

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE M.A. PROGRAMME



THE EMERGENCE OF CRIME NOVEL IN ENGLISH AND
TURKISH LITERATURE

M.A. Thesis

Muhammed BENGİSU

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İSTANBUL, MAYIS 2020

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Prof. Dr. Erendiz ÖZBAYOĞLU

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İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ
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18 / 05 / 2020

Muhammed BENGİSU

ÖZET

Dünya edebiyatının ilgi çekici türlerden biri olan romanın en önemli alt türlerinden birisi de polisiye romandır. Avrupa'da oldukça gelişmiş bir tür olan polisiye roman zaman içerisinde Türk edebiyatında da kendisine yer bulmuştur. Bu açıdan İngiliz ve Türk edebiyatında polisiye romanın gelişimine bakmak önem arz etmektedir. Her iki ülkenin edebiyatında bu türün nasıl ve ne şekilde doğduğunu irdeleyen bu araştırma ile İngiliz ve Türk edebiyatında polisiye romanın gelişimi incelenmiştir. Bu çalışmanın temel amacı İngiliz polisiye romanın doğuşuna değinerek bu konuda yaşanan tartışmaları irdelemek ve İngiliz polisiye romanın ortaya çıkış tarihlerini netleştirmektir. Aynı şekilde Türk polisiye romanın da doğuşuna ve bu konuda yaşanan tartışmalara değinerek Türk polisiye romanın ortaya çıkışı üzerinde durulmuştur. Ayrıca İngiliz ve Türk polisiye romanını dönemsel olarak karşılaştırarak hangi ülkenin edebiyatında bu türün daha önce ortaya çıktığı meselesi çalışılmıştır.

Çalışma kapsamında XVIII. Yüzyılın sonlarından XX. Yüzyılın ikinci yarısına kadar ki dönem incelenmiştir. Araştırma için literatür taraması yapılmış ve İngiliz-Türk edebiyatında polisiye roman türündeki eserler ile bu alanda yapılmış çalışmalar incelenmiştir. İnceleme kapsamında her iki ülkenin bu alandaki temel eserleri okunmuş, bir kısmının özeti çıkarılmış ve bazı önemli eserlerinde içerik analizleri yapılmıştır. Araştırma sonucunda İngiliz polisiye romanı denilirken bu kavramın tam olarak hangi ülkeleri kapsadığının tartışmalı olduğu görülmüştür. Fakat Türk edebiyatında İngiliz edebiyatında olduğu gibi benzer bir tartışmanın olmadığı görülmüştür.

Anahtar Kelimeler: Polisiye Roman, İngiliz Polisiye Romanı, Türk Polisiye Romanı, İngiliz Edebiyatı, Türk Edebiyatı

ABSTRACT

One of the most important subgenres of the novel, which is the most attractive genre of world literature, is the crime novel. The crime novel genre, which is a highly developed genre in Europe, has found its place in Turkish literature later on. In this respect, it is important to look at the development of a crime novel in English and Turkish literature. With this research which examines how this genre was born in the literature of both countries, the development of crime novels in English and Turkish literature is analyzed. The main purpose of this study is to examine the discussions about this issue by mentioning the birth of the British crime novel and to clarify the emergence dates of the British crime novel and also, the emergence of the Turkish crime novel discoursed by addressing the discussions on this issue and the emergence of the Turkish crime novel.

Besides, by comparing the British and Turkish crime novel periodically, the question of in which country's literature this genre has appeared before was studied. Within the scope of the study, the period from the end of the XVIII century to the second half of the XX century was examined. For the research, a literature review was made and works and studies in the field of crime novels in English-Turkish literature were examined. Within the scope of the review, the basic works of both countries in this field were read, some of them were summarized and content analyses were made in some important works. As a result of the research, while it was called the British crime novel, it was seen that which countries this concept covers exactly is controversial. However, it was observed that there is no similar discussion in Turkish literature as in English literature.

Keywords: Crime/Detective Novel, English Crime/Detective Novel, Turkish Crime/Detective Novel, English Literature, Turkish Literature

PREFACE

Literature, which conveys the feelings and thoughts of man, is a field where every person finds something from himself, from the past to the present. The novel is the best genre that reflects human life, feelings, pain and curiosity in the field of literature. On the other hand, the detective novel appears as one of the important novel genres that attract human curiosity. Crime novel contains murder or crime that revealed by the detective, characters as well as criminal, detective, plot, victim, sufferer, suspect, accused, murderer, thief, assistant detective, police, journalist and justice are manifested and often end with the punishment of the criminal.

Successful detective novels have an immersive nature, so the reader often sees himself as part of this research, integrating himself with the incident and reading the novel until it ends. Britain is one of the countries where detective novel is widely seen in the world, so looking at British detective novels is important to see the development of this genre. The introduction of the detective novel genre to Turkish literature is a little later than England, but there are many publications in this field. Understanding how the British Crime novel impacts this genre's development in Turkey will help us to understand the development of Turkish Crime novels. For this purpose, in the first part, the novel, detective novel, subgenres of detective novel and concepts of city, police, and crime were emphasized. In the second part, the emergence of the detective novel in English literature, becoming this genre widespread in England and the prominent writers in the process of the emergence of this genre as well as William Godwin, Edward Lytton Bulver, Edgar Allan Poe, Charles Dickens, Wilkie Collins, Arthur Conan Doyle, Agatha Christie, Dorothy Leigh Sayers were examined.

In the third part, the emergence of the detective novel in Turkish literature, becoming this genre widespread in Turkey and the prominent writers in the process of the emergence of this genre as well as Ahmet Mithat Efendi, Fazlı Necip, Yervant Odyan, Ebussüreyya Sami, Peyami Safa, İskender Fahrettin Sertelli, Ahmed Vala Nureddin Rakım Çalapala, Kemal Tahir, Selami Minur Yurdatap were examined. The works of John Scagg, Martin Priestman, Charles Rzepka, Stephen

Knight, Erol Üyepazarcı and Seval Şahin were used for this study. During these studies, İstanbul Metropolitan Municipality Atatürk Library, Boğaziçi University Library, İstanbul University Central Library, Barış Manço Library, and Rasim Özdenören Library were used.

The difficulty that we encountered during the thesis stage was in the Turkish translation detective novel section. In the previous studies on the Turkish translation crime novel, only Turkish names of the novel were given. However, the English and French names of the novels, their original names are extremely important information. It is a lack of knowledge that novels without original names only have Turkish names. In this context, we decided to search the original names of the novels. We had to get help on this subject because the translation crime novel was mostly entered Turkish from French and we did not know French. About a month passed only by searching the original French names of the crime novels that entered Turkish by translation, and we found the name of several French and English translation books from scratch or existing already.

For example; the first translated crime fiction novel to Turkish *Paris Faciaları*. Although the name of *Paris Faciaları*, which is the book of the author Ponson du Terrail, is abundant, the main title of the book, *Les Dr.ames de Paris* was not known in any sources we read and looked for. In order to reach the original titles of French novels that translated into Turkish, we conducted one month study with a French language specialist and identified the original French names of almost all translation crime novels and added them to “The Translated Crime Novels in Turkish Literature section” (3.1). In this thesis, I would like to thank my thesis advisor Prof. Dr. Erendiz Özbayoğlu in particular and my friends who spared their valuable time and support me with their contributions, Mertkan Çiftçi, Dr. Mehmet Gündüz, Yasin Dilmen and Turan Serkut Koçer.

Muhammed BENGİSU
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ABBREVIATIONS

CMUK: Criminal Procedure Law

İBB : The İstanbul Metropolitan Municipality

AK : Atatürk Library (İBB)

NEK : Rare Books Collection (Catalog)

MÜ : Marmara University

BEL : Document (Catalog)

T.C. : The Republic of Turkey

TDK : Turkish Language Society

TRT : Turkey Radio and Television institution

OSM : Books Written in Ottoman Turkish (Catalog)

P : Page

PP : Between Pages

M : The Gregorian Calendar

H : The Hegira Calendar

INTRODUCTION

The novel is collecting real or imaginary events, situations, plots and issues into a book in prose, long story format. The origin of the word novel comes from “Rome”. Romanus; in Rome style, it means just like the Romans. Nowadays, the novel covers such a wide range of subjects that the answer to the question of what is novel has become quite difficult. Because the definitions of literary authorities do not resemble each other, some novelist and writers says “novel is a literary genre without definition.” Defining literary concepts in the world of literature is essentially not an easy task.

For example, it does not seem possible to make a definition of poetry, theater and essay that all authorities agree. While certain definition is possible in positive sciences which can be proved by experiment, since literature can be interpreted differently from the point of view of the person reading it, it seems that a certain definition is not possible. There are six essential elements in the novel. These are; subjects, characters, time, space, purpose and wording. Even these six elements have changed according to the period and novel writers and cannot be fully agreed on it. The Subject is essential element for a novel.

If there is no subject, the novel does not start. The subject may be simple, but there may be many subtopics under or around the main subject. Extremely unrealistic subjects are generally not welcome in the novel. The main subject of the novel that will form the plots and this is very important circumstance for health of plotline (Kabaklı, 1978:516). All schemes form the plot in other words, the dynamics that make up the general structure and lines of the novel are called plot. Plot; it contains all elements from the smallest detail in the general structure of the novel, that is, from motif to character (Tekin, 2011: 67).

Subjects in novels can be started as introduction, development and conclusion, but also subjects, issues and plots can start suddenly and can be narrated with flashbacks. What makes the novel interesting is only possible if the novelist, who writes it, is able to create the plot well. If the environment, people, social

texture, ideas, feelings and wording are successful that makes the novel more attractive and exciting for the readers. The important thing is to put the essential feeling on the events (Kabaklı, 1978: 517).

The subject of character is at least as important as events. If the novel character is to be selected from some symbols rather than real people, literalism decreases and readers most probably are being distracted. Characters should be familiar and acquaintance; it should not force the human mind too much. Novel characters can be from all strata of society and from any age group. The important thing is; these people have to experience emotions as well as greed, passion, passion, love and hate, just as people of real-life. Besides, novel characters can have prominent aspects.

They can be jealous, ungrateful and miserly like in real-life. The deep aspects of the characters and their multiple characteristics can enrich the novel. The versatility of the novel characters attracts the reader's attention. It is highly acclaimed for its richness as well as contrast between characters. Space is another important element in the novel and characters in a novel or the mentioned community should live in a realistic environment like how in real life people live in metropolitans, small cities, towns or villages.¹ The novel genre, which is influenced by the developing technology and visuality in the 20th century, is thought to be influenced by the cinema culture of the large spaces that are depicted quickly (Kabaklı, 1978: 517-519).

The time factor is what separates the novel from the story. Unlike fairy tales and epics, novels take place in a certain date and on a certain period. So it is restricted into a time frame. It can be a finished time period in the past or a future time period that can be experienced. A novel writer actually lives in his novel,

¹ The story of a community of characters that is not in the world or living in a settlement where no human has yet lived within the scope of science and technology may not be of interest. For example, the novels where the story is told on a planet just as Mars or Venus where there is no human settlement yet may not be very interesting. Initially, it can arouse curiosity on a certain scale for its different future however; it is highly probable that the reader will get bored because he will not be able to empathize between the plot and the lives he is not familiar with.

whatever time the writer processes, there will definitely be remnants of the time he is living, in his work. It is not possible for the novelist not to reflect his instant realities to his work. The novel reflects its writer. Some novelists thought that there should be a linear harmony between the number of pages of the novel and the time period in which the novel takes place. In other words, some novelists found it wrong to process a few centuries on a few pages, but some novelists thought that this was an original matter and that two hours of fiction could be five Hundred pages according to fiction (Kabaklı, 1978: 519).

It would not be wrong to state that every literary work has a purpose. It shows not only the success of the poem, but also the achievement of its purpose for a poem that takes people away from themselves, caresses the soul of the reader, and carries it to different realms of emotion, that is to say the main purpose and aim of the novel should be giving pleasant time to readers. If the question “What is novel” from a novelist’s point of view is asked, the answer can be given like this; it is the unique tool that the writer finds to pass on writer’s personal ideas, views, feelings which the writer came into the world to say to readers and audiences.²

The writer who writes novels for political purposes knows that he will disappear in the long term because political thoughts and movements are temporary. In time, the radical masses are going to interest in other things. Moreover, any writer who represents any political view through the novel knows that he already is going to lose a large number of readers from the very beginning and will only sell books to people who share writer’s own political view. Writers, who have wasted the novel for a clear political view, are aware that they will disappear in a short time; however there may be some novel writers who have written political novels and did not disappear, these can be called exceptions. A writer, who has inspired a social

² The reason for the literary existence of the novel is to show people a pleasant time, on the other hand, it is an opportunity for the novelists to present their personal opinions to the readers. If the novelists propagate an opinion and idea openly by making the reader feel that novelist see the novel as means of assertion or thesis, novelists may adversely affect the readers of different views, they may make readers get bored or make readers even give up reading. According to Ahmet Kabaklı; successful novel conveys the personal ideas of the author to the reader without making them feel or irritating.

problem as a source of inspiration for himself, remains without argument after the social issue is solved. If he writes a novel about the same issue again, he will not be interested, it will be a documentary of history rather than a novel.

Another important element for the novel is the wording. It is stated that the novels are mortal but their wording is immortal. Ideas can be conveyed, events can become obsolete, and similar ideas can be reproduced more extensively but the unique wording makes masterpieces unforgettable. Even mediocre moments can be enriched by means of quality wording. There is no masterpiece written in a simple, poor quality and average wording, no matter how successful the subject and the story are. The main purpose is that the writer should reach wide audiences. The wording that writers use should be extracted, purified and elaborated. According to Ahmet Kabaklı, as time goes by, the novel trend will distance from long descriptions, analyzes, and discussions of philosophy. Because the current current trends are focused on movement, action, speed, and it wants to get quick results. The contemporary novel is thought to have emerged approximately in the 20th century. The contemporary novel has a more complex structure than the traditional novel or the standard novel; it may not comply with the rules of entry, development, and outcome. The events can be presented in a haphazard manner and even in some contemporary novels, even unnamed characters can be found, and it is possible to encounter novels with no clear subject.

In the contemporary novel, it is thought that the writer should be original in order to prove himself and hold on to the market. It is meant to be original; it would be expected to do something that has not been done before, to be different, that is to do something beyond rules, customs, and literary habits. This situation coincides with the understanding of classic novel writing. According to Ahmet Kabaklı, what distinguish the novel from other literary works are the rules and order that should be followed in the novel that is to say the novel should contain its own schema, mechanism and rules (Kabaklı, 1978: 516-520).

In this study, in the light of the emergence of the detective novel in English and Turkish literature; the temporal uncertainty in the emergence of the crime novel

in England and the first copyrighted works in the English language are examined. Besides, the questions as well as when and by whom the first British detective novel was written, and by whom and when the first Turkish copyrighted detective novel was written, and in which country literature the first copyrighted detective novel was written earlier are examined. The subjects of the first copyright detective novel written in English and the first copyright detective novels written in Britain were examined. It has been understood that there are sections in the dark or situations that do not need to be examined about the subject matter. When and under what conditions the first British copyrighted crime novel was written and to what extent they carry the crime novel elements and qualification is examined.

It is seen that the academic sources generalize the first crime novel as the first British or the first novel written in English and no need to get in detail. It is seen that when the subject is a British crime novel, United States writers and works are normal to come to mind and close country's as well as Ireland and Wales, crime novels was not on agenda. It is detected that under the British literature roof, fifty-fifty United States and British writers were interested, criticized and analyzed. Major crime novel critics, while examining the first crime samples in English, evaluated United States and England as if they were a single country. It also processes, analyzes and criticizes detective novel writers under the same title without separating them as British - United States, in other words, without any classification.

This circumstance comes with some difficulties, confusion and unenlightened subjects. During the researches, it was observed that only Turkish-origin detective critic and researcher Erol Üyepazarcı categorized United States and British detective novels in his book titled *Korkmayınız Mister Sherlock Holmes! Türkiye'de Polisiye Romanın 125 Yıllık Öyküsü (1881-2006)* which consists of two volumes and have total of 1148 pages. In this book, Üyepazarcı makes categories as well as crime novels before and after Edgar Allan Poe, examples of early copyrighted crime novels by British writers, early copyrighted crime novels by United States writers. This made easier to figure out and investigate about the emergence of British detective novel. It has been observed that western researchers generally examine the issue under the title of "Crime fiction" without classification on a country basis. At this

point, by whom and when the first copyrighted British detective novel was written is not a mystery but still in the dark. Similarly, the issue of whether the same mystery or confusion exists in the emergence of the Turkish detective novel is examined in this study. The novel critics agree that as in the British detective novel, there is no confusion about the first copyrighted work in the Turkish detective novel, the first Turkish copywriter novelist Ahmed Mithat Efendi and the first detective novel is *Esrar-ı Cinayat*.

The British Crime novel genre with Arthur Conan Doyle's Sherlock Holmes series and Agatha Christie's Hercule Poirot series has attracted attention and still attracts attention. British crime fiction genre deserved appreciation in the past and deserves today by the local and foreign readers. However, it is not possible to say the same situation for Turkish literature. Although the writing of the first Turkish detective novel, the first copyrighted detective novel was not late in comparison with Europe, it has not received sufficient attention, and appreciation by Turkish man of letters in the past and present. However, crime novels written by popular crime novel writers as well as Ahmet Ümit, Çağatay Yaşmut, and Emrah Serbes have attracted attention and the new Turkish crime novel type and writers have started to be respected recently. Mina Urgan, who is Turkish critic and writer of the book of English Literature History, consisting of 1831 pages, stated as follow; "I do not enjoy crime novel but I am obliged to take care of it because it is in literature" (Üyepazarcı, 2019).

It is seen that the type of detective novel in Turkish literature has a considerable place and that the first Turkish copyrighted detective novel was written much earlier than other western countries. Aware of this situation, crime novel researchers and critics as well as Erol Üyepazarcı and Seval Şahin have made efforts to emphasize the importance and historical value of Turkish detective novels in their books. The fact that the early Turkish detective novel did not see the interest and the qualification it deserved had a great effect on the selection of the subject titled "The Emergence of the Detective Novel in British and Turkish Literature" for the thesis. In this study, it was explained that the Turkish detective novel was based on solid foundations and was written earlier than many European countries. Thus, it was

thought that the thesis would be useful in reaching such information. On the other hand, it has been determined that the emergence point of the British detective novel is not adequately studied, and under the title of the British detective novel, United States authors, especially Edgar Allan Poe, have been processed in general. That is why only the first copyright detective novels written by British or British-born authors are included in this study.

In Part 1, the definition of detective novel has been made, its sub-genre has been explained and its development in the historical process has been examined. While defining the detective novel, the ideas of authors as well as Erol Üyepazarcı, Ahmet Ümit, and Ronald Knox were used. Firstly, general definitions of the basic concepts as well as city, police, crime, which are connected with the detective novel, and their importance in terms of value and meaning added to the detective novel have been studied. In these definitions, the works of experts as well as Ruşen Keleş, Ahmet Aydın, Cengiz Derdiman, Remzi Fındıklı, Uğur Alacakaplan, Gordon Marshall, Larry Siegel were also used.

After the above-mentioned definitions, the descriptions and examples of crime novel subgenre, “Whodunit”, Dime novel, Mystery Crime Fiction, Hard Boiled Crime Fiction, Police Procedural Crime Fiction, Thriller (Suspense) Crime Fiction, Historical Crime Fiction, Trans-Historical Crime Fiction, The Locked Room Crime Fiction Spy Crime Fiction works are included. In the works related to these novels, the works of crime novelist and crime novel critics as well as John Scaggs, Martin Priestman, Charles Rzepka, S. S. Van Dine, Ronald Knox were mostly used.

In Part 2, the first copyright British crime novel, by whom and when it was written was examined. In this subject study, it was seen that there is a mystery in the literature on when and by whom the first copyright British detective novel was written. In this context, the promotions of British crime novel writers as well as William Godwin (1756-1836), Edward Lytton Bulver (1803–1873), Edgar Allen Poe (1809-1849), Charles John Huffam Dickens (1812-1870), Wilkie Collins (1824-1889), Arthur Ignatius Conan Doyle (1859-1930), Agatha Christie (1890-1976), Dorothy Leigh Sayers (1893 – 1957) were examined in temporal order. The

biographies, style, literary language, literal canon of the prominent writers in question were studied. The first copyrighted novels written by the authors were examined. Summaries of the highlights of these novels are provided. Besides, the prominent hero characters of high sale novels as well as Sherlock Holmes, John Watson, Hercule Poirot, Miss Jane Marple, Tommy and Tuppence, Ariadne Oliver, Parker Pyne have been investigated. Some of the novels with abstracts were also analyzed.

In Part 3, the subject is discussed under the sub-headings of The Translated Crime Novels in Turkish Literature, The Copyrighted Crime Novels in Turkish Literature and Transition of the Turkish Republic to the Latin alphabet. In the first sub-heading, The Translated Crime Novels in Turkish Literature; the first translation of the detective novel was written by Ahmet Münif's Ponson du Terrail, which is a total of four Hundred and six pages and is thought to be the work of *Paris Disasters*, whose original name was *Les Drames de Paris* in French (1881) Besides, the first translation of prominent detective novels and the translations of Kemal Tahir, who made a reputation in the literature, are mentioned (İBB, AK, Bel_Osm_0.01377/02 843TER1298H/1880-1881M.k.1/1.)

In addition to these topics, the translation and translators of the characters (Sherlock Holmes, Arsene Lupine, Mike Hammer), which are the cornerstones of the detective novels, are included. In the second sub-heading, The Copyrighted Crime Novels in Turkish Literature; an investigation was also made on by whom and when the first Turkish copyright detective novel was written. Within the scope of this review, it was stated that the first Turkish copyright novel was written by Ahmet Mithat Efendi with *Esrar-i Cinayat* and there was no dissenting opinion on this matter. The promotions of Turkish crime novel writers as well as Ahmet Mithat Efendi (1844-1912) Fazlı Necip (1864-1932), Necip Fazıl Kısakürek (1904-1983), Yervant Odyan (1869-1926), Ebussüreyya Sami (1868-?), Peyami Safa (Server Bedi) (1899-1961), İskender Fahrettin Sertelli (1895-1945), Ahmed Vala Nureddin (1901-1967), M. Rakım Çalapala (1906-1995), Kemal Tahir (1910-1973), Selami Münir Yurdatap (1910-1987) were examined in temporal order.

The biographies, style, literary language, literal canon of the prominent writers in question were studied. The first copyrighted novels written by the authors were processed. Summaries of the highlights of these novels are provided. The prominent characters, Cingöz Recai, Amanvermez Avni, Fakabasmaz Zihni and Elegeçmez Kadri have been examined. Some of the novels, which are summarized according to their importance, have been also analyzed. In the third sub-heading, the Transition of the Turkish Republic to the Latin alphabet is covered. In this section, the definition of the Revolution, its content, the date of occurrence, the transition to Latin letters after the revolution and the names of the writers and the names of the police officers in this alphabet have been examined.

In this context, the writers as well as Cemil Cahit Cem, Vedat Örfi Bengü, Daniş Remzi Korok, Vala Nureddin, Münir Süleyman Çapanoğlu, Yusuf Ziya Ortaç, Hikmet Feridun Es, Mahmut Yesari, Hüseyin Rahmi Gürpınar, Halide Edip Adıvar, Refik Halit Karay, Ethem İzzet Benice, Feride Celal, Esat Mahmut Karakut, Mazhar Onad, Tahsin Abdi Gökşingöl, Ziya Şakir, Ali Kara Efe, Seyfeddin Orhan, İlhami Safa, Faik Benlioğlu, Mecdi Emiroğlu, Hikmet Münir Ebcioğlu, Cemil Mahir, Bedirhan Çınar, Aziz Nesin, Kemal Tahir, Cahit Gündoğdu, Cevat Fehmi Başkut, Ümit Deniz, Zuhâl Kuyuş, Müzehher Va-Nü, Emel Dilmen were included.

PART 1

In this part, the description of the crime novel and basic concepts that compose the detective novel as well as police, city, and crime have been done. Subsequently, descriptions and examinations of detective novel subgenres as well as “Whodunit”, Dime novel, Mystery Crime Fiction, Hard Boiled Crime Fiction, Police Procedural Crime Fiction, Thriller (Suspense) Crime Fiction, Historical Crime Fiction, Trans-Historical Crime Fiction, The Locked Room Crime Fiction, Spy Crime Fiction have been carried out.

DESCRIPTION OF CRIME NOVEL

1.1. Description of Crime Novel

Just like the usual standard novels, crime novels also contain varieties.³ The most common genre in world literature is the traditional crime novel. In other words, it is a criminal situation where there is a murder but the killer is not known. This main genre called “Whodunit”. There are subtypes of crime and crime-oriented, event-oriented, police-oriented, detective-oriented, process-oriented crime novels. If a simple definition is made, the crime novel is a type of story in which one or two detectives uncover an unsolved murder and find at least one criminal and a corpse, usually serve the justice and ending with the punishment of the offender. The most distinctive factor characterizing the crime novel is that it contains a murder and the detective who prosecutes the murder solves the mystery in the light of the evidence. In general, crime novels end successfully; the perpetrator is found and punished. The reader’s primary pleasure, the sense of curiosity, proceeds towards the conclusion from the beginning of the story, identified with the detective.

³ There is no obligation that there will be a murder in the novel. There should be at least one mystery. In other words, for a novel to be accepted as a crime novel there should be at least one of the elements as well as murder, theft and lies. For example, in the work of Arthur Conan Doyle, Beggar, a father who supports his house by disguising and begging during the day and, in the evening he returned to his house with a suit and introduced himself as a business person. A detective takes action of crime novel’s elements as well as pursuit, trail tracking and finding clues and solves the mystery that the man created. Although there are no elements of blood, murder, wounding, robbery, theft or violence in the novel, it is known as Arthur Conan Doyle’s crime novel.

When the novel ends with success, the purpose is originated, in other words, the confusion, the indecision, the confusion, the mystery and enigma at the beginning of the novel, eventually leaves its place to silence and comfort (Ümit, 2006: 21-26). There may not be a clear answer to the question of what a crime novel is, because crime novel has many variety and styles thus most of them end differently. In this regard crime novels refute and reject each other's criteria and standards. It will be wrong to make a statement just as there will be a murder in which the murderer is unknown in the first place and then a detective finds the killer.

There is not has to be a murder in crime novels, it's enough to be a mystery; trailing, prosecution, and clue collections are important elements of the crime novel. There should be at least one mystery in the classic crime novel. The crime novel should contain at least one of the elements of crime, enigma or murder and the hero character should solve the mystery by labor. On the other hand, there is also crime novels in which the character of the hero considers the enigma to a great extent but could not go to conclusions, that is, the enigma is not completely solved and left to the reader's interpretation (Üyepazarcı, 2019). According to Ronald Knox the detective novel consists of ten basic elements. If even one of these is missing, the crime novel may not meet the requirements;

- a) The perpetrator should be sufficiently introduced so that the perpetrator should be understood to a certain extent by the reader, as soon as the event flow has begun, or as soon as it has begun.
- b) Like many crime novelists, crime novels are fond of realism. The more realistic the evidence, the more successful the novel. Therefore, there should be no unreal and extraordinary events.
- c) (Indoor) In crime novels, spaces should not be opened to new spaces, there should not be endless places and the limits of the closed space should be determined. The maximum can be a hidden passage or room.
- d) If the weapon used as a murder weapon in the plot is poison, it should be a generally recognized type of poison, if it is a cutting or penetrating weapon, it should be simple and well-known. After the story was over, the explanations like the weapon that was used in the murder was this model, this is its features, should not be in the crime novel.
- e) There should be no Far Eastern characters in the story.
- f) The detective should not be accidentally transferred to the process, the

detective should not develop a new situation, he should not over-trust his hunches, and positive knowledge and experimentation should be the basic watchword. g) The detective should not be attracted to the plot and participate in the crime. h) The detective should not know a surprise clue to which the reader has not been informed. There should be no surprise evidence in the plot. All evidence should be shared with readers from the very beginning of the story. i) In many crime novels, the detective has an assistant and he does not as intelligent as the detective. He should think out the wrong possibilities aloud, he should not think like a detective and think no surprise, he should not exceed the detective. The intelligence of the assistant detective should not exceed the intelligence of the average reader. He should be able to understand the solution as much as the reader does. j) In particular, guilty characters should not contain twins, siblings, relatives, or criminal characters that resemble each other (Knox, library point, 2017).

The crime novel is a type of novel that has existed for over one Hundred and fifty years. At first, it became an autonomous category with clear rules of the process by exemplified the usual types of novels. Then enough works to take the crime novel methods to the general field of contemporary storytelling methods has written. The crime novel is a literary expression of what is called modernization. Therefore, it has a very close relationship with the art of cinema. These two branches are a folk product with their origins and spreading style and have a reconciliatory style with innovative creativity. As a result, crime novels have attracted the attention of readers from all kinds of social and cultural environments (Vanoncini, 1995: 7). The twenty crime novel rules that mentioned in the book that written by United States crime novelist S.S. Van Dine in 1928 named Twenty Rules for Writing Detective Stories is as follows:

“a) The reader should have equal opportunity with the detective for solving the mystery. All clues should be plainly stated and described. b) No willful tricks or deceptions may be placed on the reader other than those played legitimately by the criminal on the detective himself. c) There should be no love interest. The business in hand is to bring a criminal to the bar of justice, not to bring a lovelorn couple to the hymeneal altar. d) The detective himself, or one of the

official investigators, should never turn out to be the culprit. e) The culprit should be determined by logical deductions-not by accident or coincidence or unmotivated confession. f) The detective novel should have a detective in it; and a detective is not a detective unless he detects. His function is to gather clues that will eventually lead to the person who did the dirty work in the first chapter; and if the detective does not reach his conclusions through an analysis of those clues, he has no more solved his problem.

g) There simply should be a corpse in a detective novel and the dead corpse is the better. No lesser crime than murder will suffice. Three Hundred pages are far too much pother for a crime other than murder. After all, the reader's trouble and expenditure of energy should be rewarded. h) The problem of the crime should be solved by strictly naturalistic means. Such methods for learning the truth as slate-writing, mind-reading, spiritualistic scenes, crystal-gazing, and the like, are taboo. A reader has a chance when matching his wits with a rationalistic detective, but if he should compete with the world of spirits and go chasing about the fourth dimension of metaphysics, he is defeated ab initio (from the beginning). i) There should be but one detective. If there is more than one detective the reader does not know who is who. It's like making the reader run a race with a relay team. j) The culprit should turn out to be a person who has played a more or less prominent part in the story — that is, a person with whom the reader is familiar and in whom he takes an interest. k) A servant should not be chosen by the author as the culprit. This is begging a noble question. It is a too easy solution. The culprit should be a decidedly worth-while person one that would not ordinarily come under suspicion. l) There should be but one culprit, no matter how many murders are committed. The culprit may, certainly, have a minor helper or co-plotter; but the entire onus should rest on one pair of shoulders: the entire indignation of the reader should be permitted to concentrate on a single black nature. m) Secret societies, camorras, mafias, etc. all have no place in a detective story. A fascinating and truly beautiful murder is irremediably spoiled by any such wholesale culpability. To be sure, the murderer in a detective novel should be given a sporting chance; but it is going too far to grant him a secret society to fall back on. No high class, self-respecting murderer would want such odds. n) The method of murder, and the means of detecting it, should be rational and

scientific. That is to say, pseudo-science and purely imaginative and speculative devices are not to be tolerated in the crime novel. o) The truth of the problem should at all times be apparent provided the reader is shrewd enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face—that all the clues really pointed to the culprit and that, if he had been as clever as the detective, he could have solved the mystery himself without going on to the final chapter. That the clever reader does often thus solve the problem goes without saying.

p) A detective novel should contain no long descriptive passages; no literary dallying with side-issues, no subtly worked-out character analyses, no atmospheric preoccupations. Such matters have no vital place in a record of crime and deduction. They hold up the action and introduce issues irrelevant to the main purpose, which is to state a problem, analyze it, and bring it to a successful conclusion. To be sure, there should be a sufficient descriptiveness and character delineation to give the novel authenticity. r) A Professional criminal should never be shouldered with the guilt of a crime in a detective story. Crimes by housebreakers and bandits are the province of the police departments not of authors and brilliant amateur detectives. A really fascinating crime is one committed by a pillar of a church, or a spinster noted for her charities.

s) A crime in a detective story should never turn out to be an accident or a suicide. To end an odyssey of sleuthing with such an anti-climax is to hoodwink the trusting and kind-hearted reader. t) The motives for all crimes in detective stories should be personal. International plotting and war politics belong in a different category of fiction in secret-service tales, for instance. But a murder story should be kept pleasant, so to speak. It should reflect the reader's everyday experiences, and give him a certain outlet for his own repressed desires and emotions. t) I herewith list a few of the devices which no self-respecting detective-story writer will now avail him of. They have been employed too often, and are familiar to all true lovers of literary crime. To use them is a confession of the author's incompetence and lack of originality."

“a) Determining the identity of the culprit by comparing the butt of a cigarette left at the scene of the crime with the brand smoked by a suspect. b) Forged finger-prints. c) The dummy figure alibi. d) The dog that does not bark and thereby reveals the fact that the intruder is familiar. e) The final pinning of the crime on a twin, or a relative who looks exactly like the suspected, but innocent, person. f) The hypodermic syringe and the knockout drops. g) The commission of the murder in a locked room after the police has actually broken in. h) The word-association test for guilt. i) The cipher, or code letter, which is eventually unraveled by the sleuth” (Dine).

Why Do People Feel the Need to Read a Crime Novel

The questions and explanations just as “what are the features of the detective novel, how to write a detective novel, what is essential for a crime novel” are the themes that we frequently encounter in academic articles and thesis written on detective novels. In our research on crime novels, catalog scans and general readings, we did not come across why the reader needed crime novels. So, why does the reader need to read crime novels? The answer to this question is this; an average person will probably not commit murder or attempt a major theft and in order to satisfy the curiosity and questions just as “If I had committed murder one day or robbed a bank”, they could read the detective novel to find out what would happen to them. In standard life, people may be suspicious or even uncomfortable with the people they meet, they do not know them fully, and they think that the people they meet can be potential criminals, and so they can read crime novels. They can identify the exotic and distant characters in the novel with people they do not know enough in their lives.

They can read crime novels because they are attracted by the high intelligence used by the detective in solving complex events. They can read crime novels because they are curious about the process of enlightening and reaching the conclusions of the chaos step by step that was formed at the beginning of the novel and they enjoy reading it with curiosity. While reading mysterious events, they empathize with themselves and can read crime novels because they enjoy thinking “What would I do if I were in this position?”. They can read crime novels because they want to face the

fact that how money, love, passion, jealousy, extreme ambition and other misdemeanors can commit crimes. The readers want to read the crime novel because they are interested about the probability of a killer to be the most unpredictable person (Gemici, 2011).

1.1.1. Basic Concepts of Crime Novel: City, Police and Crime

It is important to know and understand the concepts of city, crime and police in order to understand the emergence of the crime novel. In this context, we concluded that the sociological factors in the emergence of the crime novel emerged among the growing cities, the increasing crime rate and the city police organization, which is trying to control this situation. Therefore, this subject is touched upon in the thesis and deemed it appropriate to work under three short titles.

1.1.1.1. Concept of City

Generally, the definition of a city is defined as a region that is governed by a clear administration while having a clear boundary and places outside the region (village, town). The administrative unit responsible for the region with the clear borders in question is called a municipality and inhabitants of this designated area are called urbanites and the population of these people is called population (Keleş, 2004: 105-106).

Definitions of the urban and the urbanites have shown differences both today and in the past. Today, urban scientists agree on a more common definition. According to this; it is defined as a settlement unit consisting of small neighborhood units that are in constant social development and meet the needs of the society as well as settling, sheltering, working, resting and having fun, few people are engaged in agricultural activities, are denser in terms of population by looking at the villages (Keleş, 2004: 75). For example, according to the official criteria published by the Turkish Statistical Institute, settlements with a population of less than 2000 are considered villages, settlements between 2000 and 20000 are towns, and settlements with more than 20000 settlements are considered cities. Since the separation of villages and cities according to the population criterion would lead to a negative

situation as well as the fact that settlements with low population but which gained urban self-construction would not be considered as a city, many countries have made a distinction between village and city by using mixed criteria besides population criteria (Keleş, 2004: 106-107).

Reasons for the Growth of Cities

The urban science deals with urban issues as well as the growth of a city. In this context, we discussed the subject in the light of the narratives of Rusen Keleş, an urban scientist. There are two main reasons why a city grows as a population. One is a high birth rate and the other is migration. The reason for mentioning the growth of cities is that growing cities become suitable grounds for unsolved murders and the cases that killers are unknown. Since the population of people living in cities is denser than villages and towns, the birth rate is higher than the death rate and the migration to the cities also increases the urban population. Ruşen Keleş' definition of the population and its movements in cities, which include the changes in the economic and social structure, is as follows; "Urbanization; It is a process of population accumulation that results in the increase of the number of cities and the growth of today's cities in parallel with industrialization and economic development, creating an increasing rate of organization, division of labor and specialization in the social structure and leading to urban-specific changes in human behavior and relations" (Keleş, 2004: 106).

Urbanization is composed by economic, social, technological, political, psycho-sociological factors. Negative reasons as well as mechanization in agriculture, fragmentation of agricultural lands for various reasons, and inability to earn enough money for those engaged in agriculture lead to rural people to go to cities (Keleş, 2004: 26-27). In fact, the invention of electrical energy in the process from the industrial revolution that started in the 17th century with the invention of the steam engine to the present day and its use in the field of industry advances in transportation vehicles, advances in communication and computer technology affected urbanization technologically. Social and cultural opportunities in large cities and the free environment in the cities had made the city life attractive. The fact that

people living in rural areas and villages feel secondary compared to people living in the city is another psychological factor that accelerates urbanization (Keleş, 2004: 30-33).

1.1.1.2. Concept of Police

Police, which derives from the old Greek “Polites” (urban, urban people) and “Politeia” (citizen) words means the city as its most basic meaning. The word that has meaning as well as regular, certain, surrounded by walls, protected area by large or small walls, “police” was also used with the pronunciation as ‘Politia’ in late Latin. (Aydın, 1997: 33) The word that has meaning as well as regular, certain, surrounded by walls, protected area by large or small walls, ‘police’ was also used with the pronunciation as “Politia” in late Latin. The word that pronounce like ‘Politia’ in Latin, is pronounced like ‘Police’ in French and English, “Polizei” in German, “Polizia” in Italian, and “Polis” in Turkish. The word police were also used in the Greek as politics in basic principle it is the word that refers to public and public activities as well as city, government, state, state affairs, government activities (Keleş, 2004: 30-33).

The police according to police code published in the Republic of Turkey Official Newspaper; the police, which are the general police unit, are essentially armed enforcement and police force. In the second article of the Law of the Police Organization referring to police it says; taking necessary measures before the processing of acts that do not comply with laws, regulations, regulations, government orders and public order and the execution of the duties given by the code of criminal procedure and other laws on a committed crime is the main duty of the police to protect general security (Aydın, 1997: 33). The definition of the responsibility of the police in 2751st issue of the Republic of the Turkey Official Newspaper as it follows; “Police protects the public order, people, economy and residential innocence, maintains the honor, life and property of the people and the public’s rest, helps those who seek help, and the child in need, diseased, and helpless children, makes the duties given to him by law, presidential decrees and related legislation” (Emniyet Teşkilatı Kanunu, 1934).

Duty of Police

In the symposium publication which was published by the Police Academy Publications named Meaning and Importance of Police-Public Relations in Terms of Efficiency of Security Services stated the policing duties that should be in a developed prosperous and democratic society as it follows;

“to play an appropriate regulatory, unifying and developing role between the administration and the public, to help those who are in physical danger and to seek urgent assistance, to maintain public order, to enforce laws, to prevent crime, to catch crime, to arrest the criminals, to assist the preparatory investigations of the courts, protection and protection of rights, regulation of traffic and road safety, resolution of daily disputes between neighbors, friends and families, ensuring and maintaining a general sense of security in society, protection and development of civil order and management, visa, residence permit and research on foreigners, and collecting data about new recruits are the primary duties of the police” (Fındıklı, 1995: 275).

All communities, whether democratic or non-democratic, all around the world, use the police to ensure the sustainability of public order (Akademik Bakış, 2017:1). The duty of police, the one that determined by Turkish Republic and is published on official newspaper as it follows; “Police protects the public order, people, economy and residential innocence, maintains the honor, life and property of the people and the public’s rest, helps those who seek help, and the child in need, diseased and helpless children, makes the duties given to him by law, presidential decrees and related legislation” (Polis Vazife ve Selahiyet, 1934). At this point, the criteria set by the state are quite wide it is seen apparently.⁴ The police are obliged to take measures and prevent activities that are forbidden in laws, rules, regulations, government orders and public order from occurring in the light of the laws before they are committed. This article also describes this preventive role of the police (Polis Vazife

⁴ As it is understood from the law numbered 2559 at Official Newspaper of the Republic of Turkey, the responsibility of the police is to address all areas, from the smallest unit of society to the most general and broad masses. It is also to educate and lead the public about social rules to comply with the concept of policing vein.

ve Selahiyet, 1934). Police are the official force that prevents the crime that may prevent the maintenance of public order, catches the criminals, protects the lives and property of the people and helps the citizens who are in need of assistance or unable to protect themselves. Police and citizen relations, which are a cornerstone of social and state relations, are extremely important (Akademik Bakış, 2017: 6).

1.1.1.3. Concept of Crime

Crime is an extremely complex social phenomenon influenced by many factors in terms of occurrence. In this context, it is necessary to determine the context in which the issue of crime or deviation will be handled. It should also be noted that there are many types of crime. In cases where personal or public terms are crossed and violate rules or laws, and therefore require the application of legitimate penalties, sanctions and acts that require intervention by a public authority, are called crimes (Marshall, 2003: 702).

The phenomenon of crime was first approached scientifically by philosophers in the mid-18th century. In this context, concepts as well as law and justice are handled more consciously. Punishments are considered with more rational arguments. The existence of justice and balance between crime and punishment is emphasized. This perspective is based on an approach called pragmatism. One of the most prominent names in this approach is Cesare Beccaria. Those who followed Beccaria's texts thought that these were, in their current name, one of the first examples of classical criminology (Siegel, 2005: 6-7).

Siegel listed the factors that contributed to the occurrence of the crime as it follows: choices and preferences of the guilty, behaviors, social structure that the guilty lives in, social unorganization, dereliction and emptiness, tension, cultural deviation, subculture, social process that is, negative doctrine, stigmatization and social choice in the society in which it grows; for example, the situation of conflict between the view of Marxist and the opposing view (Siegel, 2005: 98, 329).

There are many types of crime in sociology. According to the law, there are many types and it is a field of study in itself. Uğur Alacakaptan divides the crime

into two according to its most basic characteristics. He describes them as enforcement offenses and negligence crimes. Enforcement crimes; these are the crimes as well as rape, theft, qualified or unqualified fraud, killing, attacking, beating and insulting. Negligence crimes; are the crimes caused by irresponsibility, lack of attention and imprudent. These are the crimes as well as not informing a crime that is happening to the necessary authority, negligence of a public official and cause death, an innocent person's imprisonment because the public official did not duly perform his duties. The public process necessary for the person, who was found to be in jail, even though he was innocent, was not started and the imprisonment the innocent person continued (Alacakaptan, 1975: 47-48).

Crime is a sociological and criminological event as well as a legal phenomenon. The scientists who address these aspects, attempted to define the crime only in the direction of their concern. Crime is a social event created by the conditions of the society that exists in a certain place and at certain age. As conditions and characteristics of the social changes, the rate and characteristics of criminal acts will change too. At this point, the fact of the state is important because the state produces and implements the laws and provisions necessary to prevent crime and lose its appeal. These laws and provisions are about punishment practices. Definition of this situation in legal language is violation of legal order or criminal law. But since this definition is formal, it can only indicate the external characteristics of the so-called crime. In this regard, it may be incomplete. The science of law has to put forward the information that will indicate the essence of the crime (Alacakaptan, 1975: 1-2).

In his study on the definition of crime, Uğur Alacakaptan states that the definition of crime was first achieved by 14th century Italian writers. According to the Italian writer Deciani, the crime has four elements. These are law, will and action, human, motive. As such, the authorities who cannot come together in the definition of the crime and cannot make a common definition, they also cannot agree on the number and quality of the elements of the crime. Today, the number of elements put forward by different writers and lawyers varies from two to eight. From another point of view, even those who acknowledge that the crime consists of the

same number of elements cannot unite in the meaning given to them (Alacakaptan, 1975:11).

1.1.2. Subgenres of Crime Novel

In the readings and researches, interpretations of the crime novel subgenres that only divide into a few titles and divide them into more titles in detail were encountered. In this context, opinions and definitions had included, especially Crime Fiction, which is the work of Josh Scaggs, who makes the examination and description of the crime novel by dividing it into many titles in detail.

1.1.2.1. Whodunit

“Whodunit” is a traditional genre of the novel. Essentially it contains all the basic crime novel elements. The Literal meaning is who did it. Its message is “who is the killer”. The reader is literally inserted into a maze. “Whodunit” genre is typical story of murder by unknown assailants. Detective character learns about murder from the results of the interrogation, proofs, and evidences then by begins to try to solve as mentioned unidentified murder. Each crime novel subgenres that is to say all detective novels contain at least little bit “Whodunit” elements (Üyepazarcı, 2008: 115-116).

