T.C.
YEDİTEPE UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

DETECTIVE ASSOCIATES IN TURKISH AND BRITISH CRIME FICTION

A. Zeynep ÜNAL

Comparative Literature Master's Thesis

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LIST OF ABBREVIATONS

v.	Volume
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WW1	World War 1
WW2	World War 2
CI	Chief Inspector
DCI	Detective Chief Inspector
DCS	Detective Chief Superintendent
DS	Detective Sergeant
CSI	Crime Investigation
MET	Metropolitan Police
IT	Information Technology
GPRS	General Packet Radio Service

ACKNOWLEDGEMENTS

I have always had a fascination with crime literature. The thing that draws me to crime fiction is not the feeling of escapism, but rather the subjective concepts of crime and criminal. As is the case with the fact that there is no ultimate objective 'right', crime and criminal are similarly subjective concepts that are highly dependent upon the values of the society they breed in. Law, justice, people's rights, crime, criminal and suspect; these concepts liquidly change shape in accordance with the place, time and the society they are inherent in. A criminal that would have been subjected to death penalty a century ago could well be acquitted from that same crime today. As a result of its subjectivity, crime literature has always intrigued me for its social and psychological reasons, and I am of the opinion that a lot can be learned about a society's socio-cultural structure from peeking into its crime literature.

Today, crime literature branches out to several subgenres, just like with other literary genres. Every crime story detailing a crime does not essentially have a detective in it. Agatha Christie's *Ten Little Indians* does include serial murders, but has nobody investigating those murders. For that reason, I think when describing crime literature, we need to look in greater detail.

During my Comparative Literature graduate studies, I am sad to state that neither among my classmates nor other graduate students, have I met many people interested in crime literature, the reasons for which I will go into later on. Because of this fact I selected this field as my research topic, even though I am not a 'hard-core' crime literature fan.

First of all, during a time when crime movies and TV serials are being followed religiously by millions of viewers with avid interest, the public's lack of interest towards crime literature is, from my point of view, an indication of prejudice. Secondly, the number of published research on crime literature being of pitifully low numbers inspired and drove me, first as a literature lover, and second as a patriot. I hoped the presence of this research paper could aid other students and researchers in their respective studies, so I wanted to prepare my post graduate thesis in the field of crime literature.

As a result, I chose detective novels as my research subject and completed this paper that, during the time of my research fascinated and intrigued me the deeper I went in.

I would like to present my profound gratitude and thanks to;

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My dear teacher Prof. Dr. Ali Budak who made me love literature all over again during my post graduate work,

And my special thanks to my brother Mehmet Ünal, who shared my worries and helped me endlessly with his great literature knowledge.

I devote this paper to my dear son Andrew, from whose private time I stole to study on it, and whose understanding allowed me to finish it…

To Andrew....

ABSTRACT

The aim of this study is to compare the roles of detectives' assistants' in both British and Turkish crime fiction. Ahmet Mithat Efendi's *Esrâr-ı Cinâyât* (1844) and Sir Conan Doyle's 'A Study in Scarlet' (1887) have been selected for this purpose, as the first examples of crime fiction novels in Turkish and British literature respectively. The study will research the various roles of associate detectives in Turkish crime literature published till 2013 and analyze their role as well as the developing nature of the relationships between the detectives and their assistants. Also the evolution of the genre through the history of Turkish crime literature will be reviewed and supporting characters' contribution in terms of crime solving and how they interact with the main detective character will be analyzed. Finally some conclusions will be drawn on the differences between British and Turkish crime fiction with respect to the detective assistants' personalities and titles.

In view of the theory that a crime story is a reflection of the society it was written in, the involvement of the sleuth and the associate will hopefully explain the evaluation of the purpose, importance and the value of those characters and the role they played in making a crime story compelling in the past and present.

Key Words: Detective Fiction, Associate Detectives, Sidekicks in Crime Fiction, British Crime Fiction, Turkish Crime Fiction, Evaluation in Crime Fiction.

