



Module A: Genre

Question 3.

Plan - Mrs McGinty's dead - popular after war, comfortable, ordered world, recipe/conventions, justice restored. ^{context imp.}

Snow Falling - Ordered world - cosy - courthouse, island.

order restored ^{Guttererson's aim: traditional} other themes make it endure and relate to ^{them endure.} conventions of Motives - war enemies -

Strength of human heart.

Real Inspector - Esslin - Absurdist how people felt - popular - endures. Satirises order of other one which shows disorder in real world - appearance + reality - ^{Birdpool + Lythra}

Harry - What it's like now - role playing - ^{moon + Lythra} presence - ^{absence.} hardboiled, realistic not ordered detective - family ^{exhusband.}

Orser - heart. Deathly game. Galways some left.

The view that "the appeal of crime fiction is in its teasing out of order from disorder" is valid grounds to evaluate the enduring popularity of the crime fiction genre. This notion is displayed and experimented with in Agatha Christie's "Mrs McGinty's Dead"; David Guttererson's, "Snow Falling On Cedars (SFC)", Tom



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Stoppard's "The Real Inspector Hound (RIH)" and Marele Day's, "Life and Crimes of Harry Lavender (Harry Lavender)".

Who has a passion for order and "those little grey cells of matter."

Agatha Christie wrote in the period directly following the first world war. This was a time of confusion and a time when people longed to feel some certainty, security, consistency and most of all order in life. Agatha provided for these readers, in a disordered world with order, through the consistent recipe's of her books. "Mrs McGinty's Dead" exemplifies this recipe of cosy school conventions with the plausible setting, which is a little country town; the crime which is typically murder; the sleuth hero, Christie's eccentric little Belgian detective Hercule Poirot; and the villain who is of course "such an outsider, such an outcast" as Poirot says. The murderer is in fact ~~the~~ an imposter who doesn't



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fit into the Christie world; he is a man pretending to be the son of another woman. The story typically ends with the ~~ex~~ denouement in which Poirot strides around the drawing room and recounts how his skills of deduction led him to say and putting his stick, "This man is your killer!"

Through following the conventions of cosy school crime fiction, Christie has ~~text~~ created a ~~stage~~ circumstance in which a crime causes disorder in a small town, the sleuth hero then solves this crime, the murderer is apprehended and justice restored. Through the "teasing out of order from disorder" Christie has created a popular crime fiction text which gives consistency to ~~her~~ audience a world in ~~disarray~~ disarray.

Like Christie, David Guterson felt the need to return to "the certainties" ~~the~~ (cultural, moral, religious), when he wrote



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~~Case~~ SFC. He says this, "My book is traditional. It runs counter to the post-modern spirit... Post modernism is dead because it didn't address basic human needs. The conventional story endures because it does." It is due to this attitude that Guterson's book does indeed endure and has become popular with the crime fiction genre. Set in 1956 after world war Two, Guterson shows how "teasing-out of order from disorder" allows texts to endure with a great example of the courthouse. The courthouse in which the trial is set is protected from the stormy world outside with descriptions of the "wind-whipped snowflakes thrashing against the window panes" contrasting against the cosy interior. The sense of an ordered world once again is shown through the sense of fate



ruling the lives of the islanders. with quotes such as, "For them the web of cause and effect was invisible and simultaneously everywhere." As in Mrs McGinty's Dead SFC reaches its didactic purpose when at the end of the novel justice is restored and reconciliation between cultures is met. Once again a crime fiction composer has proven that "the appeal of crime fiction is in the teasing-out of order from disorder."

Tom Stoppard, through satire and parody of the crime-fiction murder-mystery genre teases-out disorder by ~~show~~ exemplifying the ridiculous manner in which who-dunits set the scene and create the necessary atmosphere of tension often through incredible coincidences.



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Although taking quite a different form to that of the other ~~texts~~ texts, ~~the~~ R.H. is still value and popular. This is due to the fact that it like the others has created a story which suits the context of the time. Esslin, a highly regarded figure of ~~the~~ the Theatre of Absurd says, "The convention of the Absurd springs from a feeling of deep disillusionment... ~~the~~ the draining away of the sense of meaning and purpose in life, characteristic of countries like France and Britain following the second World War."

Stoppard has acknowledged this and explored ~~such~~ such feeling of disorder with the theme like the fine line between appearance and reality. This is exemplified by Stoppard when Birdboot the



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theatre critic falls so in love with actress ~~by~~ the character Cynthia that he forgets she is in fact an actress and says "Good riddance!" when her on stage lover, Simon is destroyed. Through the "teasing-out of order from disorder" suitable to his context Stoppard has also found enduring popularity for crime fiction.

Finally a contemporary text Harry Lavender, by Marele Day shows ~~the~~ something closer to the truth of what society is like today. Day portrays a world which is corrupted and polluted by evil, this evil is Harry Lavender, and the combatant detective is ~~an~~ unconventionally a good looking feisty young woman called Claudia Valentine, she is the heart of



the city. It is typical good versus evil. Claudia unravels the crime she says, "I want him to know that I've cracked his system. That I have played his deathly game and am not afraid." However, although this seemingly brings order ~~to~~ from disorder, it does not entirely. Harry Fawcett goes into a coma before ~~the~~ he can be apprehended. As in the real world this somewhat hard boiled text shows that ~~crime~~ crime cases will not always result in an ordered world. It once again fits the context of its time and proves to be valuable as a result of this.

In conclusion the grounds for ^{the} enduring popularity of crime fiction comes from the composer's ability to write according to context and to realise that "the appeal of crime fiction is in its teasing out of order from disorder."