A good example of this is Agatha Christie’s novel, *Murder on the Orient Express*. The detective character Hercule Poirot acts in accordance with the second type of story. The story begins with the murder. The writer identifies suspects who may be linked to the murder. Because there are twelve suspects, he designs twelve sections and one result section. The detective interrogates twelve suspects one by one in twelve chapters and takes notes. In the light of the information obtained, he deciphers and discloses the killer in the conclusion section. There are certain corners in the traditional detective novel, whodunnit. For example, the number of characters is limited and clear. All the characters are there at the time of the murder. They stop at the same place or nearby until the killer is deciphered. In *Murder on the Orient Express*, for example, the murder takes place on a train and nobody leaves the train until the murder is enlightened. The Three Unity rule applies. These are; event, place

and time. These facts are written realistically. In spite of the possibility of murder suspects number of detainees is limited and few (Üyepazarcı, 2008: 116).

The killer is often one of the blandest and unsuspecting characters. Experienced crime novel readers are familiar with this situation and find the killer among the blandest, harmless-looking ones. Detective characters of the “whodunnit” genre make analytical intelligence moves against the killer’s attempts to deceive them. Until the killers are caught, they try to destroy the clues. So the story lengthens out and the tension increases. The main issue in the “whodunnit” subgenre is death and mystery. Crime and guilty remain secondary. However, the primary focus of the crime novel is the crime and the criminal. The analysis of evil has been completely distanced from real people and the struggle of real human passions and it is shown as a simple, clear logic problem. This is exactly the touchstone which separates the whodunnit genre from other crime novels (Üyepazarcı, 2008: 117).

1.1.2.2. Dime Novel Crime Fiction

Dime novel is a thin novel concretely and it is made from low-quality paper or paperback, sometimes even without volume. At first glance, dime novel looked more like thin journals than a book, so it was called a ten-cent novel. Another important reason why dime novel was likened to the magazine because it was weekly published. Dime novel was first seen in United State civil war. It has turned to sensational issues that have aroused excitement and thus has begun to sell to a much wider audience across United State. Similarly, dime novel has been seen in England with the name of Penny dreadful and Shilling Shockers. Although these two types of literature were not called dime novel by name, they had a modest volume and content structure just as dime novel. In this genre, they turned to exciting subjects neither. Dime novel has been replaced by Pulp Magazine due to its shape, appearance and sophistication (Scagg, 2006: 56).

Dime novel addressed secondary school children, even adolescents. In the process, it was sold on a scale of 2500-35000 words. In the early dime novel crime stories, western issues and science fiction were mentioned (1920). The dime novel

subgenre is more generalizing than other genres. The statements are clearer and more direct. Their volume is yellow and thin. Nick Carter, identified with dime novel, is thought by Eugene Sawyer (1888). The target group of Novel writers was mainly middle and lower class peoples. It is thought that during the period until 1949, *Nick Carter* dime novel works were sold more than four thousand. Considering the short story crime works, maybe there are more *Nick Carter* short stories than any other crime short story. *Nick Carter* was a simple detective in early publications, but later he became a versatile detective. The detective character, who was emotional in one aspect, also had a tough guy profile with tight fists. But he was still a more simple character in comparison with the Golden Age or recent detectives. *Nick Carter* was the first detective character in the 1940s with the first radio show.

In a radio show, the crime issues have been covered vocally (Coryell). Leroy Lad Panek, writer of *An Introduction to the Detective Story*, describes the place of dime novel subgenre in the literature as follows; “Dime novel benefitted from mutually reinforcing trends: the increased extension of printing, the growth of rail and canal shipping, and growing rates of literacy. The aimed mass of the dime novels were the youth and the working class and many other literary genres through detective stories, tales of urban outlaws, and working-girl narratives of virtue were highly represented” (Panek, 1987 :38).

1.1.2.3. Mystery Crime Fiction

The mystery genre may be the most important cornerstone of crime novels because every crime novel has a mystery in itself and no details are given about murder in this genre. The reader knows as much as the detective knows. As the detective solves the issues, the reader gets information. The detective solves the case with his general experience and the general knowledge he has already acquired at the crime scene. This genre is followed with interest by a wide variety of readers. Of all the subgenre of crime novels, it can be said that it is the most widely read crime novel. One of the most important works of the mystery genre is Agatha Christie’s *Murder on Orient Express*. Golden Age is the process between the First World War and the Second World War (Scagg, 2005: 35).

The characters of the mystery subgenre have a simple and uncomplicated structure. However, actions and events are rather complex and not easy to understand. The reader encounters the detective character that they know closely, with a murder. At this point the reader knows as much as the detective knows, that's mean both side know nearly nothing at first. The reader follows the developing process with curiosity, as there is a murder full of secrets, and literally everything is a mystery. There is almost no detail about the murder. Only simple evidence and hints are available. The detective leaned back in his chair and began to think out loud to form the puzzle that led to the murder. At this point the size of the mystery increases gradually (Scagg, 2005: 36-38).

One subgenre of the mystery novel is the Gothic Crime Novel. Simultaneously with the mystery subgenre, it began to become popular in the 19th century, but the first examples were found in the 18th century. Generally focuses on paranormal and fear-oriented themes. It is quite different from today's traditional detective novels. Terrible places, motifs, details are given to the readers and tries to enliven the scene and plot in their minds. As examples of early works of the Gothic genre can be Horace Walpole's *The Gothic Castle Otranto* (1764) and William Godwins' *The Adventures of Caleb Williams* (1794) (Franks, 2013:195).

Another common thing in the mystery subgenre is Arthur Ignatius Conan Doyle's Sherlock Holmes character and Edgar Allan Poe's Dupin character the presence of an intelligent detective character and their full focus on the issue. At this point, the integration of the detective and the reader is like the reader seeing from the eye of the detective and hearing from the detective's ear. In summary, it is the reader's identification with the detective character. As the name suggests, the main focus of this subgenre is a mystery. The mystery of the murder is the main subject of the novel. In general, important evidence of the murder is near or in a confined space where the murder took place. If the murder was committed outdoors, a weapon or tool used in the murder would be at the most reasonable point. Certainly, the person who knows it is the main character, detective. In order to increase the mystery in the mystery subgenre the murder is incomprehensible at first glance; even it appears like

suicide in the murder. But the intelligent detective quickly identifies the case as murder and not suicide (Carr, 2002: 28-49).

1.1.2.4. Hard Boiled Crime Fiction

This subgenre emerged during the United States civil war. In Dashiell Hammett's *Red Harvest*, he described "Hard Boiled" as "Pig Headed Guy". This description is also the name of this subgenre. The reason for the statement is that detective typing is an overly cunning and tough guy. The writer conveys the detective's mastery of the reader through allusion. This detective's name in the novel is Nick Carter. The private investigator is a citizen who often tends to be violent. He has an image like he is dominating the streets. Their fast-paced dialogues endeavor to imitate the street language. Mickey Spillane's *Mike Hammer* series have benefits in the development and maturation of character traits of private detectives of the Hard Boiled subgenre. John Scaggs even argues that the writers in question are the prototypes of the character of the Hard Boiled private detective. The Hard Boiled sub-genre generally has an emphasis on justice. Corruption of the police and political corruption become the agenda. The detective is depressed because he is dealing with many problems at the same time (Scagg, 2005: 55).

According to Marling William, the hard boiled subgenre was actually born as a reaction. The reader is bored with the Golden Age. The quest for innovation led to the emergence of the hard boiled genre. Marling William thinks that there is an unnamed rivalry between Hard Boiled Crime Fiction and The Golden Age, that the Hard Boiled subgenre is represented by United States crime novel writers, and The Golden Age is represented by British writers and the superior side of this struggle is the Hard Boiled Crime Fiction (United States crime novel writers) with its rich content and abundant action. According to Marling William, the leading Hard Boiled writers and works are as follows; Raymond Chandler, *The Big Sleep* (1946), *My Lovely* (1940), *The Long Goodbye* (1953) Dashiell Hammett; *Red Harvest* (1929), *The Dain Curse* (1929), *The Maltese Falcon* (1932), *The Thin Man* (1934), *Farewell* (1946) (William).

It should not be forgotten to state *The Black Mask Magazine* which has a significant share in the foundation of the hard boiled crime novel subgenre. *The Black Mask magazine* was a magazine that explored the adventurous and influential crime issues in hard boiled logic. It formed the cornerstones of the hard boiled subgenre. *The Black Mask* is prepared by Carroll John and Dashiell Hammett. The main owner of the magazine is a freelance entrepreneur Joseph Shaw who studied at Bowdoin College (1874-1952). *The Black Mask magazine* designed the Hard Boiled genre, the crime novel subgenre, entirely with the United States mentality. The magazine has enabled many writers to work as authors.

According to Rachel Franks, the hard boiled subgenre responds perfectly to human primitive desires. Visuality, majesty and artisticness are at the forefront. The detective character is a tough guy; he often uses his fists, chases the criminal himself and even struggles with them. Hard-boiled detective character must be tough and strong guy. The female character must be beautiful, charming and feminine; her looking must be as a fashion model. The masculinity elements of the man and the femininity elements of the woman are in the forefront. The language used is strong and hard, consists of clear expressions and slang. The rigid aspects of the characters make them unforgettable. Well-known writers of the Hard Boiled subtype are Raymond Chandler (1888-1959) and Dashiell Hammett (1894-1961) (Franks, 2013: 199).

1.1.2.5. Police Procedural Crime Fiction

This subgenre focuses the internal affairs of the police even private lives of the police and issues are handled by the police's point of view. Side events that develop around the main event depend on the main event or develop independently. This subgenre emphasizes cop identity of detective. Cops (detectives) go over the events with their own methods. Cop is part of a security organization that protects the community. He is very vigilant and always supervises through supervision. The social inspection and control of the police procedural subgenre is clearly extensive (Scagg, 2005: 89). Dashiell Hammett describes the structure of the police procedural subgenre as follows; Radio shows like Broadway are my beat and the man from

homicide has introduced radio audiences to the crime dramas. Sordid crime, trivial criminals, real surroundings, police procedures, hard-boiled cops and certainly radio shows and TV programs are the basic elements of the Police Procedural novel (www.questia.com/Journals).

The most realistic approach to solve the mystery is presented along with stories where the police are the dominant figure. All organs of the state, as well as uniformed policemen, detectives, forensic authorities, psychologists are ready for the committed crime (murder). This subgenre actually opens a window into the security community of the security forces. In this way, an average reader, an average citizen can see into intimate units of security, forensic medicine and personally experienced what happens. The reader has the opportunity to get to know not only the police but also the life of the police.

According to the writers' fiction, sometimes the life of the policemen is very complicated and there are aspects and practices that do not comply with the legislation as a working discipline. Sometimes it is possible to be found a story as if a biography. But in general it is emphasized that the main focus of the novels is solving the mystery of the incident rather than the lives of the police who follow a criminal case. In general, a crime is committed in Police Procedural subgenre; if there is no exception, this crime is a murder and the police and detectives are informed about it. The police or detective sometimes focuses on the issue alone, sometimes with a partner. The police trust their friends and colleagues more than other organization. He is open to their help and solves the mystery with his perseverance, foresight, analysis and the ability to trace. During the solution of the mystery of the murder, the authorized police officer often has problems with his superiors and even his wife or kids and sometimes he is slightly out of the law in order to reach a conclusion.

The basics of the Police Procedural subgenre are based on real life and in this regard, events selection is done by taking into consideration. The authorized police, his partner and his team are involved in one event as well as other events. During the investigation, out of a subject, the drink conversations of polices are involved too.

There are conversations about the average police life, as well as divorce, children's problems, and anxiety and not include any investigation of the murder, or the mystery of the incident. In these conversations, it is emphasized that the cops do not have post human aspects as well as a devil or angel.

The cover of a Police Procedural novel can contain a coat of arms, a police badge, or any police signs, emblems, or symbols. The most cliché images are the police car and flashing red police flasher lights. The Police Procedural subgenre may contain detective terminologies in the novel title or subtitles. For example, one of the remarkable novels in which Code 6 police figure was first used is *Bleak House* (1853), written by Charles Dickens in the 19th century. Emile Gaboriau's *Monsieur Lecoq* published in France, was one of the first to have a police figure. It would not be wrong to say that this work is supremely popular for its period. However, *Sûreté* is the first novel that mentioned police organization which was written by criminologist Eugene Francois Vidocq (1828) (Scagg, 2005: 93-101).

According to Rachel Franks, the purpose of the Police Procedural subgenre was actually to respond to the reader's wishes. The reader expects more scientific, technical and forensic science methods to be used in the resolution of murders. The Police Procedural crime novel subgenre responded that. All the science-technical facilities of the 20th century were laid out in front of the reader (Franks, 2013:199).

1.1.2.6. Thriller (Suspense) Crime Fiction

It is not wrong to express Crime Thriller subgenre's most striking qualification is crime-centric. The focal point of this genre is the crime rather than investigation, investigation techniques, detectives or police. Martin Priestman defines the Crime Thriller subgenre as follows; its basic mechanism is to examine the immediate danger; past plot, events or previous plot or events may be secondary. Besides, the investigation and even the reflections of the immediate danger may remain secondary. For that time, the current tension and plots are important and essential. Crime thriller focuses on the psychology of characters rather than on their status. In a very interesting way, crime thriller, different from other subgenres, is not

focusing on detective or security organizations. It may be the only subgenre where the detective is not in the center of the story, not the main character, because even when the detective is in the center, he is in the secondary plan. The social perspective of the story is often radical. It questions the general, sometimes certain aspects of society, law and justice. As mentioned earlier, Julian Symons states that the crime thriller subgenre is focused on the psychology of characters in fiction. At this point, the Crime Thriller subgenre observes the characters before the crime had occurred and this observation continues after the crime occurs because the details of the characters' lives after the crime have contributed positively to the story of the novel (Julian, 1993:191-193).

According to Martin Priestman, crime thrillers may not show all the personality traits of the thriller subgenre, as crime thriller has a very broad structure. If Crime Thriller is discussed in more detail, it is necessary to consider Legal Thrillers, Spy Thrillers, Racing Thrillers, Psychological Thrillers, Futuristic Thrillers, Political Thrillers, Cyberpunk Thrillers, Gangster Thrillers, Serial Killer Thrillers, Heist Thrillers and even more. Martin Priestman probably divided the Crime Thriller subgenre into two main groups, giving them the names “Noir thriller” and “Anti-conspiracy thriller”, thinking that it would be difficult to act with the logic of re-dividing subgenres into subgroups.⁵

According to Rachel Franks, there are no clear distinctions and differences between thriller crime Fiction and Suspense Crime Fiction. Both deal with topics focused on psychology, religion, politics, paranormality, military, and science fiction, conspiracy, and action, legal and cultural values. The only feature that distinguishes thriller crime fiction from Suspense Crime Fiction and others is the time factor. In thriller crime fiction, the mystery of the murder should be determined and solved in short and clear time frame (Franks, 2013:199).

⁵ The primary effect of the Crime Thriller Novel subgenre in the reader is the urge to wonder. Crime and subsequent investigation are the focus of it. The reader is made to wonder about the next step. Violence figures as well as corpses, blood, wounded people are inevitable.

1.1.2.7. Historical Crime Fiction

Historical crime subgenre's novels generally deal with a period in life and fictionalize by focusing on it. A history of war or a political event may be the subject of a historical crime novel. Along with this subject, fiction is enriched with other additional detective subgenres. The purpose of the historical crime novel is not to capture the same reality as the actual event experienced in history. Historical detective novel writers prefer to stay very close to reality.

Major historical detective novel writers as well as Raymond Chandler and Walter Mosley used real history and real place names as well as examining a real time zone. The ancient Greek period or the Roman Empire can be suitable subject for historical detective novel. Generally historical detective novel writers focus on corruption, bribery and moral collapse in society. However, choosing a politically and socially rich historical period alone may not be enough for a historical crime novel. The historical riches that enrich the novel should come before the reader as interesting details in the fiction of the novel. Daily life, clothes, food, houses, transportation, social activities are used to describe the historical period in the best way. As in the Police Procedural themes, motifs and characters are rendered as realistic as possible. At this point there is a similarity between historical crime fiction and police procedural (Scagg, 2005:133).

The writers of Historical detective novel may face difficulties in terms of fiction because of their concern for being close to realism. The psychology of loyalty and discipleship at the level of bigotry, which has been experienced in the course of history, has been antipathic to the modern reader. Therefore, at this point, it is seen that some writers move away from realism and decorate them in a way that makes the modern reader more attractive. Historical crime novels are designed as follows; it carries a certain event in the history flow to the present in a realistic way and equips and updates it in terms of fiction. An example of this can be *The Mystery of Marie Roget*, written by Edgar Allan Poe. Secondly, it deals with past events in the context of Trans-Historical Crime Fiction, which means that the same event that has happened in the historical process is re-examined through the same real data. Colin

Dexter's *The Wench is Dead* (1989) is a good example of a work that was rewritten to reopen the real case. As we have already mentioned, the main purpose of the historical crime novel is not to produce a one-to-one truth-based novel. If that happens, it would be a history book, not a novel. The principles of historical crime novel can be explained as follows; "rather than conveying the same truth, it can be said to be an illusion of truth and to create a crime fiction based on a historical event. It can also show the story from the window of another story, as in Modernist fiction" (Scagg, 2005:134).

1.1.2.8. Trans-Historical Crime Fiction

This subgenre reconsiders the events that happened in the past in other words, the file of a real case (murder) that has been experienced as a window to the past. Some up-to-date updates are made and the case is examined in a very close way to reality in the novel. This can also be called reopening the file. It can be called an additional subgroup for trans-historical crime fiction. In this subgroup there is a modern detective figure. This detective conducts the investigation with modern approaches and conducts original work on criminal matters. The sub-group of trans-historical crime fiction processes a period in the near past for the period in which it was generally written. The writer determines an event for himself in a recent historical process and makes the appropriate storytelling. James Ellroy's *United States Tabloid* (1995) and as the feature film *Oliver Stone's JFK* (1991) examples for Trans-historical crime fiction (Scagg, 2005:136-142).

1.1.2.9. The Locked Room Crime Fiction

It is the oldest and most well-known crime novel and the most probably it is abounding popular and attractive genre among readers, from past to now. A lot of master piece crime novels have been created by means of the locked room genre by the world wide known pioneer authors as well as Edgar Allan Poe, Agatha Christie and Arthur Conan Doyle. *The Murders in Rue Morgue*, was written by Edgar Allen Poe (1841). It is being still considered the first copyrighted detective work by the academic world, is the locked room subgenre. It is the subject of a murder that occurs

inside four walls and behind closed doors, usually in the room of a house or in abandoned derelict buildings. The identity of the murderer is an unknown and difficult to solve and time-consuming type of crime novel.

In general, at first glance, the murder takes place in an unknown which is either impossible for the victim to enter or exit or the killer cannot enter or exit. A stubborn and intelligent detective solves the murder step by step by combining the clues, evidence and collected information as if finding and assembling puzzle pieces (Franks, 2013:196). John Scaggs describes locked-room mystery as it follows: “locked-room mystery a type of crime story whose central mystery is that a crime (usually a murder) has occurred in a room which seems to be hermetically sealed, allowing the criminal neither entrance to nor exit from it. The locked-room mystery is most closely associated with the Golden Age” (Scagg, 2005:157).

1.1.2.10. Spy Crime Fiction

It is a subgenre designed by British and United States crime novelists. The period in which it was popular consisted of crime fiction developed in the light of such issues as espionage, spying, multinational issues, government issues, national security, and international diplomacy. Increasing interest in spy crime fiction during a period of war, the primary agenda of societies is directly proportional, but the first spy detective novel was written long ago. The first spy detective novel was written by United States writer James Fennimore Cooper. The name of the novel is also the name of the sub-genre *The Spy* (Franks, 2013:198).

The reason of why spy detective novels popular in the United Kingdom is that the major writers have shown interest in this field is that the racist and nationalist trends in Britain have blended with the love of the homeland and took advantage of national struggles against other nations. Strengthened by the industrial revolution, Britain sought a genre of crime fiction that would respond to feelings of nationalism internationally. Spy crime fiction is a genre that can fill this gap. During the First World War, when the possibility of Britain being undermined by the theft of technological secrets or sabotage emerged, stories of political and military intrigue

focused on the spy figure began to develop. In this context, the British government managed to focus public attention on both the spy figure and security threats⁶(Scaggs,2005:118-119).



⁶ As a detective novel reader, I have neither read the spy detective novel subgenre nor saw people who read that subgenre's novels. Based on my personal observations, I can express clearly that the type of spy detective novel does not attract attention.

PART 2

The names of the cornerstones and their prominent works in the emergence of the English copyrighted detective novel were examined and processed. The names of the authors who contributed to the emergence of the British copyrighted detective novel are as follows, William Godwin, Edward Lytton Bulver, Edgar Allan Poe, Charles Dickens, Wilkie Collins, Arthur Conan Doyle, Agatha Christie and Dorothy Leigh Sayers.

THE EMERGENCE OF CRIME NOVEL IN ENGLISH LITERATURE

2.1. First Copyright Crime Novels in English Literature

2.1.1. William Godwin (1756-1836)

William Godwin was born in Wisbech, Cambridge shire, in a serious Calvinist family (1756). When William Godwin was only two years old, his family moved from Suffolk to Debenham, and two years later they moved to Guestwick, near Norwich (1760). He completed his primary education in Hindolveston near Guestwick (1766). He then began his Calvinist ministry training in Norwich (1767). His father died when William Godwin was sixteen years old (1772). After his father died, Godwin and his mother moved to London. Godwin studied theology and philosophy in London. Godwin, who studied classics, was influenced by such figures as Thomas Holcroft, Samuel Taylor Coleridge, Jean Jacques Rousseau, and he left the Calvinist and political readings. He wrote *An Inquiry Concerning Political Justice*, the first modern anarchist literature on the concept of the state inspired by the French revolution (1793). He also wrote novels criticizing literary parodies and aristocracy. During this period, he met Mary Wollstonecraft who was keen on writing like himself. They got married a year after they met (1797). William Godwin had a second marriage with Jane Clairmont (1798). They had a daughter named Clair. They lived together for many years, and William Godwin died in London at the age of eighty (1836) (<https://www.britannica.com/biography/William-Godwin>).

William Godwin's Literary Personality

Those who read the story of William Godwin's birth and death may think that William Godwin was the author of the first English Copyright Detective novel. In fact, this may be the case because William Godwin wrote the detective novel *The Adventures of Caleb Williams* in 1794. This date Allan Edgar Poe is not yet born, and there are exactly still forty-seven years to write *The Murders in The Rue Morgue*. In English literature, William Godwin's work is referred to as pre-Edgar Allan Poe detective works or first detective examples. William Godwin's first detective novel was in fact a role model for subsequent detective novelists. Edgar Allan Poe and Wilkie Collins are some of them (Scagg, 2005: 2).

Nevertheless, *The Adventures of Caleb Williams* has been not mentioned the first British copyrighted detective novel. It was highly acclaimed for the period and was adapted to the theatre in the years following 1794 and it was staged repeatedly. Martin Priestman's book *Cambridge to Companion to Crime* describes the contribution of *The Adventures of Caleb Williams* to the detective novel genre; Firstly, it is the first novel in which the detective character is found and used functionally (Priestman, 2003: 16).

Besides, there are elements as well as criminal, victim, and crime, detective, and tracing, perception of justice and punishment of the offender. It also led up for the use of the Flashback method, the retrospective recall method, for future writers. *The Adventures of Caleb Williams* also deals with the psychology of crime in a sociological sense. The likelihood of an innocent man being punished is the most alarming factor throughout the novel. The struggle between tyrannical landowner and powerless servant is emphasized. Although the Tyrannical the landowner has all kinds of psychological, material and social support, it is unjust and the powerless servant has no support but he is right. Detective, who works hard for justice, is an interpreter for the reader's problems. In this respect, that novel emphasizes the extent to which justice should be sensitive to non-error. While William Godwin avoids being overly didactic in *The Adventures of Caleb Williams*. He does not hesitate to examine the effects of social factors on individual thought and behaviour, but his

main focus is on psychological realism. It would not be wrong to state that William Godwin created the prototype of the deductive method that Edgar Allan Poe and other writers would use in the following years. *The Adventures of Caleb Williams* contains Gothic elements in his novel. The other factor is sensibility. In this respect, the novel meets the requirements of the 18th century (Priestman, 2003:361-368).

The Adventures of Caleb Williams (1794)

The Adventures of Caleb Williams depicts an ordinary man and a noble in a neighbourhood. The noble and rich character is Ferdinando Falkland. The victim is Barnabas Tyrell. Falkland witnesses the events, Emily Melville is found dead. Falkland thinks that the person responsible for the events is his neighbour Tyrell and has him killed by his employees. It reduces the issue to a simple fight between the workers he works with and his neighbour Tyrell, and unfortunately this simple fight has resulted in murder and attempts to create the perception. It takes a classist approach as worthless workers have fought and someone has died.

The hero character is Detective Caleb Williams.⁷ Falkland has never seen Caleb Williams before. Caleb takes advantage of this and never shows his face to Falkland during his research. His goal is to infiltrate Falkland's mansion as an employee, and he succeeds. He started to work as a secretary at Falkland's mansion and had the chance to follow the case from the inside. He meets Mr. Collins, who works as a manager in the mansion. He talks frequently with Collins so that he can get enough information about Falkland's past and present life. It would be easy to get all the information and intelligence he wanted. He continues his research for a long time. When he thinks he has enough evidence to convict Falkland, something goes wrong. Falkland understands that Caleb is gathering information about something. He sets up a plot and informs the police as if he steals an item he gives to him. The police will take Caleb into custody and the court process begins. Caleb explains everything in court, provides rational evidence and witnesses. But the Court is under

⁷ All developments in the work are explained to the reader with first person narrative from Caleb's mouth, but Caleb does not identify himself as a detective. He introduces himself as a lover of justice who has witnessed devil and slander and is trying to correct it.

the influence of Falkland, Caleb does not release. With the help of the theft gang leader Captain Raymond and his father, he escapes from prison. He starts to investigate Falkland again and sends the serious evidence he finds to the police through the intermediaries. Police start an investigation for Falkland. Falkland corners from all sides. Witnesses, the evidence and everything are against him. In a short time, the knowledge that Falkland will be on trial soon comes and Falkland, who cannot handle the stress and panic, dies and the novel ends.

Analysis of the Adventures of Caleb Williams

The Adventures of Caleb Williams deals with the tyranny and injustice of the wealthy landowners of 18th century England against the poor working class. It was written to criticize society, social structure, classism, imposition and injustice. It is a detective novel with instructive qualities. It is a didactic novel that has a structure that gives the message to the society and shows the truth to the society by going beyond the novel that tries to impress the reader with the excitement and magic of the detective novel. The elements necessary to examine all the corrupt aspects of the 18th century are present at different stages of the novel. The novel has detective novel features as well as trail tracking, evidence collection, chase, pursuit and court. In the exposition, foreshadowing parts, the detective figure remains somewhat shallow.

Caleb does plots with first person narration. At these stages, the wording is more of an eyewitness than a detective. However, in the later stages, especially in rising action and climax, the detective figure becomes stronger and adopts a more determined and stronger style. Falling action and denouement stages are also successful. *The Adventures of Caleb Williams* has a political message, as well as making the reader enjoy not only the detective elements, curiosity, excitement of what will happen at the end of the novel. In this context, the political detective can be called for the novel. The message in the novel is that the justice and socio-cultural structure of England is corrupted and that this should not continue. Maybe Falkland is not a bad person. His aim may be to help an unhappy woman, who is forced to marry, but he exhibits the arrogant attitude of landowners who act like gods and

decide who lives and who dies, and he gets Tyrell killed. It is emphasized that the landowners are strong, spoiled, self-commanding and have their justice.

William Godwin uses the flashback method in *The Adventures of Caleb Williams* and this method is a very common in today's detective novels. In this context, William Godwin may be the first author to use the flashback method and be the founding father of the flashback method. Besides, William Godwin has used the deductive method that Edgar Allan Poe will use extensively, psychology focused on profiling, and Freud's transgression theory in his works. William Godwin, who has a philosophical aspect, is a very obsessed writer for the concepts of justice, political morality, crime, and punishment (Rzepka&Horsley, 2010:362-364).

2.1.2. Edward Lytton Bulwer (1803 – 1873)

Edward Lytton Bulwer is a poet, historian, and politician. Edward Bulwer, a versatile and capable person, is a person who has gone into the history of the world with his words. In the works named *Disowned* (1828), *Eugene Aram* (1832), the quotes are as follows; "The pen is stronger than the sword. As long as the books live, there will be no past. A good book is a genuine treasure. Passion does not rest. You cannot tell the age of your heart by looking at the whites in your hair."

Edward Lytton Bulwer's short stories in the crime thriller and police adventure are as follows; *A Strange Story*, *Paul Clifford*, *Night and Morning* (<http://gutenberg.net.au/crime-mystery.html>). Edward Lytton Bulwer was born forty-seven years after William Godwin and died thirty-seven years later. In this context, he is a British crime writer who made sure that the time period left by William Godwin did not remain empty. Edward Lytton Bulwer is not a crime novel writer. Besides writing in different areas, he also wrote crime novels. Edward Lytton Bulwer's fiction novels are as follows; *Pelham or The Adventures of A Gentleman* (1828) and *Eugene Aram* (1832).

Pelham or the Adventures of a Gentleman (1828)

Pelham or the Adventures of a Gentleman by Edward Lytton Bulwer, features detective, crime, complainant, and criminal elements. The hero character in the work is detective Pelham. This work, just like *The Adventures of Caleb Williams*, is part of the court and legal struggles. Pelham witnesses an injustice as well as Caleb in William Godwin's work. The victim is Reginald Granville, a close friend of Detective Pelham. According to the story, there was a murder near Reginald Granville's house. Victim Reginald is unaware of the incident and has no connection. Reginald, who continues his life unaware of the matter, is informed of the incident by the police officers who come to his door and that he is wanted with suspicion of the murderer.

Reginald is taken into custody and will be sentenced to life imprisonment within two days. Detective Pelham has only forty-eight hours to rescue his friend Reginald Granville. Detective Pelham, in a very difficult situation, is sure of his friend's innocence. Pelham finds the slander and reaches his home. The killer is the same person. Pelham should enter the prospective killer's house and obtain evidence of the murder (the murder's weapon). But the house is sheltered, and on the way to justice, Pelham is forced to break some laws and deals with a Professional thief. The thief successfully robbed and brought evidence of the murder to Pelham. Pelham presents evidence to the court. The criminal, who is trapped in a corner, has to confess his guilt. The novel ends in this way (Üyepazarcı, 2008:43).

2.1.3. Edgar Allen Poe (1809-1849)

Within the scope of the birth of detective novels in English and Turkish literature, which is our thesis topic, English and Turkish detective novelists are certainly examined. According to academic authorities, the first English-language detective novel was written by Edgar Allan Poe. Edgar Allan Poe's life, his first detective work and analysis, his other works have been the subjects of investigating. Edgar Allan Poe is undoubtedly one of the important writers in United States in the field of crime fiction and detective novels.

Western literary thought, especially the position of the detective novel, has been a source of consultation and inspiration for many writers and thinkers. Edgar Allan Poe, who is far ahead of his time in forward-thinking, has the skills of editing and creative mind. In addition to attaching importance to positive sciences, clinical research, laboratory results, rational thinking, deductive approach, and idea-making are the key points (www.online-literature.com/poe/;c.d.merriman). Edgar Poe was born in Boston Massachusetts as the son of an actor family, Elizabeth Arnold and Hopkins David Poe (1809). Her mother, Elizabeth Poe, died of tuberculosis in Virginia when he was only two years old (1811). Edgar Poe, his brothers Rosalie and William Henry were given up for adoption in different families when his father left the house, leaving Edgar and his brothers down.

Frances and John Allan, who took Edgar Allan Poe, agreed to adopt Poe's care, but did not agree to adopt them at the last point, but still named their last name, Allan as the second (middle name) to Poe. His name changed to Edgar Allan Poe (1811). John Allan decided to move to London because of his business (1815). Edgar Poe, who was only seven years old, was given a boarding school in London (1816). When his stepfather Allan John failed to achieve the desired commercial success in England, then he decided to return to the United States. He enrolled Poe in Joseph Clarke Secondary School in Virginia (1820). Poe decided to leave home because of problems with his stepfather and went to Boston. He wrote his first book of poetry, edited by Calvin Thomas.

The masterpiece of this book of poetry is a poem called *Tamerlane* written by a Turkish commander (1827). Poe, who was suffered from sheltering and had financial difficulties, struggled to make a living for himself. For this purpose, he enrolled in West-Point Military School by showing his age high with false documents (1828). In this period, he wrote *Aaraaf* and *Minor* poetry collections (1829). Things did not go well for Poe's life a year later. His older brother Henry died and he was expelled from the army. With nowhere to go, Poe moved into her aunt Maria Clemm as a last resort. He lived with his aunt and aunt's daughter Virginia Clemm for a while (1831). His stepfather John Allan passed away and left nothing of his legacy to Allan Edgar Poe (1834). Entering the world of literature, Poe

began to become literally productive. He moved from his aunt to work as editor and writer for the *Southern Literary Messenger* magazine in Richmond, Baltimore. In the said magazine, he found chance to publish the works as well as; *Morella*, *Berenike*, *The Shadow*, *Hans Pfaal*, *The Deal*. Poe, whose financial situation was partially improved, offered his aunt and aunt's daughter to move in with him.

His aunt accepted this offer and moved from Baltimore to Richmond (1835). After living together, Edgar Allan Poe saw that his aunt's daughter Virginia Clemm, who had never had a chance to get to know her, was a quality character and proposed. This proposal of marriage was accepted and Poe married her aunt's daughter Virginia. In the same year he wrote *Peter Snook* and *Four Beasts in One* (1836). A year later, he left *Southern Literary Messenger* and moved with his family to New York. Thanks to an antiquarian he met, he published *Arthur Gordon Pym*, *Astoria*, and *Why the Little Frenchman Wears His Hand in a Sling* (1837). A year later, Edgar Allan Poe succeeded to publish the works *How to Write a Blackwood Article*, *Ligeria*, *Slience a Fable* (1838).

He published the works *Tales of Grotesque and Arabesque*, *William Wilson*, *Fall of The House of Usher*, *The Conversation of Eiros and Charmion*, *The Devil in the Belfry* (1839). He also published the works *Peter Pendulum*, *The Man in The Crowd*, *The Philosophy of Furniture*, *The Diary of Julius Rodman* (1840). Edgar Allan Poe changed his workplace and became editor in *Graham's Magazine* and he published the works *The Conversation of Monos and Una*, *The Murders of in the Rue Morgue*, *The Decent Into Maelstrom*, *Three Sundays In a Week*, *The Island of The Fay*, *Elenora*, *Never Bet the Devil Your Head* (1841). He published the works *Oval Portrait*, *The Masque of the Red Death*, *The Mystery of Marie Roget*, *The Pit and the Pendulum* and he resigned from *Graham's Magazine* (1842).

The Tell Tale Heart, *The Black Cat* and *The Cheats* were published, and *The Gold Bug* was highly acclaimed in a literary contest organized by a newspaper called *Dollar Newspaper*, and Poe won a hundred-dollar prize (1843). *The Balloon Hoax*, *The Life of Thingum Bob*, *The Oblong Box*, *The Purloined Letter*, *Buried Alive*, *The Glasses*, *Between Sleep and Waking*, *Thou Art the Man*, *The Morning in*

Wissahiccon, *The Angel of the Odd*, *A Tale of the Ragged Mountains* were published (1844). *The Raven*, which played an important role in Edgar Allan Poe's literary career, was published and provided significant added value to Poe (1845).

Poe gained fame and fame thanks to this work. The work in question; repeatedly published in the *Broadway Journal*. *The Facts in the Case of M. Valdemar*, *The Imp of the Perverse*, *The Power of Words*, *Some Words with a Mummy*, *The System of Doctor Tarr and Professor Fether*, *The Thousand-and-Second Tale of Scheherazade* these are the other works were published at the same year (1845). The following year, he published only *The Sfenk* and *The Cask of Amontillado* (1846). This year, Edgar Allan Poe's event, which ended the period of glare in both his literary and contemporary life, began the period of destruction. Virginia Poe, Edgar Allan Poe's beloved wife, died of a simple Tuberculosis case (due to the medical impossibilities of the period). Edgar Allan Poe, who was almost destroyed as a result of this event, never returned to the old days (1847). Poe, who lived only two years after his wife's death, wrote the poem *Mellonta Tauta*, *X-ing a Paragrahp*, *Hop Frog*, *Landor's Cottage*, *Von Kempelen and His Discover* and *Anabal Lee* for his beloved wife (1849) (Poe, 2015:21-35).

The death of his wife (twenty-five) at a very young age, which he wrote poems for, affected him deeply. Edgar Allan Poe, who could not afford to be alone again, lost his life motivation and could not take it anymore after this grieving event. There are different pieces of information about Poe's last days and the cause of death. Some sources (Erol Üyepazarcı, *Korkmayınız Mister Sherlock Holmes*) wrote that he died of alcohol dependence. Gerald Kennedy, in his book *The Portable Edgar Allan Poe*; Poe drank alcohol almost every night and became a serious alcohol addict, implying that alcohol had an impact on his death. Most sources agree that Edgar Allan Poe was unconscious on the street, hospitalized at the University of Washington Hospital in Baltimore, and died shortly thereafter.

Edgar Allan Poe was buried in Baltimore's Old Westminster Cemetery (1849) (<http://www.onlineliterature.com/poe/;c.d.merriman>). As a result of our library visits, readings, information-document researches and catalog searches; the

majority of western and Turkish academic resources are considered to be the first English detective novel of *The Murders in The Rue Morgue* (1841), published by *Graham Magazine* in Philadelphia, United States and owned by author Edgar Allan Poe (Üyepazarcı, 2005:41). In Marmara University, Atatürk University – Seyfettin Özege Catalog, Edgar Allan Poe, and the following collection information has been reached.

Since our research is the emergence of the detective novel in English and Turkish literature; A study focused on Edgar Allen Poe's detective works and the collections of the university libraries in the related bibliography of the following works were reached; *Maelzel's Chess Player* (1836), *The Man of The Crowd* (1840), *The Murders in The Rue Morgue* (1841), *The Mystery of Maria Roget* (1842), *The Gold Bug* (1843), *The Oblong Box* (1850), *Y'are The Man* (1850), *The Purloined Letter* (1844) (MÜ PS.2604_T8.M87_2011/k1, PS2615_P743 1959_2.bs/k.1&Atauni PS_2601 H3_1902 v.3-4).

Edgar Allan Poe is obsessed with crime and punishment when he made his first steps as a writer and had not yet written a detective novel. Poe, who was considered to be the first English crime detective novel, wrote a novel with criminal content. For example; he has yet to deal with the punishment of the crime and the guilty in his first work, *Metzgerstein* (1832). The story is about the burning of the palace by a prince who was caught up in the throne struggles. Similarly, in the novels *Berenice* (1835), *Ligeia* (1838) and *The Man of the Crowd* (1840), there is an element of the crime. (Rzepka & Horsley, 2010:370).

Edgar Allan Poe in his crime-focused novels, he went into details with the deductive method and, perhaps, unwittingly produced a new genre. Poe added to the detective novel new ideas, and deductive methods, both a detective novel subtype is formed and a serious step in creating a detective novel style. According to S.S. Van Dime, Edgar Allan Poe made the following contributions to the detective novel; the unity of effect is of the greatest importance. The unity of tone and length that permits readers to finish in a single sitting is the highest development of artistic ability. The *Detection of Power*, *Through Sacret Ground* and *Rationale of Verse* are crucial for

denouement and for the very purpose of detective story. In addition to these three findings, when Poe encounters a murder, he has nothing to do with the moral and legal aspects of the case and the public outrage he has caused. It is not concerned with giving any social message. All he cares about is solving the mystery, finding the killer. Besides, Poe intensifies attention to the wrong person, especially in Locked Room Fiction, to increase tension and excitement. He treats the reader almost as if a murderer has been found, but at the last minute he eliminates that person and starts to go back to the killer again (Dine, 1927:5).

Edgar Allan Poe has added novelty to poetry, criticism, prose and novel, and has also brought an international direction to literary culture. Although Poe came to life only under the domination of the capitalist and religious doctrines of United States, he brought a different perspective to the United States literary style during his period of life and especially after his death with his opposition to economic and religious sanctions (Kennedy, 2006:29).

The innovation that Edgar Allan Poe added to the detective novel is an issue that academic authorities agree. Erol Üyepazarcı classified the innovations that Edgar Allan Poe added to the fiction novel and categorized them into seven items. Said substances are as follows; a) there is a problem and how, what exactly is the problem b) Initiation of initial analysis, c) stopping analysis and stalemate of events (lack of evidence, lack of information, insufficient maturity of the process), d) clutter period, e) the start of the first tangible analysis, f) full analysis, g) explanation (Üyepazarcı, 2008:41). The common view of the world the detective novel is that detective novel genre started with Edgar Allan Poe. To understand where the source of the detective novel genre is fed, it is a thorough examination of Edgar Allan Poe and his first detective novel and to fully understand the detective novel genre, which is a brand new genre for its period (Şahin, 2017:11).

The Murders in the Rue Morgue (1841)

The Murders in The Rue Morgue, is the first copyright English crime fiction and accepted as Locked Room Mystery subgenre. The incident begins with the

murder of two women in a tiny apartment on the last floor of a building of a trained orangutan. The place is Paris and gothic images and style are sensible (Rzepka& Horsley, 2010: 22). In Seval Şahin's book *Cina-i Meseleler*, Şahin states apparently that the first English detective novel is *The Murders in The Rue Morgue* (1841) (Şahin, 2017:11).

As mentioned before, the work is written in gothic style without breaking the rationality. It is thought that she was influenced by the style of French writer and private investigator Eugene Vidock. Because the detective novels she possesses are considered to be remarkably sufficient, *The Murders in The Rue Morgue* is still considered the first detective novel of the same author (Scagg, 2005:19). Martin Priestman; compiling the views of leading crime novel critics, Edgar Allan Poe's *The Murders in The Rue Morgue* is cited as follows; "The Murders in The Rue Morgue (1841), written by Edgar Allan Poe, is similar to William Godwin's *William Caleb* (1794). *Cambridge to Companion to Crime Fiction*; The short story pattern used by Edgar Allan Poe in the 1860s states that French detective novelist Emile Gaboriau also used it" (Priestman, 2003:2). Auguste Dupin, the hero of Edgar Allan Poe, is a Parisian Frenchman. Poe often preferred France as a venue for his detective novels. At this point, in his study *Introduction the Analysis of The Crime Fiction* at Magnus University in Lithuania; he interprets the interaction between Edgar Allan Poe and France;

The first stories in English that are truly detective crime fiction are three published by the United States writer Edgar Allan Poe of which the first, "*Murders in The Rue Morgue*" (1841), is the most famous. It includes a number of the elements that have been mentioned as characteristic of modern crime fiction: a crime is committed; a detective collects information and eventually reveals who the real criminals. However, for a time Poe was more influential for French than English writers, and crime fiction stories and novels appeared in French before they began to appear in English. It was only with the publication of the Sherlock Holmes stories by Arthur Conan Doyle from 1887 to 1927 that crime fiction as the genre that is now recognized really appeared (Dante, 2011).

Charles Rzepka and Lee Horsley, the authors of *A Companion to Crime Fiction*, state that the French Eugene Vidocq has an influence on Allan Poe. Eugene Vidocq, an intriguing character with an interesting life story ranging from theft to private detective, is thought to have had a major impact on the background of Edgar Allan Poe's *The Murders in The Rue Morgue* (Rzepka&Horsley, 2010:379).

Summary of the Murders in the Rue Morgue (1841)

At three o'clock in the morning, the people of the St. Roch Quarter awaken with terrible screams. The screams come from the house where Madame Espaneya and her daughter Mademoiselle live on Morgue Street, consisting of only two individuals who earn their living with laundry. Madame Espaneya's house is on the last floor of a four-story building. The screams attract neighbors and two policemen close to the area. The police and neighbors break into the door, but inside there is a catastrophic sight. Madame Espaneya and her daughter were killed with a cutting tool. The interior of the room is tangled, the items are scattered around, like a battlefield. There's a bloody razor on a chair. In the hearth of the fireplace, there are two or three tufts of bloody human hair that looks like they were forcibly pulled out of their roots. The body of Madame Espaneya is in the middle, but her daughter has no body. The cops and neighbors inevitably start searching for the second body. There are so many institutions that should not be in the stove. They see a corpse standing upside down in the forward part of the narrow hole. This is the body of Madame Espaneya's daughter. The poor girl has almost all her bones broken.

What kind of manpower can climb the chimney and attract another person? The killer is both athletic and strong, but because he could not carry it, he left the body at the point where the chimney stuck and ran away. When Madam Espaneya's body is tried to be removed by the police, the woman's head falls to the floor. The woman's neck is so deeply cut that it holds a bit of muscle and skin. The following day was written in the newspaper; Detective Dupin is assigned to the case on Morgue Street. He questions a lot of people without wasting any time, but cannot solve the mystery. In the neighborhood, it is rumored that Madam Espaneya has saved money for many years doing the same job, so that the thieves are the target.

Dupin continues the crime scene investigation. He examines the house with extreme care. The corpse inserted into the chimney, the horror of the old woman being shattered, demotivated the police, but Dupin seems unaffected and calm. Auguste Dupin continues to question the neighbors. Neighbors from different nations all say that they are shouting in different languages. The French says the shouting was in Spanish and the Italian neighbor says it was in Russian, The English neighbor says it was in German. Dozens of people have been questioned, but Dupin always rewinds, start from scratch, and cannot catch the starting point.