ÖZET

Polisiye dalında yapılan bu çalışmanın amacı, Türk ve İngiliz Polisiye Edebiyatındaki yardımcı dedektiflerin rollerini karşılaştırmaktır. Bu sebeple Ahmet Mithat'ın *Esrâr-ı Cinâyât* (1844) ve Sir Conan Doyle'un 'A Study in Scarlet' (1887) adlı eserleri, polisiye alanında kabul edilmiş ilk örneklerden olduğu için başlangıç eserleri olarak seçilmiştir. Çalışmada 2013'e kadar polisiye türünde Türkçe yazılmış olan dedektif romanları incelenecek, yardımcı dedektiflerin çeşitli rolleri araştırılacak ve dedektif ve yardımcıları arasındaki ilişkilerin gelişimi kadar, ne işe yaradıkları da analiz edilecektir. Türk edebiyatında, polisiyenin bir tür olarak gelişimi gözden geçirilmek suretiyle yardımcı dedektiflerin olayların aydınlanmasına olan katkıları ve başroldeki dedektif ile ne tür bir ilişki içinde oldukları tahlil edilecektir. Bunun yanı sıra yardımcı dedektiflerin karakter ve ünvanları bakımından Türk ve İngiliz Polisiye Edebiyatındaki farklılıklarına da değinilecektir.

'Polisiye Edebiyat içinde bulunduğu toplumun bir yansımasıdır' teorisi ışığında, kahraman-yardımcı ilişkisinin geçirdiği evrelerin tahliliyle beraber, bu karakterlerin bir polisiye öyküyü, merak uyandıran ve popüler bir hale getirmekteki rollerinin önemi ve geldiği nokta, umarım, açıklanacaktır.

Anahtar Sözcükler: Dedektif Polisiyesi, Yardımcı Dedektifler, Polisiyede Yardımcılar, İngiliz Polisiye Edebiyatı, Türk Polisiye Edebiyatı, Polisiye Edebiyatın Evrimi.

1. INTRODUCTION

In most circles crime fiction is generally considered as not intended to be literature, even inadequate just by looking at the high sales numbers. Behind that assumption there are many unspoken factors. Primarily, the general belief is that there would be a contradiction in the quantity and the quality of a popular fiction book. If a popular fiction novel, in this case a crime novel, sells large scales, one can say the quality tends to lessen to the same extent. One other thing is that the crime fiction suffers from formulaic restrictions, whereas the genuine fiction outdoes everlastingly. Nevertheless, these days I tend to think a diminishing number of readers share the above opinion. Also, judging from my selected topic of research, I am rather outside this circle.

In various resources, Edgar Allan Poe's 'The Murders in the Rue Morgue' (1841) published in Graham's Magazine in USA is generally accepted as the first example of crime fiction. Some researchers oppose this and mention Shakespeare's *Hamlet* as a literary pioneer of crime fiction. In the tragedy, Prince Hamlet, while searching for the murderer of his father gathers clues and attempts to uncover the murderer.

In 'The Murders in the Rue Morgue', protagonist Dupin solves the murders via reading newspaper articles, gathering clues, making inquiries and observations. After the publishing of the short story, crime fiction genre began to evolve quickly, eventually resulting in the form of a detective who would be mainly utilizing the method of reasoning to reach his conclusions.

Crime fiction has been first introduced to Ottoman-Turkish literature during Abdülhamid II's reign (1876-1909) by means of translations initially from France then Great Britain. The first example of Turkish detective fiction *Esrâr-ı Cinâyât* was written in 1884 by Ahmet Mithat Efendi (1844-1912) who was a Turkish journalist and one of the most prolific and commercially successful authors of the Tanzimat period[1] especially with the Second Constitution (1905), the press gained certain liberties and consequently numerous crime fiction novels then had been written and published.

Crime fiction reached its most prolific era after 1910. After this period, detective stories began to be published as serials. Ebusüreyya Sami's Amanvermez Avni, Hüseyin

[1] The Tanzimat period is the reorganization of the Ottoman Empire that began in 1839 and ended with the First Constitutional Era in 1876.

Nadir's Fakabasmaz Zihni, Peyami Safa's Cingöz Recai published under the pseudonym Server Bedi between 1924-1959, are prime examples of this era.

> "Turkish brilliant detectives and villains have been created in response to the West's brilliant detective and criminals. Therefore equivalent to Sherlock Holmes, a Turkish Amanvermez Avni and Amanvermez Kadri; for Arsen Lupin a Turkish Nâhid Sami; for American Nat Pinkerton, a Turkish Kandökmez Remzi have been created." (Şahin, 2011:10)

During this period, our most prolific writers were Peyami Safa (Server Bedi), Hüseyin Nadir and Behlül Dana. Fakabasmaz Zihni series began to be published from 1922 and reached a total number of 60 books. In 1930s, Latin alphabet versions of the second and even third editions of those books were published. Fakabasmaz is an adaptation of Fantômas, one of the most popular characters in the history of French crime fiction as mentioned by Erol Üyepazarcı. He has the potential for violence very much like Fantômas, and does not shy away from having his assistants commit manslaughter. Because the number of his accomplices is quite high with none having a prominent role, focusing on one as the primary assistant for the purposes of this research would not be practical.

