cultural conditions of post times, both a lack of separation between church and state when confronted with the question of whether ~~one~~ anyone may have seen the victim, ~~the~~ Roger, walking through Paris, Dupin Hater, "a majority of the populace would have been behind closed doors, preparing for Mass." In a simple statement, Dupin contextualises the Holy through dialogue, his role as the detective conventional in his use of clues and logical reasoning. Thus, in their exploitation of the role of the detective, composers create enduring texts, yet only symbols of their original contexts.

Significant texts in any genre are from specific social and cultural conditions. These conditions may lead a responder to adhere to or subvert the conventions of the genre, particularly those of the narration of crime and the role of the detective. Across all sub-genres and

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forms, however, composers continue to comment on issues in society and humanity, whilst maintaining the familiar appeal of the crime writing genre.

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