Police searched flooring, ceiling, and all the walls thoroughly. There is no hidden path or passage. Dupin does not trust anyone and he examines every corner over and over again. The doors are locked from the inside. It is not possible to enter the house outside the chimney from outside without breaking the door or glass. All doors and windows in the house are closed and locked. The Dupin Draws its eye into the sliding opening and closing system while carefully examining the windows. It is a nail in the window that holds the sliding system. Dupin barely manages to remove this nail. There is a small bow at the bottom of the nail. Dupin cannot fully understand the function of this publication. The nail and spring stop on a very delicate balance. As soon as the nail is removed, the spring is released. Anyone who has come out of this window can close the window from the outside. The spring can also lock it, but it can never put the nail in the hole. Because a precise and direct press is required to insert the spring and nail into the groove. In other words, no matter how Professional the thief is, he cannot physically put the nail in his groove while he is out.

Dupin does a situation assessment with the cops. The killer has strange voice, and strong enough to suffocate a woman with his hand, after drowning into a chimney strong enough to pull into a chimney, agile and exhilarating, that there is no reason for the murder touches, the murderers would not commit such murder, especially the murder of anyone who has seen nothing to hide, they determine how great a force is needed to push the body up to the top of the narrow hole, where the chimney entry is extremely bizarre and unimaginable; there was pinch of human hair

on the hearth. They were removed with roots. What a power it takes to be able to tear even twenty-thirty hairs together with this tuft, not from the human head.

It was clear how much force was used to pluck a handful of hair. The old woman had only her throat slit and her head separated from her body. And the device was a razor. When Dupin takes all the data and consider Madame Espanaye's bruises on the body so that the murder is not normal and the mystery is solved a completely different situation would be evaluated. After the assessment of the situation, Dupin changes his perspective and focuses on the details he has previously skipped and collects all the strands from inside the house. Some of the hairs in the house match the hairs that come from the nails of the victim Madame Espanaye. Dupin sends these hairs to research, and when the results come, Dupin catches the point of origin because the hairs are not human. Police officer Monsieur Dumas wrote a report that Madame Espaneya had a bruise on his hands.

At this point Dupin no longer pursues an animal, but a human being. Logically, this animal is a monkey, but which one. It should not be too large, large enough to pass through the chimney, but at least as strong as a gorilla. Dupin, who has deepened his research into monkeys, sees that the large, dark-colored orangutans living in the East Indies meet this recipe. It is an astonishingly powerful, agile, predatory and imitation-capable orangutan. Dupin suddenly realizes the horror of the murder. Dupin begins to focus on sailors who have the potential to bring this orangutan to Paris. A sailor with a trained orangutan is now the man Dupin is looking for. It would not be hard to find a sailor that feeds orangutan because it was not common. When Dupin asked this question to several sailors, he gathered the necessary information and went to the man's house.

The man was very tense when he saw Dupin, but at the same time, the stress he had suffered for a long time had passed. The man easily admitted that he owned the orangutan. Dupin said the murders were committed by the orangutan, but he does not understand his role. The sailor's attitude was supremely sincere and honest. Dupin asked the man to explain everything clearly because an irrelevant person was being detained for the murders in question. The sailor said that he had made a

journey to the East Indies, anchored at Borneo Island, and headed for inward travel. Then he says that he saw an orangutan by chance and caught it with the hope that he would sell it in France.

He says he managed to bring it into his home in Paris, and he did not show anybody the curiosity of the neighbors so he would not have to worry about it. He also states that he intends to sell soon. Dupin asks the sailor if he has seen the murder, and the sailor answers yes and tells him everything he sees. The night of the murder, the orangutan broke down the door to the room where it was staying. He was trying to shave in front of the mirror with his face in soap and a razor in his hand. It should have watched the owner shave, through the keyhole before. The sailor had a whip that intimidated the orangutan, even in its most violent forms, and handled it. As soon as he saw the whip, the animal jumped out the door. Down the staircase, and then, unfortunate, he escaped through a window that remained open. The sailor ran after the orangutan.

The chase went on for a long time. Since it was 3:00 in the morning, there were no people on the streets. As they crossed the narrow road behind Morgue Street, the light struck out through an open window on the fourth floor of Madame Espaneya's house, striking the eye of the fleeing animal. It attacked the house, saw the lightning rod and climbed in unimaginable agility. All this did not take a minute. As the orangutan pushed into the room, the blinds were opened wide again. He is glad he has a chance to catch the animal. It is not like it is going to find another way out of this trap it's plugged into. It is going to have to get off the lightning rod again. Then maybe he can cut him off.

On the other hand, the monkey can do things inside the house, causing him to worry. This second thought forced him to go upstairs. For a sailor, climbing the lightning rod is not a difficult task, but when it comes to the level of the window to the left, it stops. He could not go further, but he could only reach inside to see the room. What he saw was so scary that he almost went down. In the meantime, the screaming screams awakening the silence of the night and awakening the inhabitants of Morgue Street from their sleep. Madam Espaneya with her nightgowns and her

daughter list some papers in the iron vault. The safe was open in the middle of the room. The contents were removed and put on the floor. Judging by the time between the animal's entry and the start of the screams, they both sat with their backs to the window. As soon as the monkey came in, they did not see it. They thought that the blinds shut from the wind.

As the sailor looked in, the giant animal was holding Madame Espaneya's hair with the other hand, and it was shoving the razor on the woman's face like a barber. The girl was lying still, face down. The screams of the old woman and the struggle of her hair (that's when her hair was severed) caused orangutan to change its intention and maybe get it angry. It slit her throat like it was swinging a muscular arm. It almost took her head off from her body. When it saw the blood, its anger became crazy. Grinding its teeth, flame from its eyes, thrown on the girl's body, put its terrible nails down her throat, and did not leave until she stopped breathing. The wild gaze that it had circulated in the room stopped when it came to the bedside. It saw the owner's face solidified by fear. Its frustrating anger suddenly turned into fear because it remembered the whip.

Since it knew it was going to be punished, it began to ride off in all directions inside the room angrily as if it wanted to hide the murders it had committed. It was knocking over things as it was passing by, breaking them. It dragged the mattress over the bed into the middle. First, it took girl's body and stuffed it in the chimney. Then it threw the old woman's dead body down the window. When the monkey approached the window with the woman's head cut off, the sailor retreated. He slipped down the lightning rod and headed for his house. He feared that he might get something bad because of these murders, and he completely ignored the orangutan. The voices heard by the neighbors on the stairs were the grunts of the orangutan and the sounds made by the sailor in that horror. So the murder has no motive and no background. It was only handled by an orangutan that pretended to shave with a razor (Poe, 2017).

The Analysis of the Murders in the Rue Morgue

The Murders in the Rue Morgue is examined from Edgar Allan Poe's view of crime. Auguste Dupin's view of crime; instead of investigating life, human reality and the concept of crime within it, it is seen that it perceives crime as an objectivist approach that makes the subject of rational reason and reduces it to the mere phenomenon. Therefore, it would be correct to examine the genre features pointed out by the novel from this perspective. Although the novel contains the elements and needs of detective novels in many ways, these elements have not yet been fully formed by the time (the period when detective novel subgenre was not available in the world literature).

When *The Murders in The Rue Morgue* written, there was no detective novel subtype at the time, so it should be dealt with in the fantasy world that produces dual antagonisms. The concept of dualism has determined the character of the western spirit and thought in different ways, and it has manifested itself as the separation of physics and metaphysics after Descartes. As a matter of fact, this story, which is accepted as the first example of the genre, reflects a period in which the limits of rational reason are pushed, whereas the supernatural and irrational field is sensed with all mystery and violence. The dual opposition that emerges here is the rational-irrational distinction. Auguste Dupin focuses on only how the crime is committed and how to catch the criminal instead of examining the crime from a humanitarian, moral and legal point of view. Instead of approaching with the headings of conscience, revenge, ambition, sin and evil, it is seen that he is approaching murder with his ability to think analytically, intelligence and reason.

The focal points of the story are murder, sacrifice, morality, not justice. The focal point of emulation is the intelligence and skill of the detective and his mastery and success in cornering the killer with rational maneuvers. *In The Murders in The Rue Morgue*, a mother and her daughter were brutally murdered and their bodies were made unrecognizable. In a murder using a cutting tool, the killer ruthlessly opened holes and cuts so that when one of the bodies was removed, almost all of the head was separated from the body, and only a few muscle tissues and skin were held.

Dupin approaches the event with tremendous calm, focusing only on how the crime is committed, not on the gravity of the landscape, without the horrors of the situation, trying to separate the event into its characteristics and clarify the picture. Certainly, in order to do this, it is necessary to have the will, abstraction and focus skills. At this point, Dupin focuses solely on rational analysis and subordinates phenomena as well as sympathy, empathy, morality and ethics. In a clear statement, Dupin takes care not to approach the murder with emotion. Auguste Dupin is not interested in the proportion of moral payroll or punishment that the killer should receive. He handles the case as mere murder.

In fact, Dupin is perfectly right in his callous approach to the matter.⁸ Otherwise, instead of a detective, Dupin becomes a fan of ambition and a detective novel becomes a parody. The social and environmental conditions that constitute the crime are as important as they serve to enlighten the crime.

In the novel *The Murders in the Rue Morgue*, there is not much room for individual or social conscience, but the feeling of relaxation and tranquility that should happen when Dupin explains how the murder took place and caught the offender passes to the reader. First of all, this sense of satisfaction and relaxation is the mental relief of solving the puzzle. Edgar Allan Poe's murder in crime novels; it is not a supernatural and fateful phenomenon or a mystical, exotic puzzle. It is a puzzle that can be solved with rational approach and analytical thinking. *The Murders in the Rue Morgue*, like most detective novels, offers the reader an intellectual feast. In the introduction part of the novel, the reader is presented with a puzzle and the wrong and correct solutions.

At this point, for careful readers, there are important points at the point of expression, since the same event is imagined in different ways. In fact, this will become quite common in the detective novels after Edgar Allan Poe. It is said that singular narrator sovereignty is broken and the roles of writers, readers and narrators

⁸ At this point there is a serious similarity between Auguste Dupin and Sherlock Holmes. Sherlock Holmes does not feel upset, emotional, sometimes even cynical and condescending to the deceased in the emotionless approach and does not hesitate to make emotionless and hopeless interpretations.

change from time to time. The story of the murder in which the mother and daughter were killed is first told from the newspaper. Dupin, who went to the scene, was then referred to by the police inspector as dialogue.

In the end, Dupin makes his studies and tells the same story. At this stage, the reader is advised to emulate the story and solve the puzzle. Dupin is not only the heroic character and he also acts as the author of the story.⁹ It is not difficult to understand because it both deals with the case and plays with the reader. For example, when you see a deformed bolt or nail in the frame of the window, which is one of the important clues in the case of enlightenment, instead of expressing it as nail, it refers to dew, clue. The pronunciation of this word is quite similar to the French word dew (dou). Although Dupin respects positive sciences, the point of departure in illuminating the case is rational reasoning. According to Dupin, the person that would think should be more intelligent than the average person. Because an average wit cannot rationalize reason and solve the mystery of murder. The imagination of the gifted detective should also be large. Dupin clearly separates imagination and fancifulness. Dupin imagines every possibility in his mind. These include environmental, social, religious and cultural variations. Above all, some variations are isolated from all sociological factors and emotions.

This rational thinking led him to success because the perpetrator of the murder was an animal, not a human. Dupin would never have found the killer if he had been wandering around purely sociological, environmental, cultural or local factors. Dupin's opinion is; a trained monkey is the killer showed how sensible and necessary it was to work emotionally free. Dupin's message in *The Murders in The Rue Morgue* is that the discovery of irrational potential requires the use of rational

⁹ As seen in many novels, this novel also reflects the hero character writer. At the beginning of the novel, Poe talks about material impossibilities and even extreme poverty. We learned that Poe, whose biography we read, also suffers from financial impossibility in real life. Besides, in the introduction of the novel, the external appearance of Dupin is depicted in a meaningless manner contrary to the flow of text. For Dupin, there are expressions as well as small and frail, which coincide with Poe's physical characteristics. Again in the first quarter of the novel, Dupin talks about his dreams, completely irrelevant to the murder. He talks about his desire to write until the morning with his close friend, who is a writer like himself, in a well-maintained house and not to face financial difficulties. They do not identify with Dupin because Dupin is a detective, not a writer, and at this point, it seems that Poe made him tell his dreams.

currents. Dupin, with his rational thinking and skill, sees the possibility that no one, even an average detective, can think of it, and when he researches it again, he finds that the killer is first of the monkey family.

Then he figures out the killer is an orangutan. The fact that the neighbors of different nations testify that the murderer speaks as a foreign language shows that people approach matters only from their perspective. The Italian neighbor, for example, likens the sounds from the murder scene to Russian. The French neighbor says the sounds are Spanish. Essentially, the voices do not belong to the language of any nation; they are the grunts of an animal. That is a reference to irrational. Dupin is different with his state, attitude and movements. Sometimes it may be contrary, but it is never against the order and the system. As in many fiction novels, the symbol of rationality in this novel is male.

The Murders in The Rue Morgue should be considered within the framework of the habit of producing dual opposites, which are the main characteristics of the western spirit and the world of thought. Particularly emphasized in these stories is dual contrast, rational and irrational distinction. How the crime, which is irrational behavior, occurs and how its sources are committed, is investigated. The main focus of the story is the detective's mind, and the dominant style he uses is the telling of the same story more than once and ultimately reaching the completed version of the puzzle. Here, the detective is seen as focused on how to use rational reason and analysis to solve a mystery that has emerged, rather than an attempt to investigate the human condition, which is the principal and principal subject of literature, as a multifaceted truth. Crime is not an ethical issue, but an analysis. Crime is not considered as a social phenomenon.

Therefore, rather than focusing on the nature of the crime, the question is how the offense is committed and who the offender is. Here, the importance of the detective becomes apparent. A detective is a genius; a person who is not a genius cannot analyze and reason, but the unique imagination that makes the genius different from the genius. In this way, he can always find extraordinary, strange or complex answers hidden behind simple and ordinary things and capture details.

Thus, while the imagination feeds the rational mind, the irrational one is again reached in a rational way (Poe, 2000:62-90).

Howard Haycraft, on the other hand, makes another analytical commentary on *The Murders in the Rue Morgue* in a different perspective. Howard Haycraft categorizes *The Murders in the Rue Morgue* as a “physical” story because after you have read it, the one scene which stays in your mind forever is a physical scene. Nevertheless, they introduced elements which have become standard in detective and crime fiction (<https://www.librarypoint.org/blogs/post/history-of-detective-fiction/>).

In the detective novels of Edgar Allan Poe, it is believed that the Metropolitan Police is perceived. For the first time, the phrase police department was used so clearly and emphasis was made in the form of police headquarters or management center (1842). The police department is available with all of its assets and facilities. Asymmetrically backward state enterprises attempt to break the image of Allan Poe to growing cities. It relieves social psychology by saying that they want to hear the society. A message is given that state institutions can mobilize with all their means and that growing cities can fight against increasing crime rates (Priestman, 2003:44).

In *The Murders in Rue Morgue*, the reader first encountered the super-intelligent hero detective character because Auguste Dupin portrays an enormously intelligent detective. Another feature of Edgar Allan Poe is that he uses an analytical and observational approach to events. He uses deductive method. It analyzes events in a rational manner, focusing on the relationship between victim and outcome, benefiting from positive sciences, and solves it step by step. In other words, in Poe’s crime novels, we can say that three basic elements stand out. These are; rationality, observation and intuition. An interesting aspect of Poe’s writing style is that the person¹⁰ who narrates the events to the reader is nameless, that there is no clear person who tells the story (Veselska, 2014:9).

¹⁰ In the Dupin series, the hero character or his assistants do not emulate. Narration is realized by an anonymous person by calling Dupin as a friend or by Dupin as a primary person narration.

Dupin Character

In the approach of Auguste Dupin, the hero character of Edgar Allan Poe to the criminal or murderer; there are no emotional factors as well as personal ambitions revenge and passion. In Dupin's approach to the criminal, there are very clever approaches as well as a sense of social justice and the manifestation of justice and that meet the expectations of the social mind. Poe takes advantage of the precision of science and mathematics in his approach to cases and values them, emphasizing their importance.¹¹ In Dupin's crime analysis method, the researcher and detective; he establishes a symmetrical link between the purposes of his research and deepens the issue on this link. During the solution process, he benefits from media organs, law enforcement and courts. Thus, their existence is emphasized. Besides, intelligent detective hero Dupin has the ability to read the minds of both colleagues and criminals. Dupin is not only a detective but also a psychological analyst. He approaches issues through psychoanalysis (Priestman, 2003:45-46).

Auguste Dupin¹² is a very interesting character. He has almost no social life. The circle of friends is limited, he does not make friends with everyone, and it is much more difficult to establish friendship. His personality can best be described as a "workaholic". He does not talk about his family; his relatives and his relatives are never recognized or known. His first degree relatives do not exist, as if he came to the world alone. There is no family tree in a word; it seems that he has no past and future.

¹¹ The famous hero characters like Poe, Poirot, Sherlock Holmes all emphasize that it is primary to benefit from positive sciences while solving the mystery in the events, but in Ebussüreya Sami's *Amanvermez Avni* series, *Yanmış Adam* novel, has been criticized in a way that can mislead the detective by solving mystery only with scientific and laboratory research results.

¹² Auguste Dupin is can be said alone detective, he has no loyal friend, assistant or colleague. On the other hand, it is not only the main detective character that has been adapted by future detective fiction writers but also other elements Poe used in his stories: the incompetent police that needs the detective's help to be able to solve the crime remember Inspector Lestrade and Scotland Yard in Sherlock Holmes Stories. The helper of detective, remember John Watson in Holmes Stories. His stories, they write, mix crime with a detective narrative that revolves around solving the puzzle of the "Whodunit", inviting readers to try to solve the puzzle. Dupin's roommate, unlike John Watson, remains unnamed throughout the Dupin stories.

2.1.4. Charles John Huffam Dickens (1812-1870)

Charles Dickens lived in childhood, youth, in drama novel. Tragic events, harsh conditions, impossibilities have not stopped chasing. Charles' life is mainly described in works as well as *Oliver Twist* (1837), *David Copperfield* (1849) *Great Expectations* (1860), whose fame has reached the world and has been highly appreciated. One of Charles Dickens' pieces of detective elements is *Oliver Twist* (1837). In this work, it is a matter of raising and employing unattended children and young people who are stuck in difficult conditions by the ringleader of an organization.

There are many classic thief-police activities in the novel where the character of Oliver, who is unhappy and restless in the gang of theft, is the subject. Toward the end of the novel, the kindhearted female character in the theft gang is killed by the gang leader and soon the novel ends.¹³ It would not be wrong to state Charles Dickens' detective work, which is more intensely used by fiction, is *Barnaby Rudge* (1841). There are many of the elements that should be in the detective novel in this work. But the fact that the detective character remained in the foreground, not acting like a hero character, and Auguste Dupin in *The Murders in The Rue Morgue*, which came out the same year, was a successful detective, causing the *Barnaby Rudge* novel to be overshadowed by Charles Dickens in his next detective novel.

He understands that it would be appropriate to give the detective larger tasks and that the detective should be the hero character who succeeds. The hero character Nadget in the novel is both a detective and an insurance worker. According to the story, the insurance company will fail because of bad progress. If Nadget resolves a case in which he suspects murder, a mystery will be resolved and justice will find its place. Thus, the insurance company will be free from making payments. Charles Dickens managed to create a successful hero detective character in this story. In

¹³ Basically there is a murder in the plotline, but the murder does not take place during rising action or foreshadowing stages, almost at the latest stage of the falling action part and shortly after the murder, the end of the novel shadows the detective fiction in the novel. Besides, the character of the police in the novel is more like a round character, far from the protagonist.

ongoing process Charles Dickens published *The Chuzzlewit* and *Bleak House*, this time his novels literally contained more crime fiction elements (1852). Particularly *Bleak House* novel is mostly suitable for crime fiction, as it is a novel where events occur, develop and resolve around the detective and includes crime, criminal, justice, victim, murder and murderer. The events develop entirely within the logic of detective fiction. The hero character of *Bleak House* novel is detective Bucket. Bucket is a tall and big guy with muscles.

Detective Bucket's wife is also a very predictive woman and Bucket often exchanges ideas with her about the case. A murder full of mystery happens and detective Bucket is appointed to the case shortly after the news of the unidentified murder. Bucket meets with the detainee immediately after the murder and at first glance realizes that the person in question has nothing to do with murder thus detective Bucket's problem became two. He should solve the mystery and get an innocent man out of prison in a short time, because the elapsed time runs against the detainee. Detective Bucket catches the real killer thanks to his agile intelligence, the innocent person is acquitted. The criminal finds his punishment, the innocent got his liberty, and justice is served. Detective Bucket concludes the novel at the end; in the form of a final scene, he tells himself with a method of emulation, in which the novel is a prominent character and the killer.¹⁴

This method is so successful that it will be used by very important crime writers just as Agatha Christie in the future. Charles Dickens is the writer who transfers the true status, condition and image of the police and detective to his novel in the sociology of his time.¹⁵ There is no doubt that Charles Dickens is a direct contributor to both British detective literature and English detective novel. The author's realism in detective novels is so successful that the question of whether I am

¹⁴ There is a similar situation in Chief Commander Galip, the work of Turkish detective novel writer Çağatay Yaşmut. The Chief Commander Galip does not speak much, collects information, and makes analysis. When he solves the mystery, he performs a final scene and begins to emulate saying "the murder happened exactly like this" and begins to explain the murder in detail. At this point, there is a similarity between Çağatay Yaşmut, Agatha Christie and Charles Dickens.

¹⁵ Thanks to this situation, when we read a Charles Dickens detective novel, it is possible to get information about the UK's police force at the time the novel was written. At this point, some of Charles Dickens novels can be included in the group of didactic novels probably.

reading a real event or reading a fiction novel appears in the reader's mind. Charles Dickens gives such crucial details in describing the characters in detective novels that the reader may think that the characters really lived on time (Üyepazarcı, 2008:58-59).

Crime novels by Charles John Huffam Dickens are as follows; *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1844), *Three Detective Anecdotes* (1850), *Bleak House* (1852), *On Duty with Inspector Field* (1856), *Hounded Down* (1859), *The Mystery of Edwin Drood* (1870) (<https://www.britannica.com/biography/Charles-Dickens-British-novelist>).

2.1.5. Wilkie Collins (1824-1889)

Edgar Allan Poe, who is accepted as the first detective novel written in English, no doubt has contribution to the subgenre of detective novel much. However, it should not be overlooked by the authors who wrote crime novels, just as Charles Dickens, in the same period as Poe. Another writer whose contribution cannot be overlooked is Wilkie Collins. Wilkie Collins, who lived in the same period as Poe, managed to publish the crime story series *Cases Worth Loking At* (1858)¹⁶

Cases Worth Loking At is a long criminal series set in France. In the story, the prominent individuals of France become unidentified. These mysteries are illuminated one by one. Criminal series continues in this manner. Wilkie Collins literally caught up the good enough crime criteria by writing *The Woman in White* (1860). *The Woman in White* is Wilkie Collins's best-selling detective novel. Sales figures are a record for Wilkie Collins. The printing of the novel was carried out by four different publishing houses to grow sales. Considering the population of United States, the sales figure of about one Hundred and twenty six thousand was successful sales rate (1860). Not to mention Wilki Collins's contribution to the British detective novel literary subgenre in the year 1860. In the British detective novel until the

¹⁶ This work of Wilki Collins takes place in France, just like the works of Edgar Allan Poe. Poe's French novels, French detective (Auguste Dupin) and French background novels may have influenced other detective novelists who lived in the same period.

1860s, the perception was that the crime could only be among low-income or poor people in the suburbs. But Collins and Collins lovers emphasized that crime could be in mansions and castles with fireplaces in crime novel, that crime could be in every layer of society. *The Woman in White* is important in terms of adding a new perspective to the perception of the British detective reader (1860) (Rzepka & Horsley, 2010:384-385).

The Woman in White has a successful setup. According to the story, Percival Glyde is the villain. In the role of a detective, there is essentially a non-detective painter Hartright. The woman depicted as Woman in White is the wife of Percival Glyde, Laura, but Percival Glyde does not like his wife, he marries her for her fortune and wants to get rid of his wife as soon as possible. He makes a devilish plan to get rid of his wife. He prepares fake documents for his wife, shows her as a mental patient. He made her hospitalized to a mental home with different name and fake documents. He thinks that he has no obstacles to embezzle wife's fortune. The artist Hartright actually loves Laura secretly, but since she is married, this love continues platonically. Hartright suspects the situation when he did not hear from Laura. Hartright hires an amateur detective.

Hartright and the detective start searching for Laura together, and before long achieved to reach Laura by means of the clues they find. The victim (Laura) is rescued and survives, guilt is punished, and the detective succeeds. Additionally, *The Woman in White* has a very different narration; that is to say emulation occurs when each the character describes a part of the novel as first person narrator. This giant mosaic becomes a successful portrait at the end of the novel (Üyepazarcı, 2008:59-62).

Another detective novel by Wilkie Collins is *Moonstone* (1868). In this novel, the subject based on a stolen diamond by the British officer named Herncastle from India. This is not simple theft, because Herncastle is caught by an Indian Brahman priest while stealing diamonds and killed the Brahman priest to avoid leaving any witnesses behind. Since the color of the diamond is bright and white, it is also the name of the novel (Moon Stone). The diamond, which does not appear for a while,

then appears as a gift to Rachel Verinder. Three Brahman priests from India begin to investigate that unidentified murder. They meet with Miss Verinder, but they cannot get much information. One of the factors that make *Moonstone* novel interesting is that the detective has not appeared yet, although thirty percent of the novel has passed. Rachel Verinder is engaged to someone named Franklin. Detective Cuff is brought to the case.

Detective Cuff is also not glorified after it appears. It is launched just like a police officer, but as the novel progresses, the effectiveness and weight of Cuff begins to be felt slowly. Cuff first examines the case as a simple theft, deepening his perspective when he cannot find anything tangible. Meeting with the three Indian priests, Cuff understands that the event is deeper than he thinks. Rachel learns that Verinder and Herncastle are related somehow. In this case, Herncastle thinks that she may have given her niece Rachel Verinder a gift of engagement. Cuff, who approaches the events in this way, detects that Herncastle has stolen diamond from India. Having learned the murder from the priests, Cuff quickly detects the link between this theft and murder and solves the mystery (<https://www.sparknotes.com/lit/moonstone/summary>).

Although the best-selling novel of Wilkie Collins is *The Woman in White* (1860), there is an asymmetrical fact that it is the most well-known detective character Cuff. Apart from Cuff, Wilkie Collins also has detective characters. These are *Sharon*,¹⁷ *No name*, *Lady* and *The Law*. Wilkie Collins's most recently featured crime fiction in the short novel series *Little Novels* (1887). Apart from this, there are no detective works (Üyepazarcı, 2008:62). Another contribution of Wilkie Collins to crime fiction has been at the point of definition, he brought detective novel features to the British detective subgenre. Besides, the author is very focused on real crime stories. The author believed that mastering real crime stories increased his reality in the detective novel. In addition to following violent news as well as murder in daily newspapers, the author would also follow criminal people who had a reputation in

¹⁷ Sharon is reminiscent of Auguste Dupin with his characteristics as well as being small, smoking a pipe, knowing French and wearing a cap.

the national media. William Palmer, Madeline Smith and Constance Kent, who were on trial for murder among the national criminals he followed, were also murderers of the period. Trying to learn the real crimes of real criminals, Wilkie Collins Certainly would not tell real events like a passive recorder, he would create brilliant maneuvers and extraordinary legible works between texts (Rzepka&Horsley, 2010:381-385).

2.1.6. Arthur Ignatius Conan Doyle (1859-1930)

Arthur Conan Doyle was born in Scotland (1859). He is the father of the well-known detective character William Sherlock Holmes Scott, Arthur Conan Doyle has shortened his character to Sherlock Holmes to make it easier saying (Doyle, 2018:4). Arthur Conan Doyle is one of ten children of the Scottish-born Charles and Mary Doyle couple. When Arthur Conan Doyle was nine years old, he was sent by his family to the Catholic school in Stonyhurst, Hodder Place.

Doyle, who enrolled at Stonyhurst College after this school, left this religious school with a sudden decision and declared that he was agnostic by refusing Christianity (1975). He won the Edinburgh School of Medicine and completed his education and graduated properly (1881). He did his first writing trials while he was still a university student. After his graduation, he started to work as a doctor in boats thus he had the chance to go to the West African beaches. After that he decided more steady working environment and opened own clinic in the city of Plymouth (1882). But the things did not go to plan, he did not have enough client (patient) rates, while waiting for the patient in his room, he began to think and write stories of distress.

His first major work is the long story, *A Study in Scarlet*, published in Beaton's Christmas Annual in 1887. This long story in question is also considered as the first copyright detective novel. Another first is for *Sherlock Holmes* to appear for the first time in this story. While residing in the city of South Sea, he played football as an amateur at Portsmouth Football Club. He married Louisa Hawkins (1885). Louisa, whom he called Touie, caught tuberculosis and died (1906). Thereupon he married the woman Jean Leckie, whom he had known for a long time (1907). Conan Doyle had five children, two from his first wife and three from his second wife. In

the early 20th century following the Second Boer War in South Africa, Conan Doyle wrote a booklet that justified Britain's role in the Boer War, in response to criticism of the United Kingdom's administration in the region. In the early 20th century, Sir Arthur was a candidate for Parliament twice. Although he received considerable votes, he could not enter the parliament. Conan Doyle supported the Congo Liberation Campaign.

He wrote a long book called *Crime of Congo*, where he chastised the horror in Congo (1909). Arthur Conan Doyle suffered overlapping losses; especially the death of his son Kingsley Doyle from pneumonia had a great impact on Doyle (1907). After the death of his mother, wife Louisa, his son Kingsley, his brother, two brothers in law and two nephews, Conan Doyle sank into a depression. Despite his enormously bright writing career, Arthur Conan Doyle had a trouble of medical condition. He suffered from simple lung ailments. Doyle, who had frequent but minor respiratory problems, took his hand to his chest and could not breathe and died suddenly (1930).

The cause of death is thought to be a heart attack. The funeral of Arthur Conan Doyle, who died at the age of seventy, was buried in the Minstead Church garden in New Forest, Hampshire (1930) ([https://www.arthur-conan-doyle.com/index.php/ Biography](https://www.arthur-conan-doyle.com/index.php/Biography)). A bibliography named Arthur Conan Doyle Encyclopedia was produced by the Alexis Barquin who is a steady entrepreneur. This bibliography provides service as online. It can be expressed that the bibliography in question is the most detailed bibliography at the index point. Detailed index work has been done sufficiently in www.arthurconandoyle.com/encyclopedia online bibliography.

Arthur Conan Doyle produced sixty *Sherlock Holmes* works according to the encyclopedia bibliography. Four of them are novels and fifty-six are long stories. In addition to *Sherlock Holmes's Adventures*, Doyle produced three hundred and one fiction, one thousand and fifty essays and articles, one-hundred poems, twenty-one plays, six-hundred interviews, one-thousand letters, ninety-eight manuscripts. (https://www.arthur-conan-doyle.com/index.php?title=Main_Page_Arthur_Conan_

Doyle_Encyclopedia). In *Crime Fiction*, John Scagg states as follow; Doyle turned to authorship because he failed in medicine, so he interpreted that he could not earn money from being a doctor. The split structure used by Doyle during the investigation belongs to the French writer Emile Gaboriau. John Scagg claims that Arthur Conan Doyle's *The Sign of the Four* (1890) after *A Study in Scarlet* was inspired by Wilkie Collins's *The Moonstone* (Scagg, 2005:24).

Arthur Conan Doyle has created a universal and diverse literary product as well as *Odysseus* or *Don Quixote*. Doyle designed a detective who came across the reader again in every story, that is to say detective character was renewing himself. This detective was a hero character who could think faster than Edgar Allan Poe's Dupin and worked more professionally than Emile Gaboriau's Monsieur Lecoq. *Sherlock Holmes*' were published and attracted attention; Arthur Conan Doyle decided to somehow connect with another story in each story instead of designing the *Sherlock Holmes* series as disjointed stories.

The connections between the stories were realized as an allusion, sometimes an excerpt and sometimes an experience. Arthur Conan Doyle was not unresponsive to racism, which is rapidly rising in the world. His stories included minorities in the United Kingdom and minorities in the world in distress. Sometimes it dealt with the situation of a Sikh Indian in England, and sometimes it was about the persecution of Congo by Belgium (Rzepka& Horsley, 2010:390-399).

Martin Priestman mentions Arthur Conan Doyle as the best crime novelist of all time in *The Cambridge Companion to Crime Fiction* and continues as follows; "It is one of the Sherlock Holmes readers' questions to wonder whether Arthur Conan Doyle was such a successful detective novel writer and wondering which authors he read and was influenced by which authors, and even if there was an author directing Arthur Conan Doyle. Certainly, Doyle does not deny that he read a lot of detective novels and was influenced by Edgar Allan Poe."¹⁸

¹⁸ There are undoubtedly gothic and horror touches in the works of Arthur Conan Doyle. The interaction at this point can be considered to be from Edgar Allan Poe, Charles Dickens and Wilkie

The praise of United Kingdom and patriotic messages can attract attention of readers while reading Arthur Conan Doyle. In *Sherlock Holmes* novels, Sherlock Holmes is in a harmony with the police. The cops never cause trouble to him. United Kingdom police are hardworking, moral, honest and patriotic. These are subliminal messages given in *Sherlock Holmes* stories. On the point of Arthur Conan Doyle protecting and guarding the British police, Christopher Clausen gives the following opinion; “Arthur Conan Doyle created Sherlock Holmes at a time when confidence in the police was shaken, largely owing to the scandal at Scotland Yard in the late 1870s, and he owes much of the series accomplishment to this. The police in the Holmes stories are portrayed as bumbling conventionalists, victims of their own orthodoxy, and it is up to Holmes, the eccentric, isolated genius, to save the day” (Clausen, 1984:112).

The relationship between Arthur Conan Doyle and Sherlock Holmes is quite interesting. It is a rare occurrence in detective novel literature and in general novel literature because the reputation of Sherlock Holmes has exceeded the fame of the author Arthur Conan Doyle. Arthur Conan Doyle seemed to underestimate detective novelism to save his ego. In a study in which Arthur Conan Doyle described it as a mistake, complained about Sherlock Holmes adventures and expressed it in his own words; “If I had never written the Sherlock Holmes adventures that overshadowed my more valuable work, my place in literature would have been even better than it is now.” But readers disagree with Arthur Conan Doyle.

While the historical novel and other works that Doyle meant as his valuable works are forgotten today, the interest in *Sherlock Holmes* stories is thought to be continuing all over the world. This situation, which is one of the most striking examples of the relationship between the writer and the hero he created, has shown his effect throughout Doyle’s entire life. After the first six stories published in *Strand Magazine*, he wanted to give up writing. For the continuation of the stories, he asked

Collins. They have temporarily developed and completed the literary careers of Poe, Dickens and Collins before Doyle. They used the Gothic elements before Doyle. Another factor is the periodic late Victorian period’s prominence in gothic and horror type.

the magazine managers for a price he would not accept, but contrary to his hopes, his abnormal price offer was accepted. Thus, six longer stories have been published.

In a letter to Arthur's mother, Arthur Conan Doyle; "I will finally kill Holmes It keeps away my mind from better ideas" he said, but he got the answer from his mother, "no you cannot, you should not." After the first twelve long stories, Arthur Conan Doyle asked for a thousand pounds, an unbelievable amount for the period he lived in return for the twelve stories. However, his proposal was accepted and twelve new *Sherlock Holmes* adventures were published in *Strand Magazine*. Arthur Conan Doyle is determined to end his *Sherlock Holmes* adventures. In his own words; "The fact that I cannot find the literary energy concentrating in one direction correctly" is his most valid reason. In *The Final Problem* story, Sherlock Holmes and his long-time enemy Moriarty are killed at the Reichenbach Falls in Geneva.

However, Arthur Conan Doyle does not just give information about Sherlock Holmes's body. The death of the hero detective character Sherlock Holmes has received a great reaction. It has been observed that the London stock market was wearing black mourning tapes on the arms of serious businessmen and Holmes lovers were crying on the street. Arthur Conan Doyle has become unable to deal with piles of letters. A woman *Sherlock Holmes* reader wrote a letter to Doyle said, "You are the monster!" *Strand Magazine* stated that Sherlock Holmes stories were "temporarily interrupted" to alleviate the reader protest.

Arthur Conan Doyle has resisted the decision not to write a Sherlock Holmes story for nearly a decade. Later, it is not known whether it is based on financial reasons or pressures, the writer has started to write *Sherlock Holmes* adventures again. The author used the subject of rebirth of Sherlock Holmes thirty-four stories between 1901 and 1927. After the death of Arthur Conan Doyle, fake *Sherlock Holmes* stories continued to be written. Crime in most of *Sherlock Holmes* stories is not murder completely some of them are theft, fraud, loss of important documents or people. According to those who considered the detective novel as a "murder novel", some of Holmes' stories do not fit this definition (Üyepazarcı, 2008:66-69).

Arthur Conan Doyle stated that he read Emile Gaboria and Edgar Allan Poe in his own words, and was influenced by these two authors. John Scagg provides information about the author and detective characters who were influential in the formation of the Sherlock Holmes character in his *Crime Fiction* book; “To this foundation, Doyle added elements of Poe, Vidocq, and Gaboriau to create the character of a consulting detective who, like Poe’s Dupin, is an analytic genius who displays various eccentricities and shuns society, and who also, like Vidocq, is a man of action and a master of disguise” (Scagg, 2005: 25). There is considerable symmetry between the date when Arthur Conan Doyle created his Sherlock Holmes character (1887) and the years he was shaken with the Scotland Yard scandals (1870).

It is a slogan period in which Scotland Yard, 1870 or later, the British law enforcement agency failed to fight the increasing crime rate. In the process in question, a super-intelligent private detective serves the police and people of London. However, this scenario is optimistic and positive enough to be seen in a dream can only come from a nationalist and patriotic mind. The London police’s broad-minded and visionary intelligent commissioner and other ranks do all the convenience and cooperation for Sherlock Holmes without spoiling. Sherlock Holmes’ enormous detective and unique achievements are also written on the London police station’s report card (Clausen, 1984:112).

It is no coincidence that Watson was a doctor because Arthur Conan Doyle was also a doctor. Watson is patriotic just as Doyle and that is why he is both a doctor and a soldier. Whereas he was a doctor, he preferred to pay money and stay in England, while Watson preferred to join the army and serve his country as a doctor and soldier in the difficult geographies of the world. As well as Holmes, Watson is part of Arthur Conan Doyle. Holmes and Watson are also different aspects of Doyle, but they are all again parts of Doyle. Arthur Conan Doyle values are all values that Holmes and Watson attach importance to, as well as loyalty, patriotism, diligence, commitment to the state order, the importance of the image of the country (Yemni, 2018: issue 1).

Crime Fiction Works of Arthur Conan Doyle

Arthur Conan Doyle wrote fifty-six long stories and four regular novels during his career as a detective novel writer.¹⁹ These long stories are collected in five different books. His novels; *A Study in Scarlet* was first serialized in *Beaton's Annual* in 1887 and published as a book in 1888. *The Sign of Four* was first published as a serial in *Lippincott's Magazine* in February 1890, and it was published separately as a book in 1892. *The Hound of Baskervilles* was serialized in *Strand* between 1902 and published as a book the same year. *The Valley of Fear* was published in 1915 and was published as a book in the same year. Sherlock Holmes character was included in sixty detective works by Arthur Conan Doyle between the years of 1887 and 1927.

Four of them are in novel format, and the remaining fifty-six are in long story format. The first thing that attracts attention in these sixty works is that Sherlock Holmes character is included in every section with stability. Events, perpetrators, crimes, criminals, punishments, places, times, suspects, and victims are constantly changing, but the only thing that does not change is the hero detective character Sherlock Holmes. Long Stories; Twelve long stories published in Arthur Conan Doyle's book *The Adventure of Sherlock Holmes* (1892) were published every month between 1891-1892 in *Strand Magazine*.

The names of these long stories are as follows; *A Scandal in Bohemia*, *The Red Headed Ligue*, *A Case of Identity*, *The Boscombe Valley Mystery*, *The Five Orange Pips*, *The Man with The Twisted Lip*, *The Adventure of The Blue Carbuncle*, *Speckled Band*, *The Adventure of The Engineer's Thumb*, *The Adventure of Noble Bachelor*, *The Adventure of The Beryl Coronet*, *The Adventure of The Copper Beeches*. Twelve other long stories in the author's book *The Memories of Sherlock Holmes* (1894) were published in *Strand Magazine* and *Harper's Magazine* between 1892 and 1893.

¹⁹ In different sources, there are phrases as well as short story and novel for the fifty-six stories in question. The stories in question are short from the novel and longer than the short story, so we found it appropriate to call a long story for these works.

Fourteen long stories in *The Adventure of The Abbey Orange* and *The Adventure of Second Stain* were published in the same magazine, *Strand Magazine* (1904). The names of these additional fourteen long stories are as follows; *Silver Blaze*, *The Cardboard Box*, *The Yellow Face*, *The Stockbroker's Clerk*, *The Gloria Scott*, *The Musgrave Rituel*, *The Reigat Squiriess*, *The Crooked Man*, *The Resident Patient*, *The Greek Interpreter*, *The Naval Treaty*, *The Final Problem*, *The Adventure of The Abbey Grange*, *The Adventure of Second Stain*. *The Return of Sherlock Holmes* book was first published in 1905.

This book contains eleven stories published in *Collier's* and *Strand* magazines between 1903-1904. The names of these eleven stories are as follows; *The Adventure of The Empty House*, *The Adventure of The Norwood Builder*, *The Adventures of Dancing Man*, *The Adventure of The Solitary Cyclist*, *The Adventure of Priory School*, *The Adventure of Black Peter*, *The Adventure of Charles Ugustus Milverton*, *The Adventure of Six Napolien*, *The Adventure of Three Student*, *The Adventure of Golden Prince Nez*, *The Adventure of The Missing Three Quarter*. *His Long Bow* book, published in 1917, contains seven long stories. The names of these stories are as follows; *Visteria Lodge*, *The Adventure of The Bruce Partington Plans*, *The Adventure of Devil's Food*, *The Adventure of Red Circle*, *The Disappearance of Lady Frances Carfax*, *The Adventure of Dying Detective*, *His Last Bow*.

In his book *The Case Book of Sherlock Holmes* published in 1927, Arthur Conan Doyle's last twelve long stories published in the magazines *Strand*, *Hearst's International Collier*, *Liberty* between the years of 1921-1927. Their names are as follows; *The Adventure of Mazarin Stone*, *The Problem of Thor Bridge*, *The Adventure of The Creeping Man*, *The Adventure of Sussex Vampire*, *The Adventure of The Three Gaarridebs*, *Adventure of The Illustratous Client*, *The Adventure of The Three Gables*, *The Adventure of The Blanched Soldier*, *The Adventure of The Lion's Mane*, *The Adventure of The Retired Colourman*, *The Adventure of The Velied Lodger*, *The Aventure of Shoscombe Old Place* (Üyepazarcı, 2008:71-74).

Brief Summary of a Study in Scarlet

Dr. John Watson works in the British army as a medical officer, has to leave the profession because of a wound he has received and returns home. When he spends time in hotels at first, he realizes that this is not suitable for him. He is introduced to Sherlock Holmes, known as an interesting character through his friend Mike Stamford. At that time, both John Watson and Sherlock Holmes were looking for Flat mate. Watson and Holmes briefly listen to each other's stories. Holmes' private detective appeals to Watson.

Holmes offers Watson to share his recently rented Baker Street apartment 221B, Watson agrees so Holmes and Watson's friendship begins. The host is a contented and good person named Mrs. Hudson. Starting with Sherlock Holmes and Watson's housemate, their relationship soon turns into co-operation, and Watson begins to assist Holmes and the process goes fast unexpectedly. At Lauriston Gardens on Brixton Street, it is reported that there is a corpse in the building that belongs to Madame Charpentier at three o'clock at night. Routine patrol police officer John Rance suspects that the light in Madame Charpentier's house, which he knows is empty, goes home and sees a corpse lying on the ground.

The corpse is well-dressed and there are business cards with Enoch Drebber, Cleveland, Ohio, United State inscribed in the inner pocket of his jacket. The event is not theft because the man's wallet is in place. The next day, Sherlock Holmes goes to the scene, Lestrade has arrived too. Lestrade is the chief of the Scotland Yard (British Police Service). Sherlock Holmes informally discusses and track cases with Lestrade. At first, there is not much clue, but Sherlock Holmes realizes that it is written as Rache in the upper corner of the wall where the body is located, Rache means revenge in German. Holmes thinks either the killer wrote revenge there or tried to write Rachel, the name of the victim killer.

When trying to remove the corpse, a ring falls on the ground but the ring is a wedding ring. In this case, the killer is a man seeking revenge or a woman in a love spiral. Scotland Yard detectives Gregson, Chief Commander Lestrade, and private

investigator Sherlock Holmes intensify the work together. Holmes assumed that the traces in the garden belonged to a male foot, that he was not old at taking strong steps of one meter, and that the length of the man was one meter eighty inches. He also understands that the ring at the scene belongs to a woman with finger size and is sure that the murder is now the murder of love.

As Sherlock Holmes deepens the investigation, he finds out how badly Enoch J. Drebber is, but he does not disturb his motivation because his job is to solve the murder. On the day of the incident, the information that Jefferson Hope travelled in the region is conveyed to Holmes by neighbors. Holmes begins to concentrate on the name Jefferson Hope and learns that he is a member of the Mormon cult in United States. Holmes, who started to study the Mormon order, soon meets the leader of the Mormon Order, Brigham Young. Young is a leader who believes in prophecies, the revelations of the living prophet and rules his congregation in that way. Young recognizes Hope and knows his story.