The next 'gentleman thief in search of justice' character of Cingöz Recai by Peyami Safa is noteworthy in its similarities to the French gentleman thief Arsene Lupin and British iconic eccentric detective Sherlock Holmes. One point of interest is that Safa continued writing this character for 40 years.

Although most of his works included male characters with names like Cingöz Recai, Cıva Necati, Kartal İhsan, Safa also incorporated female characters like Çekirge Zehra and Tilki Leman as well. Cingöz Recai series consists of several sub-series; *Cingöz Recai Kibar Serseri*, *Cingöz Recai'nin Harikulade Sergüzeştleri*, *Sherlock Holmes'e Karşı Cingöz Recai* and *Yeni Cingöz'ün Maceraları* (Şahin, 2011). Cingöz who possesses several traits in common with Sherlock Holmes (in fact, the character himself mentions in *Zeyrek Cinayeti* that during his travels in England he did meet Sherlock Holmes in person) has in his crime organization several accomplices. In this research, none of the accomplices could be studied because none of them had a prominent part that put them for the main assistant role.

The subsequent writer Behlül Dana (aka İskender Fahrettin Sertelli) is a prolific writer who published Şeytan Hadiye series in 1928 in pulp fiction format. He has about

100 published stories. It is generally assumed that the Şeytan Hadiye series was written to rival Peyami Safa's Tilki Leman and Çekirge Zehra series. Şeytan Hadiye contains 12 stories in which his London adventures have been told. He also has a gang and has not been included in this research for the same reasons as with Cingöz Recai.

From the 1940s, crime novel protagonists changed back from elegant, suave criminals to hardworking and high ranking police officers again... They would be assigned one or two assistants because of their high ranks, with who they would be in close contact during their investigations. Unfortunately Turkish crime fiction went into an era of decline despite sporadic efforts from various writers, when in 1990s the detective genre eventually returned with Ahmet Ümit, who is a milestone in the popularity of detective fiction increasing dramatically. Today, most crime fiction follow the mainstream path of police procedure, and TV and movie crime dramas follow the same trend.

If we continue from where we left off on the development of crime fiction throughout the world, Poe established a connection between his amateur detective Dupin and the narrator, thus creating the unique feature of 'evaluation of genius'. This method was utilized, later on, by Conan Doyle, Agatha Christie and other crime fiction novelists.

Whodunits are stories that reached the peak of their popularity between WW1 and WW2. In whodunits, the protagonist is usually a detective. There are usually two independent stories in the novel. The main story is the act of crime. It usually ends where the second story begins. The characters of the second story in which the crime is investigated usually do not take part in the first act, and they only research and gather data. For this reason, in whodunit stories the detective usually carries out the whole investigation from beginning to end, and cooperates with others if he thinks it's necessary. He is the single man, and he is untouchable, meaning even when there are other murders during the investigation, he would be unharmed. The second story, where the resolution is reached is usually narrated by the detective's friend –an associate in this case- who does not hide the fact that he is writing a book about it.

Following Poe, a number of crime novelists came out in France using similar but more popular styles. Among these writers, the single name that could be recounted among the founding fathers of crime fiction is Emile Gaboriau. His crime novel *L'Affaire Lerouge* which got published in 1866 at once made his reputation and as a result, Gaboriau gained a huge following. He utilized police investigation as the main method in his novels, while

still being faithful to the distinctive properties of popular fiction, thus creating French style in crime fiction.