Hope likes John Ferrier's daughter, Lucy Ferrier. Lucy loves Hope too, but the cult leader Young does not consider their marriage appropriate. John Ferrier never goes out of orders and opinions of the cult leader Young because he has infinite loyalty to him. John was left alone in the desert, lost, waiting for death, when Young saved him. Young tied this story of salvation to the saint and profound spirituality of the Mormon sect, which had a great impact on John, thanks to this sect and Young. Having an unhappy marriage, Lucy suffers a heart attack and dies a few months after marriage due to distress and stress. Hope, who goes to her funeral, takes the ring on her finger as a memory of their love, without noticing it just before Lucy is buried. Jefferson Hope is an aneurysm patient his intense sadness has advanced his illness. He often gets dizzy, faints, and has a bleeding nose. Lucy's death pushes Hope to deep sufferings; it becomes unbearable and begins to follow Drebber.

Drebber sometimes travels to London for work, sometimes for consecration. He follows Drebber in London, identifies the bars, hotels, and prepares a suitable murder plan. It decides to kill Drebber by poisoning and prepares an alkaloid pill for this; it is a deadly drug in the paralysis that causes acute poisoning in the person who

drinks the pill. Hope starts his coaching business in London and learns about the job for a month and waits for Drebber to arrive. Drebber arrives on a chilly and rainy London evening. He goes to a bar and gets drunk. After leaving the bar, Drebber gets on Hope's carriage. It is pitch dark and rainy. Everything is perfectly suitable for murder. Drebber asks Hope to take him to the hotel.

Hope leads Drebber to Madame Charpentier's house, which he previously discovered it was empty instead of a hotel. He makes Drebber drink the pills at knifepoint and kills Drebber. His nose bleeds because of the high excitement he experiences, he writes his expression Rache, which is a Nazi symbol, to complicate the solution of the murder, and makes the murder appear to be a racist attack. In order not to attract attention, he keeps continue driving his phaeton after the murder. One day, a phaeton is requested from Baker Street 221B, it is called upstairs for the stuff, and when he goes there, a disaffected man wears a cuff on his wrists. This man's name is Sherlock Holmes, who solved the mystery, brought the coachman to his office and arrested him. Hope suffers an aneurysm crisis in his cell the night before the court day and dies. The case ends before it is opened (Doyle, 2013).

The Analysis of a Study in Scarlet

A Study in Scarlet fiction begins as an extremely good and sufficient. The characters and story are very logical and realistic. So if the stage is evaluated step by step, the foreshadowing part is successful. The reader is well informed about plot and plotline, and naturally, the reader is even more interested in the novel, their curiosity and willingness to read increases. So the exposition phase is smooth and quite attractive. The detective character finds its place in plotline until half of the novel, so everything is as it should be. The detective is on track. He is investigating the Mormon Order. He finds the cult leader. He gets a chance to get to know Lucy and Hope. He learns the love story between them. He learns that Drebber is actually a poor person, but he tries not to disturb his motivation. Lucy's father learns the story of John to meet the Mormon cult.

He learns why John had a lot of loyalty to the Mormon cult and the cult leader. Up to these parts, the heroic detective character is processed seamlessly. In the inciting force stage, it can be said that he has gone on the way of weaving and editing between the detective character and the killer character. At this point, the reader understands the conflict stage without any problems and now waits for the second half of the novel to begin and the analysis begins. But at this moment, the novel is starting to get a little strange. In the rising action stage, the hero character figure is blurred. It is as if everything is finished and it creates an environment as if the reader is listening through Dr. John Watson's mouth. Turning point and climax stages are coming one after another but there is no detective. As if Sherlock Holmes has been forgotten somewhere, the flow of the novel is very exciting, but his detective character seems to have never been in this novel.

The readers listen to a very exciting novel through Watson's mouth. It is as if the exciting event that happened on itself was finished, and Watson was a witness and conveyed it to the reader. There is excitement, action, everything in Turning Point and Climax. Just as it should be, there is enough excitement to be in a successful detective novel. In the Falling Action section, the detective character begins to appear again. Denouement stage is coming.

When the novel is about to end, Sherlock Holmes's hand is visible, in fact, it is still not fully visible. Someone handcuffs on Hope; it seems in the last scene that Sherlock Holmes is the person who handcuffs Hope. And the place is the home of Sherlock Holmes. The fact that Sherlock Holmes is in the last scene of the novel is certainly a plus. At the last minute, the hero is a positive attempt to save the charisma of the detective character. *A Study in Scarlet* has disruptions to the Elements of Crime Novel, as it was Arthur Conan Doyle's first detective novel (Doyle, 2013).

Sherlock Holmes

It would not be wrong to state that Sherlock Holmes character is the most known detective character in the world. Crime fiction critics just as John Scagg, Erol Üyepazarcı, Charles Rzepka, Seval Şahin, and Martin Priestman evaluate Sherlock

Holmes's reputation and recognition are more than his author Arthur Conan Doyle. Stephen Lawrence Harrigan says that Sherlock Holmes has a basic logic of work, that is, Sherlock Holmes and the victim's relationship is very simple logic and customer and tradesman relationship. The customer is the victim and the shopkeepers are private detectives. If the customer and the shopkeepers agree on the subject and the fee, they agree. Sherlock Holmes takes the case and begins to solve it. Although Sherlock Holmes is very special and rare, it is a hero character with strange aspects. He plays the violin well, knows boxing but takes morphine and cocaine.

He does not care women or rather; there is no weakness of women. Sherlock Holmes is the first-ever continuous English hero detective character (found in every new story). It is not the French just as Edgar Allan Poe's Auguste Dupin and other prominent detectives. The detectives that attracted attention until Holmes appeared, including Poe's hero Dupin, are all of French origin. Arthur Conan Doyle also addressed the British sense of nationalism with British detective Sherlock Holmes, which probably has an impact on his popularity. Sherlock Holmes talks about the cases he will receive in this apartment. He listens carefully to his customers and thinks if the case deserves him that is to say Holmes judges does a case rate Sherlock Holmes' quality.

Sherlock Holmes sits on his seat to set up the case he accepted, smokes his pipe and talks to Watson. Watson provides a better understanding of the solution to dealing with provocative questions by the reader. The hero that the ordinary reader will identify with is not Sherlock Holmes, but Watson (Üyepazarcı, 2008:69). As stated by Erol Üyepazarcı, in the original book of Arthur Conan Doyle's *A Study in Scarlet*, Sherlock Holmes is particularly emphasized and praised, especially Holmes' deductions and observation methods;

As a matter of fact, Holmes presents interesting features as well as playing the violin, using drugs, pursuer of knowledge, duty bound, and alone. However, he is so devoted to his work that he enters the mood of thinking while working and completely focuses on the clues and events. Every detail and clue are essential items for him that should be investigated carefully. Thanks to his deductive

reasoning, he brings all pieces together and makes them a whole puzzle. His most substantial assistants are observation and deduction during the investigation process (Doyle, 2013).

In addition to being very clever, Sherlock Holmes is a heroic character with very strange aspects. The person who exposed to these strangeness most is Watson. Roslyn Brooks explains this situation as follows;

“Sherlock Holmes himself is an eccentric and problematic figure. Taking logical reasoning and the application of scientific knowledge to its limits he paradoxically approaches the exotic and mystical. This is illustrated in the familiar image of Holmes sitting on cushions like an Eastern mystic, in haze of tobacco smoke. He uses intravenous cocaine and morphine to ‘clear’ and sharpen his mind, despite Watson’s remonstrance. A conventional man of medicine, Watson is duller and more pedestrian. Watson stands for worthy middleclass norms as well as providing an audience for Holmes’s logical (and intuitive) feats and foil for his brilliance. Watson’s commonsense observations and plodding reason are shown to be limited (often simply wrong) and his ‘taken-for-granted’ moral certainties, grounded in middle-class respectability, are unsettled by the perverse possibilities of bohemian freedom. Holmes’s detections reveal interdependencies and interconnections between the ‘moral’ middle-class society and its darker side of crime, poverty, begging and Dr.ug taking” (Brooks, 2006:27-28).

Turkish writer Sadık Yemni shared his ideas as he started to write on Sherlock Holmes, the famous hero of Arthur Conan Doyle, who was a big fan of Edgar Allan Poe and was influenced by his famous detective Auguste Dupin. Sadık Yemni says that he has read the entire original Sherlock Holmes printed works, but does not respect the sequels and movies that were shot later. Sadık Yemni states that the hero character from his Sherlock Holmes novel and long stories that he read consists of the following. “A hero character who is tall, standing upright and pensive while drawing a portrait with his stick, cloak, pipe, hat on top of his hat and playing violin.”

Sadık Yemni thinks that Sherlock Holmes character is an experimenter and scientist. According to the story, Sherlock Holmes’s room resembles a small

laboratory where he does little experiments. These experiments are sometimes about the case that he is investigating, and sometimes purely curious experiments. At that point, Sadık Yemni discovers similarities between himself and *Sherlock Holmes* and explains this situation as follows;

“At the age of sixteen, I had a chemistry lab at home. I was famous for my chemistry jokes and rockets in high school, so I had a special sympathy for Holmes, who I understood was a chemistry student at college in *A Study in Scarlet*. When he was a Chemical Engineering student in our lab, our teacher gave us a colorless liquid in a tube and asked us to find out what happened inside. That’s exactly what Holmes did. A series of events took place together, and Holmes would discover what these actually were, unlike what was seen and believed.”

Sherlock Holmes, who is soulless, suffering from the mind like a semi-robot, cocaine, misogynist, is the product of the mind that creates colonialism. Watson has just returned from the war in Afghanistan when he just met Holmes. This idol is an imperial product. It is the hallmark of the British mind. Since this mind also initiated the industrial revolution, it is very normal for chemistry to play a dominant role in stories. It is very enjoyable to get to know some details while getting to know Holmes from the eyes of Watson in *A Study in Scarlet* which is the first *Sherlock Holmes* story of Arthur Conan Doyle. Although Sherlock Holmes is a logic man, strong, observer and deductive, he does not know the solar-centric system theory that Copernicus proved in the 16th century. This situation even amazes Watson. It is not wrong to mention that Sherlock Holmes is a person of extremes and even almost everything in his lifestyle is strange. He knows the things that should not be known, he does not know the things that are known to everyone and it’s funny like he never heard of it.

Sadık Yemni uses the following expressions in another Sherlock Holmes definition; Holmes was not born of a woman. There was no pedigree. It consisted of coincidences. He knows neither love nor kissing. He sits alone on Baker Street and he has no friends (Yemni, 2018). Erol Üyepazarcı and Stephen Knight agree that the

crime type is not murder as the main element in the *Sherlock Holmes* series. Both critics stated that there were extremely few fatalities in two of the first twelve *Sherlock Holmes* long stories. In this context, Stephen Knight gives his opinion as follows; “The main crime factor in the Sherlock Holmes series can be considered theft rather than murder. Namely, the targeted crime object is tangible and valuable commodities. We can say bank deposits, coins, jewels for the main ones”(Knight, 1980:88-90).

Dozens of critics have definitions about Sherlock Holmes. Internet, magazines, online sources and printed sources, academic sources, series and films; questions just as who is Sherlock Holmes, how knowledgeable was he, how educated was he, and how much intelligent was he? Those questions were asked and were answered. Doyle, the creator of Sherlock Holmes, should have thought or felt that the question of what Sherlock Holmes is like in the future, implied and answered that question in *A Study in Scarlet*. Arthur Conan Doyle handled Sherlock Holmes as if he was a student, arranged a report card roughly and gave points.

Conveyed them to the reader through Dr. John Watson’s mouth; “Literary Knowledge – None, Philosophy Knowledge – None, Astronomy Knowledge –None, Policy Knowledge –Little, Botanical Knowledge –Changeable good knowledge of belladon, opium and poisons in general. He does not know anything about gardening, Geology Knowledge - Practical but limited. At a glance, he can distinguish the types of soil. After the walks, he shows me the mud stains on his pants and tells me in which area of London they may have been smeared because of their colours and darkness, a) Chemistry Knowledge - Too deep, b) Anatomy Knowledge – It is flawless, but not systematic, c) Criminology Knowledge – So much. He knows all the murders and scandals that took place in the century, He plays good cello, A skilled fencer, boxer and sword master, He has good practical knowledge of British law” (Doyle, 2013:19-20).

Dr. John Hemish Watson

John Hemish Watson is a friend and assistant of Sherlock Holmes who is known as Watson. He was assigned to emulate in fifty-six of the sixty *Sherlock Holmes* stories. According to the fiction at *A Study in Scarlet*, he received his medical degree from the London Medical School in 1878 and then served as an assistant surgeon in the British Army. He joined the British forces in India. He served in the Second Anglo-Afghan War and was injured in the Marwan War in July 1880. At the same time, he had dysentery, and he was retired with a modest salary due to the deterioration of his health. He returned to his country in the hope of living a quiet retirement life in London.

Since living alone in London will be costly, he decides to find a roommate, and he thinks to live in a neighborhood in somewhere like Baker Street, which he thought it was mild and calm at that time. A friend tells him that he is someone looking for a roommate in Baker Street. Who he means is Sherlock Holmes. He is a bit strange, but a good guy. Watson meets Sherlock Holmes; he thinks they will just be a housemate. They agree on house affairs and the first day they started living together, adventure, excitement and rush already started. Watson found himself unconscious as Holmes' partner and assistant (<https://www.arthurconandoyle.com/doctorwatson.html>). Dr. Watson is both the assistant and the storyteller of Sherlock Holmes, meaning Watson narrates the reader stories. The character of Watson is defined as follows;

“Holmes is generally accompanied by Dr. John H. Watson, his friend and a physician. Like Doyle himself, “in the year 1878 I took my degree of Doctor of Medicine of the University of London, says Dr. Watson at the very beginning of *A Study in Scarlet*. He is in the role of Holmes' assistant who is quite affected by his manner of dealing with the cases and tries to apply his techniques. As they share same flat in 221B Baker Street, Dr. Watson knows so many things about Holmes that he is able to list Holmes' limits of knowledge on different fields. This close and brother-like relationship and his admiration for Holmes arises the idea of writing Holmes' adventures (Doyle, 1996:62).

In his first adventures, Watson was described as a man with a thin moustache who could not run because of health problems, he just returned from the war, but in following adventures, he started to be described as an athlete, a strong, fast-running, thick-necked, and a thick moustache (<https://www.arthurconandoyle.com/doctor-watson.html>). Dr. Watson's place in editing is indisputably important because Watson is the storyteller of the *Sherlock Holmes* series. The readers listen to almost all events through Watson's mouth. Watson never goes into a race of intelligence with Holmes; he recognizes and qualifies him as gifted. Watson respects Holmes for being gifted and occasionally says to Holmes that you are the smartest person I have ever seen. Dr. Watson and Holmes may experience some controversy between them, but these are the issues that the subject should consider in all aspects. These discussions are to attract the attention of the reader (Freeman & Doyle, 2003:13-21).

2.1.7. Agatha Christie (1890-1976)

Agatha Christie is one of the best detective novelists of all time. Crime novel criticism masters as well as Erol Üyepazarcı states that Agatha Christie is the most successful novelist. Agatha Christie's works have been translated into almost all major languages of the world and reached a wide audience. It is rare to see that the average crime novel reader did not read Agatha Christie. Agatha Christie has many unknown aspects. For example, Agatha Christie wrote a romance genre under the pseudonym *Mary Westmacott* (1930).

Agatha Christie, who was married to Archibald Christie at the age of twenty-four, gave birth to Rosalind Christie, her first child, in the process of writing *The Mysterious Affair at Styles*. Agatha Christie left her first husband and married Max Mallowen (1928). Max Mallowen is a successful archaeologist and is a person who, due to his job goes to different parts of the world. In this way, Agatha Christie had the chance to see many countries with her husband. In the ongoing process, she benefited from this experience she gained at the point of the novel, fiction and character enrichment. Agatha Christie has a modest attitude both in her novelist personality and in her social life. She rarely appeared before the press. She had a pro-peace personality. Since she did not want violence in his works, the murders were

generally carried out by poisoning. Agatha Christie calmly lived the last time of her life in the city of Wallingford, and at the age of eighty-six she died in Wallingford again (1976) (Priestman, 2003:77).

Agatha Christie was an inherently talented person, also a lover of reading books, did not interfere with her daily reading. Agatha Christie, who has made habit of reading regularly since childhood, firstly took a decision to start her own imagination and the imagination of the reader and started to try to write detective novels. Agatha Christie's novels are ending with a surprise that the reader cannot predict at the end of the novel. The tremendously popular novels made Agatha Christie the queen of the detective novel. Agatha Christie is a creative writer who has great ability over composing a story and successful about raising tension and keeping it alive. Her skill in crime fiction has brought Agatha Christie from success to success. She received the title of Order of the British Empire from the Queen (1971). The United States Crime Authors Association later granted the title of Grand Master to Agatha Christie (1955), which she would later traditionalize and give to a crime novel author every year (1955).

Crime novels by Agatha Christie have been translated into all the leading languages of the world (Üyepazarcı, 2008:638-640). Agatha Christie is an expert in building a puzzle and she has technical, intellectual skills at the point of knitting the puzzle perfectly together with her plots in "Whodunit", a classic detective novel style. Christie gives the necessary clues at the optimum timing and scale when planning the puzzle. During the mystery solution phase, the crowd narrows down the list of suspects and reaches the criminal (Rzepka & Horsley, 2010:415).

In Agatha Christie novels, the victim can be from all segments of the society, and criminals can be from all segments of the society. People who have charisma in the community, as well as doctors and fabricators, landowners belonging to reputable occupational groups who may not be the murderer or criminal in the first plan, is suspicious in Agatha Christie novels. Likewise, people with political identities or feelings of close friends in the story are suspicious. Agatha Christie aimed to break down the taboo that private and elite people in the community will never commit a

crime by emphasizing the possibility that everyone can be guilty. Every individual, ordinary, has the potential to commit a crime (Rzepka & Horsley, 2010:417).

The quality of Agatha Christie's works is a generally accepted principle of traditional "Whodunit" novels, to surprise the reader but not to deceive. In this scope, Christie's novels, which have sense of curiosity and escapist, hereby have achieved sales rates in hundreds of millions worldwide. Christie often obeyed the rule of plot, location and time coexistence of "Whodunit" novels. The story develops and ends in a closed location around a single murder and in a frozen time frame. In most of the author's stories, the venue has been the home of noble or wealthy people in the United Kingdom countryside. The characters are mostly British. Christie sometimes took her reader out of the indoor place and took her to touristic locations, only to add some color to the story.

One of the murder tools that Agatha Christie has included in her stories is poison, but this is not always an ordinary poison known to everyone, as well as cyanide or arsenic. Agatha Christie has used many interesting and not very well known poison varieties, either synthetic or organic. As with all detective novels, murder is a bad act in Christie's work and should be punished. Rarely Poirot allowed the killer, with whom he had some sympathy, to commit suicide himself. The unwavering of this principle can be seen in *The Curtain*. In this adventure, Poirot personally killed an unpunished evil. Only in *Murder on The Orient Express* novel does a common killer group go unpunished, but the victim is far worse than all these people. In Christie's novels, the villains commit murder due to revenge, greed, jealousy, monetary passions, fear, but the similarities in the behavior of the villains are not overlooked generally.

Nevertheless, there may be situations in some of his novels (as well as *Murder of Roger Ackroyd*, *Murder on The Orient Express*, *Ten Little Niggers*) that go out of the ordinary. Between 1933 and 1941, Christie left aside to create new detectives and started to write her novels and stories, mostly concentrated on Poirot. This period was when Agatha Christie wrote some of her most important stories as a detective novelist. The works of *Murder on The Orient Express*, *Ten Little Niggers*,

ABC Murders and *Murder in Nile* stand out with their ingenious fiction. It is one of the most admired works that reached *Ten Little Niggers* and huge sales rates. In this novel, the detective was not included; the progression of the investigation was achieved only by forming the knot (Üyepazarcı, 2008:638-645).

Crime Fiction Works of Agatha Christie

As a result of the information and document scans that were performed, it is listed the works written by Agatha Christie between the years of 1924-1974 below. It is found it appropriate to divide Agatha Christie literary works into two as novel and dime novel. In the study, it is reached Agatha Christie's eighty-four novel works, one-hundred and fifty-two dime novel works in different fields. It is stated whether the names of Agatha Christie, Hercule Poirot, Miss Marple, Harley Quin, Ariadne Oliver, Tommy & Tuppence and Parker Pyne, are in the work by writing to the right side of the work in parenthesis. It is stated in *A Companion to Crime Fiction*, which was prepared by detective novelists Charles Rzepka and Lee Horsley, examining leading crime fiction writers and crime novel genres and history, Agatha Christie wrote sixty-eight crime and mystery novels in fifty-seven years of her life (Rzepka&Horsley, 2010:417). John Scagg states that Agatha Christie has different contributions besides representing the presence of female writers in the detective novel, a male-dominated area. He also states that she is one of the most important writers of the Golden Age process and even is in the representative office and continues as follows;

“Christie is the notable representative of Golden Age in Britain including a group of writers like Dorothy L.Sayers and Margery Allinghom. With the publication of her first novel, *The Mysterious Affair at Styles* (1920), she becomes the predecessor of this period. The other important feature of her is her characters Hercule Poirot and Miss Marple. In a patriarchal society which male detective figures are dominant, she uses an old spinster for the detective figure. “With only one major exception, this being Agatha Christie's spinster detective Miss Jane Marple, all of the fictional detectives of this period were men” (Scagg, 2005:99).

The Mysterious Affair at Styles (Hercule Poirot)(1920), *The Secret Adversary* (Tommy & Tuppence) (1922), *The Murder on the Links* (Hercule Poirot) (1923), *The Man in the Brown Suit* (1924), *The Secret of Chimneys* (1925), *The Murder of Roger Ackroyd* (Hercule Poirot) (1926), *The Big Four* (Hercule Poirot) (1927), *The Mystery of the Blue Train* (Hercule Poirot) (1928), *The Seven Dials Mystery* (1929), *Giant's Bread* (1930), *The Murder at the Vicarage* (Miss Marple) (1930), *Peril At End House* (Hercule Poirot) (1931), *The Sittaford Mystery* (1931), *The Floating Admiral* (1931).

Lord Edgware Dies (Hercule Poirot) (1933), *Why Didn't They Ask Evans?* (1933), *Ask a Policeman* (1933), *Murder on the Orient Express* (Hercule Poirot) (1934), *Three Act Tragedy* (Hercule Poirot) (1934), *Unfinished Portrait*(1934), *Death In The Clouds* (Hercule Poirot) (1935), *Murder in Mesopotamia* (Hercule Poirot) (1935), *The ABC Murders* (Hercule Poirot) (1936), *Cards on the Table* (Hercule Poirot) (1936), *Six Against the Yard* (1936), *Dumb Witness* (Hercule Poirot) (1937), *Death On The Nile* (Hercule Poirot) (1937), *Appointment With Death* (Hercule Poirot) (1937).

The Incredible Theft (Hercule Poirot) (1937), *Hercule Poirot's Christmas* (Hercule Poirot) (1938), *Murder is Easy* (1938), *And Then There Were None* (1939), *Sad Cypress* (Hercule Poirot) (1939), *Evil Under The Sun* (Hercule Poirot) (1940), *One, Two, Buckle My Shoe* (Hercule Poirot) (1940), *N or M?* (Tommy & Tuppence) (1941), *Five Little Pigs* (Hercule Poirot) (1942), *The Body in the Library* (Miss Marple) (1942), *The Moving Finger* (Miss Marple) (1942), *Towards Zero* (1944), *Absent In The Spring* (1944), *Death Comes As The End* (1944), *Sparkling Cyanide* (1944), *The Hollow* (Hercule Poirot) (1946), *The Rose and the Yew Tree* (1948).

Crooked House (1948), *Taken at the Flood* (Hercule Poirot) (1948), *A Murder is Announced* (Miss Marple) (1950), *They Came to Baghdad* (1951), *They Do it with Mirrors* (Miss Marple) (1952), *A Daughter's A Daughter* (1952), *Mrs. Mc Ginty's Dead* (Hercule Poirot) (1952), *After the Funeral* (Hercule Poirot) (1953), *A Pocket Full of Rye* (Miss Marple) (1953), *Destination Unknown* (1954), *Hercule Poirot And The Greenshore Folly* (Hercule Poirot) (1954), *Hickory Dickory Dock* (Hercule

Poirot) (1955), *The Burden* (1956), *Dead Man's Folly* (Hercule Poirot) (1956), *4.50 From Paddington* (Miss Marple) (1957) *Ordeal By Innocence* (1958), *Cat Among the Pigeons* (Hercule Poirot) (1959), *The Pale Horse* (Ariadne Oliver) (1961), *The Mirror Crack'd from Side to Side* (Miss Marple) (1962), *The Clocks* (Hercule Poirot) (1963).

A Caribbean Mystery (Miss Marple) (1964), *At Bertram's Hotel* (Miss Marple) (1965), *Third Girl* (Hercule Poirot) (1966), *Endless Night* (1967), *By The Pricking Of My Thumbs* (Tommy & Tuppence) (1968), *Hallowe'en Party* (Hercule Poirot) (1969), *Passenger to Frankfurt* (1970), *Nemesis* (Miss Marple) (1971), *Elephants Can Remember* (Hercule Poirot) (1972), *Postern of Fate* (Tommy & Tuppence) (1973), *Curtain: Poirot's Last Case* (Hercule Poirot) (1975), *Sleeping Murder* (Miss Marple) (1976) (<https://www.agathachristie.com/stories?format=novel> (08.11.2019)).

Dime novels Of Agatha Christie

The Coming of Mr. Quin (Harley Quin) (1924), *The Shadow on the Glass* (Harley Quin) (1924), *While the Light Lasts* (1924), *The Tragedy at Marsdon Manor* (Hercule Poirot) (1924), *The Mystery of Hunter's Lodge* (Hercule Poirot) (1924), *The Lost Mine* (Hercule Poirot) (1924), *The Kidnapped Prime Minister* (Hercule Poirot) (1924), *The Jewel Robbery at the Grand Metropolitan* (Hercule Poirot) (1924), *The Adventure of the Italian Nobleman* (Hercule Poirot) (1924).

The Disappearance of Mr. Davenheim (Hercule Poirot) (1924), *The Chocolate Box* (Hercule Poirot) (1924), *The Adventure of The Western Star* (Hercule Poirot) (1924), *The Adventure of the Egyptian Tomb* (Hercule Poirot) (1924), *The Adventure of the Cheap Flat* (Hercule Poirot) (1924), *Mr. Eastwood's Adventure* (1924), *The Case of the Missing Will* (Hercule Poirot) (1924), *The Million Dollar Bond Robbery* (Hercule Poirot) (1924), *The Sign in the Sky* (Harley Quin) (1925), *At the Bells and Motley* (Harley Quin) (1925), *The Witness for the Prosecution* (1925) *The Veiled Lady* (Hercule Poirot) (1925), *The Listerdale Mystery Short Story* (1925),

Magnolia Blossom (1926), *The World's End* (Harley Quin) (1927), *The Voice in the Dark* (Harley Quin) (1927), *The Soul of the Croupier* (Harley Quin) (1927).

The Face of Helen (Harley Quin) (1927), *Harlequin's Lane* (Harley Quin) (1927), *Wasps' Nest* (Hercule Poirot) (1928), *A Fairy in the Flat* (Tommy & Tuppence) (1929), *A Pot of Tea* (Tommy & Tuppence) (1929), *The Affair of the Pink Pearl* (Tommy & Tuppence) (1929), *The Adventure of the Sinister Stranger* (Tommy & Tuppence) (1929), *The Man from the Sea* (Harley Quin) (1929), *The Dead Harlequin* (Harley Quin) (1929), *Blindman's Buff* (Tommy & Tuppence) (1929), *The Man in the Mist* (Tommy & Tuppence) (1929), *The Crackler* (Tommy & Tuppence) (1929), *The Sunningdale Mystery* (Tommy & Tuppence) (1929), *The House of Lurking Death* (Tommy & Tuppence) (1929).

The Unbreakable Alibi (Tommy & Tuppence) (1929), *The Ambassador's Boots* (Tommy & Tuppence) (1929), *The Man Who was No. 16* (Tommy & Tuppence) (1929), *Finessing the King* (Tommy & Tuppence) (1929), *The Gentleman Dr. Essed in Newspaper* (Tommy & Tuppence) (1929), *The Case of the Missing Lady* (Tommy & Tuppence) (1929), *The Clergyman's Daughter* (Tommy & Tuppence) (1929), *The Red House* (Tommy & Tuppence) (1929), *A Christmas Tragedy* (Miss Marple) (1930), *The Bird with the Broken Wing* (Harley Quin) (1930), *Manx Gold* (1930), *Death by Drowning* (Miss Marple) (1932).

Motive vs. Opportunity (Miss Marple) (1932), *The Bloodstained Pavement* (Miss Marple) (1932), *The Blue Geranium* (Miss Marple) (1932), *The Companion* (Miss Marple) (1932), *The Four Suspects* (Miss Marple) (1932), *The Herb of Death* (Miss Marple) (1932), *The Idol House of Astarte* (Miss Marple) (1932), *Ingots of Gold* (Miss Marple) (1932), *The Thumb Mark of St. Peter* (Miss Marple) (1932), *The Tuesday Night Club* (Miss Marple) (1932), *The Affair at the Bungalow* (Miss Marple) (1932), *Wireless* (1933), *The Strange Case of Sir Arthur Carmichael* (1933), *The Red Signal* (1933), *The Last Seance* (1933), *The Lamp* (1933), *The Hound of Death* (1933), *The Gipsy* (1933), *S.O.S.* (1933).

The Mystery of the Blue Jar (1933), *The Call of Wings* (1933), *The Case of the City Clerk* (Parker Pyne) (1934), *The Case of the Discontented Husband* (Parker Pyne) (1934), *The Case of the Discontented Soldier* (Parker Pyne) (1934), *The Case of the Distressed Lady* (Parker Pyne) (1934), *The Pearl of Price* (Parker Pyne) (1934), *The Case of the Middle-Aged Wife* (Parker Pyne) (1934), *The Case of the Rich Woman* (Parker Pyne) (1934), *The Gate of Baghdad* (Parker Pyne) (1934), *The House at Shiraz* (Parker Pyne) (1934), *The Oracle at Delphi* (Parker Pyne) (1934), *A Fruitful Sunday* (1934), *The Manhood of Edward Robinson* (1934), *The Golden Ball* (1934), *The Girl in the Train* (1934), *The Fourth Man* Swan Song (1934).

Sing a Song of Sixpence (1934), *Philomel Cottage* (1934), *Accident* (1934), *Jane In Search Of A Job* (1934), *The Rajah's Emerald* (1934), *Miss Marple Tells a Story* (Miss Marple) (1934), *Triangle at Rhodes* (Hercule Poirot) (1936), *Poirot and the Regatta Mystery* (Hercule Poirot) (1936), *Yellow Iris* (1937), *Murder in the Mews* (Hercule Poirot) (1937), *Dead Man's Mirror* (Hercule Poirot), (1937), *Problem at Pollensa Bay* (Parker Pyne) (1939), *The Regatta Mystery* (Parker Pyne) (1939), *The Dream* (Hercule Poirot) (1939), *Problem at Sea* (Hercule Poirot) (1939), *The Plymouth Express* (Hercule Poirot) (1939), *The Mystery of the Baghdad Chest* (1939), *In a Glass Darkly* (1939), *How Does Your Garden Grow?* (Hercule Poirot) (1939) *Three Blind Mice* (1947), *The Nemean Lion* (Hercule Poirot) (1947).

The Lernean Hydra (Hercule Poirot) (1947), *The Arcadian Deer* (Hercule Poirot) (1947), *The Erymanthian Boar* (Hercule Poirot) (1947), *The Augean Stables* (Hercule Poirot) (1947), *The Stymphalean Birds* (Hercule Poirot) (1947), *The Cretan Bull* (Hercule Poirot) (1947), *The Horses of Diomedes* (Hercule Poirot) (1947), *The Girdle of Hyppolita* (Hercule Poirot) (1947), *The Flock of Geryon* (1947), *The Apples of Hesperides* (Hercule Poirot) (1947), *The Capture of Cerberus* (Hercule Poirot) (1947), *The Second Gong* (Hercule Poirot) (1948).

Strange Jest (Miss Marple) (1950), *Tape-Measure Murder* (Miss Marple) (1950), *The Case of the Caretaker* (Miss Marple) (1950), *The Case of the Perfect Maid* (Miss Marple) (1950), *The Love Detectives* (Harley Quin) (1950), *The Third Floor Flat* (Hercule Poirot) (1950), *The Adventure of Johnnie Waverly* (Hercule

Poirot) (1950), *Four and Twenty Blackbirds* (Hercule Poirot) (1950), *The Submarine Plans* (Hercule Poirot) (1951), *The Lemesurier Inheritance* (Hercule Poirot) (1951), *The Affair at the Victory Ball* (Hercule Poirot) (1951), *The King of Clubs* (Hercule Poirot) (1951), *The Adventure of the Clapham Cook* (Hercule Poirot) (1951).

The Under Dog (Hercule Poirot) (1951), *Greenshaw's Folly* (Miss Marple) (1960), *The Adventure of the Christmas Pudding* (Hercule Poirot) (1960), *The Mystery of the Spanish Chest* (Hercule Poirot) (1960), *Sanctuary* (Miss Marple) (1961), *The Dressmaker's Doll* (1961), *The Double Clue* (Hercule Poirot) (1961), *Double Sin* (Hercule Poirot) (1961), *The Harlequin Tea Set* (Harley Quin) (1971), *Next to a Dog* (1971), *The Cornish Mystery* (Hercule Poirot) (1974) (<https://www.agathachristie.com/stories>).

Agatha Christie detective novels have achieved sales rate expressed in hundreds of millions worldwide. Such high sales rates are most probably rather rare. Books that can reach such high sales rates in the world may only be religious books that appeal to a wide audience. Almost half of Agatha Christie's crime novels, which have reached these sales rates, are not in the English language, so they are translation copies in the language of the countries where they are sold. Agatha Christie's Crime novels have been translated into forty-four languages in total, is thought (Rzepka&Horsley, 2010:416).

The fact that Agatha Christie had many works in short crime fiction story and crime novel genres and even several works have been completed after her death caused differences in the number of total works. It is possible to reach more precise information about the number of works by Hercule Poirot. The number of works with Hercule Poirot written by Agatha Christie is ninety-eight in total, sixty-five of them written in dime novel format, thirty-three in novel format (Connelly, 2009:99).

Hercule Poirot and Other Characters

Hercule Poirot

Hercule Poirot first appeared in the *Mysterious Affair at Styles* (1920). He lastly appeared in *The Curtain* (1975). The detective Hercule Poirot character is Agatha Christie's most admired and most engaged character (Rzepka & Horsley, 2010:418). Agatha Christie states that Hercule Poirot was inspired by a type she saw among the people. Agatha Christie generally has created the characters that she uses in her works, inspired by the people in daily life, is thought. Hercule Poirot is a man with a serious stance, an elegant suit and a curved moustache. Poirot's faithful friend is Captain Hastings. Just like Watson, he is not very intelligent, but loyal, and patiently accompanies Poirot during the investigation. Hasting never thinks like Poirot, it does not address crucial points (Dante, 2011:11-15). "Hercule Poirot is the parody of the male legend. Narcissistic, emotional, moody, complex and unstable, trembling, strange, socially different and obsessive" (Rzepka & Horsley, 2010:419).

Hercule Poirot is a world famous detective. It is so famous that he is recognized and respected by presidents around the world. He uses his intelligence successfully in Profile analysis. Hercule Poirot, who runs from adventure to adventure with his assistant Hasting, is a private detective with a Belgian origin, with egg shaped head, thin moustache, medium body size, green eyes and stylish clothes. Hercule Poirot met with the reader in thirty-three novels and fifty dime novels in total. Poirot English assistant Hasting acts within the contractor. Poirot often focuses on the general appearance of the case with pictures and then profiles with Hasting. It combines his command of human psychology with his clues and physical evidence to solve the mystery of the event (<https://www.agathachristie.com/characters/herculepoirot>). Agatha Christie when creating Poirot aimed an unusual and little strange character and designed him with repellent moustache and different nationality on the other hand; Hasting is an older fashioned, English nation and understandable character.

Another contrast of Hercule Poirot is that he wears a neat, clean and stylish dress that can be said flawless, despite all its awkwardness. Poirot is very complex character who manages to dress so consistently well and he is also mosaic of contrasts with his smart aspects, strange aspects and feminine aspects (Rzepka & Horsley, 2010:419). He is a detective who relocated in England after his successful past in the Belgian police organization in Belgium. Poirot solves events with mere observation, logic, and analytical analysis, away from emotionality and passion. Poirot is a bit dandy; he likes the show and showing off. When he concludes the event, he makes a speech by gathering everyone in an area. Anyone who is involved in the event calls this festive meeting. This exciting meeting of Poirot seems like the day of reckoning. Poirot explains the causes, plots, clues, pieces of evidence, consequences, the murderer and his collaborator with all details strikingly at the end of the meeting then the novel ends (Üyepazarcı, 2008:643).

Miss Jane Marple

Readers of Agatha Christie first saw Miss Marple in a standard detective novel, *The Murder at the Vicarage* (1930). The latest novel Miss Jane Marple appeared is *Sleeping Murder* (1976). Miss Marple character has appeared in twelve novels, twenty dime novels. The number of works with the character Miss Jane Marple is less than Hercule Poirot (Rzepka&Horsley, 2010:421). Miss Marple is essentially a woman living in a small village called St. Mary Mead. Marple has the experience of village life because village life is very original. Village life has an atmosphere that reflects the nature of man and has evil, which should be struggled with. In this way, Marple had the chance to observe in many areas. Marple is an amateur detective, but she manages to achieve success by using some arguments well.

Miss Marple seeks the door to success with her ability to cleverly operate her intelligence, the ability to descend against the background of events, as if she is a gardener, designs her garden, simulates the case in her mind repeatedly, by listening to gossip, and struggles to pursue the truth. The first meeting of Miss Marple and the reader took place in 1927. Agatha Christie was a bit anxious when designing a

female detective. She was afraid about not to attract the attention of the reader, but the result was very different and positive, the reader adopted and loved Miss Marple almost as much as Hercule Poirot. As a result, Agatha Christie started to include the Miss Marple character, which she had appeared in dime novels until 1930, in her novels. Agatha Christie states that when she designed the Miss Marple character, she set out from her own grandmother. Her grandmother has a hectic, insistent and excited character.

Agatha Christie's grandmother has a character that can persistently chase things and get what she wants. Affected by this situation, Agatha Christie transmits the mentioned personality features to Miss Marple. Agatha Christie, who did not forget to convey the merry personality of her grandmother exactly as Miss Marple, conveyed the situation of her grandmother to wait for the worst in the face of the events in general, and the misfortune of the feared to come to her. Miss Marple has the characteristics of the Victoria Period. She always keeps a maid in her house. These servants are generally orphans. She takes them at a young age and trains them with Victorian Era practices. Miss Marple is single and never gets marry.²⁰ There is no information about Miss Marple's close family. The only known relatives are a cousin and a nephew. Agatha Christie featured Miss Marple in twelve novels and twenty dime novels (<https://www.agathachristie.com/characters/missmarple>).

The second detective created by Agatha Christie is Miss Marple, the girl who remained at home, but the vigilant and venerable lady. This clever woman like genie is curious and, unlike Poirot, mixes her feelings and intuition. While solving murders, she uses her home in Mary Mead as an operation center. While solving the treats, she thinks, sitting on her chair, thinking and doing gymnastics. Those who bring information to her are generally gossip types who like to talk. Hair-raising events, events that the police do not want or care about, turn around and find Miss Marple with her success in following and interpreting the clues, Marple, who was not be thrown on the scrap heap or even found funny, turned into an experienced

²⁰ One of the feminist approaches of Agatha Christie is that Miss Marple never married, she was always single, and had no marriage even having lover on her agenda. It may be emphasized that the female detective character does not need the presence of a man for success.

detective that was respected afterwards. Miss Marple's stories are where much blood is not seen, but there can be corpses, everyone respect to that lady and jealous servants are also can be found. Agatha Christie describes Miss Marple from her mouth as follows;

Miss Marple entered my life so quickly and decisively that I probably created it with my grandmother in mind, but it was not exactly like her. For example, according to Miss Marple, my grandmother was looking at everything hypercorrectly, and my grandmother was not an old maid. The common point of the two is that they are very cheerful and doubt everything, and they are right at the end of the job (Üyepazarcı, 2008:641-644).

Tommy and Tuppence

Agatha Christie describes her character Tuppence as a sociable, excited person, while defining Tommy as a slow thinker and perfectionist. Christie describes Tommy's appearance as ugly but gentleman-looking. Agatha Christie expresses that she enjoys writing the characters Tommy and Tuppence and said that these two new and young characters gave her positive energy. Agatha Christie has included the characters Tommy and Tuppence in the collection of four novels and a dime novel in total (1922). Tommy and Tuppence are essentially old friends, but they did not meet for a while. One day, they met at the metro station by chance and start to meet again.

At that time, World War I just ended and the national economy is in poor condition and job opportunities are very limited. Tuppence says he has a plan to start a business and talks about its content. A private detective agency called "Young Adventures Ltd" will be established and will meet the customer's logical demands (<https://www.agathachristie.com/characters/tommyandtuppence>). This proposal is in the minds of the couple and together they open the private detective office and start accepting customers. Tuppence becomes secretary in that detective company and Tommy becomes boss. A young comedian named Alfred, who is a funny element in the stories, manages to make his reader laugh occasionally. Tommy and Tuppence stories are cheerful stories dominated by satire, and in some stories they are parodies

of famous crime stories that have been made before. Tommy and the Tuppence couple have appeared in a total of fifteen stories (Üyepazarcı, 2008:645).

Ariadne Oliver

Ariadne Oliver is one of the supporting characters of Agatha Christie. He is much clever than an assistant character. He is almost heroic character. His nickname is pedantic. He accompanies Hercule Poirot in six novels in total. It is understood that he is in the position of Hasting as his duties and general attitude. Ariadne Oliver has often been the voice of Agatha Christie.²¹ Agatha Christie did what she wanted to say to the community, and the messages she wanted to give through Ariadne Oliver. Agatha Christie generally chooses the characters from the types that exist or that are familiar in society that is to say Agatha Christie's characters are either real life or have a high potential to exist in real life, but Ariadne stated that there is no such situation at the point of Oliver; it is just a fantasy (Hook, 1956).

Parker Pyne

Parker Pyne met the reader for the first time in 1934. Parker Pyne character is the oldest of the characters designed by Agatha Christie, a retired civil servant retired from the seventies. It looks like a mediocre, very common appearance. It is slightly big-headed and bald. Parker Pyne feels unhappy after retirement. He opened a private detective agency at 17th Richmond Street to both end this and benefit other unhappy people and make them happy. Parker Pyne divides unhappiness into five, claims that they are all separate species, and defends the theory that they can all be resolved logically.

In his cases, he listens to his customers and helps them, as well as a counsellor or a therapist. Many cases are resolved so successfully that customers have thought that everything develops all of a sudden, Parker Pyne has no effect. Parker Pyne was a detective with the ability to access confidential documents and

²¹ The most important feature of this auxiliary character is that it is a woman. Because Agatha Christie has done what expected from she again, and this time she created a female assistant character after Miss Marple, a heroic character with an innovative spirit.

statistics, thanks to his civil service history. He set up a team to help him with all these studies because it is not possible to reach everything alone. Claude Lutrell, nicknamed “Lounge Lizard”, very successful in disguise, and the charming lady Madeline de Sara, the meticulous and regular secretary Miss Lemon and the co-detective character of Agatha Christie, Ariadne Oliver. Parkey Pyne runs from case to case with his successful and disciplined team. Agatha Christie has featured Parker Pyne in her thirteen works (<https://www.agathachristie.com/characters/parkeypyne>).

2.1.8. Dorothy Leigh Sayers (1893 – 1957)

Dorothy Leigh Sayers was born in Oxford as the only child of cleric Henry Sayers (1893). Dorothy Leigh Sayers was trained at home until she was fifteen. She was sent to Godolphin High School in Salisbury to earn Oxford University (1912). After completing her preparations in foreign languages and other branches, she took the exam at Oxford University and succeeded (1915). She was able to graduate from the Department of Medieval Literature and Modern Languages (1920).

Dorothy Leigh Sayers worked in different companies after her graduation, started to make some money from the detective novels. In the times when her writing life was going well, Sayers had an unlucky private life; she gave birth to an out-of-marriage boy. The presence of her son, whom she hid from her family and closest friends, was revealed after Sayers’ death (1957). Dorothy Leigh Sayers started writing crime novels because of financial needs and difficulties. Sayers made a self-observation in the book market determined that the book sector with the best returns as a detective novel and started to write a detective novel.²² Dorothy Leigh Sayers is associated with other the Golden Age female writers as well as Agatha Christie, Margery and Allingham. They are nicknamed Queens of Crime because they are women and they are crime novelists.

²² The Golden Age process, which contains the years between the first and second world wars, namely the golden age of the detective novel, started with the writing of immersive and exciting detective novels by qualified British writers. Quality writers have created quality novels, and naturally the reader’s attention has shifted to the detective novel. Therefore, the detective novel market has increased rapidly and has become a field that provides more income to publishers and authors in a short time.

Dorothy Leigh Sayers is not only a crime novelist, but also a writer in poetry, letters, essays, criticism, theology and drama. The author was able to write articles in the field of religion thanks to her knowledge about theology. She also wrote articles in the fields of politics and sociology. In the later stages of her detective life, Dorothy Leigh Sayers entered sensitive issues as well as scientific empiricism against religion and social responsibilities of women under the concept of crime fiction. She wrote his poems while she was still a student at Oxford.

After her university education, she wrote and published her first books, *Catholic Tales* and *Christian Songs*, in 1918. Dorothy Leigh Sayers' first detective novel, *Whose Body?*, was published in 1923. Thus, readers met Sayers' first hero character, rich, intellectual but dandy Lord Peter Wimsey. Along with this hero of Dorothy Sayers, the gentle detective fashion in British Police Literature has also started (Rzepka&Horsley, 2010:438-440).

Dorothy Leigh Sayers was fluent in French and during her writing career, she realized translations of poetry, songs and other works between French and English languages. The most active years of Sayers in the detective novel are between the years of 1920-1940. According to John Scagg; "Dorothy Leigh Sayers, author of a series of novels featuring the much imitated, and frequently parodied, Lord Peter Wimsey, in her 1928 introduction to *Great Short Stories of Detection, Mystery, and Horror*, published in 1929" (Scaggs, 2005:7).

Lord Peter Wimsey is Dorothy Leigh Sayers' first and dominant character. Lord Peter Wimsey is the youngest son of an aristocratic family.²³ He participated in the First World War and became a veteran. He is excited amateur detective who enjoys book collections. Peter has a clever, smart and cold-blooded personality with a high sense of humour (Rzepka & Horsley, 2010:440-446).

Dorothy Leigh Sayers edited the character of Lord Peter Wimsey as a cultured, wealthy aristocrat. But he is a detective who can be distracted in some moments. He

²³ Peter Wimsey talks to other characters very much, it is possible to state that he is talkative character and sometimes his long and technical conversations may bother readers.

started to work as a detective because of the satisfaction he felt when he found the killer he wanted for pleasure and excitement in *Whose Body?*. The character of Peter Wimsey has appeared in total of twelve novels. As Dorothy Leigh Sayers focused on writing detective novels, the number of characters increased (Scaggs, 2005:27).

Sayers was interested in closed environment mystery and puzzle mystery type crime novels. She used the puzzle type detective novel both in detective novels and short stories (*Five Red Herrings* 1931), (*Whose Body* 1923). Starting out with “Whodunit”, the basic principle, Sayers builds the plot that goes to the killer like a puzzle. Then she solves this puzzle step by step with the reader. The reader feels like a detective while reading Sayers novels and senses that she will gradually solve the puzzle and get the result. This is exactly the feeling that Sayers wants to pass on to the reader. Sayers did not overdo her knowledge of the killer’s inner world and extended the surprise and curiosity until the end of the novel. The author only shares information about the murder, the identity of the murderer and the psychology of the murderer, with the mystery solved at the end of the novel.

Dorothy Leigh Sayers would pay much attention to detective novel fiction, and she would do her utmost to avoid errors in fiction. Erol Üyepazarcı claims that Sayers is better than Agatha Christie in terms of cleanliness of wording and rigor of planning of stories. As a result, Dorothy Leigh Sayers is one of the leading crime fiction writers of the Golden Age period, with her well-constructed treats, her tense atmosphere and her truly alive characters. Dorothy Leigh Sayers is also a successful compiler; *The Omnibus of Crime* 1928, 1932, and 1934 compiled three major detective literary anthologies in the literary world. The prefaces written by Sayers for these anthologies are enormous essays in the history and literary qualities of the crime novel genre.

Crime novels that belong to the author are as follows; *Whose Body* (1923), *Clouds of Witness* (1927), *Unnatural Death* (1927), *The Unpleasantness at the Bellona Club* (1928), *The Documents in the Case* (1929), *Strong Poison* (1930), *The Five Red Herrings* (1931), *Have His Carcase* (1932), *Murder Should Advertise*

(1933), *The Nine Tailors* (1934), *Gaudy Night* (1936), *Busman's Honeymoon* (1937)
(Üyepazarcı, 2008:659-662).



PART 3

The British detective novel literary genre experienced the first examples of the 19th century with William Godwin, while the Turkish detective novel literary genre experienced similar mobility with the translated detective novel. In this context, the main topics of this section are translation crime novels, prominent translations crime novels, translations of crime novels by Kemal Tahir, translations of prominent characters. Then in accordance with the temporal sequence, authors of copyrighted crime novels and their prominent works in Turkish literature like Ahmet Mithat Efendi, Fazlı Necip, Yervant Odyan, Ebussüreyya Sami, Peyami Safa, İskender Fahrettin Sertelli, Ahmed Vala Nureddin, Rakım Çalapala, Kemal Tahir, Selami Minur Yurdatap were analyzed. Besides, the effect of the letter revolution in Turkish history on detective novel literature was mentioned. The names of the touchstones that appeared in the emergence of the crime novel in Turkish literature are given in chronological detail below.

CRIME FICTION IN TURKISH LITERATURE

3.1.The Translated Crime Novels in Turkish Literature

As in the literary history of many countries, some literary genres first came with translation from foreign literature. This is true in the Turkish literature detective novel. In order to examine the emergence of detective novels in Turkish literature, translation detective novels should be examined first. - The first translation of the detective novel *Paris Faciaları* was written by *Ponson du Terrail* and translated by Ahmet Münif and its original name is *Les Drames de Paris* in French (1881) (Üyepazarcı, 2008:526-527), IBB,AK,Bel_Osm_0.01377/02 843TER 1298 H/ 1880-1881 M. k.1/1).

In the catalog searches, it is found that there were more translation crime novels in 1880 and 1881. The writing dates of these crime novels are indicated in the hegira calendar. The translation novel has an interesting breaking point in the history of Turkish literature. While French crime novels were constantly translated into

Turkish until the letter revolution (1928), only English works began to be translated into Turkish after the letter revolution. Another issue that should be included in the Turkish translation crime novel is Sultan Abdulhamid II. He is one of the important sultans of the Ottoman Empire, for his interest in the crime novel and his devotion to his translations. But unfortunately, the importance and contribution he gave to crime novels are not known. There is a rumor about the existence of a library of six thousand books, but it is not possible to reach certain information since the library was burned in a riot. It is unlikely to find out how many novels are in the library of Sultan Abdulhamid II and exactly how many of them are translation crime novels because the library does not exist today.

The Sultan Abdulhamid II established Turkish and Armenian interpreter and translators groups in the library. The Armenian group was headed by Yervant Odyan who is both a writer and translator. Yervant and his group were very active in this process because they knew Turkish and Armenian as their mother tongues and additionally they knew French well. The author, Yervant Odyan, wrote a crime novel called *Abdulhamid and Sherlock Holmes* (1911), based on Sultan Abdulhamid's excessive interest and affection for Sherlock Holmes (Üyepazarcı, 2008:521-522). The main task of the translation office in the palace library was to translate the news and articles written in the foreign language about the Ottoman Empire and Sultan Abdulhamid II to Turkish and present it to the sultan. Crime novel translation was a secondary task.

There are some works also that reached to present day among the works that have been translated by Abdulhamid. As mentioned works have been preserved at the İstanbul University Ottoman Archives and the Prime Ministry Archives General Directorate. These are seventy-two pieces, but not all of them are crime novels. These books that translated from different fields are like scientific books, Japanese-Russian War, infectious diseases (medical books). On the other hand, Sultan Abdulhamid II's main crime novel archive is based at İstanbul University. There are five hundred-five translated crime novels in İstanbul University Library. These five hundred-five translated crime novels were written by two-hundred-fifty two different writers.

For these works, Arthur Conan Doyle has four crime novels, five books in different subjects and fifty-six stories about crime. Other writers with more than one crime novel in the İstanbul University Library Ottoman Archive are as follows; Edgar Allan Poe (three), Emil Gaboriau (six), Paul Feval (three), Maurice Leblanc (four), Eugene Bertol (four), Louis Jacolliot (five), Alexis Bouvier (five), Marie François Goron (six), Jules de Gastyn (seven) Pierre Zaccone (eleven), Jules Mary (fifteen), Fortune de Boisgobey (fifteen), Xavier de Montepin (twenty-three).

The names of Turkish translators working in the interpreter group of Sultan Abdulhamid II are as follows; Rıza, Hakkı, Veli, Ahmet Necmi, Memduh, Mehmet İzzet, Hikmet, Mehmet Sakir, Mehmet Rıza, Hüseyin Kazım, Adil Aram. Although it is not known whether they are in the interpreter group or not, the other names whose signatures are found as translators are Ahmet Necmi, Ahmet Rasim, Rıza Nur and Hüseyin Rahmi Gürpınar. Erol Üyepazarcı points out that the existence of a foreign novel in which its translator is unknown but was translated into Turkish. According to this; Austin Freeman's *The Red Thumb Mark* (1907) has a Turkish translation. Other Turkish translations, which existence of are still unknown, are the familiar Arsene Lupine series. But the translator is not familiar. The name of the translator is Abdi Memlukları Rıza. Arsene Lupine novels translated into Turkish by Abdi Memlukları Rıza are as follows; *The Seven of Hearts*, *Arsene Lupine's Capture*, *How I Know Lupine* (1906) (Üyepazarcı, 2008:524-526).

3.1.1. The Prominent Translated Crime Novels in Turkish Literature

It would not be wrong to express that the beginning of both areas of Turkish copyright detective novel and the translation detective novel is after 1881. Ahmet Mithat Effendi's, as its Turkish name *Orcival Cinayeti* (1867), the original name is *L'crime de Orcival* (Emile Gaboriau), mentioned before. The novel named *L'secret Du Juge*, translated by A. Nihat and named *Münstantığın Esrari*, originally belonged to French Pierre Delcourt. The French writer Xavier de Montepin's, who is known from his work *Bread Peddler*, novel *L'crime de Asnieres* translated into Turkish by two different translators. The first name is Karabet Panosyan. The Armenian translator translated the novel into Turkish but published it in the Armenian alphabet.

Süleyman Nafiz translated that novel into Turkish by Ottoman Letters (1890). The original name is *Bernard L'assassin* and is a crime novel written by French writer Edmond Tarbe. The famous translator Selanikli Tevfik, whose translations were appreciated, translated it into Turkish by the name of Killer Bernard. If the works translated into Turkish between the years 1881-1909 are processed chronologically, writer-translator or only translators as well as Ahmet Mithat Effendi, Selanikli Tevfik,²⁴ İbrahim Nuri, and Hüseyin Rahmi Gürpınar can be often seen.

L'drames des Paris is written by Ponson du Terrail, translated by Ahmet Munif (1881), *L'crime de Orcival* is written by Emile Gaboriau, translated by Ahmet Mithat Effendi (1884), *L'crime de Asnieres* is written by Xavier de Montepin, translated by Karabet Panosyan (1885), *Bernard L'assassin* is written by Edmond Tabe, translated by Selanikli Tevfik (1886), *L'vieillesse de Monsieur Lecoq* is written by Fortune de Boisgobey, translated by Selanikli Tevfik (1887), *L'secret de Le Aumonier* is written by Leon de Tinseau, translated by Ahmet Mithat Effendi (1888).

L'grande Iza is written by Alexis Bouvier, translated by Ali Kemal, *Fleur de Crime* is written by Adolphe Belot, translated by Andon (1889), *L'dossier 113* is written by Emile Gaboriau, translated by Hüseyin Rahmi (1889), *Monsieur Lecoq* is written by Emile Gaboriau, translated by Mahmut Sadık (1889) *L'mysteres de Paris* is written by Eugene Sue, translated by Halil Edip (1889), *L'crime de Asnieres* is written by Xavier de Montepin, translated by Suleyman Nafiz (1890). *L'caso Lerouge* is written by Emile Gaboria, translated by Mehmet Ata (1890).

Venger is written by Jules de Gastyn, translated by Suleyman Nafiz (1890). *Mahfi Katil* is written by Louis Jacolliot, translated by Mehmet Resat (1890), *Un Coup de Revolver* is written by Jules Mary, translated Mehmet Talat (1890), and again the same writer's, Jules Mary, another novel *Bir Tabibin Cinayetleri* translated by another translator, his name is İbrahim Hikmet. (1890). *L'crime du Moulin de*

²⁴ All developments in the work are explained to the reader with first person narrative from Caleb's mouth, but Caleb does not identify himself as a detective. He introduces himself as a lover of justice who has witnesses devil and slander and is trying to correct it.

Usor is written by Louis Jacolliot, translated by Selanikli Tevfik (1890), *Deux Femmes L'comtesse Emma* is written by Adolphe Belot, translated by Ahmet Rasim (1890), *L'petit Vieux des Batignolles* is written by Emile Gaboriau, translated by Hüseyin Rahmi Gürpınar (1891). Hüseyin Rahmi Gürpınar, whose translations are highly acclaimed and praised by Erol Üyepazarcı. What makes Hüseyin Rahmi Gürpınar stand out compared to other translators is that he is both a novelist and a translator. A novelist and a translator man of letters can better interpret what a novel means, even in a foreign language. Hüseyin Rahmi Gürpınar, just as Ahmet Mithat Effendi, is known to have successfully conveyed his feelings to the novel.

For Hüseyin Rahmi Gürpınar, it would not be wrong to state that he was influenced by Ahmet Mithat Effendi or followed his path (Turkish Studies, 2013:V8/9). Another translation that Hüseyin Rahmi Gürpınar realized successfully is Emile Gaboriau's novel, *Bir Kadının İntikamı* (1891). *L'secret de Daniel* is written by Jules de Gastyn, translated by İbrahim Nuri (1891), *L'mysteres du Nouveau Paris* is written by Fortunede Boisgobey, translated by Diran (1891), *L'cravates Blanches* is written by Adolphe Belot, translated by Mehmet Ata (1891), *L'cellule No 7* is written by Pierre Zaccone, translated by Selanikli Tevfik (1891).

This time, Selanikli Tevfik appeared with the *7 Numaralı Haspishane Odası*. Selanikli Tevfik's mastery of French was surprisingly good. Between 1886 and 1901, Selanikli Tevfik has translated a total of sixteen novels. However, since our thesis topic is a crime novel, we only included crime novel translations in our thesis. The French crime writers he translated are Xavier de Montépin, Louis Jacolliot, and Edmond-Joseph, Louis Tarbe des Sablons, Jules Marie, Louis Noir, Fortune du Boisgobey and Pierre Zaccone.

It is seen that Selanikli Tevfik sometimes wrote a preface and an epilogue in his translations (Turkish Studies, 2013:V10, 355-363). Pierre Zaccone's crime novel, *Bir Kontun Cinayetleri*, appears to have been translated with the signature of a translator who has never been seen before in a translation of a work. The translator's name is Mehmet Halit (1891). *L'comtesse Emma* is written by Adolphe Belot, translated by Mehmet Ata (1891), *Assassinat de Jean Malorie* is written by Ernest

Daudet, translated by Ahmet Ragıp (1892), *The Haunted Mill* is written by Mary Elizabeth Braddon, translated by Mustafa Refik (1894).²⁵ In this thesis, the average number of works translated into Turkish in 1889-1891 is about twelve-thirteen. This ratio decreased dominantly in the time frame between 1892-1899 and the number of translated detective novels per year decreased from twelve to thirteen to two-one. In the thesis translation novels of translators whose name is not clear is not included. Novels whose signatures are clear and where the identity of the interpreter is clearly stated in the front or final words of the novel are included.

Therefore, in the study, the average number of translation novels per year between the years 1889-1891, which was the year when Turkish translation crime novels were made a lot, was six-seven. There is a translation of the novel *Biçare Robert*, written by Fortune de Boisgobey. Its translator is İbrahim Nuri (In 1895). The novel *Deux Femmes (İki Kadın)* written by Adolphe Belot, translated by Ahmet Rasim in 1890, and translated by Ali Nusret (1896). *L'crime de Omnibus (Omnibus Cinayeti)* written by Fortune de Boisgobey, translated by Avanzade Süleyman (1900), *Şeytan Mağaraları (L'castel du Diable)* written by Ponson du Terrail, translated by Avanzade Süleyman (1900), *Rocambole (Rocambole)* written by Ponson du Terrail, translated by Avanzade Süleyman (1900) *Şeytankaya Cinayeti* written by Gaston Bergeret, translated by Avanzade Süleyman (1900), *Bir Sahne-i Cinayet (L'scenes de Meurtres)* written by Stapleau, translated by Yenişehirli Eyüp (1901), *Mork Sokağı Cinayeti (The Murders in the Rue Morgue)* written by Edgar Allan Poe, translated by Mehmet Halit (1902) (Üyepazarcı, 2008:530-537).

²⁵ The novel which is written by Mary Elizabeth Braddon in 1884 is the first and only English language work. In his study between the years of 1881-1908. The existence of a total of fifty-seven Turkish-language crime novels, including crime novels whose writers and translators were unclear. Apart from Mary Elizabeth Braddon's crime novel *Kara Değirmen Cinayeti*, with the Joseph Ehrler's novels, *Bir Komiserin Cüzdanı*, *Kadın Katili*, *Firari*, *Şimendiferde Bir Sirkat-i Acibe*, which are originally written in German, a total of five books have been written in different languages. Until 1928, almost all detective novels that translated Turkish were in French.

3.1.2. Kemal Tahir's Translation of Crime Novels

When the subject comes to Turkish translation detective novels, Kemal Tahir is the most probably the first translator to come to minds.²⁶ Kemal Tahir's first crime novel translation, *The Wages of Fear*, written by Georges Arnaud, is his translation into Turkish under the name *Dehşet Yolcuları* (1953). In another translation, Somerset Maugham's *The Razor's Edge* was translated into Turkish by the name of *Evvel Zaman İçinde* (1954). Just before the beginning of translation series of Mickey Spillane's *Mike Hammer*, Kemal Tahir translated the novel that English writer Peter Cheyney wrote in 1947, *Dance Without Music* under the name of *Ölüm Dansı* and he translated another novel of the same writer.

This Man is Dangerous (1953) under the name of *Karanlıkta Vuruşanlar* into Turkish. Kemal Tahir translated Robert Gaillard's *Les Liens de Chaine*, originally written in French, into Turkish as the *Kastil Büyücüsü*. If these translations were called Kemal Tahir's early works, it is thought that following translations particularly, the translations of Mickey Spillane's *Mike Hammer* series should be his masterpiece works. There is information about the novel that Kemal Tahir translated under his F.M. Pseudonym, *Kanun Benim* (*The Jury* 1954) is sold more than hundreds of thousands and this is a serious situation for the Turkish literature of the period (Üyepazarıcı, 2008:350).

Kemal Tahir's Mike Hammer Studies

Mike Hammer is a crime comic book series written by Mickey Spillane. It has received a lot of attention both in United States and around the world. The name *Mike Hammer* is also the name of the hero character in the works. Kemal Tahir's most productive period in the field of crime novel translation was the five years between 1950 and 1955.

²⁶ We learned the existence of the Turkish version of a crime novel written by Herbert George Wells in 1933 (1866-1946) under the name *The Invisible Man*. When we searched online, we found that there was a lot of Turkish translation of the book in question, but it was sold at very high prices. In the explanation part of this book, we reached the information that it was translated into Turkish by Kemal Tahir in 1938 and that its name was *Görünmez Adam*.

In these five years, Kemal Tahir's focus will be on the translation of Mickey Spillane's *Mike Hammer* series. The *Mike Hammer* series unexpectedly arouses much interest in the Turkish reader, because *Mike Hammer* series are different from classic crime novels. The five novels written by Mickey Spillane were soon translated into Turkish by Kemal Tahir. However, there are six Turkish *Mike Hammer* works in these years. Five of these six works really belong to *Mike Hammer*, but the sixth is Kemal Tahir's novel *Kemal Tahir*, attributed to Mickey Spillane.

The reason for this was thought to be that Turkish reader strongly expects the sixth translation after five consecutive translations. According to Erol Üyepazarcı, the sixth *Mike Hammer* work (Written by Kemal Tahir) is more beautiful than the original *Mike Hammer*. Kemal Tahir has opened the door to his first fake *Mike Hammer* and many more to write in the future (Üyepazarcı, 2008:350). Between the years of 1954-1955 Kemal Tahir translated four more crime novels under the pen name of F.M., which Mickey Spillane had never written, into Turkish, which means he actually wrote from scratch. *Kıran Kırana, Derini Yüzeceğim, Ecel Saati, Kara Nâra*. Although the publisher of the books knew that the books had never come from abroad (from United States), the phrase of *Mike Hammer* continued to use, as in the actual translations. Publisher in order to not to lose money, had to allow fake *Mike Hammer* and this permission caused to be written many more fake *Mike Hammer* books.

This door opened by Kemal Tahir, finds himself in the appetite of the Turkish reader who has lost himself to *Mike Hammer* crime novels and in the same years, names as well as Adnan Semih Yazıcıoğlu, Leyla Yazıcıoğlu, Afif Yesari, Gülseren Ünüvar, Çetin Tümay and Naki Bora also wrote fake *Mike Hammer* crime novels. *The Mike Hammer* series have taken a serious place in the hearts of Turkish crime

novel readers. It is known that around three hundred *Mike Hammer* novels have been translated into Turkish in about ten years.²⁷

The translation of three hundred works means that this work has received considerable attention from the Turkish reader. It is thought to have been in demand and reached serious sales figures (Üyepazarcı, 2008:351-356). A few examples of *Mike Hammer*, translated by Kemal Tahir under his second pseudonym in 1954, as it follows: *İntikam Pençesi (The Big Kill 1954)*, *Son Çıglık (Kiss Me Deadly 1954)*, *Kanun Benim (The Jury 1954)*, *Kahreden Kursun (The Long Wait 1954)*, *Kanlı Takip (Vengeance is Mine 1954)* (Üyepazarcı, 2008:848-850).

Chronological Order of Featured Real and Fake *Mike Hammer* Novels Translated into Turkish by Kemal Tahir and Other Translators

Kanun Benim (The jury), 1954, F. M. (Kemal Tahir) second translation, Çağlayan Yayınları, Mike Hammer story. The same novel with the same name translated by Suna Develioğlu in 1978 and published by Kitapsaray Yayınları, in 1998, it translated by Şevket Saraç and published by Tay Yayınları in the *Mike Hammer* series; and in 2003 translated fully by Ayşe Gül Güre and published by Can Yayınları in the Crime Series. *Kahreden Kurşun (The Long Wait)*, 1954, F. M. (Kemal Tahir) second translation, Çağlayan Yayınları. This translation published again by İtimat Kitabevi in 1963 and also in 1984 it translated by Yaprak Burcu and published in Tay Yayınları's *Mike Hammer* series under the name of *Cezanı Çekeceksin*. In fact, this is not a *Mike Hammer* story.

Kanlı Takip (Vengeance is Mine), 1954, F. M. (Kemal Tahir) second translation, Çağlayan Yayınları's *Mike Hammer* Story. This translation published again by İtimat Kitabevi in 1962, it translated by E. Özerel and published by Kitapsaray Yayınları in 1978 under the name of *İntikam Benim* and it translated by Yakut Güneri and published by Tay Yayınları in the *Mike Hammer* series in 1984

²⁷ Kemal Tahir's translation in a short period of time is interpreted as the absence of any other source of income at the point of earning money, just like Peyami Safa's Cingöz Recai. Considering the fact that the authors' only source of income is book sales and the economic deprivation of the world in the 20th century, this may be considered as normal

under the name of *Belanı Bulacaksın. İntikam Pençesi (The Big Kill)*, 1954, F. M. (Kemal Tahir) second translation, Çağlayan Yayınları *Mike Hammer* story. This translation published by İtimat Kitabevi in 1962 with the same name, it translated by Şevket Saraç and published again by Tay Yayınları in 1984 in *Mike Hammer Series* under the name of *Sıra Sende Yosma. Ölüm Çemberi (One Lonely Night)*, 1954, translated by Ümit Deniz, Ekicigil Yayınları *Mike Hammer* Story. *Son Çılgılık (Kiss Me Deadly)*, 1954, F. M. (Kemal Tahir) second translation, Çağlayan Yayınları *Mike Hammer* Story.

The same novel translated by Adnan Semih Yazıcıoğlu and published by Plastik Yayınları in 1954 under the name of *Öp Beni Öldüresiye*. In 1964 published by Çınar Yayınları and in 1984 translated by Yaprak Burcu, published by Tay Yayınları in *Mike Hammer* series; and in 2005, translated by Aslı Gül Güre and published again by Can Yayınları in Crime Series. *Benden Kaçamazsın (My Gun is Quick)*, 1954, translated by Adnan Semih Yazıcıoğlu, Plastik Yayınları *Mike Hammer* Story.

This book published by İtimat Kitabevi in 1965 with the same name. *The Deep*, 1963, translated by Reha Pınar, İtimat Kitabevi Yayınları. The same novel published by Başak Yayınları under the name of *Hesap Günü* and translated by Adnan Semih Yazıcıoğlu in 1966. *Kız Avcıları (The Girl Hunters)*, 1965, Adnan Semih Yazıcıoğlu, published by Başak Yayınları “Crime Novel” series. *Mike Hammer* Story. In 1984 translated by Şevket Saraç and published by Tay Yayınları in *Mike Hammer* series under the name of *Tabutumu Ismarladım*. In the same year it published by Gelişim Yayınları in the Crime Novel Yellow Series under the name of *Mayk Döndü*.

Caniler Uyumaz (Killer Mine), 1965, translated by Adnan Semih Yazıcıoğlu, published by Başak Yayınları in the “Crime Novel” series. *Silah Gölgesi (The Day of The Guns)*, 1966, translated by Gönül Suveren, Başak Yayınları “Crime Novels” *Tiger Mann* story. *Yılan Soyu (The Snake)*, 1966, translated by Adnan Semih Yazıcıoğlu, Başak Yayınları Crime Novels *Mike Hammer* Story. In *Mike Hammer* series under the name of *Derini Yüzeceğim*, translated by Semin İz; and also in the

same year it published by Gelişim Yayınları in Crime Novel Yellow Series under the name of *Yılan. İkinci Darbe (The By-Passe Control)*. 1967, translated by Oğuz Alplaçin, Başak Yayınları “Crime Novels” *Tiger Mann* story.

Dişi Avcıları (The Body Lovers), translated by Adnan Semih Yazıcıoğlu, Başak Yayınları Crime Novels *Mike Hammer* story. In the same year, it published in 1984 by Gelişim Yayınları under the name of *Seks ve Cinayet. Kıyasıya (The Dead Dealers)*, 1968, translated by Oğuz Alplaçin, Başak Yayınları *Crime Novels Tiger Mann* story. *Darbe Darbeye (The Delta Factor)*, 1968, translated by Oğuz Alplaçin, Başak Yayınları “Crime Novel”. *Ölümlü Uğraşanlar (Bloody Sun Rise)*, 1971, translated by Reha Pınar, Başak Yayınları, “Crime Novel” *Tiger Mann* story.

En Uzun Gece (The Twisted Thing), translated by Oğuzhan Ayata, Hedef Yayınları *Mike Hammer’s Story*. This novel published again in 1984 by Tay Yayınları under the name of “*Canileri Yaşatmam*” and translated by Yaprak Burcu. *Yaşama Şansın Sıfır (Survival – Zero)*, 1984, the translator is unknown, Gelişim Yayınları Crime Novels *Yellow Series Mike Hammer’s Story*. *Karanlık Yol (Black Alley)*, 1998, translated by Ayşe Gül Güre, Can Yayınları Crime Series *Mike Hammer* story. *Ölüm Taciri (The Killing Man)*, 2000, translated by Ayşe Gül Güre, Can Yayınları Crime Series *Mike Hammer* Story (Üyepazarcı, 2008:848-850).

3.1.3. The Translation of Prominent Characters

Translations of Sherlock Holmes Series

In this section, it is discussed the issue of which novels were the first examples of translation in the process of the emergence of Turkish crime novels and the pains of formation, and which translators were introduced to Turkish literature. It is also important that the translations of *Sherlock Holmes* are another part that should be mentioned in the translation of the crime novel. In 1909 Said Faik and A. Enver translated *Musavver Dilenci (The Man with the Twisted Lip- The Beggar)* from the *Sherlock Holmes* series. And also A. Enver translated one of the Arthur Conan Doyle’s long novels *Baskerviller’in Köpeği (Hound of Baskervilles)* and there were three books translated into Turkish under the name of A. Rıza. *Boş Ev (The Empty*

House), *Kara Peter Meselesi (The Advanture of Black Peter)*, *İkinci Leke (The Second Stain)* (1912) (Üyepazarcı, 2008:541).

There is a book in Ragıp Rıfki's translation *Polislerin Piri Sherlock Holmes'ün Yeni Sergüzeştleri Serisi* that named *İğfal* (1915). Hasan Bedrettin translated *İttifak-ı Murabba (The Secret Allience)* (1916) and also translated *Mukavva Kutu (The Adventure of the Cardboard Box)* (1921). A well-known translator as well as Ragıp Rıfki, Süleyman Tevfik's Sherlock Holmes translations are as follows; *Mc Carney Cinayeti (Sherlock Holmes and the Case of the Dead Beatle - Simple Journeys to Odd Destinations)*, *Zengin Dilenci (The Story of The Rich Beggar)*, *Halanın Milyonları, Prensın Elmasları* (1917).

Rahmi Talat and Kemal Süleyman translated *Musgrave Ailesi (The Musgrave Rituel)* in the same year (1917). The translations by F. Hüsnü Bey and thought to be between 1917 and 1919 are as follows; *Horliston Vak'ası (The Adventure of Six Napoleon)*, *Leydi'nin Gaybubeti (The Disappearance of Lady Frances Carfax)*. The translations of Sherlock Holmes in catalog searches that translation is known but the exact year of publication is unknown are as follows; *Genç Duhan Esrarı, Mürabbahacının Kızı, Kumar Masası Muamması, Kanlı Sandık, Kaybolmuş Nişanlı, Müdde-i Umumi'nin Metresi, Mavi Elmaslı Kadın, Taymis Nehri Haydutları, Otel Sofracıbaşının Feraseti, Londra Kalpazanları, Kraliçenin Dantelaları, Bankerin Benzeri, Usera Tacirinin Hazinesi, Tek Bir Mürekkep Damlası, Deha ve Cinayet, Karındaşen Jak*. Translator names of the mentioned sixteen works are as follows; Eight of them translated by Ragıp Rıfki Özgürel, six of them translated Osman Faiz Gündoğdu. One of them translated by Süleyman Tevfik Özzorluoğlu and the last one translated by Tevfik Vehbi (Üyepazarcı, 2008:538-544).

Translations of Arsene Lupin Series

The first translations of Maurice Leblanc's *Arsene Lupine* took place in Thessaloniki, Ottoman and published in *Selanik Asır Gazetesi*. Fazlı Necip preferred to collect Arsene Lupine translations under the name of *Roman Hazinesi*. *Arsene Lupin'in Tevkifi (L'arrestation D'arsene Lupin)* is one of the first translations of

Fazlı Necip. It is a common opinion that he knows advanced French. *Acayip Bir Yolcu, Kraliçenin Gerdanlığı, Siyah İnci, Sarık, Thilermesnil Şatosu Delik İğne* are the other Lupin novels that he translated to Turkish (1909) (Üyepazarcı, 2008:546-547).

Arsene Lupine's works translated into Turkish by translator Mehmet Ali between 1912-1913 are as follows; *Nikah Yüzüğü, Güneş Oyunları, Gölge İşareti, İblisane Bir Tuzak, Kırmızı İpekli Atkı, Ölüm Etrafında, Müthiş Bir Cinayet*. Other writers and works that translated Arsene Lupine are as follows; Süleyman Tevfik, *Hem Kibar Hem Hırsız (Gentleman Cambrioleur)* (1907), Fuat Samih, *Küçük Göz* (1919). S. Suat, *Dolaşan Ölüm, Kıymetdar Halı* (1920), Hasan Bedrettin, *Arsene Lupin Sergüzeşleri* (1921), Pertev Şevket, *Dünyanın En Kibar ve En Şık Hırsız, Kaplan Dişiler, Arsene Lupin'in Aşkı* (1928). *Arsen Lupin Maceraları* translated by Selami İzzet Sedes, is also thought to be one of the most important translations. *30 Tabutlu Oda, Altın Murselles, Arsene Lupine, Esrarengiz Konak, Yeşil Gözlü Kız* (1934) (Üyepazarcı, 2008:548-549).

3.2. The Copyrighted Crime Novels in Turkish Literature

3.2.1. Ahmet Mithat Efendi (1844-1912)

Ahmet Mithat Efendi is the first Turkish detective novelist to be accepted and admired by the academic community with his titles of a cornerstone, founder father, master and effendi. *Felatun Bey* and *Rakım Efendi*, written by Ahmet Mithat Efendi, are considered to be among the first regular Turkish novels (1871). Ahmet Mithat Efendi's novel that he wrote in 1884, *Esrar-ı Cinayat* is thought to be the first copyrighted crime novel (detective novel), and there is not much opposition from the academic community. For Ahmet Mithat Efendi, 1884 was a very productive year. İBB Atatürk Kitaplığı, Bel_Osm_O.01378/03, *Esrar-ı Cinayat_M1884(H1301)*, 813.32.

It was also tabulated in the form of a treatise for the first time after he became a serial in the newspaper *Tercümanı Hakikat*. In 2000 and 2007 (Turkish Language Association Ankara), it was published by various broadcasting institutions as an

online publication. The original printed version of the book, which is in the rare collection, was printed in Ottoman Turkish and it was seen as printed and double column.

As mentioned above, in addition to writing the first Turkish copyright novel this year, he translated Emile Gaboriau's *Orcival Cinayeti* and Pierre Delcourt's *Müstantiğin Esrar-ı* into Turkish. Four years after these two translations, Ahmet Mithat Efendi translated Leon de Tinseau's *Papazdaki Esrar* into Turkish (Üyepazarcı, 2008:535). Ahmet Mithat Efendi's productive years in the field of crime novels can be stated between the years 1883 to 1910. Ahmet Mithat Efendi, who wrote many novels in different periods in many fields and he remunerates his pen name of the writing machine that used for himself. The novels written by Ahmet Mithat Efendi which are considered as fiction crime and crime adventure are as follows; *Haydut Montari*, *Pembe Pirlanta*, *Dipsiz Kuyu*. In the catalog search, it is reached sixty-seven works in the genre of novels and stories. In some of the doctoral Thesis and articles have been read, it was stated that Ahmet Mithat Efendi's stories and novels including translation and copyright were about one-hundred (İBB_AK_Bel_Ahmet Mithat & MÜPL_248_A286hay M2003(H1424)/k.1).

First Turkish Copyright Crime Novel *Esrar-ı Cinayat*

As a result of library visits, catalog searches, academic article readings, documents, documents and book searches, there was a belief that the novel *Esrar-ı Cinayat*, written by Ahmet Mithat Efendi in 1884, was the first Turkish copyright crime novel. The original edition of the novel *Esrar-ı Cinayat* is also included in the Atatürk Library (İstanbul Municipality Central Library) catalog. Accordingly, the dimension of the book is 25X17 cm. In other words, according to the average books of today, it can be called a large-scale book. It is reached the information that the book is not given to readers and visitors, but it is kept in a rare book department. However, the book has a numerical page and volume pictures, and everyone can see the pictures in digital format (İBB,AK, Bel_Osm_O.01378/03, M1884-H1301).

Esrar-ı Cinayat is a successful novel that includes adventure, love, passion, ambition and suspense. It is a total of three hundred sixty-eight pages, written in Ottoman Turkish, and subsequently written and printed in Latin letters many times. It has a fluent style (Üyepazarcı, 2008:138). The subject of the first Turkish copyright novel *Esrar-ı Cinayat* is as follows: the novel begins on a hot July in the 1870s on Tuesday morning, at a point that examines the minutes immediately after a murder took place at the location called Beykoz Öreke Cliff in the region where the Bosphorus was mixed with the Black sea. Dialogues where detectives gather information and clues about the murder and a set of criminal definitions fill the first few pages of the novel. The name of this mysterious murder was Öreke Stone Murder because the name of the region where the murder took place was Öreke Cliff and to make it easier to express the name of the crime scene.

Short Summary of *Esrar-ı Cinayat*

The bodies of a young woman and two men were found at the Öreke Cliff in Beykoz. On the following pages, it is understood that the dialogue owners at the poisoning over the bodies were the police officer Necmi and the commissioner Osman Sabri were assigned to enlighten the incident with the instruction of the police chief. A few months after the murder, a person named Halil Suri committed suicide. Commissioner Osman Sabri soon finds the connection of this suicide with the murder. Osman Sabri initially thought Halil Suri's suicide was a simple part of the Öreke Cliff murder but with his endless skepticism and perseverance, he realized that Halil Suri was the fourth victim killed by the same killer. As Commissioner Osman Sabri moves confidently to the goal, there is one important person who is disturbed by these developments.

This person is Beyoğlu Governor Mr. Mecmettin. It is understood that this character is the suspect when the Beyoğlu District Governor is interested in this event and creates obstacles in every stage of the process. The first twenty pages of the novel focus on primary events and suspects, often with First Person Narration (Commissioner Osman Sabri), from different perspectives. The first fifty pages include news to the local press and tactical attempts to trap suspects. After a long

examination and follow-up, it focuses on Mrs. Hediye, who comes from a rich and elite family. Finally, the police detain the Mrs. Hediye and start questioning her. Detectives create a systematic pressure on Mrs. Hediye. In the event if she confesses to the incident, she will not be punished, and they convince her step by step that murdering is an essentially ordinary thing. Mrs. Hediye, who is trapped in a corner, cannot withstand the intense pressure, stress, fatigue and insomnia, finally admits that she has instigated the murder to a person named Kalpazan Mustafa and within that period naturally Kalpazan Mustafa fled to Europe (escaped) after he committed four murders.

The confession of the crime of the Mrs. Hediye has made the Beyoğlu District Governor Mr. Mecmettin very worried because the governor has a secret relationship with Mrs. Hediye. Mr. Mecmettin is worried that he will be most probably harmed by the investigation of the Mrs. Hediye, who is behind the murders and the smuggling of valuable goods. Governor Mecmettin has applied pressure and imposition to the Commissioner Osman Sabri to close the case from the beginning of the case, but Osman Sabri, who resolutely resisted all difficulties, solves the case step by step. This time, Commissioner Osman Sabri started to lure Kalpazan Mustafa in Europe by using the national media, and Mustafa soon hooked up. He sent a letter to the *Tercuman-ı Hakikat* newspaper, where detectives began searching for clues. Kalpazan Mustafa confesses to the four murders he has implicitly committed in his letters to the newspaper.

Now the mystery of the murder slowly begins to dissolve. Kalpazan Mustafa is a former lover of Mrs. Hediye, but this is a one-sided love. Although Mustafa loved Mrs. Hediye very much, Mrs. Hediye did not like him very much, spiritually always feels empty, but Mustafa loves Peri very much. In fact, in order to get out of this business, Mrs. Hediye spreads the rumor that Peri is interested in Kalpazan Mustafa. She makes the distinction between the two sides without revealing the two sides, but this love becomes very obsessed with Kalpazan Mustafa. The most successful and profitable part of this situation is undoubtedly Mrs. Hediye because Kalpazan Mustafa has brought him the possible harm and evil. Mrs. Peri's limited attention and care towards Mustafa, makes him freaky. Mrs. Hediye is the leader of

international smuggling illegal organization with Halil Suri and his two men. She sends and sells almost everything to Europe illegally, but things have not been going well lately. Because they know a lot about her, Mrs. Hediye starts wanting to get rid of Halil Suri and her men.

One night, she gets information about that Halil Suri and his men and Mrs. Peri together talk about business on the shore of Beykoz Öreke and she sends the news to Kalpazan Mustafa that Mrs. Peri and some Greek men in the middle of the night sitting, chatting and having a nice time on the Öreke Cliff in Beykoz, so that Kalpazan Mustafa has been provoked enough and she makes him having jealousy attack. Later, Kalpazan Mustafa meets three men and a young girl in the Öreke Rock, the young girl is a Muslim Turk, but she was not Peri. But Kalpazan Mustafa is so frustrated with anger and he was having jealousy attack thus Mustafa killed two men and young girls quickly and suddenly, but one man managed to escape, even though he was wounded. The person who escaped is Halil Suri himself, the person whom Mrs. Hediye wishes to die, survives, but Mrs. Hediye does not give up after the matter. After the follow-up of Mrs. Hediye, she finds the address where Halil is hiding and gives it to Mustafa.

Kalpazan Mustafa went crazy again from madness and he comprehended Halil was the secret lover of Peri. He finds Halil at the given address, poisons with chloroform substance, hangs Halil Suri, who is half unconscious, on the ceiling with the device that Mustafa made and makes him die by Drowning and make it look like a suicide. Detective Osman Sabri thinks from the first moment that this is not a suicide; that is murder because there is no violence on the victim, any swelling or bruise on his face. The fact that the murderer is in Europe, is a major obstacle in the investigation by Osman Sabri at the point of gathering information, clue and tracking. At a time when Osman Sabri was approaching the killer, he was informed by the European authorities that Kalpazan Mustafa had been killed in a traffic accident and naturally the case was closed.

Mrs. Hediye blames the jealousy of Kalpazan Mustafa, and thanks to the expensive lawyers she managed to get out after only three years in prison. But she

cannot escape the crime of smuggling and loses most of her assets. In the following years her health deteriorates. There is no friend, relative, lover or fan around Mrs. Hediye left. Thinking not only luxury life, now she becomes poor enough to save the day barely, and worry about how she is going to feed herself, her beauty and grace disappeared. The last page in the novel describes her as she was begging in a mosque courtyard and her forbidden love Mecmettin, fled to Europe, the novel ends in this way (Efendi, 2005:2-6).

The Analysis of *Esrar-ı Cinayat*

The introduction of *Esrar-ı Cinayat* to the story is reminiscent of a newspaper page. A title and hejira dates are given followed by month and day. At this point, it can be thought that what is wanted in the foreground is the newspaper. In the following chapters, it is seen that the newspapers never let go of the murder and try to solve the in-depth murder. Newspapers and journalism are almost everywhere in this novel and are particularly emphasized. The never-ending emphasis on newspaper and journalism in the novel shows the value and importance that Ahmet Mithat Efendi²⁸ attaches to newspaper and journalism. Detective Osman Sabri, starting from the victim's clothes brand, first identifying the victim and then solving the murder.

It demonstrates the attitudes of a detective who should have been in a detective novel (Efendi, 2005). The next part gives the reader more details, just as in a classic crime novel. If there are, the procedures just as linking the old or newly committed murders and making them into a single file are performed. Ahmet Mithat Efendi combines the Öreke cliff murder with the murder of Halil Suri because he

²⁸ Ahmet Mithat Efendi in his other novels and detective novels in wording can stop the flow of the subject and give information about the subject at a time. For example, when the phrase Öreke Stone is mentioned, by opening a paragraph at that point and procures the reader with the dominant information as well as 'Öreke Stone is a rocky area on the shore of Beykoz, where İstanbul reaches the Black Sea', and provides a better and more interactive understanding of the subject. Besides, Ahmet Mithat Effendi; as a person who loves his people, his community and his country, he cannot give up didactic narration even while writing detective novel. For example, at the beginning of the novel, while the detectives talked about how the murder took place by dialogues, they mentioned about if it was suicide, not murder, in that moment, Ahmet Mithat Effendi suddenly stops the flow and says "The Holy Truth" and he tells reader how bad it is to suicide for about five pages. The written language is polite and simple, which is more clearly understood during dialogue.

thinks the same suspect committed the murders. When Ahmet Mithat Efendi began to pass on the murder of Halil Suri to the reader, he first mentioned the scar on the shoulder of Halil Suri, the victim. This permission Draws Osman Sabri's attention and asks him to think that Halil Suri was present and involved in the struggle in the Öreke Stone murder.

At this point, it is seen that Ahmet Mithat Efendi used his professional detective character. Osman Sabri and Necmi diligently examine the scene and do not bear the findings of suffocating on the deceased body. For example, his neck was not broken, so the victim never faltered, whereas a person who died of suffocating was unable to remain calm and still. Osman Sabri suspects the situation and asks for help from a forensic expert. Osman Sabri, Necmi and the forensic medicine specialist understand that the victim was first killed by poisoning and then hung with his dead form, pretending to be suicide. In the murder section of Halil Suri, there is almost every component in a crime novel that should be given to the reader (Efendi, 2005: 55-56).

While the solution of the murder has accelerated, the identities of the perpetrators and victims have become clearer, in order to increase the plot and excitement in the novel, there is something wrong happening in the approach of a solution and this will happen in a short time. Governor Meceddin Paşa dismisses Osman Sabri and Necmi for simple reasons. At this point, while the reader is in despair, the sub-message given is the possibility that Mecdettin Paşa is a collaborative bureaucrat. Approaching the solution, Osman Sabri and Necmi cornered Mrs. Hediye and Kalpazan Mustafa were behind this. Mecdettin Paşa's aim is to save Mrs. Hediye although the reader cannot understand this situation at first but they will understand it later. The detention of the detectives from the file makes the media suspicious, and newspapers begin to examine the situation of the detectives, which creates an unexpected pressure on Mecdettin Paşa. This point again emphasizes the importance that Ahmet Mithat Efendi attaches to newspaper and newspaper journalism.

Mrs. Hediye, who is cornered by newspapers, does not admit that she is involved in the murder, but she confesses to smuggling of ornaments. While Osman Sabri was taken away from the file, it was thought that it would slow things down, which led to the emergence of evidence that Mrs. Hediye could be legally accused (Efendi, 2005:18-21). At this point the incident was solved in the eyes of the reader. When the reader comes to the last quarter of the novel that comes to mind as follows; A rich and beautiful woman (Mrs. Hediye), a statesman in love with him (Mr. Mecdetin), a network of characters as well as Halil Suri, Kalpazan Mustafa and people whom the rich woman knew from the underground world and crimes like the murder, qualified fraud and smuggling committed by that network. Ahmet Mithat Efendi gives the reader all the information about the last quarter of the novel. Now only the remaining part is to catch the criminals. In the detective novel tradition, the killer is usually caught and punished. This is often the case when the killer is caught and imprisoned, and seldom dies as a result of the fighting. But Ahmet Mithat Efendi draws a different end to the criminals.