On the other hand, in England, (William) Wilkie Collins, refined his detection element in his later work, *The Moonstone* (1868) in which his character Sergeant Cuff, the rose-growing detective sergeant, sees right to the heart of mystery of the missing jewel. T.S. Eliot called the book 'the first and greatest of English detective novels'. However *The Moonstone* is far more than just a detective story. In its basic form the whodunit mystery is formulaic. (Forshaw:2009)

Although general consensus is that the detective story begins with Edgar Allan Poe, the 'father' of the detective genre, the first true popular culture superhero and the first serial detective with his distinctive uniform, methods, gadgets and his strong passion for justice had been Sherlock Holmes. Also, it is not a coincidence that early crime narratives were taken place in Anglo-Saxon countries. Because one of the main characteristics of the ideology in Great Britain and the United States during the latter half of the 19th century and the early 20th was the absence of concept of class struggle. Going back to Doyle's world famous sleuth Holmes, such popularity of one -of a kind- English detective made a massive influence in all around Great Britain and encouraged many other fellow writers. Thereby the detective fiction subgenre makes its huge sortie with such character. From that point on, including the periods of WW1, Golden Age and WW2, the number of English crime fiction writers continued to increase.

After WW1, crime fiction underwent other changes. The detective was not a police officer, or an aristocrat or an amateur of the bourgeois class anymore, now private detectives were the protagonists of the literature. In the stories, the era of the genius of the detective being the focus of the story gave place to the uncovering of the crime being the main interest. Also the story of the victim and their story began to take importance. These were the forerunners of the birth of the noir crime fiction. Detective's superior and untouchable mould began to be cracked open with modernism and other subgenres popped up.

T. Kakınç, in his book *100 Filmde Başlangıcından Günümüze Gerilim / Polisiye Filmleri*, makes the following classification of crime fiction stories:

1. Suspense stories: They are usually adventure stories. The unfolding story is sometimes dependent upon real life events, sometimes dreams, surreal or supernatural. The purpose is to create suspense and curiosity in the reader.

2. Spy stories: These vary from single dimensional stories chronicling adventures of a secret service agent to psychological or political themed ones. Has a wide range, from Ian Flemming's James Bond series to stories bordering on science fiction.

3. Crime stories: Chronicles the world of criminals, also called the underworld. Gangsters, organized crime, contract murderers, thieves and the general smut filled life of the underworld is the main theme of this subgenre.

4. Realistic gangster stories: Are stories depicting lives of famous gangsters.

5. Police procedure stories (Hero Cop Novels): These novels narrate in detail lives of police officers, their crime solving techniques, the positive and negative aspects of life in the police force.

6. Detective stories: Are usually stories developing around the procedure of solving crimes. The resolution of the crime is solved in degrees by the detective. The reader is included in the solving phase. They usually contain a plot-driven story in which the reader is provided with clues from which the identity of the perpetrator of the crime may be deduced before the solution is revealed at the end of the book.

7. Inverted detective stories: the commission of the crime and the identity of the perpetrator are revealed to the reader first, and then the rest of the story describes the detective's attempt to solve the mystery.

8. Murder mysteries: Murder mysteries show similarities to detective stories, although the main purpose is not only to find the murderer, but to analyze the perpetration of the crime, reasons for it, the and its full consequences.

9. Historical murder mysteries: Reconstruction and re-interpretation of real life crimes that were committed in the past, but not solved.

10. Psychological suspense stories: The psychological relationship between the murderer and the victim or murderer and detective are narrated.

11. Horror stories: Are stories written for the purpose of frightening the reader, containing supernatural beings and events.

In this research, the above listed classification about detective fiction can only give us limited information about the general themes of the stories, because the protagonist can be taking part in stories that fall under several of these groupings.

To this day, Great Britain, where the genre derived and proliferated from, indisputably comes in the first row in the world of crime fiction literary. At the same time detective subgenre embraces a significant and a considerable place in crime fiction. Correspondingly this study aims to examine the sidekicks in both Turkish and English detective fiction and exhibit the similarity in the evolution of their roles. Therefore a number of authors and their detective counterparts in both from Turkish and British Literature will be assessed. For this reason a criteria list in which this study has been assessed on, will be presented in the method section.

2. METHOD

As stated in the introduction of this study, the purpose is to examine and compare assistant detectives in Turkish and British Crime Fiction. Due to the fact that the number of crime writers in British literature is quite high, the works to be included here have been limited by certain criteria. Also to prove that the selected works do belong in the detective subgenre, certain reference sources from both Turkish and English literature have been taken into account. These are *Korkmayınız Mister Sherlock Holmes- Türkiye'de Polisiye Romanın 125 Yıllık Öyküsü*- Vol I - II[2] by Erol Üyepazarcı, *Kültürel Sermaye Kibar Hırsız ve Şehir*[3] by Seval Şahin's and a collection of essays about crime fiction.