Mrs. Hediye lost all her assets, properties, beauty and health and finally has to live in the streets, as a desperate homeless. Kalpazan Mustafa died in a traffic accident in Europe. Thus, the tradition of the crime novel is intact and justice has been done. According to Handan İnci, the elements that should be in the crime novel are as follows; there should be a mysterious event within the main subject, and a professional detective should solve the mystery of the event. There should be a bond between the detective and the reader through clues, evidence and evidence. The detective should not deal with off-agenda issues (İnci, 2007:132-135).

Handan İnci indicates that Ahmet Mithat Efendi's first copyrighted detective novel, details of his handling of the event, his style, the concept of unsolved, and the solution of the mystery, belongs to the crime novel genre "Whodunit", the traditional "Who is the Killer" crime novel (İnci, 2007:140-156). Five important detective novel elements mentioned by Handan İnci above, there are eight essential articles of crime novels by Tzvetan Todorov and ten crime novel rules by Ronald Knox. Within the framework of all these components, it is not possible to analyze the work of *Esrar-ı Cinayat* and reach a definite conclusion. It can be considered it would be

more accurate to evaluate the First Turkish copyright, which was written in 1883, independently of all the issues mentioned above and the rules and articles given by the masters of the crime novels. At the time of Ahmet Mithat Efendi's writing *Esrar-ı Cinayat*, it should not be ignored that there are no current crime novel criteria and rules, and those crime novel critics who designed these criteria have not yet been born.

For example, Tzvetan Todorov was born in 1939 and Ronald Knox was born in 1888. These two crime novel critics, who shape the detective novel in a structural sense and set criteria and institutionalize it under a format and pattern, were born after the work of *Esrar-ı Cinayat*. At this point, it can be expressed that *Esrar-ı Cinayat*'s analysis should be done independently of the rules and criteria of the detective novels. Most probably it would be better and accurate to analyze it within its own dynamics and disciplines.

Other Featured Crime Novels by Ahmet Mithat Efendi

Hayret

The crime novel *Hayret* was published piece by piece in the *Tercüman-ı Hakikat* newspaper (1884). Later, it was turned into a book format and published (1885). It is quite a bold novel with five hundred and seven pages. The novel *Hayret* is a comprehensive novel at the point of location because three countries and many cities are used as places and locations. A brief summary of the novel is as follows: Indian wealthy man Raja and his daughter Mihriman come to İstanbul because there is no winter season in India. Among the places they visited, they enjoyed Büyükada and settled in a hotel in Büyükada.

Raja is shaken by an attack in the hotel room on the second day, and the story begins with this point. The villain in the story is an United States person, but he portrays as if Mihriman's friend, but in the course of the process, the Indian family encounters various intrigues. Raja and his daughter Mihriman meet Azeri magician named Ismail Mirza and soon they become good friends. Ismail Mirza, with his superior and strange talents, manages to protect Raja and his daughter from the evil

of the United States. The United States drinks the mixture he prepared to poison the Indian family with thoughtfulness and kills himself by poisoning himself.²⁹ In the struggle with the villain, Mirza Ismail, who gained Raja's trust and appreciation, aspired to Mihirman. Hereby Mihirman became Muslim and they married, and the novel ends in this way (Üyepazarcı, 2008:144).

The remarkable element of the novel *Hayret* is that the superficial events of the main characters are included, as in the novels and stories of the detective novelist John Dickson Carr. For example, John Dickson Carr, his detective characters Gideon Fell and Henry Merrival make use of supernatural phenomena during incident analysis, and the author describes it as normal and ordinary. In novel of *Hayret*, Ahmet Mithat Efendi rationalized extraordinary events just as magic, but while using these writing techniques; John Dickson Carr was not born yet. John Dickson was born in 1906, whereas Ahmet Mithat Efendi completed and published his novel *Hayret* in 1884.³⁰

The stylistic similarity of Ahmet Mithat Efendi to John Dickson Carr may be remarkable. The possibility of an interaction between the authors may come to minds, but it is not possible chronologically or presumptively John Dickson Carr was reading Ahmet Mithat and influenced by his works or that those two novelists, who had never met each other, used the same novel feature by chance or coincidence. Ahmet Mithat Efendi's other crime novel, *Haydut Montari*, was first published in the best-selling newspapers of the period (*Tercüman-i Hakikat*) for a year (1887) and then published in Ottoman Turkish (1888).

Original *Haydut Montari*'s book is slightly larger and its cover is relatively bigger than the average book, it is 22x16 cm book. Its first Latin letter printed in Turkish was done by the Turkish Language Association (2000) İBB, AK, Bel_Osm_O.01367/02 M1888-H1305).

²⁹ It is possible to see Ahmet Mithat Efendi's characteristic novel finishing style in this novel, the bad person is punished, the novel is tried to be ended with a happy ending, the necessary messages are given to the society and the public and the didactic style maintains its place.

³⁰ Ahmet Mithat Efendi wrote *Hayret* 22 years before John Dickson Carr was born. Therefore, it is not possible that Ahmet Mithat Efendi was temporarily influenced by John Dickson Carr.

Haydut Montari

According to Erol Üyepazarcı, *Haydut Montari* is one of the most successful and immersive novels of Ahmet Mithat Efendi. There is a lot of adventure in the plotline of events; the readers might think that they are reading an adventure novel rather than a crime novel but later in the novel, the clever planning and analysis of the detective protagonist Anderya proves that this novel is a detective genre.³¹ The place where the novel takes place is stated as Italy and date is 1850. In the novel, which also has political touches, the ambition of power and political manoeuvres were successfully added to the crime novel genre.

The villain character in the story Corcino wants Giovanni's, the count of Italy, place. He puts his plans into practice slowly and insidiously. First, he kills Count Giovanni, and then wants to kill the Count's son-in-law and marry his daughter, but something he does not expect because Giovanni's son-in-law Anderya is much wiser than he expected. Anderya understands that the death of her father-in-law is not suicide or accident, but murder. He goes over it and thinks it was Corcino. He predicts that the next target is himself. Before he falls into the trap of Corcino, he begins to act such a real detective to lure him into the trap.

He disguises himself as a physically disabled character, introduces himself as a beggar named Yordan and begins to talk to Corcino, waiting every day at the places where Corcino passes by, as if he had come across by chance, and finally manages to talk and chat with Corcino. He succeeds in gaining some confidence in the process and makes Corcino talk a little bit, then he disguises himself again, and he becomes the character of the novel's name *Haydut Montari*. Haydut Montari is essentially a well-known hired killer in Italy, but not much known as visage. Anderya notices this gap and spreads the rumor that the Haydut Montari has arrived

³¹ In contrast to the type of crime novel used in the *Haydut Montari*, the story is that you have a killer but you do not have a detective. Count Giovanni's son-in-law Anderya suddenly acts as a detective when the readers start to worry about how the story will continue, how the development and conclusion will be completed and in the middle parts of the novel he becomes completely a detective and he even drew our attention with his identity and disguise and his resemblance to the character of detective Sherlock Holmes.

in the city and will soon go into public. After a reasonable period of time, after the necessary make-up and disguise, Anderya emerges as the Haydut Montari character and soon contacts Corcino.

He patiently tries to reassure Corcino's trust and be sincere. So he makes Cornino talk and makes Corcino feel that he will help in killing Anderya, himself, and soon he gets the job. He and Corcino agree that the fake Montari (that is Anderya himself) was burned to death. Soon after, Anderya, dressed as Montari, meets Corcino and lies to him that he had burned Anderya and killed him. Corcino believes in the false Montari until the end, believes in the news, rejoices and immediately communicates with Giovanni's daughter and tells him that he intends to marry him that he is no longer an obstacle for them to marry because he is a widow, meanwhile the fake Montari, the real Anderya, enters.

Realizing that Anderya had trapped himself in the guise of Montari, Corcino cannot say anything, because he already knows all his aims, intentions and thoughts to Anderya, which he thinks is Montari. He is silent and pleads guilty, so Corcino's mask falls, and the novel ends in this way. *Haydut Montari* is a highly successful detective novel with ingenious analysis and successful inductions to catch the killer with fine calculations and ingenious plan (MÜ_PL_248.A3665_H39 M2003-H1424/k.2).

3.2.2. Fazlı Necip and Necip Fazıl Kısakürek

Fazlı Necip was the son of Abdurrahman Nafiz Efendi and was born to a Turkish family in Thessaloniki, Greece (1864). He started studying French at an early age.³² Due to his hard work and assertiveness, he was only fourteen when he was interned at the Thessaloniki Criminal Court (1877). One year internship and self-improvement, then deepened his interest in law Fazlı Necip pursues legal affairs

³² Fazlı Necip, who started learning French at an early age, will be both a good writer and a good translator at an adult age. Today, translations of Fazlı Necip are still in print. Certainly, these rare books include novels with a short story taste from French to Turkish. In the Seyfettin Özege collection, Arsene Lupine novels that Fazlı Necip translated from French into Turkish are still in existence.

alongside a lawyer (1822). Fazlı Necip, who is underage to take the lawyer exam, wanders the newspapers in İstanbul and sends some articles. In this process, French education never stops. Later, he started writing for *Asır* Newspaper. Later, he started to send for almost all the leading newspapers in İstanbul. *Tercüman-ı Hakikat*, *Mirat-ı Alem*, *Manzara*, *Gayret*, *Envar-i Zeka* magazines and *Hizmet* are newspapers and magazines that Fazlı Necip sends articles. Beşir Fuat is the one who enabled Fazlı Necip to enter the literary world. Beşir Fuat saw the literary potential in Fazlı Necip and began to correspond with him. Beşir Fuat wants to publish these letters which are at a high level in the literary sense. Fazlı Necip, who wrote articles for many newspapers, became the editor-in-chief of the newspaper (1895). *Asır* Newspaper published all of his prominent works step by step as several Fazlı Necip novels. His novels are published first and his articles and books are published after that. Fazlı Necip's works published in *Asır* Newspaper are as follows;

Bir Gençliğin Güzarı, Cani mi Masum mu, Yine Ortada Dilaver, Garip Aileler, Seveda-yı Medfun, Şık, Dört Mevsim, Pervin, Roz ve Ninet, Nasıl Nefy Olunuyordu, Japonya Seyahatnamesi. After the articles and books, Maurice Leblanc's *Arsene Lupine* series, which the author translated from French into Turkish, is also published in the same newspaper. Fazlı Necmi, who has been the editor-in-chief of *Asır* Newspaper for fourteen years, receives a proposal from the Department of Interior Printing. Fazlı Necip, who thinks that he has done his duty well enough in *Asır* Newspaper, has accepted this proposal and accepted as the director of the Interior Printing Department (1909).

While he continued to work in this state duty he was appointed by appointment, tragic and sad events as well as the collapse of the Ottoman Empire and the loss of the majority of the Ottoman lands developed. His hometown, neighborhood and house where Fazlı Necip was born and raised are now in the borders of another country. Repressive visa policies have made it difficult to commute. Fazlı Necip was extremely upset and affected by this situation. For this reason, the Turks of Thessaloniki established an association that supported the policies of solidarity (1924).

He worked very actively under the roof of this association. In the last period of his life, Fazlı Necip dedicated himself only to the activities of the association about the Turkish ethnic minority in Greece who remains from the Ottoman Empire. Fazlı Necip passed away in Şişli, İstanbul (1932). His death hit the headlines of *Akşam* Newspaper. *Akşam* and other newspapers bid farewell to him with headings as well as “The journalist that witnesses the collapse of an empire step by step” and “A painful death” (Şahin, 2004).

After Ahmet Mithat Efendi, Fazlı Necip is the second author of copyrighted detective novels. The name Fazlı Necip is a forgotten value. When the name Necip Fazlı is pronounced, Turkish readers remember Necip Fazıl Kısakürek, who has the similar name and widely known author but Fazlı Necip is also an important figure for the particularly title of the detective novel and crime fiction, whose existence is not sufficiently known and the only ardent readers know only by name, because it contributed to the Turkish detective novel by writing the second copyrighted detective novel in Turkish. *Cani Mi Masum Mu* (1889) is the second copyrighted detective novel in the history of Turkish detective novels (Necip, 2013). Other works of Fazlı Necip in the field of police adventure, are *Dehşetler İçinde* (1909) and six *Arsene Lupine Maceraları*, which were translated from French to Turkish (1910) (Biyografya, Fazlı Necip, 5277).

Necip Fazıl Kısakürek (1904-1983)

Necip Fazıl Kısakürek, who had a name similarity with Fazlı Necip, wrote a detective novel only for one time in his literary life, named *Meşum Yakut* (1928). An average book size of 14X19, the novel is a total of one hundred and thirty-six pages. Although the novel in question attracted attention by Necip Fazıl Kısakürek fans, the author did not bring the continuation of writing a detective novel. The original book of Necip Fazıl Kısakürek’s detective novel, *Meşum Yakut*, can be found in the Rare Works Department of Atatürk Library of İstanbul Metropolitan Municipality (İBB,AK, Bel_Sel_Osm00802_TER 1298 H/ 1880-1881 M. k.1/1).

3.2.3. Yervant Odyan (1869-1926)

Yervand Odyan is a Turkish crime writer of Armenian origin. There are works both in Armenian letters in Turkish and in Ottoman Letters in Turkish. Yervand Odyan is also the leader of the French team of the translation team founded by Abdulhamid the II. His nickname is Ebülbehzat, which means Behzat's father. He was born in 1869 in Yenikapı, İstanbul. He is a member of the family which is known thanks to Bogos Odyan name. He was the nephew of Kirkor Odyan (1834–1887), one of the authors of the first constitutional example in the Ottoman Empire known as the *Ermeni Milleti Nizamnamesi* (1863).

He attended the Berberyan Armenian School in Üsküdar, İstanbul (1884). While in school, he directed the handwritten newspaper *Vararan*. He continued his education at home in an intensive environment of art and literature with the lessons he learned from the famous Armenian intellectuals of the time around her uncle. He grew up reading a large number of Armenian and French works in the rich family library. He learned advanced French and published his first translations in the Armenian press in İstanbul (1887). He published the monthly magazine *Azad Khosk* in Paris (1899). He founded the daily humour newspaper *Arev* in Cairo (1907). He sent articles to *Puzantion*, *Jamanak* and *Azadamard* newspapers for seven years (1910). His work, *Yoldaş Pançuni*, was published as a book in İstanbul under the name of *Sosyalist Mektuplar* (1911). He died of cancer in Cairo (1926) (Odyan, 2000:2-6).

Yervant Odyan, who has made a significant contribution to Turkish detective literature through the works of translation novels, is also an important figure in this thesis. The author edited and wrote a detective novel, *Abdulhamid and Sherlock Holmes*, due to Abdulhamid the II's interest in the detective novel and *Sherlock Holmes* series (1912). Yervan Odyan has another crime novel named *Bir Polisin Hatıratı-İki Kapılı'da Bir Cinayet* (<https://katalog.ibb.gov.tr/yordambt/yordam.php>).

3.2.4. Ebussüreyya Sami (1868-?)

Among the Turkish novel writers, particularly among the Turkish detective novels, he is the Turkish writer with the least information about the least known. In the research of “Sicil-i Ahval” about public officers’ past in Republic of Turkey Prime Ministry Ottoman Archives, information about his birthday and his life until 1909 could not be found, but the information about after 1914 was found. According to the Sicil-i Ahval records, Ebussüreyya Sami was born in 1868 and his father is Aşir Efendi. He completed his secondary education in Gallipoli (1881). He speaks French and Arabic. He applied to the state and started to work at the Navy Ministry Accounting Pen (1884).

He worked there for almost ten years, and he was fired due to his absence, but it was understood that his absence was due to his illness and he was hired again. During the business proceedings, a novel called *İntikam* began to be serialized in *Hamîyyet* Magazine, but when the magazine was closed, and its serialization was remained incomplete (1897). The writer was involved in the press for the first time during his free time as a civil servant. He worked in the newspapers *Sabah* and *İkdam*, and then he began to serve as the editorship of *Tur’le*. He was appointed as the head clerk of the Adana Provincial Assembly Administration (1889). In the meantime, he was assigned to various positions in many places from province to province. First of all, the Zor Sanjak of Baghdad Governorate; two years later he became the Irrigation Director of the Sanjak of Tripoli; this was followed by the Sanjak Harna, Jerusalem and Syria where he served.

After that he was transferred to the Sanjak of Thassos of the Province of Thessaloniki and then became a letter writer of the Hejaz Province (1908). Shortly thereafter, his health suddenly deteriorated, he became ill, and he had to return to İstanbul. He was assigned to the Van city as Government Letter Writer but soon, Ebussüreyya Sami was dismissed from official duties because the mutual agreement could not be fully achieved (1909). Since the Sicil-i Ahval Commission was abolished in 1909, (there is no record for that). It is understood that Ebussüreyya Sami did not give the necessary struggle to return to the public office where he was

bored due to this frequent appointment and changing his place and he preferred to go into the press life where he had informed.

Münir Süleyman Çapanoğlu states that Ebussüreyya Sami has published articles in *Malumat* and *Terakki* magazines in İstanbul. Baba Tahir, the well-known newspaper owner of the periodicals *Malumat* and *Terakki*, was the publications that he managed to publish in 1895 as a magazine and then as a daily newspaper. Under the name of *Terakki*, he published six magazines in İstanbul, but five of them were published between 1868 and 1877 thus Ebussüreyya Sami could not write to them in time. The only *Terakki* magazine that Ebussüreyya Sami could write, was the *Mecmua* published between 1886-1889 published by Asır Library Kirkor Faik, one of the important bookstores of the period. It can be understood from those facts that Ebussüreyya Sami also wrote for those magazines while working at the Ministry of Navy (Cumbur, 1987: 259-260; Şahin; Çapanoğlu, 1970:100).

Ebussüreyya Sami is a writer with a journalistic background. He was the director of the weekly humour magazine *Arz-u Hal* (1909) and also worked in the humour magazine *Hayal-ı Cedit* (1910-1911). The Turkish detective named Amanvermez Avni, who made him known, published his adventures and a year later he wrote another novel called *Abdülhamid'in Kayguları* (1913). After the proclamation of the republic for Turkey, he published a book in Amasya called *Sonhabar* (1930). In the census of the province of Amasya, a commission was established to supervise the census.

Ebussüreyya Sami, together with the Population Director, Gendarmerie Commander and Mayor, took part in this commission. In the same years, he was the chief editor of the newspaper Amasya (1927) (Balcı 2014:100). Ebussüreyya Sami was a candidate for the presidency as a result of the discomfort he felt about the closure of the Amasya Turkish Organizations and signalled that the Turkish Organizations could be reopened. As a result of the election held in Amasya Universal Hall, Ebussüreyya Sami was elected as the president of the Turkish Organizations (1930) (Balcı, 2014:307).

The year of death of the author Ebussüreyya Sami is not known exactly. In the information and document research activities, Ebussüreyya Sami date of death could not be found. In addition to the above information; Ebussüreyya Sami's susceptibility in accounting is rarely seen in the authors. He was the editor-in-chief of the newspaper *Cemiyet* and *Dersaadet* in the city of Plovdiv, Bulgaria, and later directed those (1910). It is thought that he was interested in the detective novel and wrote the detective novel, despite the increased incidents during the years when the authority of Abdulhamid the II was shaken (Şahin, 2007:115-119).

Ebusüreyya Sami takes advantage of his fiction skills and extraordinary irony in his Turkish Polisiye novel. The successful stories of the Turkish detective Avni and his assistant Arif, who solved the most complex murders with his strong intuition and his studies at home lab, attract the readers (<http://getem.boun.edu.tr/?q=node/40642>). In the catalog search of Rare Books Department Atatürk Library of the İstanbul Metropolitan Municipality, Ebussüreyya Sami has ten detective novels under the name of *Amanvermez Avni* series.³³

The book names of these detective novels are as follows; *Ölü, Kara Katil, Yanmış Adam, Kamelya'nın Ölümü, Kanatlı Araba, Sessiz Tabanca, Körebe, İskeletler Arasında, Mavi Göz, Boyacı* (İBB,AK,Bel_Mtf_057552). The name of the first detective novel to come to mind when Ebussüreyya Sami is mentioned is *Amanverez Avni*. Amanvermez Avni was organized character in a continuous and stable manner, as well as Sherlock Holmes, even though the adventure, the incident, the murder, the victim and the murderer change but detective character himself and his method, style and mystery analysis never changes.

It would not be wrong to state that Amanvermez Avni and Fakabasmaz Zihni for the only detective characters that maintain its steady and repeating in Turkish detective novels. Events, styles of murders, places, locations, times, dates, victims,

³³ In Turkish crime fiction area, Amanvermez Avni is essential figure because he is the repetitious character as well as Sherlock Holmes and Hercule Poirot; in this sense Avni fills gap in Turkish crime fiction genre.

stock characters, round characters, killers were changed but detective characters Amanvermez Avni and Fakabasmaz Zihni were not changed. There is no doubt that the character of Amanvermez Avni made a serious contribution to the maturation of the perception of Turkish detective novel and crime fiction (Türkiye Ansiklopedisi, 1956: 198,1274-1276).

Was the Character of Amanvermez Real Person or Fictional

Ebussüreyya Sami shares very interesting details about Amanvarmez Avni, which suggests that such a character actually lived in the İstanbul Police Department and he was therefore narrated. It is noteworthy that Amanvermez Avni had interesting information about the amount of salary he was taken from the İstanbul Police Department (1500 Kuruş). Avni was in his early forties when his hair was completely white and this was due to overwork. It is stated that he was caught with various diseases because he did not focus his illness and did not fulfill the requirements of a healthy life. All of this can also be considered as realism elements that make a detective novel attractive. The most important source of information for the detective novel readers is the fact that the author Ebussüreyya Sami, in his own words, gave information that Amanvermez Avni was a detective who really worked for the İstanbul Police Department.

Ebussüreyya Sami even mentioned that Avni was famous in the İstanbul Police Department and he was known by the entire police organization, that he was a famous police officer and nicknamed Amanvermez (who did not give any respite to the criminals) because he had not given any respite to the pickpockets, thieves and murderers. Amanvermez Avni did not pay any attention to his health and he suffered from unknown diseases. He died at the age of forty-two at a young age. Referring to extreme moving and adventurous times, he said to his companions who accompanied him on the days when he was exhausted waiting for death; “I am even surprised now that I am waiting for death in my comfortable bed” (Üyepazarcı, 2008:152-153).

Amanvermez Avni, one of the very important characters of the Turkish detective novel, is included in the book of British writer John Buchan. In John Buchan’s

Greenmantle (1916), in Turkish, *Yeşil Örtü*, Richard Haney, the heroic character of Buchan, asks for help from Amanvermez Avni because he is a local detective.³⁴ John Buchan is a writer who prefers to write detective novels in areas as well as espionage, politics and spy. In his scenario with Abdulhamid the II, he deals with a number of espionage events in the palace and the police.

What is interesting here is that Abdulhamid's senior policemen have an uncompromising, over-disciplined close guard known as Gavur Mehmet. In the rising action stages of John Buchan's *Greenmantle*, shows up that Amanvermez Avni is Gavur Mehmet's own son. It is well known that Gavur Mehmet is one of Abdulhamid's special men. At this point, John Buchan's Amanvermez glorified and honored Avni (Üyepazarcı, 2008:155).

Some of the Outstanding Detective Novels of Ebussüreyya Sami

Kamelya'nın Ölümü

Kamelya'nın Ölümü is one of the first detective novels written by Ebussüreyya Sami (1913) (Türkiye Ansiklopedisi, 1956: 198,1274-1276). Kamelya is the name of a prostitute; the novel begins with the discovery of Kamelya's dead body and that murder is solved by deduction. Detective Avni actually solves the mystery of the murder in a short time. Most of the pages of the novel go through Avni's pursuit of the killer and the issues he tries to capture. Another important character in the novel is Mr. Ziyaeddin. He has secret love with Kamelya. On the other hand, he is thinking seriously with another woman and they are on the eve of marriage.

Ziyaeddin is very afraid that his forbidden relations with Kamelya will be heard by someone. He will do everything he can make to sure that secret love must be kept and must not be heard. First, he should destroy the pictures which taken by

³⁴ It is interesting that John Buchan chose Amanvermez Avni as his interlocutor. It is a rare and interesting situation in the story to praise Amanvermez Avni and to glorify and reward him. In general, it is not uncommon in detective novels that the hero character, the detective, praises the competing hero character, the other detective.

Kamelya. He wants pictures from Kamelya, but she does not give them because she does not want to be left by Ziyaeddin naturally and it is painful that the pictures will be destroyed because as mentioned pictures have sentimental value for her thus she does not reach a compromise. Ziyaeddin asks for help from Yanko, who introduced him and Kamelya, to mediate. Yanko, who sees Ziyaeddin's difficult situation, thinks that he can screw out of money from that chaos. He receives a number of pictures from Kamelya through a threat and takes them to Ziyaeddin.

Ziyaeddin and Yanko take advantage of that but Kamelya is uncomfortable and unhappy with that circumstance and she keeps persisting not giving a private, critical and sentimentally valuable pictures. Ziyaeddin makes intense press Yanko for taking pictures but Yanko cannot take. Yanko tries to scare Kamelya, blackmails her, battered her, but Kamelya insists on not giving the picture. Yanko goes to Kamelya again for the picture, and the debate grows but again he cannot take pictures. Yanko cannot achieve the task and cannot get money from Ziyaeddin. That circumstance makes him go mad and he has a nervous breakdown. As if Yanko gets blinded by his anger and kills Kamelya suddenly. Yanko escapes from scene when notice he realized major offence. The neighbors report to the police because of the screams and unusual noise and when the first police team arrives at the scene, the detective immediately notifies Amanvermez Avni because of unidentified murder. Amanvermez Avni does not go to the scene for the first time, just sends his assistant Arif. After a while, Avni visits the scene and easily understands that the murder was committed because of some pictures.

Because the victim had bloody pictures in her hands and most probably she was holding them tightly just before get murdered. The sharp-eyed detective Avni now knows that he will solve the mystery of the murder when he finds the person in the picture who came home to pick up the picture. As a result of his inquiries from the neighbours, he learns that a Christian barber named Yanko came too much in the last week and besides that Yanko was the last person who has been seen in Kamelya's house on the day of the murder. Amanvermez Avni naturally begins to chase up of Yanko, but Yanko has fled to Europe. İstanbul Police Department only could share information with Avni about Yanko's destination is Europe; there is no

detail information there is no information about certain destination just as country name and city name.

But perspicacious Amanvermez Avni thinks about where Yanko might have gone, Yanko is a Greek origin guy, Greeks mostly Ortadox, Greece is the first option to go but highly likely Yanko does not go to Greece because Yanko has relatives and friend in Greece. Sudden return of Yanko, could have doubted them, that option was too risky. As second option Yanko would escape to Romania because of his sectarian and religious qualities and so it was. Amanvermez Avni goes to Romania and begins working in coordination with the Romanian police and finds Yanko in a short span of time. Yanko is actually in Romania Anvi was right and Yanko was captured by Romanian police. After a few days of bureaucratic procedures, Yanko Avni and Romanian police set out to İstanbul.³⁵ Arriving in İstanbul, the ferry crosses the Marmara Sea, Yanko throws Avni into the sea and escapes. The Romanian police report that is suicide attempt. The novel ends with an unusual end. The image that is in mind of the readers is that Avni died by drowning (Sami, 2015).

Amanvermez Avni Yanmış Adam

The novel is about a murder among minorities in İstanbul. Arsen is an average person who lives in İstanbul, but his uncle Kiseliyan is a wealthy craftsman. Arsen is very jealous his uncle Kiseliyan and he wants to capture uncle's fortune and whealt. He always tries to get money from his uncle with various excuses. His uncle has no children, and when he dies, the fortune will be left to Arsen already, because Arsen is the only heir. But greedy Arsen wants his money as soon as possible. Arsen

³⁵ The end of the novel contains a serious mystery, the reader may find the meaning of the novel meaningless because there is no explanation, my personal interpretation was as follows; Avni suspects that the Romanian police are Yanko's collaborators. Before they play a trick, Avni plays a trick on them. Avni would probably not be able to gather enough evidence to throw Yanko in, because the time had passed since the murder, Avni loosened the rope in Yanko's hands without notice to the Romanian police, then provoked Yanko and attacked him, and Yanko, who was on the hook, did this and Avni fell into the sea without resisting him. He consents, his body cannot be found, but everyone still thinks that Avni is dead. This is exactly what Avni wants, because if Yanko was acquitted from the death of the Camellia woman, the detective would not be acquitted from Avni's death. As a matter of fact, although the Romanian police saw Yanko openly attacking Avni and threw him into the sea, he lied to the Turkish police saying that detective Avni committed suicide, and Avni's theory was right.

has a girlfriend whose name is Rosa and she works in a brothel. His uncle is aware of this situation and he is worry about his nephew. But Arsen only thinks his uncle's money and with his money ambition, finds himself a partner whose name is Markar to do a perfect plan for capturing uncle's money because a perfect murder plan certainly needs a partner. Arsen makes a murder plan for his uncle and goes into action with his accomplice Markar.

They kill his uncle and burn him in a lime factory, making him unrecognizable. They put the burned corpse in a sack of lime, get into the boat and go to the sea and leave the corpse in the deep parts of the sea. Arsen and Markar think that the corpse will sink and decompose in this way that issue will be closed forever, but the situation will not be as they thought because corpse hit the shore. A person who sees the body informs the police. When the police come to the scene, figures out that is unidentified murder and calls the detective Amanvermez Avni and his assistant Arif. When Avni arrives at the scene, he begins to investigate. He sees the body belong to a middle-aged man. He thinks that the burned man had worked in a leaning position for many years because of his thickened backbone and bent bones of the body.

Most probably the dead body was probably a master of crafts in most of his life. Avni thinks that he is probably a master of the craft. Then, Avni applies for scientific experiments and tests, sends the sack to the laboratory where the body is placed and asks for examination. Strangely, the sack does not belong to the lime factory, but to the flour factory, so Arsen and Markar unwittingly throws Amanvermez Avni a curve.³⁶ Avni focuses on a nearby bakery because of the flour sack which corpse has been put into it.

Avni applies as a worker to the bakery for more detailed information, accepts his application and starts working, he works there for a considerable amount of time

³⁶ Ebussüreyya Sami allows Amanvermez Avni for field researching, tracing, observation and visual examinations, while allowing him to be mistaken for laboratory results. At this point, the author may be criticizing the western detective novel culture, which has turned completely scientific examinations and results.

to probe the pulse and collect information about the murder. Avni secretly inspects bakery but cannot come to a conclusion and he cannot process at all and he understands that the furnace has nothing to do with the murder. When Amanvermez Avni, who has been behind in time, starts to feel sad and miserable. Arsen, whose uncle was missing for a long time, attracted attention with his relaxed and easy manners. His uncle was loved by his neighbors, friends and customers. Neighbors, friends and customers often asked his uncle but Arsen slurs over those questions and sometimes give funny and absurd answers just as “I don’t know- maybe he takes a walk.”

When Amanvermez Avni questions neighbors and customers, he begins to think that Arsen is the first and most suspicious person. But something weird circumstance occurs; before Amanvermez Avni visit Arsen, he comes to Amanvermez Avni and asks for help. Arsen worries and gets stress about neighbors’ attitude and wants to reduce people’s reactions. Amanvermez Avni takes this opportunity and starts to do interrogation Arsen rigidly and asks about his uncle Kiseliyan, Arsen does contradictory statements and replies under great stress. Amanvermez Avni quickly figures out the murderer is Arsen by means of his deep experiences. But the main issue is to prove that Arsen is a murderer. In order to collect better evidence, Amanvermez Avni says some relaxing words and releases Arsen but begins to follow him in different costumes.

Soon Afterwards Amanvermez Avni reaches Arsen’s lover Rosa and accomplice Markar. Amanvermez Avni considers that the tree persons have a share in the committed murder and he interrogates each of them and makes pressure Arsen to confess his crime and says already Markar and Rosa have confessed their crimes. Arsen cannot stand psychological pressure and confesses his guilt. Thus, the mystery of the murder is solved (Sami, 2015).

Adventures of Fakabasmaz Zihni

Ebussüreyya Sami states that Hüseyin Nadir will continue to write the detective adventures (*Fakabasmaz Zihni*) after *Amanvermez Avni*. Based on this

information source and historical sources; there is no information about writer Hüseyin Nadir where he lived and who was he exactly. But Ebusüreyya Sami informs his reader apparently that *Fakabasmaz Zihni* series will be written after *Amanvermez Avni*. On the other hand, the style and writing manner *Fakabasmaz Zihni* is very close to *Amanvermez Avni*. From this point of view, the name of Hüseyin Nadir is thought to be the pen name of Ebusüreyya Sami (Üyepazarcı, 2019).

A total of fifty-seven books from the *Fakabasmaz Zihni* series were found in the research conducted in Seyfettin Özege Catalog. The names of the fifty-seven works written by Hüseyin Nadir are as follows: *Karacaahmet Mezarlığı Cinayeti*, *Şimendüfer Haydutları*, *Kanlı Balta*, *Kesik Kafa*, *Tarabya Cinayeti*, *Kadın Parmağı*, *Zihni'nin Çapkınlığı*, *Karacaahmette Korkunç Gece*, *Fakabasmazın Korkunç Serapları*, *Ölüm Yolcusu*, *Karanlıklar İçinde*, *Kanlı Göz*, *Mardiros Hanı Sirkati*, *Kanlı İzler Peşinde*, *Sislerde Bir Siyah Nokta*, *Otomobildeki Cinayet*, *Cin Ali'nin Tevkifi*, *Fakabasmaz'ın Düğünü*, *Kadıköy Cinayeti*, *Yedi Belalar Çetesi*, *Fakabasmaz'ın Korkunç Mahzenleri*, *Aksaraylı Çamur Şevket*, *Bab-ı ali Cinayeti*, *Balık Pazarı Sirkati*, *Batum Seyahati*, *Bayezit Sirkati*, *Beşiktaş Cinayetüü*, *Beykoz Vakası*, *Büyücü Zihni Babanın Marifeti*, *Caf Caf Halil'in Soygunculuğu*, *Cin Ali'nin Evlenmesi*, *Cin Ali'nin Tavcılığı*, *Çamlıca Tenezzühü*, *Çarşamba Karısı*, *Çengelköy Cinayeti*, *Çimento Hanı Cinayeti*.

Fakabasmaz'ın Firarı, *Fakabasmazın Manyetizma Oyunu*, *Fakabasmaz'ın Ölümü*, *Fakabasmaz'ın Türbedarlığı*, *Fakabasmaz İstanbul'da*, *Gizli Mahzen*, *Altunizade Sirkati*, *Kel İhsan'ın Karakoldan Firarı*, *Koruluk Cinayeti*, *Köprü Cinayeti*, *Köse Kerim'in Mantarcılığı*, *Paşalimanı Cinayeti*, *Perili Evin Macerası*, *Posta Vapuru Sirkati*, *Rıhtım Kavgası*, *Selimiye Cinayeti*, *Şişli Cinayeti*, *Üsküdar Sirkati*, *Yıldız Sirkati*, *Fakabasmaz Zihni*, *Dirilen Ölü* (Üyepazarcı, 2008:165-167).

3.2.5. Peyami Safa (Server Bedi) (1899-1961)

Peyami Safa, one of the most important names of Turkish crime novels, was born in İstanbul (1889). He has encountered too much trouble at an early age. Health

problems and financial difficulties have never stopped. At the age of eighteen, he became a state teacher, he never interrupts his personal development, his attention to the literary world, and only two years later, the Peyami Safa's writing skills began to draw attention and he began writing stories in the *Yirminci Yüzyıl* Newspaper (1919). He started working at *Son Saat*, *Telgraf* and *Son Posta* newspapers at the same time (1922).

In the ongoing process, Peyami Safa began writing in the fields of article, story, criticism at nearly all most known newspapers and magazines. Peyami Safa used pen names as well as Bedia Server and Server Bedi in his works, and he used these aliases not only crime novels but also in many other genres. It would not be wrong for Peyami Safa to be described as a journalist, novelist and story writer, intellectual, critic and playwright (Ayvazoğlu, 1998:509-511).

When Peyami Safa took the pen in his hand and began to scribble something, he was only thirteen years old, who could be called a child. He has been a serious reader throughout his life. In addition to, writing novels he had a good knowledge of psychology, medicine, sociology, law, history and philosophy (Kabaklı, 1975:439).

Peyami Safa used a lot of different pen names. It is known that Server Bedi pen name is used for honor his beloved mother's name Bedia. Çömez Serazad, Safiye Peyman and Servet pen names were also used as well as Bedi and Bedia (İslam Ansiklopedisi:439). Turkish literature master Ahmet Kabaklı's one of the rare works, three volume Turkish Literature, he devoted twelve pages for Peyami Safa in that work. According to Ahmet Kabaklı, Peyami Safa is an analysis novelist and he writes the novels that the main point is human, that is to say human and human psychology is an important issue for Peyami Safa. Peyami Safa makes a direct or indirect touch on human psychology in all his works (from general to specific).

Peyami Safa is a serious rival to Ahmet Mithat Efendi, with sixty-five stories he wrote under real and pen names. The *Cingöz Recai* series (1924), which he produced in the type of crime adventure novels, attracted considerable attention from the reader. Peyami Safa's contribution to the crime adventure novel was by creating

a thief character named Cingöz Recai. This character is just like Arthur Conan Doyle's *Sherlock Holmes* and Georges Simenon's *Maigret*. Peyami Safa makes resolve, criticism, observation and analysis. The central point in his works is always human psychology. The social situations of the characters and their social conflicts take place in the novel, at this point; it can be called sociological novels for Peyami Safa's novels. Peyami Safa has examined the psychological effect on the characters of sociological events in many of his works (Kabaklı, 1975:442-443).

Peyami Safa's detective novels frequently used the dime novel format. He preferred dime novel format which consisted of sixteen or thirty-two pages mostly. Today, when it is called Peyami Safa in Turkish crime novel, the first thing that comes to mind is certainly the *Cingöz Recai* series.³⁷ The first edition of the *Cingöz Recai* series was published in 1924. In the years that followed, the name of the work was changed to *Cingöz Recai Kibar Serseri*. When the first edition received serious attention from the reader, two more editions were made in the following years (1926-1927). *Cingözün Kız Kaçırması*, *Nazar Boncuğu*, *Kasa Başında*, *Anadolukavağı'nda Cinayet*, *Elmaslar İçinde*, *Kanlıca Vakası*, *Kumaş Parçası*, *Yangın Yerinde*, *Cingöz Tehlikede*, *Cingöz Kafeste*.

The novels in the second series are as follows, *Cingöz Geldi*, *Esrarlı Köşk*, *Karanlıkta Bir Işık*, *Kadın Cinayeti*, *Düşman Şakası*, *Tütüncülerin Ölümü*, *Aynalı Dolap*, *Tatavla Cinayeti*, *Son Muvaffakiyet*, *Cingöz'ün Akibeti* (Üyepazarcı, 2008:172). Those *Cingöz Recai* series are thirty-two-page dime novels format, which consist of different stories. In the *Cingöz Recai*, Cingöz Recai, the main character, and his adventures with his arch-rival, Police Chief Inspector Mehmet Rıza is discussed. Recai, who was imprisoned at the end of the first edition series, broke out of prison and escaped to United State.

In the second series Cingöz Recai returned from United States and continues his adventures. However, he could not manage to escape from Police Chief Inspector

³⁷ It can be state that these insignificant series are designed as a combination of crime and adventure novels. While murder is the dominant feature in an average crime novel, in the *Cingöz Recai* series, there are more adventures, thefts and robberies than the average crime novel.

Mehmet Rıza and he is put in prison again and second edition series finishes. Essentially, Peyami Safa thought to put an end to the *Cingöz Recai* series and not to write again. But as the reader insisted on the character of Cingöz Recai, Peyami Safa produced new characters as well as, Civa Necati, Çekirge Zehra and Tilki Leman.³⁸

According to researches, five books of sixteen pages have been published under the name of *Tilki Leman* series and there is no print of those works written in Turkish, Latin letters. *Bir Damla Kan ve Bir Haykırış, Bir Fincan Süt, Kızıl Maskeli Kadın, Apartman Baskını, Karanlıklara Doğru*. For Peyami Safa's other female main character is Çekirge Zehra. Totally there are eight books of sixteen pages under the character of Çekirge Zehra. As mentioned eight books, in which Çekirge Zehra was the main character, were published in the journal *Polis Hafiyesi Dedektif* by Eşref Ekicigil (1952). When this source is taken as reference, Çekirge Zehra works written in Ottoman letters are as follows; *Göztepe Soygunu, O Gecedен Sonra, Bıçağı Sapla, Mezarlıktaki Hayalet, Denizde Bir Boğuşma, Altın Kupa, Dolap Deliğinden, İki Sıçrayış*. In order to make a difference, he designed the protagonist as a police officer instead of a criminal and produced a detective named Kartal İhsan.

Peyami Safa's *Kartal İhsan* series, which was written only in Ottoman Turkish, consists of a total of ten books, each one of them is thirty-two pages long. *Kartal Pençesi, Baş Kesenler, Boğuk Ses, Çocukları Çalan, Kanlı Esrarkeşler, Kağıthane Faciası, Yeraltındaki Ölü, Altı Parmaklı El, Tekinsiz Ev, Kızıl Çeneli Baş*. In the years when Peyami Safa ceased writing the main character of Cingöz Recai, the works include Civa Necati (1927-1928); *Madam Çiviciyan'ın Gerdanlığı, Soyulan İngiliz, Banka Soygunu, Kanlı Mektup* (Üyepazarcı, 2008:172-174).

Peyami Safa's *Cingöz Recai* series, although the main subject is theft, because of the crime and adventure elements are considered as detective novels. The *Cingöz Recai* series has created detective and guilty characters, as well as Arthur Conan Doyle's Sherlock Holmes or Georges Simenon's *Maigret*. It can be

³⁸ It is not common that the main character is a female in Dime novels. Particularly in 1900-1935, it is a highly innovative literary attitude that Peyami Safa included female leading characters in his crime novels.

understood from this that Peyami Safa was successful in literary novelism as well as folk novelism (Kabaklı, 1978:442).

The Character of Cingöz Recai (1924-1964)

The Cingöz Recai series are police adventure dime novel rather than novel “Whodunit” type classic detective; the main theme is the thief-police chase. There are similarities between Peyami Safa’s Cingöz Recai character and Maurice Leblanc’s Arsene Lupine character. Both Arsene Lupine and Cingöz Recai are well-educated children of quality families³⁹

They can speak foreign languages and both of them run after woman. They are handsome and they understand women’s souls, they are famous for their womanizing. Cingöz Recai is a thief who has principles; he does not steal halal money (money that’s been honestly earned), so he steals from the thief, robber, profiteer, rogue, mafia, gang, so he prefers and manages the hard way because it is easy to standard person’s money but it is too dangerous and risky stealing mafia’s money.

He gives the stolen money to the poor but honorable persons. Recognized, notorious, traitors or ungrateful people in the society and merciless merchants are the targets of Cingöz Recai, *Cingöz Recai* book series in which these characters are targeted are as follows. *Anadolu Kavağına Cinayet, Esrarlı Köşk Öyküleri, Karanlıkta Bir Işık Öyküsü, Kadın Cinayeti, Tatavla Cinayeti, Tütüncünün Ölümü, Aynalı Dolap, Son Muvaffakiyet, Mişon’un Definesi, Madam Çiviciyan’ın Gerdanlığı.*

In the story, Cingöz Recai has a house in Eyüpsultan İstanbul (an average district). Cingöz Recai is known as an honorable person and the as a friend of poor people and people who are facing difficulties is well-liked by the public and

³⁹ Peyami Safa has written the adventures of Cingöz Recai for forty years. Such a stable and successful work Cingöz Recai adventure is one of the most important Turkish detective novels. Arsene Lupine of Western literature is exactly what the Cingöz Recai means for Turkish literature. Peyami Safa’s last work before his death is again a Cingöz Recai adventure.

neighbours. His greatest friend and arch-rival, Mehmet Rıza is the Captain and Mehmet Rıza knows that Cingöz is a good person in essence, because Recai has broken down some gangs with the thefts he has done, and that helped the state and İstanbul Police Department. He both appreciates the heart, but also Mehmet Rıza has tremendous ambition and revenge against Cingöz Recai for failing to nourish that never catches him. Cingöz Recai often annoys Mehmet Rıza and sometimes even ridicules him. In some theft attempts, he runs away without taking any money or jewellery and he does that just make Mehmet Rıza angry. The clearest dime novel that we see this asmentioned situation is *Düşman Şakası* (Üyepazarcı, 2008:173-175).

Cingöz Recai is such a successful thief and expert in escaping that he is asked to help Sherlock Holmes, the world's best detective, to catch him. Sherlock Holmes comes to İstanbul with his assistant, Dr. Watson. In this adventure, (*Cingöz Recai Sherlock Holmes'e Karşı*) Cingöz Recai makes a mockery of Sherlock Holmes. With his intelligence, he mocks Sherlock Holmes and steals his pipe and cap. He humiliates Sherlock Holmes. With his flawless work and no trace, he fascinates Sherlock Holmes. Sherlock Holmes realizes he will never catch Cingöz (Şahin, 2011:1836-1837).

Cingöz Recai is a sportsman, gentleman, polite and intelligent, and he understands women very well and manages to impress them with his speeches. In direct proportion to his kind-spirited character, Cingöz does not like to kill people and tries to stay as far away as possible, but he can kill when he is in a difficult situation. He can kill terrible people who are approved of evil, for example, in the work *Tatavla Cinayeti*, Cingöz kills the evil character in order to save the life of chief commissioner Mehmet Rıza. Having a relentless chase with Maurice Leblanc's Arsene Lupine character, police character Ganimard is sometimes portrayed as a non-intelligent character. In *Cingöz Recai* series, chief commissioner Mehmet Rıza is sometimes smart enough to lay an ambush to Cingöz Recai and the struggle of the two superior intellects excited the reader (Üyepazarcı, 2008:176).