Erol Üyepazarcı, in his two volume encyclopaedic work chronicles not only the history of Turkish crime fiction but also the world crime literature.

Seval Şahin's book *Kültürel Sermaye Kibar Hırsız ve Şehir* which was also her professorship thesis analyzing Server Bedi (aka Peyami Safa) and his long lasting series 'Cingöz Recai' which began publication from 1924 in great detail, and did multiple correspondence analysis on it.

The symposium 'Edebiyatın Üvey Evladı: Polisiye'[4] which was given in Fındıklı campus of Mimar Sinan University, Faculty of Fine Arts was adapted into a book by a collaboration of Seval Şahin, Banu Öztürk and Didem Ardalı Büyükarman. The book contained transcripts of 21 articles and three panels that were presented in the symposium, and was published by Bağlam Yayınları.

It is unfortunate that the number of research books written on our crime literature spanning a period of more than 100 years come up to a total of three whereas, research on crime literature in Great Britain is relatively higher in number. For the British section of this study, below sources have been chosen:

British Crime Writing: an Encyclopedia written by Barry Forshaw, a crime fiction specialist who has also acted as a judge for the Crime Writers' Association Dagger Awards is the first of its kind in England. It was published in 2009, and is similar in content to Erol Üyepazarcı's book, also detailing crime literature's subgenres. Forshaw is also the author of *The Rough Guide to Crime Fiction* (2007) and *Italian Cinema* (a contribution to *Film Noir*,

[2] *Do not fear Mr. Sherlock Holmes, 125 Years of Crime Fiction in Turkey* – Vol I-II, 2008.
[3] *Cultural Capital, Gentleman Thief and Urban,* 2011.
[4] Literature's Foster Kid: Crime Fiction.

2007) also has written for *The Independent, The Express, The Times and The Times Literary Supplement.*

Delightful Murder: *A Social History of the Crime Story* by Ernest Mandel is the most informative source written on the sociological history of crime fiction. Unfortunately neither English nor Turkish editions of the book have been republished; therefore it has been rather difficult to find a copy. Mandel has previously written *Marxist Economic Theory, Late Capitalism, Introduction to Volumes I, II and III of Capital, The Second Slump* and *The Long Waves of Capitalist Development* and his Marxist approach to history and development of crime contains certain interesting points.

Crime Fiction the New Critical Idiom by John Scaggs. The book is, in its editors words,

> "An introductory book which seeks to extend the lexicon of literary terms, in order to address the radical changes which have taken place in the study of literature during the last decades of the 20th century".

In the lights of the above mentioned publications, writers whose books contain detective protagonists have been selected in this part of the study, from amongst Turkish and British crime writers. Consequently, the remaining publications have been filtered based on the below criteria:

- The elected crime novelists need to have written in detective crime sub-category. For example, books that fall under spy crime sub-category have been eliminated.
- The books should have to be written in serial format, with a minimum of three books in each series.
- The detective in the series should have one assistant with whom he/she works in close contact with.
- The associate should have a recurring role in at least three books from the same series.

After all the above mentioned criteria have been applied, the number of remaining eligible crime writers was so high that not all were included in this study, the reasons for which are as follows:

1- Including them in their entirety here would have increased the total bulk of the thesis while not essentially having a positive effect on its overall quality.

2- The repeated study of novels of same kind would have caused unnecessary repetitions.

While making a further elimination from my initial list of writers, I made a point of choosing novels with protagonist detectives and their assistants from a broad variety of professions. For example, special effort was made into choosing a private detective and his private assistant from dual professions, with the reasoning that this would better demonstrate and help understand the developments in crime literature. The list of Ottoman-Turkish and British crime literature writers that have been selected are as listed below. Also the listing is chronological, which has been done according to each writer's first books being published, signifying each writer's entry into the world of crime literature. Especially in English crime literature, since a number of writers have written more than one detective series, the series selected for this study have been included with additional explanations and descriptions. The decision by which series have been selected for this study has been decided upon according to which assistant detective's profile is more prominent and detailed.

Ottoman-Turkish authors	**Studied Novels/ Stories**
Ahmet Mithat Efendi	*Esrâr-ı Cinâyât* Ahmet Mithat has not written a detective series, but one single detective novel. However, since the mentioned novel is accepted as the first ever publication in Ottoman-Turkish crime literature, I chose to include it in this study.
Cemil Cahit Cem	*Kıskaç Hamdi'nin Serüvenleri;* Gizli Vesika, Kanlı Mektup, Korkunç Gece, Ele Geçmeyen Adam, Kara El, Karanlık Kuyu.
Ebusüreyya Sami	*Amanvermez Avni'nin Serüvenleri Vol I* *Amanvermez Avni'nin Serüvenleri I. Vol II*
Birol Oğuz	*Siyah Beyaz*

	Siyah Mavi *Siyah Kırmızı*
Ahmet Ümit	*Şeytan Ayrıntıda Gizlidir* *Kavim* *İstanbul Hatırası*
Çağatay Yaşmut	*Beyoğlu Çıkmazı* *Şarkılar Susunca* *Beni Yavaş Öldür* *Kadıköy Cinayetleri*
Ayşe Erbulak	*Çok Şekerli Ölüm* *Ödüllü Ölüm* *Limoni Ölüm*

British Authors	**Studied Novels/ Stories**
Conan Doyle	'A Study in Scarlet' 'A Scandal in Bohemia' 'Veiled Lodger'
Agatha Christie	*The Mysterious Affair at Styles* *The Halloween Party* *Dumb Witness*
Margery Allingham	*Hide My Eyes* *Coroners Pidgin* *The Tiger in the Smoke*
Josephine Tey	*The Franchise Affair* *The Daughter of Time* *A Shilling for Candles*
Josephine Bell	*Death in Clairvoyance* *Death At the Medical Board* *The Summer School Mystery*
Ian Rankin	*Hide and Seek* *Question of Blood* *Şelale (The Falls)*

Val McDermid	*The Mermaids Singing (Deniz Kızları Şarkı Söylüyor)* *The Wire in the Blood (Kandaki Tel)* *Fever of the Bone*
Alexander McCall Smith	*The No.1 Ladies Detective Agency* *The Kalahari Typing School for Men* *Tears of the Giraffe*

The detectives that are excluded from this study because either;

a) They did not have assistants,

b) The books they were in were not written as serials,

c) They were simply repetitions of included ones,

are:

Server Bedi-Cingöz Recai

Cemil Cahit Cem/Rakım Çalpala-Pire Necmi

Ziya Çalıkoğlu-Vefa Polat

Hüseyin Nadir-Fakabasmaz Zihni

Murat Akdoğan- Başaraman Orhan Çakıroğlu

İskender Fahrettin Sertelli (aka Behlül Dana)-Şeytan Hadiye

F.M.İkinci-Mike Hammer

Ümit Deniz-Murat Davman

Celil Oker- Remzi Ünal

Esmahan Akyol-Kati Hirşel

Emrah Serbes-Behzat Ç.

Armağan Tunaboylu-Metin Çakır

Müzeyyen Yıldırım-Ceyda

Algan Sezgintüredi-Vedat and Tefo

The focal point of the study has been prepared in a brief 'Questions & Answers' format, in order to prevent any redundant and erroneous conclusions. The 'nine-question survey' will be directed at each assistant detective. However, in order to settle the relationship between the main detective and his associate more accurately, the first

question will briefly describe the main detective as well for the simple reason that there simply was not enough published research material done on them, either. Because of this, each time I answered the first question 'Detective and The Associate(s)' in the survey, I tried to keep the answer reasonably long and in detail.

The ultimate goal of this study is to better establish the reasons for the existence of the secondary (associate) characters in Turkish and British crime literature compare them and form conclusions from these reasons.

The questions are as follows:

- The Detective and The Associate(s)
- Physical appearance of the associate
- Character traits of the associate
- Actual education or training
- The social class of the associate
- Flaws or weaknesses
- The detective associate relationship
- Supporting figure or a catalyst
- Function

The questions will be directed first to Turkish then to British Detective Associate chronologically, so that changes and/or developments in time in each character would be clearer and more comprehensible.

3. DETECTIVE ASSOCIATES IN TURKISH AND BRITISH CRIME FICTION

Since the very beginning of crime fiction, fictional detectives fall into three broad categories: amateurs, private investigators and the professional police. However these categories from time to time overlap: many amateurs are lawyers, journalists, doctors or have wealthy families (sufficient financial resources to pursue a case) or other business connections that allow them to encounter with crime. Looking back to the rising era of detective fiction 'Golden Age' (between two world wars) detectives tended to be either amateurs or private investigators with associates, some had more than one. After amateurs and private eyes, the police taken the centre stage rather than playing second fiddle to a talented amateur (Bell's DI Steven Mitchell, Christie's Inspector Jaap). Nevertheless amateur detective profile who solves the crimes for his amusement has continued to flourish.