Peyami Safa could not bear the reader pressure anymore and had to start writing the character of Cingöz Recai again called *Yeni Cingöz'ün Maceraları* (1928). In this new series, he first published nine books; *Üçbuçuk Parmak, Ölüme Doğru, Gece Yolcusu, Derinden Gelen Sesler, Tren Soygunu, Cingöz'ün Hedyesi, Bir Gece Yarısı, Hırsıza Karşı Hırsız, Boğaziçi'nde Bir Gece*. He has released a new series called *Sherlock Holmes'e Karşı Cingöz Recai* (1928).

According to the story Chief Commissioner Mehmet Rıza invites Sherlock Holmes to İstanbul for a case; Sherlock Holmes does not refuse this invitation and comes to İstanbul with his assistant Dr. Watson. Soon afterwards Sherlock Holmes realizes that the point is to catch Cingöz Recai, in this case Recai has to fight both Mehmet Rıza and Sherlock Holmes. *The Cingöz Recai* series, which rewritten again by Peyami Safa, comes with these name under the title of *Sherlock Holmes'e Karşı Cingöz Recai: Kaybolan Adam, Karanlıkta Hücum, Han Baskını, Yerin Dibinde Sesler, Gece Tuzağı, Ateşten Gözler, Sekiz Adım Kala, Al Kanlar İçinde, Gece Kuşları, İmdat, Şeytani Tuzak, Sahte Sherlock, Domuz Sokağı Vakası, Polis Tuzağı, Cingöz'ün Ziyafeti*.

As a result of our research, it was found that sixty books were present when twelve *Civa Necati* books were added in addition to forty-eight *Cingöz Recai* books, whose main character was Recai. All of these sixty works were written in dime novel style and all were rewritten and reprinted in Latin letters. As a result, Peyami Safa's *Cingöz Recai* series has been published at least five times in seventy-five years. Server Bedi has another crime novel called *Cingöz'ün Esrarı* (Üyepazarcı, 2008:171-173).

The original one-hundred-one-page novel is available in the İstanbul Metropolitan Municipality Atatürk Library in Ottoman language. It is a 19x13 cm medium sized book. The first edition was released (1925) and then reprinted as a large book by the New Oriental Library (1935). New editions were made at periodic intervals (1945-1970-1999). Today it has a variant translated into Latin letters of three hundred and seventy-one pages and a longer version of five hundred and five-page versions (IBB,AK,SEL_Osm_00141/01 1925M-H1343-1344.k.1/1).

In Cingöz Recai's adventures, different streets and districts of İstanbul were used as places and locations. Subprovinces are Eyüp, Sarıyer, Fatih, Şişli, Beşiktaş, Kağıthane, and districts are Aksaray, Nişantaşı, Harbiye. The flow of the novel leads the reader to different atmospheres, sometimes to different ethnic lives, in poor and rich areas. Peyami Safa made a compilation of his short novels, *Cingöz Recai*, which was actually very popular and produced a real three-page novel. As with *Cingöz Recai*, it is a matter of curiosity whether the character of Recai will be caught by Detective Mehmet Rıza at the end of the adventures in *Cingöz'ün Esrarı*, and it is also the most exciting issue for the reader. The reader thinks that Recai will be caught every time, but every time Cingöz Recai manages to escape (Üyepazarıcı ,2008:169-171).

3.2.6. İskender Fahrettin Sertelli (1895-1945)

There is very limited academic information about İskender Fahrettin Sertelli. İskender Fahrettin Sertelli was born in 1895. Since İskender Fahrettin Sertelli's father lived in Yemen with his family due to his work, İskender Fahrettin Sertelli spent his young years in Yemen. İskender Fahrettin Sertelli is a journalist, novelist and history researcher and he is one of the important writers of this period. İskender Fahrettin Sertelli worked as the editorial writer in *Akşam* Newspaper for many years. İskender Fahrettin Sertelli is one of the pioneers of the historical novel movement.

İskender Fahrettin Sertelli founded the monthly magazine *Tarihten Sesler* (1943). *Tarihten Sesler* is the second history magazine published in Latin letters after *Bellekten* magazine published by Turkish Historical Society. When İskender Fahrettin Sertelli died suddenly (1945), the magazine was left unattended and had to close after its last issue, its 25th issue (1945) (Yurdaer, bilgiustam).

İskender Fahrettin Sertelli is a very important figure in the maturation of Turkish detective copyright novel. For İskender Fahrettin Sertelli, it would not be wrong to express that İskender Fahrettin Sertelli continued to follow Peyami Safa's path. İskender Fahrettin Sertelli wrote the similar series just as Peyami Safa wrote with the Behlül Dâna pen name. İskender Fahrettin Sertelli designed the character of

Elegeçmez Kadri against for Cingöz Recai and designed Çekirge Zehra against for Kartal İhsan and Şeytan Hadiye against for Tilki Leman. İskender Fahrettin Sertelli's characters resemble and overlap with the characters of Peyami Safa.

Erol Üyepazarcı says; İskender Fahrettin Sertelli's Turkish detective novel is not a place where it should be, he deserves to be in better place in Turkish academic and literature world. A total of one hundred works by İskender Fahrettin Sertelli were published in the periodicals. İskender Fahrettin Sertelli is also known to have a magazine called *Tarihten Sesler* (Üyepazarcı, 2008:189).

İskender Fahrettin Sertelli was one of the writers who managed to remain productive by continuing to work with Latin letters after the Letters Revolution (1928) without laziness. After the transition to Latin letters, İskender Fahrettin Sertelli wrote about forty books in different fields. In addition to the enrichment of the National Libraries, İskender Fahrettin Sertelli's books reach the villages of Anatolia, especially historical novels and detective novels.

The fact that İskender Fahrettin Sertelli's novels and books are very popular is an indication that he is admired by avid readers but not in average people because he is not well known. His historical novels provide information about the main lines of Turkish history and addresses national understanding of the state. In this way, İskender Fahrettin Sertelli was praised by Mustafa Kemal Atatürk. Gazi Mustafa Kemal Atatürk personally expressed his appreciation for the novels *Sümer Kızı*, *Güneşin Oğlu*, *Semiramis*, *Asya'dan Bir Güneş Doğuyor*, written by İskender Fahrettin Sertelli. Sertelli also contributed to the conscious growth of children by integrating Turkish history into children's tales (1930).

It is important that İskender Fahrettin Sertelli is a successful historical novelist. *Abdülhamid ve Afrodit* and *Bizansın Son Günleri* are the author's highly successful novels (Akşam Matbaası Gazetesi,1934). İskender Fahrettin Sertelli was also a dictionary writer, as well as a novelist. He wrote a dictionary named *Türkçe-İngilizce Yeni Lügati*. The last pages of the dictionary published by the Kanaat

Kütüphanesi provide information about the grammar of English as a course (www.bilgiustam.com /İskender-fahrettin-serttelli).

Since the old catalog scanning techniques are not as successful as today, there is not enough information about the detective novels written by İskender Fahrettin Sertelli in Ottoman Letters. But nowadays it is possible to reach İskender Fahrettin Sertelli's detective novels because of the catalog scanning techniques and the data to be scanned in more detail. According to this, there are sixteen works translated by İskender Fahrettin Sertelli by Veini and Behlül Dağna under the pen names. There is a biographical voucher (Single sheet of paper with short identical records) in the name of İskender Fahrettin in the rare works department of Atatürk Library.

İskender Fahrettin Sertelli's detective novels written between 1921 and 1941 are as follows; *Yataklı Vagonlar Mabudesi*, *Beyaz Köşk Cinayeti*, *Prensesin Tarağı*, *Siyah Pençe*, *Polis Haftyesinin İzdivacı*, *Polis Nazırının Kasasını Nasıl Açtı*, *LonDr.a'da Hadiye'nin Beraberliği*, *Şeytan Dansı*, *Şeytan Hadiye'nin LonDr.a'da Askerliği*, *Rahibenin Çocuğu Nasıl Meydana Çıkardı*, *Ateşten Adamın Esrarı*, *Bulutlar Arasında Bir Aşk Macerası*, *Polis Haftyesi Con Kasada Mahbus*, *Tiyatroda Bir İntihar Vakası*, *Mektebli* (İBB,AK,NEK_Bel_Mtf_5 6720). İskender Fahrettin Sertelli's other detective novels, detective adventures and half detective and half romance are as follows: *Casus Mektebi*, *Sahte Prenses* (1933) (www.bilgiustam.com/İskender-fahrettin-serttelli).

İngiliz Casusu Lawrence İstanbul'da (1932), *Amerika'ya Kaçırılan Türk Kızı* (1937), *25 Kocalı Kadın* (1938) ve *Transatlantik Kundakçısı* (1941) (<https://kitapeki.com/unutulmus-bir-yazi-emekcisi-iskender-fahrettin-serttelli>). The most well-known work of the author is *Eleğemez Kadri*. Eleğemez Kadri, Komiser Yılmaz and Şeytan Hadiye are the prominent characters of İskender Fahrettin Sertelli. İskender Fahrettin Sertelli was a productive and astute writer as well as Ahmet Mithat Efendi and Peyami Safa. It is known that he had written forty books in only five years following the letter revolution and had a total of eighty books plus twenty various literary works and a total of one hundred literary works.

Although it is so productive, it is not as well known as its other productive colleagues. He is the founder of Tarihten Sesler magazine and author of historical novels. It has been seen that he wrote some works on political issues from time to time; *Abdülhamid ve Afrodit*, *Deliler Saltanatı ve Sümer Kızı*, *Asya'dan Bir Güneş Doğuyor* were some of them. İskender Fahrettin Sertelli spoke advanced English and has translations in various fields.⁴⁰ *Bir Türk Polisinin Amerika'daki Sergüzeşleri* was Sertelli's one of the early works. The work in question consists of fifteen books in total and was written in dime novel style in the form of twenty-four-page booklets. In general, the stories were independent of each other.

The main character of the story was the Turkish police officer Yılmaz Nuri. According to the story, Yılmaz goes to the United States for an internship and manages to impress the detective Thompson. Thompson soon began to take more advantage of Yılmaz. He takes his revenge thanks to Yılmaz, one of the thugs and murderers who left him in a difficult position. In the course of the ongoing process, Thompson begins to give Yılmaz Nuri the cases that he did not solve.

Yılmaz also begins to solve unsolved cases and is quickly recognized by the United States police. He disguises the murder in a gold mine, just as Sherlock Holmes, starts working in the mine as a worker and solves the mystery of the murder and apprehends the murderer through his internal analysis and information gathering. The style and wording of Yılmaz Nuri's character are thought to be reminiscent of Nat Pinkerton. The other two works that cover similar topics in almost the same process are *Polisin ilk mağlubiyeti* and *Ölümden Korkmayan Kadın*.

A full year after these works, in 1928, Alexander Fahrettin Sertelli published a series of fourteen books; *İskeletler Arasında*, *Güzel Dora'nın İncileri*, *Korkunç Şatonun Esrarı*, *Beyaz Köşk Cinayeti*, *Meksika Haydutları*, *Şantözün İntikamı*, *Sahte Hemşirenin Tuzağı*, *Altın Madenlerinde Sirkat*, *Heyecanlar İçinde*, *Yıldırımlar Arasında*, *Zehirli Çay Nasıl İçilir*, *Tiyatroda Bir İntihar Vak'ası*, *Yılmaz'ın*

⁴⁰ Blood, violence and murder are found in Turkish language novel, but it is not very common. But Fahrettin İskender Sertelli's blood, violence and murder are common. The author's style at this point is similar to the United States dime novelists.

Amerika'dan Ayrılırken Son Muvaffakiyeti, Sihirbaz Kadınla Karşı Karşıya. Sertelli's female character Şeytan Hadiye's stories are placed in London, England. In 1928, he published another book named *Şeytan Hadiye'nin Londra'daki Sergüzeşleri*. Just like Yılmaz Nuri and Detective Thompson, this time Hadiye's detective interlocutor is Mister John.

In the story, Satan Hadiye runs from one detective case to another detective. Unlike the accustomed crime stories, *Şeytan Hadiye'nin Londra'daki Sergüzeşleri* contains the mediumship too much. Hadiye has psychic abilities and uses them generously to solve things. Şeytan Hadiye has twelve adventures in a sixteen-page complete dime novel format, respectively; *Polis Hafiyesi John Kasada Mahpus, Bulutlar Arasında Bir Aşk Macerası, Ateşten Adamın Esrarı, Rahibenin Çocuğunu Nasıl Meydana Çıkardı, Londra Askerliği, Şeytan Dansı, Londra'da Hadiyenin Berberliği, Gizli Dosyaları Bozarken, Polis Nazırının Kasasını Nasıl Açtı, Polis Hafiyesinin İzdivacı, Siyah Pençenin İntikamı, Prensesin Tarağı* (Üyepazarıcı, 2008:188-190).

In the catalog of Seyfettin Özege, there are four dime novel books; *Büyük Oda Cinayeti, Altın Kralı Malikânesinde, Bankayı Nasıl Soydum?, Benli Bedia Prenses mi Oldu* (<http://bilgimerkezi.atauni.edu.tr/yordambt/Sertelli>). Another important work of İskender Fahrettin Sertelli is, with the Behlül Dana pen name, series *Elelegmez Kadri*. The character of Kadri is not caught by the cops and he survives various games and even traps and cops and detectives. Sertelli's novels are also very few in number, and the style is simple. But there are surprise developments and breaks with enough plots. As in the main characters of other tale stories, Kadri also has a character named Benli Bedia, who is both his assistant and lover. Kadri gets considerable help from Bedia in his games and plots. One feature that distinguishes Kadri from the other main characters is his ability to commit murder. For example, in *Sahte Para İmalathanesi*, Kadri stabs the character of the Jewish Moiz who betrayed him and sends his bloody shirt to the character Ahmet for a message.

İskender Fahrettin Sertelli'nin dime novel in the style of detective novels are as follows; *Can Kurtaran Yok mu, Dağ Tepesindeki Define, Marmarada Korsanlık Ederken, Makineli Kafanın Hikayesi Yıldız Kütüphanesinin Esrarı, Sahte Para İmalathanesi, Büyükada Cinayeti, Tokatlıyan Otelinde Bir Facia, Dirilen Ölüünün Macerası, Taharri Memurunu Nasıl Kafese Koydum* (<http://bilgimerkezi.atauni.edu.tr/yordambt/yordam.php/sertelli/>).

İskender Fahrettin Sertelli's another work is *Yıldırım Said'in Sergüzeşleri*. What distinguishes this series from other series and its outstanding feature is that the stories are real events. The series of the character of Yıldırım Said's works, also called Turkish Sherlock Holmes, is as follows; *Opera Sinemasında Bir Tesadüf, Arsene Lupine ile Karşıkarşıya, Garden Bar Yıldızı, Yankesiciler Mektebi Nerede?, Aslanla Pençeleşirken, Taksim Bahçesi'nde Bir Yılbaşı Gecesi, Rus Haraşolarının Marifetleri, Kadın Ticaretini Kimler Yapıyordu?, Hürriyet Tepesi'ndeki Cinayet, Lamarin Vapurundaki Muvaffakiyet, Gülhane Parkı'nın Esrarı, Kızkulesi Faciası* (Üyepazarcı, 2008:193).

3.2.7. Ahmed Vala Nureddin (1901-1967)

Ahmed Vala Nureddin started his writing career as a writer for the *Akşam* newspaper. Nureddin, who worked as a journalist for a while, decided to join the War of Independence with his close friend Nazım Hikmet and went to Anatolia. His first assignment was teaching at a high school in Bolu. In the ongoing process, together with Nazım Hikmet, they decided to go to Moscow and studied about communism between the years of 1922-1925 then wanted to get to know communism in detail. He read books and listen to that communism is not around academic based in Moscow and decided to return to homeland again.

He worked at *Vakit* Newspaper for about a month, but then he informed the first *Akşam* newspaper, that he wanted to work together again. Vala Nureddin started working again in the *Akşam* newspaper and in the same period, opened a translation office, together with a close friend from Thessaloniki in İstanbul (1927). Vala Nureddin is known to be fluent in French (Atay, 2012:23–24). It was thought that he

made attempts to turn his French skill into cash. Vala Nureddin took a commercial tour to the old Ottoman Empire hinterland to present Turkish products within the scope of the projects developed by Mustafa Kemal Atatürk for domestic production and export. His task on the trip was translating he visited from the North Africa countries which were on the French-speaking lands of Ottoman to all major European ports.

The commercial trip lasted three months and as soon as Vala Nureddin returned to İstanbul and translated Arkadi Averchenko's *Yedi Maddelik Aşk Nizamnamesi* into Turkish. It is also known that he did four more translations of works in the same year. Vala Nureddin is one of the transitional period writers in other words; he was one of the writers who wrote works in the period when the Ottoman Letters were converted to Latin letters. Vala Nureddin's detective novel style is plot centred. Events and event flow are at the centre of the novel (Atay, 2012:32).

Detective character has been present in Turkish detective novel since Ahmet Mithat Efendi, but there is a difference in Vala Nureddin's works. Ali Yılmaz was a constant detective character that was just as Dupin, Watson, Lecoq, Sherlock Holmes. Although the events, plots, murderer, stock characters, places, locations, victims were being changed, the detective character was the permanent. At this point, Vala Nureddin may be considered as a contributor to the Turkish detective novel. There are constant protagonist characters (mostly detective characters) as well as Eleğmez Kadri, Amanvermez Avni, Osman Nuri, Komiser Yılmaz, Komiser Nevzat, Fakabasmaz Zihni but they are usually the detective characters of the Turkish detective novels.

Mostly they are police officer or detective, but Eleğmez Kadri is not police officer or detective on the contrary, he is guilty, more explicitly a thief. From this point of view, the Eleğmez Kadri character is more similar to Cingöz Recai. These novels are stories in which the offenders are at the forefront. On the other hand these characters are undoubtedly the main characters, but can thieves characters be protagonist? That is another contradictory and controversial a matter of debate.

The literary works of Vala Nureddin are generally written in plain language and the expressions are simple, direct and understandable. In this respect, it can be thought that it appeals to all kinds of readers. Vala Nureddin took his place in Turkish detective novel literature with six detective novels he wrote. *Pembe Pirlanta*, *Karacaahmedin Esrarı*, *Kardeş Katili*, *Dipsiz Kuyu*, *Kim Zehirliyor Bunları*, *Öldüren Kim* (Üyepazarcı, 2008:207-208).

A Brief Summary of Vala Nureddin's Three Outstanding Crime Novels

Karacaahmedin Esrarı

It is a medium sized book with dimensions of 12X17 cm. *Karacaahmedin Esrarı* was published by Akşam Kitaphanesi Publishing House (1933) and in recent years second edition of *Karacaahmedin Esrarı* has been published. Nowadays as mentioned second edition of *Karacaahmedin Esrarı* can only be found on the black markets and some antiquarians with high prices in Turkey (2020).

Vala Nureddin wrote many novels in various topics and literary genres among his literal works *Karacaahmedin Esrarı* is the most admired one moreover, multiple publishing were made. The main character of *Karacaahmedin Esrarı* is detective Ali Yılmaz. Generally when unusual or weird cases are informed to the police department, these cases are given directly to the detective Ali Yılmaz because he is an expert of mystery. At that time a weird case reaches to İstanbul Police Department, as mentioned case related a strange doctor whose name is Salih.

According to intelligence; Dr. Salih has adopts a child whose name is Cemile, but a week later it is heard of the child's death. Firstly the orphanage does not doubt because it seems a just normal death. By the way, Dr. Salih has the charismatic personality and the title of doctor that is to say, he is immensely popular among people. But the death of the other adopted children neither makes Dr. Salih suspicious thus the authority of the orphanage informs that weird situation to the police. Ali Yılmaz starts to follow up the doctor, wants to know his leaving and returning times from home, and what he is doing at every moment. Ali Yılmaz

makes a strict follow-up, he believes certainly one day Salih will do a mistake and Ali Yılmaz will somehow find a clue.

Detective Ali starts living in Dr. Salih's neighborhood and one night he surprises by some kind of noise resembling digging shovel sounds. He immediately starts to follow the sounds and the sounds rise to the house of Dr. Salih. Dr. Salih, who is engaged in digging shovels in the garden at midnight, gives the impression of doing something suspicious. Ali Yılmaz is now sure that the sounds come from Dr. Salih's garden. He grabs his gun and splashes into the garden wall and hears a big iron door closing. Dr. Salih leaves the house and begins to disappear in the darkness of the city.

This trip with a suitcase in the hands of the doctor comes very suspiciously in the middle of the night. Yılmaz Ali postpones the checking of the garden and begins to follow Dr. Salih. He follows the doctor very closely and at that moment he meets a friend. His friend asks the doctor what he is doing outside and where he is going at this time, in fact these are exactly the questions that Ali Yılmaz will ask the doctor. Ali Yılmaz raises his ears with all his full of attention and focuses on the doctor's response. The doctor tells him that he was very upset about the last death and his house was frightening and unpleasant for him, so he could not sleep so he would stay with a relative in Kadıköy for a while. The doctor's friend is very upset about to hear that and says that he will pray for him and says everything will be fixed as soon as possible. He hugs his doctor sincerely, says goodbye, and walks away in the opposite direction.

Detective Ali Yılmaz has despaired with the thought that he will not get anything tonight and he seems to believe what the doctor tells him, but he continues to follow up. After a short walk, he sees a taxi approaching in the deep dark with strong and shiny headlights; Ali Yılmaz takes a suitable position and tries to listen to the conversations. The sound in the taxi sounds familiar; the person sitting in the passenger seat next to the driver's seat in the taxi is the friend the doctor has just spoken to. For goodness, he finds a taxi to take him to Kadıköy but the doctor with a

sullen face, scolds his friend and taxi driver and tells him loudly that he has given up going to Kadıköy and leaves him alone.

At this point, Ali Yılmaz's doubts increase again. The direction in which the doctor walked in the cemetery where the orphaned children were buried. When digging shovel sounds in the garden and the graveyard come together, Ali Yılmaz thought many different possibilities. The doctor enters the cemetery and heads towards the grave of the orphan children, Ali Yılmaz immediately enters the cemetery, but in deep silence his feet stagger and fall. Upon hearing the sounds, Dr. Salih immediately runs back and sees Ali Yılmaz. He is not surprised that he was followed in that darkness at that time of the night and immediately starts talking to Ali Yılmaz calmly and as usual.

Dr. Salih begins talking unnecessarily much and answers why he is in cemetery at that time without questioned, that the reason; he comes for praying to the death children from time to time. Arriving at the cemetery in the middle of the night behaves as if it was normal and as if Ali Yılmaz has never been there; he stops for a while with his calm attitudes and leaves the cemetery. Ali Yılmaz is stunned by so cold-blooded and the right moves of Dr. Salih. And with only empty eyes, he watches leaving of Dr. Salih the cemetery because there is no clue that will detain arrest or interrogate him. Before sunrise, Ali Yılmaz goes back home with the feeling that he has wasted a whole day and feels naturally unhappy and hopeless.

He does not go to work the next morning, he cannot think of anything except the case of Dr. Salih, the innocent and poor orphans, and he cannot give up thinking it even for a moment. Something terrible comes to Ali Yılmaz's mind. Dead children are orphans so their first degree relatives are not alive. He immediately calls the orphanage and asks the orphanage authorities whether they have attended the funerals of the children. The orphanage authorities say that they were not present at the funeral, but the security authorities should have attended the funeral. Ali Yılmaz immediately goes to the office. He investigates whether a police officer is attending the funeral with his chief and other officials, but no one from the municipality has attended to the funeral although municipality organizes the funeral. He goes to the

municipality and asks for information about the funeral in question, in particular the funeral of Cemile.

On the day of the funeral, the relevant municipality officer was sick and he learns the burial will be done by the owner. It turns out that the person who introduced him as a relative of Cemile used a false name. Detective Ali Yılmaz begins to puzzle mystery out that no one has seen the body of Cemile and the other children. He goes to the cemetery with his crew they spades and opens the holes of graves and they finds an incredible clue for case because of Cemile's and some other children graves are totally empty, there are no bones or corpses. Ali Yılmaz and his crew has a shock cannot believe their eyes. The case anymore changes from a murder to a missing child case.

Ali Yılmaz can no longer sleep from the mystery of this case and cannot think of anything else. The sounds of digging shovel in Dr. Salih's garden at the night before, comes to his mind and he goes directly to Dr. Salih's house from the cemetery and thinks that the house is empty. Ali Yılmaz thinks Dr. Salih most probably is not at home because it is the hour of work so he must be in the hospital. Ali Yılmaz can enter the house by means of unlocking the door with the pocket knife. He looks around and everywhere in the house. He goes into the garden, notices that several new saplings have been planted in the garden, thinks that the saplings are planted to camouflage something buried there.

Ali Yılmaz quickly starts digging the ground where the samplings are planted. He digs as he digs but cannot find anything. He surely thinks that something is deeper and keeps digging after half of day he gives up and forces himself to believe there is no clue in Dr. Salih's garden. Detective Ali Yılmaz is confident that the doctor is doing something strange even horrible and decides to hide the night at Salih's home and watch the Dr. Salih whole night. Dr. Salih comes with an another little boy at the evening seems like he has adopted a new child, Dr. Salih gives a dinner to child and cares for him tenderly, so far everything seems normal.

Around the time of midnight, the doctor puts the little child to an end of the house and waits for him to sleep, then locks the door from the outside. Dr. Salih spends some time for the child to sleep deeper. Detective Ali watches Dr. Salih from his hiding place without breathing, his blood pressure goes up from excessive excitement because it was time for Dr. Salih's secret to be exposed.

Then, Dr. Salih goes to the end of the house towards the garden door and opens a door from a place that looks like bookshelves, and a secret passage is revealed. This secret passage reaches a storeroom. Ali Yılmaz never imagined that there might be a secret storeroom in the house. Dr. Salih descends to the storeroom and after a while, Ali Yılmaz quietly follows behind Dr. Salih and suddenly passes out because of the incredible things he has seen. When he wakes up, he finds himself sitting at a table and chatting with the doctor, but he is not fully conscious. He is constantly vomiting because there are corpse of children without certain limbs and organs that is to say Dr. Salih is a cannibal and eats human flesh. He makes some sort of disinfections so as not to bruise human flesh thus he can have dinner with human flesh every evening constantly.⁴¹

The doctor speaks to Ali Yılmaz very calmly that he was caught this illness in Russia, that he would not be able to live without eating human flesh. Actually Dr. Salih is glad that he was caught because he is tired of hiding his cannibalism and he wants to get caught anymore and he does not do anything to Detective Ali Yılmaz and he just leaves him and goes to work in the morning. Detective Ali Yılmaz, who can recover himself at noon, goes to İstanbul Police Department, tells his supervisor and crew that the case has been solved. Dr. Salih is taken into custody in no time. In the first minutes of the first interrogation, Dr. Salih admits committing child murders and the novel ends in this way (Nureddin, 1933).

⁴¹ *Karacaahmedin Esrarı* also has the theme of cannibalism. In this sense, Vala Nureddin has done something that has never really been done before and has successfully made a western theme national. He has managed to make the work attractive by using local and national elements as well as İstanbul Police Organization, İstanbul Karacaahmet Cemetery. *Karacaahmedin Esrarı* is one of the most popular works of Vala Nureddin. Another Turkish detective novel with a cannibalistic theme is Cemil Cahit Cem's *Kan İçin Hortlak*.

Dipsiz Kuyu

Dipsiz Kuyu is also known as acclaimed detective novels by Vala Nureddin. The novel, which is sixty-four pages long, is shorter in comparison with *Karacaahmedin'in Esrarı*, but it contains almost all the elements that a crime novel should be. The novel was written in 1933. The letter revolution is made in Republic of Turkey (1928). In just five years, it can be stated that the novels which were written by Vala Nureddin in regular and sufficient level with the Latin letters contributed seriously to the Turkish detective novel subgenre. *Dipsiz Kuyu* begins with the sudden disappearance of the sister of Veli Paşa, who is a public officer, named Lamia.

After a while, it is understood that the issue has a political aspect. The fact that Veli Paşa is a statesman also important and strategic person for the state, confirms this concern that has been in the mind of everyone from the beginning. Ali Yılmaz, who is also a detective character in this novel, thinks that since the first moment of the incident, there was no murder but political action. Ali Yılmaz is concerned about the beginning of a process of blackmail or bribery towards the state. While Detective Ali wants to focus on the issue, there is very interesting development. This development is information that the criminal is caught. The person who kidnapped Paşa's sister Lamia is the spy Vahan. Spy Vahan could not stand the intense interrogations and confessed that he was beaten Paşa's aide Mr. Saffet in order to obtain documents related to state secrets and that he had stolen some of them. He is now clearly a criminal in the eyes of everyone for handing over the documents he steals, but Vahan says that he has nothing to do with the disappearance of Mrs. Lamia and insists on it.

Nobody believes him. It is soon revealed that spy Vahan will be executed for allegedly causing the death of Paşa's sister Lamia. The detective is very distracted by the news because Lamia is alive by his predictions, and he cannot tolerate the execution of Vahan without certain information, clue, evidence and proof. The days

of execution of Vahan are passing swiftly and Ali Yılmaz's stress is increasing exponentially. Ali Yılmaz requests an appointment with Paşa, his request is accepted and he meets with Paşa. He tells Paşa that he thinks Lamia is alive and that the only way to reach her is through Vahan. He says that if Vahan is executed, a dead person will not be able to help him find a missing person.

Paşa actually believes that Lamia is dead, but since he knew that Ali Yılmaz was the master of detective work, he wanted to give him a chance and accept Ali Yılmaz's offer. Paşa orders the people of İstanbul to be informed that Vahan was executed. Vahan is told that his life will be spared, provided that Ali Yılmaz finds him very successful and helps him in dangerous and secret missions. Vahan accepts this offer with pleasure. He will survive and take on the police mission. In fact, this is exactly what Ali Yılmaz wants.

Detective Ali Yılmaz immediately goes to city of Bursa with Vahan because Lamia disappeared after leaving her house to come to her brother Paşa in Bursa. Ali Yılmaz and Vahan go to Lamia's house in Bursa and perform the same trip that Lamia makes. They go to the inn where Lamia visited and rested before coming to İstanbul. This inn has a bottomless well.⁴² The bottomless well leads into a tunnel from the bottom, Ali Yılmaz and Vahan descend to the well. The footprints in the tunnel are quite fresh from the recent events. Significantly, there are traces of a women's shoe and a few men's shoes. Vahan's tense demeanor, acting as if he was coming to the tunnel for the first time, does not escape Ali Yılmaz's attention.

Ali Yılmaz is now confident that Lamia was abducted from this tunnel. He finds a small notebook in the tunnel that spies or detectives use. The book contains a number of sketches, plans and names. The handwriting in the notebook is Vahan's handwriting. Ali Yılmaz gives the book to Vahan and Vahan answers with a cowardly and timid manner, saying that he has never seen a book like this before and

⁴² Vala Nureddin used a lot of new technologies of the period, as well as telegraph and telephone, in his detective novel *Dipsiz Kuyu* and he used enough of the mystery, horror and desolation spaces that should be in a detective novel. It's like a dark, narrow well, a desert tunnel covered with mud, a steep cliff with hard rocks.

gives it back to Ali Yılmaz without any look. Probably because of the turmoil at the time of the struggle Vahan most probably dropped the notebook. On the other hand one of the footprints matches well with Vahan's shoes. They go back to the well and go to the inn from the tunnel. Vahan behaves in a hectic way and he does not approach Ali Yılmaz or come closer keeps him away from himself apparently Vahan scares and refrain from Ali Yılmaz. At that moment the innkeeper comes up to them and points Vahan and says that this man was here the day Paşa's sister was here.

As it were Vahan looks for a place to hide. Then Vahan begins to run at full gallop that is to say he runs as possible as fast and Ali Yılmaz does follows him after a long chase, Ali Yılmaz goes after him in a high cliff and Vahan's foot slips and clings to a weak branch. Ali Yılmaz approaches him and asks if Lamia is alive. Vahan does not answer and still does not admit that he has kidnapped Lamia. Even when he is so desperate, Ali Yılmaz watches Vahan with astonishment.

When his power is exhausted, Vahan falls from the cliff and dies. Detective Ali quickly checks the notebook he found in the tunnel one more and carefully. He figures out that some of the names are ship names. He calls İstanbul immediately and asks for a search on ships anchored in the Bosphorus. Soon Lamia is found on a ship of foreign nationality. Although Vahan wrote the name of the ship where Ayşe was held hostage in his notebook, Vahan did not say where Lamia is that circumstance surprised even shocked Ali Yılmaz. He could not figure out what kind of motivation was that Vahan preferred to die instead of telling location of the girl. The novel ends in this way (İBB,AK,NEK_Sel1364; Akşam Kitaphanesi Neşriyatı,1933:S9).

Pembe Pırlanta

Considerably enough information are given about Ali Yılmaz who is the rather famous character of Vala Nureddin in *Pembe Pırlanta* that readers already knows him from other Nureddin's novels. In this perspective it is understood that if Ali Yılmaz sees enough attention, the reader will encounter Ali Yılmaz in the future in many times, this is most probably writer's novel pattern. Ali Yılmaz is introduced as he does not tolerate injustice. From the simplest human relations to the children's

games, it is emphasized that Ali Yılmaz has always pursued justice in every single detail. The novel starts in a cemetery; Ali Yılmaz is in a grave sees a young tiny teenager.

He is young, lonely and vulnerable. He looks like praying for a deceased relative, and then a large-looking dangerous man gets closer to him. Ali Yılmaz feels threat and starts walking towards the tiny boy just then shouts have risen. Ali Yılmaz's walking turns into running because the shouting turned into screams. When Ali Yılmaz reaches the boy, the big dangerous man already throttled the tiny boy. He intervenes immediately and saves the tiny boy.

Tiny young introduces herself and tells him that he wants to take him home and introduce his father. Ali Yılmaz does not accept this offer at first. He thinks that thanking is enough and it is pointless to go home and make arrogance, but the tiny boy insists overly.⁴³ Ali Yılmaz, who could not withstand too much insistence, cannot break the tiny boy and accepts the offer. He goes to the house of the tiny boy and meets the father of him, who expresses his gratitude. Father says that he wants to give a gift to Ali Yılmaz.

Ali Yılmaz says that he is so sensitive about justice and fairness, that he is not doing this for a gift that he does the same sacrifice for any matter and does not want to accept the gift. The father of a tiny boy insists on a repressive and dominant. Ali Yılmaz understands this, unless he receives the gift, that the tiny boy's father's insistence will not end thus he accepts the gift desperately. Ali Yılmaz sees that the box is small; he thinks that it is just a simple gift at first and starts to walk towards the house without remorse for accepting the gift. When he gets home, a curiosity surrounds his heart then decides to open the box and look at the gift before he goes bed.

⁴³ It is noteworthy that Vala Nureddin used enough places that could be used in detective novels as well as cemeteries and forests. In the novels *Dipsiz Kuyu* and *Karacaahmedin Esrarı*, we see that places suitable for detective novel culture have been selected conscientiously.

He opens the gift's box and encounters the biggest diamond he has ever seen. Diamond is a marquise cut and pink color. He thinks if the diamond is real and how such a piece of expensive jewellery can be given as a gift for simple help. There is something strange or wrong, it does not fall into places and he loses his all sleep. He cannot fall asleep and realizes that he cannot sleep until morning and cannot wait for the break of day. He goes to his uncle's house, which is nearby, to satisfy this curiosity and worry in his heart. His uncle does not find odd that Ali Yılmaz who came out in the middle of the night and bring him a pink diamond. He talks to Ali in a very calm manner, as if he had a frequent encounter, and unexpectedly says that he was thinking about buying this kind of diamond and says if it is possible he wants to buy that diamond.

He offers modest and less money; Ali is not happy with the situation and says that the diamond may cost more. Ali and his uncle agree to ask the diamond's real value to a jeweler. If this diamond is valuable, there will be a risk to carry it with him, so he thinks it is appropriate to leave the diamond at his uncle and he does so. Uncle and Ali meet and go to the bazaar the next day morning, uncle pretends to know the value of the diamond, but as soon as Ali Yılmaz left, he went to the house of his Armenian jeweler friend Agop.

Jeweler Agop and Uncle produce the same fake diamond that looks exactly the same. According to the agreement, Ali Yılmaz visits his uncle again in a few days and asks the value of the diamond. Uncle says that the diamond is a masterful replica product, that is imitation and it has no value, that it is given a simple gift. He gives the imitation one to Ali Yılmaz. Not paying much attention to the issue, Ali Yılmaz quickly leaves his uncle's house for his next appointment and meets his friend Edip. He asks why his friend Edip is extremely sad and hesitant.

Edip says that he is in love with the daughter of a rich family and also she loves him but he does not even have enough money to do a wedding. Ali Yılmaz is very upset about this situation and cannot do anything. In the following days, Ali Yılmaz meets Edip again. He says that he has a fake diamond and it is worthless actually but he as far as can make money then they go to a random jewellery store.

That store belongs to an Armenian jeweler named Nasipyan. In that point unexpected thing happened and Nasipyan recognized the pink diamond as soon as he saw it because he did it himself.

Nasipyan asks Ali did you get this diamond a man whose name is Mısırlı. Ali Yılmaz surprises and begins to tell the story of that night. He says that he rescued a tiny boy from the hijacker at the grave site and that the father of the tiny gave this diamond to him in the two-story house without a garden near the grave. Nasipyan's doubt and astonishment gets bigger because he is the right person, but it is not the diamond that Nasipyan made. Nasipyan understands that there is something weird and tricky. Nasipyan politely tries to explain to Ali Yılmaz that most probably he has been defrauded but that it is not Mr. Mısırlı because Mr. Mısırlı is a businessman known for his honesty and wealth and Mısırlı never gives a fake diamond as a gift particularly for saving his kid's life.

Ali Yılmaz goes back to his uncle's house. His uncle welcomes him very coldly and uneasily. His attitude is concretely different and strange than ever. Ali Yılmaz asks his uncle which jeweler he took the diamond in the city, his uncle says with low eyes and a shaky voice took it to the jeweler Nasipyan. Ali Yılmaz has shock but tries to hide his confusion by this answer because he is almost certain that his uncle is cheater. The next day, Ali Yılmaz goes back to Nasipyan's jewellery store and asks him the value of diamond. Nasipyan with a certain attitude and expression says the real diamond is almost valuable enough to buy a new house. Nasipyan now clearly says that your uncle keeps the original diamond for himself and gave you the fake diamond. Terrified Ali Yılmaz calls his uncle and repeats what he heard from Nasipyan.

His uncle, in a very muddy way, says that it is impossible, he can come and it is fine to search the house if he wants. Ali Yılmaz says he will come early in the tomorrow morning and hangs up. Ali wakes up early in the morning, goes to his uncle's house without losing any time, knocks the door, but no one opens it, but when he checks the door, he sees it is not locked and comes in to house. Suspense fully the house is tidy as if a guest has been waiting. Ali Yılmaz looks at the house in

general and attracts the attention of a vase that has not been in the house before; there are some water and a few long-stemmed flowers in the vase. Ali Yılmaz takes out the flowers in the vase and pours the water but unexpectedly the vase is still heavy.

He flattens the vase upside down a few times, but nothing falls through it. When he thinks that the diamond is not in the vase, a strange feeling surrounds his heart and tells him that there is still something in the vase. Then he breaks the vase softly and sees the diamond clearly. Without figure out how a big diamond can be put into a vase that does not pass through its mouth, he leaves the house and goes directly to his friend Edip to tell him that he has found the real pink diamond. He tells to Edip that they immediately should go to Nasipyan's jewellery store and that they should sell the diamond then he will be able to give money for the wedding expenses. Desperate Edip accepts this great offer by screaming and they go to the Jeweler store and Nasipyan buys the diamond, and Edip gets the money and the novel ends in this way (Nureddin, 1933).

3.2.8. M. Rakım Çalapala (1906-1995)

His full name is Mehmet Rakım Çalapala and he was born in İstanbul (1906). Graduated from İstanbul High School, without losing any time he went to Ankara University Faculty of Law and graduated (1935). He started his first essays by sending articles in the *Yarın* Newspaper. Then, he began to send articles to the more well-known newspapers of the period as well as *Akın* and *Son Posta*. He started his first full-time job as a civil servant at the Ottoman Bank (1932). In the same year, he married Mrs. Nimet whom she would accompany for a long time in his life and supported him in his works (1932).

He was the manager of *Yavru Türk* and *Çocuk Haftası* magazines. Simultaneously, he started to send articles to *Cartoon*, *Resimli Hayat* and *Yedigün* magazines. Rakım Çalapala, who has been living a bright period both in literature and business life, has started to teach in German and Jewish high schools which were popular schools of the time. Çalapala, who also worked for *Hürriyet* Newspaper for a while, founded Atlas Publishing House (1951). During his writing career, Rakım

Çalapala, who wrote novels, detective novels and children's stories, lost his life in Ankara due to old age (1995) <http://www.hurriyet.com.tr/haberleri/rakim-calapala>).

Pire Necmi and Badik Hilmi

Pire Necmi and *Badik Hilmi*, the first edition of which was written by Rakım Çalapala in Ottoman Turkish, is also one of the early Turkish detective novels and was also written in the format of dime novel (1928). Both the series *Pire Necmi* and *Badik Hilmi* were printed in Latin letters. Rakım Çalapala has also translated Michel Zevaco's famous *Pardayanlar* series in Freiburg, Germany and the detective novels of Edgar Wallace and Eugene Sue into Turkish. Rakım Çalapala used much exaggerated expressions in this work he wrote when he was only nineteen years old.

For example, at the beginning of his novels, he uses as the following expressions while characterizing Pire Necmi; "The bloodiest, scariest, most cunning human butcher Pire Necmi of the 21st century" and "the devil man to a level that the world history has not seen before." Police officer Mehmet Ali Bey represents the state and aims to achieve justice. Pire Necmi somehow manages to escape from Mehmet Ali Bey by means of various tactics, tricks and games in every story (Üyepazarcı, 2008:194).

The author has published twelve novels in the format of dime novel. *Kanlı Bıçak*, *Kati Necmi Teyfikhanede*, *Vahşi Kadın Hırsızı*, *Meş'um Milyoner*, *Altın Köşk Faciası*, *Kanlı Kelleler*, *Deniz Üstünde Bir Takip*, *Esrarengiz Tabanca*, *Perili Ev*, *Pire Necmi Nasıl Enselendi*. Rakım Calapala published another series called *Kanlı Vak'alar Koleksiyonu-Badik Hilmi*. Fiction, plots, events and analyzes in the novels are very similar to *Pire Necmi*, but this time the main character is not Pire Necmi but Badik Hilmi.

The first novel of *Badik Hilmi* series, *Kızıl Hortlaklar*, the author defined and compared the character of Hilmi. He says that he lives on the island called Hayırsız Ada, he likes to smoke gold tobacco in a mother-of-pearl pipe, and he is short but big and molded, has sharp and full of intelligence look and has impressive eyes. As with any detective novel, there is a detective behind every criminal. In *Badik Hilmi* the

detective character (police officer) is Ali Şevket and hero character is Badik Hilmi. Additionally there is a situation that getting help from a female character in *Badik Hilmi* series.

Badik Hilmi gets help from women characters, allows them to meet rich and fraudsters. They make them fall in love, get marry and then make them rob. Sometimes women do all the works, and sometimes Badik Hilmi helps during the robbing phase, but always the whole plan belongs to Badik Hilmi. As in Peyami Safa's Cingöz Recai series, there is indeed an unnamed amicability and respect between the criminal and the police. Although Cingöz had caught and tied Rıza Commissioner, it was like leaving him without harm; Hilmi was also deliberately caught up with detective Ali Şevket who was about to be fired because he cannot catch him in the novel and Badik Hilmi is caught and says to Ali Şevket; "Do not think you have caught me! In order not to be fired I have been caught"

When Hilmi is caught, Ali Şevket gets promoted. Thus, Hilmi proves his friendship. Hilmi is put into jail, and as soon as the readers think that Hilmi is caught and the series is over no longer but just at that point, Hilmi manages to escape from prison only twenty-four hours later and the stories continue. The names of the novels in this series are as follows; *Badik Hilmi Yakalanıyor, Caniler Arasında, Canlı İskelet, Kızıl Hortlaklar, Göz Oyan Katil, Ölüm Evi, Hile İçinde Hile, Sahte Haftıye, Korkunç Hırsız, Mezar Kaçkını, Korkunç İntikam, Göz Oyan Katil* (Üyepazarcı, 2008:195-196). Rakım Çalapala is a writer who has produced detective works in Ottoman letters and roman letters and contributed to the development process of detective novels.

There are forty-four literal works in IBB Atatürk catalog but some of them are not crime fiction. In the Seyfettin Özege catalog, there are eight novels written by Rakım Çalapala and with Cemil Cahit Cem. Their names are; *Altın Köşkü Faciası, Canlı İskelet, Esrarengiz Tabanca, Kanlı Bıçak, Kanlı Kelleler, Katil Necmi Tevfikhanede, Meşum Milyoner, Perliev* (<http://bilgimerkezi.atauni.edu.tr/yordambt/yordam.php?aTumu=Rak%C4%B1m%20%C3%87calapala>).

3.2.9. Kemal Tahir (1910-1973)

The birth name of the author is İsmail Kemalettin, who was born in İstanbul, he took the surname Demir with surname law, and in other words, his full name is İsmail Kemalettin Demir (1934). He is a member of a family from Giresun city. His grandfather was an Ottoman officer and he was martyred in Yemen. Tahir Efendi, the father of İsmail Kemalettin, was originally a carpenter, and at the age of being a child, he had the struggle to make a living. Therefore, he immigrated to İstanbul and thanks to his determination and practicality; he became the palace carpenter of Sultan Abdulhamid II for the maintenance and repair of the wooden parts of the Yıldız Palace. Kemal Tahir was born during the preparations for the Balkan War (1910).