> "Finally, most of famous heroes of the classical detective story were themselves members of the upper classes. Lord Peter Wimsey, Sir Henry Merrivale, Albert Campion and Roderick Alleyn are scions of the aristocracy. Philo Vance, Ellery Queen, Nigel Strangeways, Hercule Poirot and Nero Wolfe are rich eccentrics, genteel bourgeois of fortune; likewise Perry Mason, most of Anthony Berkeley's heroes, and Mr and Mrs North." (Mandel, 1984:28)

Inevitably, after WW1, there has been a dramatic change in the crime fiction genre along with the entire literature, mainly, in terms of establishing heroes. In Great Britain where the genre has made its huge sortie and improvement to this day, the crime novels have shifted towards the police procedural novels.

> "Police officers could become the heroes of crime stories because there had been a change in bourgeois values as reflected in that literary genre. The post World War I saw a change in the attitude of the upper class towards the permanent state apparatus, to which it had been hostile during the nineteenth century. No longer considered necessary evil, the police came to be seen as the embodiment of social good in the eyes of the bourgeoisie. Police officers could thus become the heroes of detective stories, allowing for the inevitable time lag. (...) An additional explanation for the rising star of the police in the crime story is the need to legitimize them in the eyes of the public. The police officer is no longer merely the defender of law and order at the most vulgar level, the guardian of private property against burglars and petty thieves, but increasingly the defender of order at the most exalted level." (Mandel, 1984:53-54)

Sidekicks have been an essential accompaniment for any literary sleuths. However, with the rising popularity of crime fiction the sidekick became a recognisable and fundamental element within this genre of literature. Indeed, the associate of a detective provides the complimentary setting by which the detective can be compared and contrasted. Furthermore the type of sidekick also varied. For example Dr. John Watson was the narrator of the adventures of Sherlock Holmes. In other words, all the things we knew about Sherlock was seen through his associate's eyes. The same applied to Hastings with Poirot. That is to say, at the beginning of the detective fiction when a detective explained something to his/her associate, he is 'in real' explaining it to us, readers and that has made readers the associates.

In 19th century, the archetypal detective of modern literature is modelled after history's first well known policeman: Vidocq. Monsieur Vidocq was a former criminal who became the founder and first director of the French Police Department, Sûreté Nationale, as well as the head of the first known private detective agency. As far the detective fiction is concerned Vidocq has inspired many authors in French literature like Balzac and Hugo. Also Monsieur Lecoq, who was the armchair detective of French author Émile Gaboriau made his appearance in 1866, was one of the first detectives in the prime years of the genre. Lecoq character had an extensive influence on Conan Doyle's Sherlock Holmes setting the preparation for an orderly, consulting, scientifically-minded detective. Sherlock Holmes indeed became a prototype and first true popular culture superhero, the first serial detective with his distinctive uniform, methods, gadgets and his strong passion for justice. Such popularity of one –of a kind- English detective made a massive influence in all around Great Britain and encouraged many other fellow writers. From that point on, including the periods of WW1, Golden Age and WW2, the number of English crime fiction writers continued to increase and the genre made its huge sortie and improvement endlessly. To this day, Great Britain indisputably comes in the first in the crime fiction literary world.

In Turkish literature one of the early pioneers of the first detective novels was Ahmet Mithat Efendi who has been considered as the father of Ottoman-Turkish novel genre and had translated many European crime fiction novels to Ottoman. Now therefore our very first detective found its form with a police investigator Osman Sabri Bey who was created by him in *Esrâr-ı Cinâyât* (1884). Apart from Fazlı Necip who was the translator

of Arsen Lupin stories, there has not been found a prominent writer until the II.Tanzimat [5](1908).

In detective novels after 1908, there has been a tremendous increase in detective novels just as in translation crime fiction novels. Between 1908 and 1928 which was the year of Alphabet Revolution for accepting Latin letters, many detective novels had been published however most of them were poor imitation of dime novels. On the other hand, before mentioned Ebusüreyya Sami's Amanvermez Avni, Hüseyin Nadir's Fakabasmaz Zihni and especially Server Bedi's Cingöz Recai had carried detective crime writing to a higher level.