His father, Tahir Efendi, joined the Balkan War (1912) and then participated in World War I in 1915 and managed to survive in both wars. He retired from the army and continued to work as a carpenter in Kasımpaşa. Kemal Tahir due to the difficult days of spending his time in the homeland is forced to complete primary school in different cities. After that Kemal Tahir returned to İstanbul and entered the literary world by writing poems for the Journal of *İçtihat* (1931). He then wrote prose for *Geçit* Magazine (1934). Thereafter, he wrote in the magazines *Varlık* and *Ses* under the names İsmail Kemalettin Demir and Cemalettin Mahir. He worked as a secretary in *Yedigün*, *Karikatür* magazines, as editor in *Karagöz* and as editor in chief in *Tan* and he took charge in editing, interview, composing and translation in *Vakit*, *Haber* and *Sonposta* newspapers.

Finally, he began his writing career over literature by sending short stories (relatively few pages of novels) to the *Yedigün* and *Karikatür* magazines (1935). For the next five years, he has been working with different nicknames on love and adventure novels, humorous stories, literary translations and adaptations. Kemal Tahir's detective novels can be considered before and after imprisonment. Kemal Tahir and Nazım Hikmet's activities were understood as rebellion and he was convicted offence of riot against to the Turkish Army by the government of İsmet İnönü (Kabaklı, 1978:753-755).

Later on, Kemal Tahir's health deteriorated and he had to undergo lung surgery (1970). Kemal Tahir recovered partially after the operation, struggled to continue his life but died of a sudden heart attack in İstanbul (1973). Following the death of him, the Kemal Tahir Foundation was established (<https://www.bik.gov.tr/romanin-yorgun-savascisi-kemal-tahir>). *Sahte Serseri*, *Kıskanç Bir Koca*, *Aşk Çetesi* novels are among the copyrighted works of Kemal Tahir. The translation of Georges Arnaud's *The Wages of Fear* into Turkish as *Dehşet Yolcuları* by Kemal Tahir is unforgettable work (1953).

Another early translation translated Somerset Maugham's *The Razor's Edge* into Turkish as *Evvel Zaman İçinde* (1954). The English writer Peter Cheyney's 1947 novel *Dance Without Music* was translated into Turkish as *Ölüm Dansı*. He also translated *This Man is Dangerous* (1953) by the same author into Turkish as *Karanlıkta Vuruşanlar*. He translated Robert Gaillard's *Les Liens De Chaines*, originally written in French, into Turkish as *Kastil Büyücüsü*.

If it is being called these translations Kemal Tahir's early works, it is important to emphasize that Mickey Spillane's *Mike Hammer* series are the translations are masterpiece. Kemal Tahir's *Kanun Benim* (*The Jury* 1954), which he translated under the second pen-name F.M, is known to sell in hundreds of thousands of rates and this is a serious condition that is to say a great success for Turkish literature of this period (Üyepazarcı, 2008:350).

A Brief Summary of Kemal Tahir's Featured Works

Ecel Saati

In this work of Kemal Tahir, the place is the New York City of United States. It is a detective work that includes the elements of adventure. Gang and mafia elements are covered in the story. The story begins from the middle, according to the plot, one of the gang leaders in New York whose name is Antonio and he is detained by the police. One of his men, Alfieri, is also arrested and it is expected to testify against Antonio. The detention of Alfieri is deteriorated Antonio's guard, and he cannot stand upright enough in the interrogations with the detectives.

Although Alfieri refuses first, he is tried to be persuaded by his gang member and friend Mike. Mike's positive attitude to the detectives makes the gang angry and Alfieri is killed by a visitor while he is in custody. Antonio is released due to lack of evidence since there is no one to testify against him. In fact, Alfieri has already done his revenge before he died because he lied about that there is a key hidden in a wall clock and that this key is the key to the fortune where all the money the gang has made so far. According to Alfieri, obedience to the leader in the gang will weaken and everyone will try to find the money and then will think about escaping.

What makes the story interesting and realistic is that a deputy director of the New York Police Department is collaborative. This collaborative police officer was originally a gang member. His name is Wilson. Wilson is one of those who believe this watch claim. By the way he already killed many gang members because of asmentioned watch. However, neither such a clock nor a key exists. Wilson kills Candy who is Alfieri's wife, and Antonio, one of his own men. However, he was killed by Antony's sister, Mova because of the so-called Death Clock. Carlo, who was one of them before he was killed, explains that all these perfect plans were done by Alfieri and successes are attributed to Mike.

In fact, considering Mike bringing down the gang before he dies, he was considered a hero because Mike has managed to do what New York police could not do⁴⁴ (Tahir, 2006).

3.2.10. Selami Münir Yurdatap (1910-1987)

In the studies about Selami Münir Yurdatap, it was found that the author has a collection in the rare works department of the İstanbul Metropolitan Municipality Atatürk Library archive. In this collection, there are twelve books written by Selami Münir Yurdatap (İBB,AK,NEK,Bel_Mtf_054329).

⁴⁴ Mike; when he went to prison, he was worthless, any criminal or any gang member, but his funeral came out of prison as a folk hero. In the first quarter of the story, we thought that Mike was a stock character, but when climax and falling action stages and at the end of the novel, it is understood that Mike was the protagonist or even the hero character.

Another important name of the Turkish detective novel is Selami Münir Yurdatap (1910-1987). The author succeeded in making a name for his contributions to the numerous novels of crime novels and Mike Hammer writings he wrote until 1965. Selami Münir was born in Tripoli, Libya. He completed his education in Damascus, Syria, so his Arabic is quite good. Also his Italian is also very good therefore; he has realized many translation works. In addition to the detective novel, he has written many literal works in the fields of adventure, romance and short stories just as Nasreddin Hoca. As well as Peyami Safa, Ahmet Mithat Efendi and Kemal Tahir, he is one of the most versatile, prolific Turkish writers who have succeeded in making their mark on the 20th century. Selami Münir worked for newspapers as well as *Vakit*, *Bıldırcın*, *Haber*, *Şehir*, *Tasvir*, *Hürriyet*, *Son Havadis* and *Yeni İstanbul* (Üyepazarcı, 2008: 200).

One of the fields in which the author works is the detective novel. It is thought to he has been inspired by famous characters as well as *Sherlock Holmes*, *Arsene Lupine*, *Nick Carter* and *Mike Hammer*. His Famous original works in crime fiction are *Gelini Kim Öldürdü* (1927). The first series in the book is called *Sherlock Holmes ile Arsene Lupin'in Sergüzeştləri*. The remarkable series are *Hindistan Ormanları*., These series have been written in dime novel format and consist of sixteen pages and their names are as follows; *Gece Çocuğu*, *Mukaddes Heykel*, *Saray Rakkasesi*, *Siyah Güller*, *Şöhret Uğrunda*. Selami Münir Yurdatap wrote a new series of dime novels under the name of *Sherlock Holmes Sergüzeştləri*, by erasing the name *Arsene Lupine* and using the name *Sherlock Holmes* only (1927). There are four dime novels in this series; *Maskeli Süvari*, *Sahtekar Prens*, *Zevk Çılgınlıkları*, *Fahişeler*. Selami Münir Yurdatap started to write *Nick Carter* stories (1928)

It is thought that Selami Münir Yurdatap knows *Nick Carter* stories are always loved in Turkey so he did not want to take a risk and acted guaranteed. He wrote the series called *Nick Carter Dünyasının En Meşhur Polis Haşiyesi*. It is also known that as mentioned series has sixteen pages and a total of ten books. *Bünyamin'in Esrarengiz Hayatı*, *Ölümler Sarayı*, *Operadaki Sirkat*, *Ressamın Katili*, *Şimendüfer Düşmanı*, *Dolandırıcılar Kralı*, *Çin Dilberinin İntikamı*, *Kanlı Miras*, *Bir Sanatkarın Cinayeti*, *Kız Taciri* (Üyepazarcı, 2008: 201-202).

It can be stated that these ten books mentioned above have reached a certain level with their immenseness, wording and exciting style.⁴⁵ As mentioned above, it can be said that Selami Münir Yurdatap was productive in the field of detective novels during the period up to 1928, in other words until the letter revolution (Latin Alphabet revolution in Turkey). Selami Münir Yurdatap is one of the transitional period novelists.⁴⁶ For Selami Münir Yurdatap, the decade between 1940 and 1950 was quite productive.

Selami Münir wrote a lot of dime novels during as mentioned transition period; *Heyecanlı Meraklı Macera Romanları Heyecanlı Meraklı* is the main name of the book series, also the author wrote the following detective novels; *Doktorun Aşkı, Racanın Definesi, Kızıl Rakkase, Tarzan, Baytekin Yeni Dünyalarda, Maskeli On İnkiler, Hafıye Köpek, Asılamayan Adam – Maskeler Aşağı* (Üyepazarcı, 2008: 230-231). These literal works were generally written between 1940-1943 and 1941-1945, the children's detective novels, which were written in dime novel format, continued for four years without interruption because it attracted much attention.

Selami Münir Yurdatap's children's detective novel is named *Zıp Zıp Hasan Serüvenleri*. There are two novels in each book. In the process, Selami Münir Yurdatap started a new series of detective novels called *Amerika'nın Meşhur Kadın Polis Hafıyesi Alis Conson'un Harikulade Maceraları*. In this novel, Selami Münir designs an original detective character, she is from United States, gender is female and name is Alis Conson.

⁴⁵ Except for some writers as well as Ahmet Mithat Efendi and Peyami Safa in the detective novels written during the period between 1880-1940, there was no concession spiral, intertwined events in the detective novels, and there was no compromise in simplicity. In this context, the plot of Selami Münir Yurdatap's detective novels is gritty and detailed, which may be interesting to even the current detective novel readers.

⁴⁶ We do not see in the sources that the term of transition period essentially, but the writers who lived just before and after 1928 when the letter revolution was proclaimed produced works in both Arabic and Latin letters. As Ahmet Mithat Efendi, a number of Turkish copyrighted fiction writers, who are undoubtedly accepted by all, died before the letter revolution and produced only in Ottoman Letters. Since Selami Münir Yurdatap, Vala Nureddin, Cemil Cahit Cem, and Rakım Çalapala gave works in both Arabic letters and Latin alphabet, we deemed it appropriate to express them as crime novel writers of the transition period.

The fact that the detective character is female in this novel shows that the novel is directly from rare detective novels because the detective characters in the detective novel, in other words, hero character is mostly male in the current period and earlier periods. As in this detective novel series and other detective novels, there is an assistant (supporting character) who helps the detective (hero character), exchanges ideas about events and developments, and evaluates the situation.

That's Alis Conson's brother whose name is Arthur. There are ten novels which have been written in dime novel pattern. *Sahte Mihrace, Meksikalı Lupez'in Çeki, Korkunç Mağara, Paris Batakhanelerinde, Kuyumcuyu Kim Öldürdü, Çalınan Gözün Esrarı, Kaçırılan Film Yıldızı, Alkapon'un Şoförü, Cinayet, Gangaster Cellad.*

Transition of Turkish Republic to the Latin Alphabet

The Republic of Turkey has led the transition to the Latin alphabet from the Arabic alphabet, with the approved of 1353 no. law of Acceptance and Application of Turkish Letters by The Turkish Grand National Assembly (November 1928). Since then, the Turkish language has been written in Latin letters, which are accepted as Turkish Alphabets. Latin letters, which are easy to use and learn, were designed to increase literacy in the military and in all levels of the public. The leader of the letter revolution is Mustafa Kemal Atatürk. The letter revolution was soon fruitful and about a million citizens learned to read and write and received their diplomas. Again Atatürk decided to open the National Schools in order to accelerate the adaptation of teachers and students to Latin letters (Üyepazarcı, 2008: 232).

Turkish Copyright Crime Novel Writers Who Used Latin Letters

The phrase of second birth for Turkish crime novel was used before. It is useful to repeat this. The crime novel writers who started to write after Turkish written by Latin letters, so temporally after the revolution, started to write in Latin letters, but the writers who started to write before that, gave works both written by Ottoman Letters and Latin letters.

There are Turkish copyrighted crime writers who have tried, written or attempted to write detective novels with Latin letters, but it is examined in more detail the names that have left their mark on history, succeeded and helped the Turkish detective novel. In the Turkish detective novel genre, there are two groups of writers as well-known writers and writers who have never appeared after a few works. Turkish writers who wrote in the field of detective literature with Latin letters after 1928, without any distinction of whether they have Ottoman works or not, are as follows;

Peyami Safa, İskender Fahrettin Sertelli, Cemil Cahit Cem, Vedat Örfi Bengü, Daniş Remzi Korok, Vala Nureddin, Münir Süleyman Çapanoğlu, Yusuf Ziya Ortaç, Hikmet Feridun Es, Mahmut Yesari, Hüseyin Rahmi Gürpınar, Halide Edip Adıvar, Refik Halit Karay, Ethem İzzet Benice, Feride Celal, Esat Mahmut Karakut, Mazhar Onad, Tahsin Abdi Gökşingöl, Ziya Şakir, Ali Kara Efe, Seyfeddin Orhan, İlhami Safa, Faik Benlioğlu, Mecdi Emiroğlu, Hikmet Münir Ebcioğlu, Cemil Mahir, Bedirhan Çınar, Aziz Nesin, Kemal Tahir, Cahit Gündoğdu, Cevat Fehmi Başkut, Ümit Deniz, Zuhâl Kuyaş, Müzehher Va-Nü, Emel Dilmen (Üyepazarcı, 2008: 285).

CONCLUSION

The opinion of leading crime novel critics and authorities that who has books in this field as well as John Scagg *Crime Fiction*, Martin Priestman *Cambridge to Companion to Crime*, Charles Rzepka, Lee Horsley, *A Companion to Crime Fiction*, Stephen Knight *Crime Fiction 1800-2000*, is that the first English language crime novel is Edgar Allen Poe's *The Murders in the Rue Morgue (1841)*. But there is an important detail at this point. The first English language crime novel is *The Murders in The Rue Morgue*, which is not the first British work. The work is considered to be the first American copyright detective novel. Crime novelists and critics considered this work written by an American author as the first English crime novel, and they did not need to create an agenda about whether this was British or not.

However, at the point of the birth of detective novel in English and Turkish literature, this subject which has been ignored, but it is important for our thesis. The first attempt to write a detective novel in the British detective novel dates back to 1794. William Godwin (1756-1836) wrote the detective work *The Adventures of Caleb Williams* in 1794. However, there is no statement in the leading sources of crime novel criticism which we mentioned above, that it is the first perfect British novel. On the other hand, there are expressions as well as the first attempt and the first example. For example, Charles Rzepka states; "Caleb Williams, the first novel by the radical philosopher William Godwin, is a significant landmark in the history and genre of early crime fiction" (Rzepka&Horsley, 2010: 361).

Charles Rzepka, in his early detective novel, as expressing "significant", "landmark", "an important cornerstone", "an important bend", he emphasized the importance of the work in question, even "a miracle", but he did not describe it as the first British detective novel. Erol Üyepazarcı also used expressions as well as the first detective novel samples and their trials, but he did not make a definition just as the first copyright British detective novel neither. The statements above followed similar statements and descriptions from different crime novel critics, but the first British copyright crime novel statement is never used. William Godwin wrote the detective novel *The Adventures of Caleb Williams (1794)* exactly forty-seven years

before Edger Allan Poe's *The Murders in The Rue Morgue*. In the years following 1794, *The Adventures of Caleb Williams* was adapted to the theatre and staged repeatedly. In the novel *The Adventures of Caleb Williams*, there are all the elements that should be in a crime novel as well as criminal, victim, crime, plot, pursuit, detective, stalking, perception of justice, and punishment of criminal. Besides, we know from today that the adaptation of a novel to cinema or theatre is appreciated by the public. Today, we witness that more than 19th and 20th century's novels have been adapted to cinema. Based on this situation, it would not be wrong to make an induction; *The Adventures of Caleb Williams* is highly appreciated.

Edward Lytton Bulver (1803–1873) made an attempt to write a second British copyright detective novel after William Godwin. Edward Lytton Bulver was born exactly forty-seven years after William Godwin and died thirty-seven years later. Edward Lytton Bulver is not primarily a detective novelist. Besides writing in different fields, he also made attempts to write detective novels. Detective novels written by Edward Lytton Bulver are as follows; *Pelham or The Adventures of A Gentleman* (1828) and *Eugene Aram* (1832). It is believed to he has received sufficient attention especially for *the Pelham or The Adventures of A Gentleman* period. However, in this work the situation for *The Adventures of Caleb Williams* is valid, it does not bear the title of the first British detective novel. Similarly, statements as well as the first trials and the first examples were used.

Temporally, the next work came from Charles John Huffam Dickens (1812-1870), his work is called *Oliver Twist*. The British writer wrote *Oliver Twist*, who is the subject of the films even today (1837). In this work, it is the subject of raising and employing orphaned children and young people as a thief by an organization leader. There are many classic thief-police activities in the novel, which is the subject of the character of Oliver, who is stuck in the theft gang.

There is actually a murder action in the novel, but the fact that the murder did not take place during rising action or foreshadowing stages, and take place in almost the last stage of the falling action part, and ending of novel shortly after the murder shadows the detective editing in the novel. Besides, the character of the police in the

novel is more like a round character that is to say far from the detective. The fact that the character of Oliver acts like a victim in a part of the novel, like a round character in another part, and like a detective hero character in the other part moves away from the work from being a perfect detective novel. The next temporal work came from the American writer Edgar Allen Poe (1809-1849). The name of his work is *The Murders in The Rue Morgue* (1841), which was accepted as the first English detective novel by almost all authorities and undoubtedly, this work is a perfect crime novel but it does not belong to Britain and British literature.

The author of the work is American and he wrote it in Baltimore United States, four years before he died. So the work is not written in Britain. According to some authorities as well as John Scagg *Crime Fiction*, Martin Priestman *Cambridge to Companion to Crime*, Charles Rzepka, Lee Horsley, *A Companion to Crime Fiction*, Stephen Knight *Crime Fiction 1800-2000*, they agree that the first English novel is *The Murders in The Rue Morgue*. They never made the matters that the work was written by United States writer, that the work did not come out of Britain, and that the work was not a Britain copyright novel, but United States copyright a current issue. Charles Dicken and Edgar Allan Poe lived in almost the same period.

Edgar Allan Poe died at the age of forty for health and psychological reasons, but Dickens managed to produce before and after Poe because he saw his fifty-eighth birthday. In this context, Charles Dickens managed to write more intense and more successful works of detective elements after *Oliver Twist*. *Barnaby Rudge* (1841) and *Martin Chuzzlewit* are novels in which the hero character is a detective who successfully completes the puzzle in the story.

Eight years after the *Martin Chuzzlewit* novel, Charles Dickens publishes a perfect detective novel named *Bleak House*, which literally contains detective novel elements, norms and criteria (1852). *Bleak House* novel is totally suitable for crime fiction, as it is a novel where events occur, develop and resolve around the detective and include crime, criminal, justice, victim, mystery, murder, and murderer. The events developed completely in accordance with the crime fiction logic and criteria. Other crime novels written by Charles Dickens are as follows: *On Duty with*

Inspector Field (1856), *Hounded Down* (1859), *The Mystery of Edwin Drood* (1870). However, we have not found the first British detective novel statement for Charles Dickens novels in any sources we have researched, but we have come across statements as well as the first detective novel examples. For example, in Erol Üyepazarcı's *Korkmayınız Mister Sherlock Holmes! Türkiye'de Polisiye Romanın 125 Yıllık Öyküsü* (1881-2006) William Godwin, Edward Lytton Bulverwere mentioned as the writers who wrote first crime novel examples before Edgar Allan Poe.

Temporally, Arthur Ignatius Conan Doyle wrote the next Copyright British detective novel (1859-1930). The work he completed is called *A Study in Scarlet* (1887). The first meeting of the British reader with the heroic character Sherlock Holmes took place in this work. Different methods as well as deductive method, gathering evidence, brainstorming, intensifying suspicion in suspects and then exculpating, attempting analytical ideas and solving mystery were first used by Arthur Conan Doyle in *A Study in Scarlet* detective novel. It would not be wrong to state that *A Study in Scarlet* is the work of the firsts. This work is essentially longer than a short story, but shorter than an average novel, so it is a complete long story. Its length varies between one hundred-twenty three pages and one hundred-sixty pages according to the publishing houses it is printed on.

Despite all these data, the first copyright British detective novel statement or definition has not been made by detective novel critics for this work. *A Study in Scarlet* is one of the two novels that perfectly fulfill its criteria and norms among all of the first English crime novel examples that we mentioned above and the other one is Edgar Allan Poe's *The Murders in The Rue Morgue*. We think that if Edgar Allan Poe had not written his work in 1841, *A Study in Scarlet* would have been accepted as the first copyright detective in the Anglo-Saxon world and Britain when the date came to 1887.

On the other hand, the situation is easier and simpler in Turkish detective novel literature. The first copyright Turkish crime novel was written by Ahmet Mithat Efendi. Its name is *Esrar-ı Cinayat* which was written in 1883 and published

in 1884. This detective novel is accepted as the first Turkish copyright detective novel by the Turkish academic community. There are no opposing claims or opinions on this issue. When we read Ahmet Mithat Efendi's *Esrar-ı Cinayat* detective novel, we personally examined that he fulfilled the detective novel elements, norms and criteria. We think that it should be appreciated being able to create a successful work that fulfills such criteria while there is no literary subgenre called crime novel in Ottoman literature.

Turkey's leading critics of detective novels as well as Erol Üyepazarcı *Korkmayınız Mister Sherlock Holmes! Türkiye'de Polisiye Romanın 125 Yıllık Öyküsü* (1881-2006), Seval Şahin *Cinai Meseleler Osmanlı Türk Edebiyatında Biçim ve İdeoloji (1884-1928)*, Erol Üyepazarcı, *Türkiye'nin İlk Polisiye Roman Yazarı*, Taner Timur, *Osmanlı – Türk Romanında Tarih, Toplum ve Kimlik*, Orhan Okay, *Batı Medeniyeti Karşısında Ahmed Mithat Efendi*, Berna Moran, *Türk Romanına Eleştirel Bir Bakış*, Zehra Çelenk, *Esrar-ı Cinayat'tan Çoksatarlığın Esrarlarına: Ülkemizde Yazarın ve Romanın Polisiye Macerası*, Berat Açıl *Esrar-ı Cinayat'ın Sırları* and magazines, articles and interviews that we did not specify their name, all agree that the first copyrighted crime novel is *Esrar-ı Cinayat* in Turkish crime novel.

In the context of our thesis topic, if a question is asked by which country the first copyright detective novels or examples of the first copyright detective novel was written, the answer is England. However, the first copyright detective novel written in the English language is considered to be the work of *The Murders in Rue Morgue* by Edgar Allan Poe. But Edgar Allan Poe is not from England or Britain. If the Scotland born Arthur Ignatius Conan Doyle's crime novel *A Study in Scarlet* (1887) is considered to be the first British crime novel, the first Turkish copyright crime novel was written four years before from the first British crime novel;

1- Ahmet Mithat Efendi *Esrar-ı Cinayat* (1883) (Turkish), 2- Arthur Conan Doyle *A study in Scarlet* (1887) (British), If *The Murders in the Rue Morgue* (1841) was accepted as the first English detective novel, the order is as follows; 1- Edgar Allan Poe's *The Murders in the Rue Morgue* (1841) (United States), 2- Ahmet

Mithat Efendi *Esrar-ı Cinayat* (1883) (Turkish), 3- Arthur Conan Doyle *A study in Scarlet* (1887) (British), If a list is made by examining the names of only British authors as well as William Godwin, Edward Lytton Bulver, Charles Dickens, Wilkie Collins, Arthur Conan Doyle, Ahmet Mithat Efendi can be in the fifth place in the first copyright detective novel.

1-William Godwin, *The Adventures of William Caleb* (1796) (British), 2- Edward Bulver, *Pelham or The Adventures of A Gentleman* (1828) (British), 3- Charles Dickens, *Bleak House* (1852) (British), 4-Wilkie Collins, *The Woman in White* (1860) (British), 5-Ahmet Mithat Efendi, *Esrar-ı Cinayat* (1883) (Turkish), 6- Wilkie Collins, *Little Novels* (1887) (British), 7-Arthur Conan Doyle, *A study in Scarlet* (1887) (British).

For example, in the work of Indiana University made in 1973 called *The First Hundred Years of Detective Fiction 1841-1941 By One Hundred Authors On the Hundred Thirtieth Anniversary of The First Publication in Book Form of Edgar Allan Poe's The Murders in The Rue Morgue* it is shown that the first English language crime novel is Edgar Allan Poe's *The Murders in the Rue Morgue*, and the first British crime novel is Arthur Conan Doyle's *A Study in Scarlet* in 1887.

The most probably, British men of letters started to write detective novels earlier than Turkish men of letters. However, among the first British detective novels, there are also examples that could not fulfill the detective novel norms, rules and criteria. The fact that the first Turkish detective novel (*Esrar-ı Cinayat*-1883) was quite regular and fulfills the detective novel criteria and norms, it revealed the potential of challenge British's and other western countries' detective novels. Almost all authorities agree that Edgar Allan Poe's *The Murders in the Rue Morgue* is the first copyright novel written in the first English language, but a consensus has not been fully established on the first copyright British crime novel.

Erol Üyepazarcı stated that William Godwin's *The Adventures of William Caleb* is the first copyright British crime novel example. On the other hand, in the study by *History Channel*, Wilkie Collins's *The Moonstone* was shown as the first

copyright British detective novel (<https://www.history.com/this-day-in-history/first-detective-story-is-published>).

When the first copyright Turkish detective novel was written in 1883, copyright detective novel had not been written yet in most countries of the world. Let's leave most countries of the world aside, and most of the developed prosperous European countries did not yet have an example of a copyright crime novel. Expressions and thoughts as well as Turkish crime novel was written late or Turkish novelists are late for detective novels are completely wrong. In Turkish literature, detective novel studies started before the world average. The Turkish reader met copyright and local detective novels before many countries in the Europe.

Among the first examples of British novels William Godwin's *The Adventures of William Caleb*, Edward Bulver's *Pelham or The Adventures of A Gentleman*, Charles Dickens's *Bleak House*, Wilkie Collins's *The Woman in White*, Wilkie Collins's *Little Novels* and Arthur Conan Doyle's *A Study in Scarlet*, personally the novel which gave me the crime novel atmosphere was *A Study in Scarlet*. In my opinion, *A Study in Scarlet* can be the first British and the first copyright detective novel. In *A Study in Scarlet*, just as the novels of today, the suspense elements that are necessary to approach the killer step by step have been felt enough.

The only glaring problem in the novel *A Study in Scarlet* is that the detective figure cannot enter the novel during the rising action, climax and foreshadowing stages, and it remains outside. Although the entry at the last point when handcuffing the killer excites the reader as a mythical extent, its lacking in critical parts are cannot be excusable. I think the first example, William Godwin's *The Adventures of William Caleb*, is more like adventure crime or a popular novel than crime novel. Caleb describes events as a witness, as if in third person narration taste. The hero detective character is hardly felt anywhere in the novel that is to say, as if *The Adventures of William Caleb* is a detective novel without protagonist detective character.

The unusual and uncomfortable even annoying circumstance in the *Esrar-ı Cinayat* is that the killer cannot be handcuffed. The vigilant killer has escaped abroad to avoid being caught. But the issue of justice that needs to happen to the comfort of the detective novel readers actually finds its place; the killer dies in a traffic accident. I think that *Esrar-ı Cinayat* deserves its reputation and fame for being the first copyright Turkish detective novel. Despite being an unpleasant situation that bothers the reader, as I mentioned above, in both the *Esrar-ı Cinayat* novel and the *A Study in Scarlet* novel, there is no harm in my acceptance of that the first British copyright detective novel is *A Study in Scarlet* (1887) and the first Turkish copyright novel is *Esrar-ı Cinayat* (1883).

The role of urbanization, industrial revolution and modernism in the emergence and development of crime novel is nonignorable undoubtedly. The industrial revolution caused the transition from agriculture and village origin lifestyle to urban and industrial origin life in Britain. In addition to this serious changing, it brought about a serious cultural changing. In addition to the lower-income group that was crushed under heavy working conditions, different social classes emerged such as the middle class that met comforted life partly and the upper class that started to live a pleasant life.

Crowded cities increased crime rates. Despite a small enrichment elite class (upper class), crowded middle and lower class (the oppressed class) have emerged. Upper class began to concern about how to protect their wealth. In the upper and middle class began to concern about increasing petty larceny or qualified theft. They began to think about how to protect their assets and property. The concept of property has emerged for the upper and middle class. More clearly, large and uncontrolled cities began to emerge due to migration from the village to the city. Some of the lower class people turned to crime to easily reach property, thus there was increasing in theft and other crimes.

While the lower income group generally turned to simple crimes, the upper-income group turned to more organized crimes as well as siphoning of state properties and aggravated frauds. In this regard, concepts such as security, police,

and law enforcement have gained importance and it has come to the agenda because it was a serious need. The sense of insecurity in the society was mixed with anxiety and fear and that circumstance created a hopeless mood. The expectation society has increased for a better police organization and much more qualified and smart police officers.

The necessity of a smarter policeman or super-policeman or extremely intelligent detectives than any other standard policeman, have been felt and anticipated. All these social sequences have created the necessary conditions, atmosphere and circumstances for the emergence of the detective novel. Despite the brutal capitalist rules have been applied in the classes, the opportunity to benefit from technological opportunities has also increased. Printed publications have become more comfortable, easier and cheaper for people from all classes of society.

With the industrial revolution, dime novel, also known as Ten Cent Novel, was a product between the magazine and booklet, which contains police adventure and crime stories with a paperback and without cover, has reached to the all classes of society by selling with low prices. Since there was no television in the houses yet, people would prefer to read something in their spare time after work. In this regard particularly the interest in more exciting, engrossing novels and stories as well as cops and robbers chasing, “whodunit” and police adventures have become more popular.

Literature has gotten involved in this point and it responded about seeking the authority, absolute power, a savior of society. In this context, heroic detective characters such as Auguste Dupin, Sherlock Holmes, Hercule Poirot, Osman Sabri, Amanvermez Avni, and Başkomiser Mehmet Rıza have emerged. It is not possible for criminals to get rid of these clever detectives. These detectives manage to catch criminals and murderers even from a tiny clue and achieve to bring them to justice. This is exactly the expected savior for societies where crime has increased and peace has decreased.

In ongoing process, new and more powerful characters have appeared such as Superman because Superman was also intelligent as long as other detectives and also has superior physical qualifications that is to say Superman was better redeemer and savior. That was a kind of cause and effect because society was too eager to read super heroic characters and writers was responding that. These super characters were able to fight against more organized structures such as gang and criminal organization, besides defeating individual criminals easily.

Superman's authors were Jerry Siegel and Joe Shuster. Siegel's father coincides with a robbery in his real life and unfortunately He died from a heart attack because he is overstressed during the robbery. Jerry Siegel is one of the closest witness and victim of the crime increasing. The reason for the existence of Superman character was the belief in a superhero to clear the city and even the country from crime, that society could not believe ordinary police could fight and respond against criminals and serious offenders.

In England, Arthur Conan Doyle has shown Sherlock Holmes character in full coordination and harmony with the London police in order to conceal the incapacity and helplessness of the London police organization, which is inadequate despite increasing crime rates. The image of London police working with Sherlock Holmes was given the image of doing their best. Sherlock Holmes is much more intelligent than average police officer, but London police organization has good relations with him, it is very respectful and loyal. In addition, in the *Sherlock Holmes* novel series, London police are reflected very fast in responding to the events and also practically reflected in the solution of the issues. The purpose of this writing attitude is; it may be to hide the inadequacies of the London Metropolitan Police Service such as prevention of crime and not being practical in solving the problems.

A similar situation was experienced in the Turkish detective novel history as well. In the last period of Sultan Abdulhamid II, the shaking of the authority and increasing in the crime rate had a bad effect on the psychology of the society. The expectation of a clever and successful super detective who has been able to deal with complex crimes and unsolved murders has begun. Responding to this situation,

Turkish writer Ebusüreyya Sami focused on detective novels and started to write detective novels and in this context, he wrote the Amanvermez Avni novel series. The emphasis of city concept in pioneer detective novels was very important issue for our thesis thus we examined it in detail; Vala Nureddin has city detail and emphasis in his crime fiction works. For example, in the novel *Karacaahmedin Esrarı*, the events begin in the district of Kadıköy in İstanbul. As it is mentioned in the name of the novel, the place where the main plots appear, is the Karacaahmed cemetery in Üsküdar in İstanbul. The villain of as mentioned novel Dr. Salih has established a criminal network among the major districts of İstanbul. Urban details such as Dr. Salih's journeys by public transportation between major districts and desolateness, the darkness of Üsküdar in rainy nights have been emphasized.

Again, in the work titled *Dipsiz Kuyu* by the author Ahmed Vala Nureddin gave geographical and political information about İstanbul Bosphorus. In this regard, it would not be wrong to state that Ahmed Vala Nureddin's city emphasis is rather intense in his detective works. While we were writing this thesis, mostly we liked the works of Ahmed Vala Nureddin because his imaginations of the city were quite realistic, attractive and exciting particularly in novel *Karacaahmedin Esrarı*. *Karacaahmedin Esrarı* novel is one of the pioneering and rare novels dealing with cannibalism because the novel about cannibalism in Turkish crime fiction is very limited.

Kemal Tahir tells about Paris in *Sam Krasmer* and New York in *Ecel Saati*, he described those cities the reader by means of successful depiction, imagination and description. Author, in *Ecel Saati* shares various details from the Italian town of New York to its prominent places and its ordinary back streets. Kemal Tahir gives details about New York as well as the structure of New York Police Department, unsafe places and districts of the city and its gangs and mafia. Sometimes Kemal Tahir gives information about a visual of an avenue of New York and sometimes social fabric of habitants of that avenue and which crimes they are involved in. In this regard, it can be stated that Kemal Tahir's description of New York is physical, geographical and sociological.

Ebussüreyya is another crime novel writer who emphasizes the city in his novels. While Ebussüreyya Sami is introducing the character of Amanvarmez Avni, gives information about the city where he lives in, namely İstanbul. He frequently tells about the İstanbul Police Headquarters. According to Sami, a detective salary in İstanbul Police Headquarter is 1500 Kuruş. Sami uses the names of Beşiktaş, Fatih, Şişli, Beyoğlu, Üsküdar, Arnavutköy districts in *Amanvermez Avni* novels and invariably he uses the names of localities as well as Kabataş, Taksim, Nişantaşı, Galatasaray, Kazancılar, Tepebaşı, Rumeli Hisarı, Kasımpaşa, Tahtakale, Bayezid, Karaköy, Aksaray, Topkapı, Kabataş, Şişhane, Dolmabahçe, Cerrahpaşa, Haseki, Ortaköy, Kuruçeşme, Feriköy, bebek, Sarayburnu, Galata and Tophane. Similarly, the author also gives the names of different Turkish cities such as Samsun, Erzincan, İzmir and Bursa in *Amanvermez Avni* novels.

The imagery of İstanbul of Ebussüreyya Sami is quite detailed and realistic. Sometimes he tells about a tavern where mostly minorities visit, and sometimes the route of phaeton. Sometimes he tells about Bosphorus and sometimes gives information about Marmara Sea, ferries, routes of ships and ports which are located in various shores and coasts. It is necessary to express the name of Ebussüreyya Sami, Ahmed Vala Nureddin and Ahmet Mithat Efendi among the authors, whose city emphasis was made most among the historical detective novels.

Peyami Safa is another writer with city emphasis in his novels. His character Cingöz Recai is İstanbulian person who lives in İstanbul permanently. Different districts and localities of İstanbul were used as places in Cingöz Recai adventures. Those districts and localities are Eyüp, Sarıyer, Fatih, Şişli, Beşiktaş, Kağıthane, Aksaray, Nişantaşı and Harbiye. The flow of the *Cingöz Recai* novels takes the reader to different atmospheres and sometimes different ethnic groups, minorities, people in different economic classes who live in poor and rich regions.

Esrar-ı Cinayat is being accepted as the first Turkish copyright detective novel written by Ahmet Mithat Efendi, is a considerable city-focused detective novel. Almost all events take place in the city of İstanbul and information is given about the districts, ethnic elements and sociological structure of the city. The novel begins with

homicide and the site of the murder is Beykoz beach. In addition, the districts and localities of İstanbul such as Fatih, Sarıyer, Beyoğlu, Bosphorus, European side and Anatolian side are mentioned.

Arthur Conan Doyle, who has written the *Sherlock Holmes* novels, which is known worldwide and leads the detective novel genre, gave a lot of city details in his work. The events and plots are mainly in London. While we were writing this thesis, we saw that the novels with the most city emphasis per chapter in a book were the *Sherlock Holmes* series. In *A Study in Scarlet*, the first *Sherlock Holmes* book, details about the house hired by Holmes, the qualities of the house and Baker street. Detailed information has been introduced about the street where Sherlock Holmes's house is located, for example, the Italian restaurant, greengrocer, bakery and the cafe named "Speedy's" just under the 221B building. Precisely, in *Sherlock Holmes* novels, not only the details of Baker Street are given, but all about London.

For example, the working system of phaetons, the shape of the phaetons, the different pubs and bars. London's avenue and street names have been frequently used. In *A Study in Scarlet*, the place name where the murder has been realized is Brixton Street. The laboratory located Street name is Bartholomew. Mayfield Place, Packham, Torquay Terrace, Camber well, Henrietta Street are other mentioned place names in *A Study in Scarlet*. Other place names of London in other *Sherlock Holmes* novels are Little Ryder Street, Fresno Street, Swan dam Lane, Lauriston Gardens, Laburnum Vale.

Miles Street, Bond way or Bond Street, Kenning ton Lane, Pinchin Lane, Rochester Row, Vincent Square, Vauxhall Bridge Road, Wand worth Road, Parry Street, South Lambeth Road, Lark hall Lane, Stock well Road, Sidney Road, Robert Street, Coldharbour Lane, Serpentine Avenue, Godolphin Street, However, Great Orme Street, Lord Street, Lower Burke Street, Turpey Street, Borough, Lyon Place, Ivy Lane, Oxford St, Regent Street. Street and place names mentioned above are partly original, imitation and fictional, they are not all real and original names. Phaetons (cab) and rain imagination are emphasized in several time while Arthur Conan Doyle describing London city.

Another striking difference between British and Turkish literature is; there is no national unity between writer and hero character in British detective novels but there is in Turkish detective novels. While writing this thesis, we noticed that British and American writers could prefer to choose hero characters from different races. In this regard, Edgar Allan Poe is from United States, but his character Aguste Dupin is French. Agatha Christie is English but her character Hercule Poirot is a Belgian. Arthur Ignatius Conan Doyle is Scottish but his character Sherlock Holmes is English.

On the other hand in Turkish side, Ebusüreyya is Sami Turkish, his detective characters Amanvermez Avni and Fakabasmaz Zihni are Turkish. Peyami Safa is Turkish, his character Cingöz Recai is Turkish. Selami Minür Yurdatap is a Turkish and his hero character Elegeçmez is also Turkish. The fact that British and United States crime novel writers have chosen foreign characters and Turkish crime writers have not.

The reason of that circumstance probably due to the political conjuncture and social psychology of the country and writers. The fact that minorities were at the forefront of the Ottoman Empire particularly, in the period before and after the declaration of the republic. That circumstance maybe was antipathetic for Turkish writers to use foreign characters in their crime novels. Also we examined the similar Aspects of Sherlock Holmes, Hercule Poirot, Amanvermez Avni and Fakabasmaz Zihni. The British detective novel, Arthur Conan Doyle has consistently used the same detective character Sherlock Holmes, and in the Turkish detective novel, we observed that Ebusüreyya Sami had a large number of works and constantly used the same detective character as well as Arthur Conan Doyle's Sherlock Holmes.

We have seen that the authors Such as Arthur Conan Doyle, Ebusüreyya Sami changed the crime scene, victim or victims, complainant, plots, murderer, crime partners, time, city, country and numbers but never changed the detective character. Similarly, Agatha Christie's Hercule Poirot is permanent character, it can be a good example for English Crime novel, and on the other hand again same writer

Ebussüreyya Sami's Fakabasmaz Zihni is also another permanent character for Turkish crime novel.

British detective novel is experimental but Turkish detective novel is intuitional; in British detective novels, the crime is being committed individually and there is no political enmity between the victim and the killer. In a British detective novel, detective character uses technology for tracing guilty or killer. After catching a guilty or killer, the issues are purely experimental. If guilty does not accept his crime, clinical and laboratory studies are applied for proving. Detective's intuition and feelings are not very important. Emotions are in the background, laboratory tests and experimental results are in the forefront. During the confession of crime, the pressure on the guilty is being done with technical evidence and experimental results. In the Turkish detective novel, the intuition and feelings of the detective are important. Associated with using of the laboratory results, the statement of the guilty's friends, contacts, workmates and acquaintances are also important.

Guilty is informed, he was already sold by abettors or his friends in this way guilty is tried to be put under pressure. Turkish detectives do not only pay attention to laboratory results and technical evidence but also the inner voice and feelings. Generally, statements of Neighbor, family, friends are worthy. As a result, the British detective novel is experimental and the Turkish detective novel is intuitional.

The other matter we touched is similarities of Edgar Allan Poe and Ahmet Mithat Efendi; the founding father of the detective novel Edgar Allan Poe and the founding father of the Turkish detective novel Ahmet Mithat Efendi were found to have significant similarities. Both writers are essentially not writers of detective novels. Poe, like Ahmet Mithat, is a versatile writer who wrote poetry, articles and novels on different topics. Both writers faced difficulties in their childhood and youth.

But it is Edgar Allan Poe, who outweighs material impossibility and moral deprivation. As a result, he died at the age of forty because of his alcohol swamp and Delirium Tremens disease. Both authors were the first to write crime novels in their

native languages that fully complied with the criteria of crime novels. However, both authors did not write continuous works (detective novel series) because they were not strictly detective novelists. Both authors did not insist on keeping their detective hero characters (Auguste Dupin, Osman Sabri).

The remarkable point in both literatures is similarities of İstanbul Golden Horn and London Thames River; it is seen that İstanbul and its district Beyoğlu is the most intensely used place in Turkish detective novels from Cingöz Recai *Elmaslar İçinde* to Agatha Christie's *Murders on The Orient Express*. In fact, Çağatay Yaşmut's detective novel, *Beyoğlu Çıkmazı*, begins with the discovery of a male corpse killed by five knife strokes in a run-down back street of Beyoğlu.

The residence of a woman named Kamelya in Ebusüreyya Sami's novel *Kamelya'nın Ölümü* is from Beyoğlu. The British author John Buchan's *Greenmantle* which is largely based on İstanbul often has Beyoğlu emphasis. The other hand, the most preferred city in British crime novels is London and London Bridge, Thames River were also frequently used.

Turkish and English writers most probably thought that in a murder one of the easiest ways to get rid of a corpse would be to throw it into the water from a high point, as well as a bridge. The Gulf of the Golden Horn is not very dirty (2020), but it may be thought that in the past, Golden Horn's water was dirty and blurry, it would hide the evidence of a crime and also the same thing probably was thought for Thames River. Dirty water of Thames would hide all proofs. For example, in Sherlock Holmes's *The Great Game* is mentioned about London Bridge and River Thames. According to the story in the museum where a fake painting will be sold, a security guard is killed and thrown into the Thames River.

The income and education level of İstanbul and London residents are varied and there is a migrant population also in both cities. In such cosmopolitan cities, the police may be disliked because there are many profiles of criminal offences as well as illegal immigrants, theft, smuggling, drug dealing, and hijacking. The possibility of a low number of local informants working for the police thus the possibility of

weakening of intelligence may be considered. In the pursuit of the suburbs of metropolitans as well as İstanbul or London, it is possible for the guilty to enter and hide in a run-down building, to lose his trace in the dark, and to hide in the garden of a wrecking slum. Thus, it is possible to keep high tension, excitement, and enigma in the story.

Crime is organized in the Turkish detective novel but it is individual in the English detective novel; In the formation of the detective novel, in the British detective novel, the murder is mostly committed in a room or at home (Locked Room Mystery Subgenre) for individual purposes, and there is generally no abettor. It is the murderer who thinks about the crime, and the one who did it. In the Turkish detective novel, although the murder is committed individually, the issue is not individual, it is an organization and a gang is behind the crime. In the process of the birth and maturation of the detective novel, in the Turkish detective novel, compared to the British detective novel, Locked Room Mystery Subgenre, in other words, indoor murders, is less. Instead of the closed area, open areas and outdoors were chosen.

Instead of the closed area, open areas and outdoors were chosen. The person who commits the murder is sometimes just an ordinary person, there is superior mind thinking and planning the murder. When the Turkish detective starts pursuing a character, he encounters a criminal organization or gang instead of an individual murderer. There is no room for coincidences in the emergence and maturation of the British Crime novel. Rational, experimental and laboratory investigations are essential. In the Turkish detective novel, there is room for coincidences but realism and intuitionism are important.

For example, in the work of Ebussüreyya Sami's *Amanvermez Avni Yanmış Adam*, the victim is put in a sack and thrown into the sea; there is a bakery near the place where the victim hit the shore. According to the laboratory result, the sack is flour sack. Detective Amanvermez Avni necessarily focuses on the bakery, but his intuition says the bakery has nothing to do with the murder, but he examines the bakery due to the pressure from the Police Service. He cannot find anything in the first; he disguises and works as an bakery worker. After a few months of

investigation, he realizes that the bakery staff has nothing to do with the murder. The detective then returns to his intuitive way of working and gets the murderer. While Turkish crime novel writers perform solving the mystery with intuitionism, British crime novel writers do that with laboratory results.



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