After the Alphabet Revolution a group of writers which Cemil Cahit Cem, Selami Münir Yurdatap, Daniş Remzi Korok, Ziya Çalıkoğlu, Murat Akdoğan and Arif Yesari had led, wrote many dime novels until 1960s. Therefore especially the period of 1940-1960 could be considered as the "golden age" for Turkish dime novels.

Until the last quarter of 20th century, the perception of a high number of literary critics and writers towards detective genre was negative. That was probably why none of our authors had limited their pens to a crime fiction only. Many prestigious and popular authors like Peyami Safa, M. Cahit Gündoğdu, Vedat Örfi Bengü, Nihal Karamağaralı, Aydın Arıt, Refik Halit Karay, Zuhal Kuyaş, Erhan Bener, Pınar Kür, Hüseyin Rahmi Gürpınar, Halide Edip Adıvar, Mahmut Yesari, Ali Kara Efe (aka Ziyad Ebuziyya), famous playwright and the journalist of the period Cevat Fehmi Başkurt, Bedirhan Çınar and Nuru Hayat (aka Aziz Nesin), Çetin Altan, F.M. İkinci (aka Kemal Tahir), Nazım Hikmet, Orhan Pamuk, had tried writing crime novels or novels with crime fictional plots and succeeded respectably.

In Turkish crime fiction 1954-1960 period has been particularly interesting. In those years Mike Hammer who was a hard-boil private detective, had become extremely popular among Turkish readers. He was created by the American writer Mickey Spillane in 1947 and despite publishing only six crime novels and his violent character; he captured the reader so intensely and created such thrill that a dozen of authors of that time, including primarily Kemal Tahir and Arif Yesari wrote fake Mike Hammer adventures with fake names. Interestingly, those fake dime novels especially Kemal Tahir works had been much more qualified. Hammer was the hard man, seeking for justice with his fists. Although the

[5] Second Constitutional Era

sleuth was a private investigator, he was still a foreign fictional character therefore could not have been included here in the Turkish-birth literary.

Unfortunately between the years of 1960-1990 there has not been a noticeable increase in detective fiction. All the same Ümit Deniz who wrote between the years of 1957-1974, can be considered this period's prominent crime author with his likeable protagonist Murat Davman.

After 1990, crime fiction's popularity in Turkey had a brief explosion. Following Ahmet Ümit, many authors like Tamer Ay, Osman Aysu, Ümit Kıvanç, Hasan Doğan, Engin Geçtan, Rıza Kıraç, Reha Mağden, Birol Oğuz, Celil Oker, Piraye Şengel, Nihan Taştekin, Armağan Tekdöner and Yıldırım Üçtuğ came onto the literary stage. After 2000, more authors followed; Emrah Serbes, Çağatay Yaşmut, Esmahan Akyol, Armağan Tunaboylu, Mehmet Murat Somer, Algan Sezgintüredi, Müzeyyen Yıldırım, Ayşe Erbulak, Esra Türkekul.

In the early 2000s, the crime literature showed definitive changes. Protagonists at the birth of Turkish detective fiction were police chiefs and superintendents, but as 20th century drew to a close, they inclined to change to private detectives and criminal experts. Stories by new age writers Armağan Tunaboylu, Ayşe Erbulak, Esmahan Akyol, Algan Sezgintüredi and Esra Türkekul can be given as examples. In the early days of Turkish crime fiction, crime novels used to utilize the police force generally as the protagonist. Unfortunately, in the novels written in that era, it was almost impossible to imagine the police as an organization from what were written, because no concrete details were given about the superiors or the subordinates of our main character. The general theme was to describe the events immediately around our main character while the case was solved, and treat the rest of the environment simply as backdrops.

Our first national private detective Remzi Ünal was created by writer Celil Oker. Oker won first prize in a writing competition by Oğlak Yayınları in 1999 with his novel *Çıplak Ceset*. He continued with more adventures of the same protagonist, a cool Remzi Ünal. Ünal who was an ex-pilot and an aikido master, helped hardboiled crime genre to establish within Turkish crime fiction. Oker has always used Istanbul as a vivid setting to his stories and has proved his proficiency in his nine novels; *Çıplak Ceset* (1999), *Kramponlu Ceset* (1999), *Bin Lotluk Ceset* (2000), *Rol Çalan Ceset* (2001), *Son Ceset*

(2004), *Bir Şapka Bir Tabanca* (2005), *Yenik ve Yalnız* (2010), *Beyaz Eldiven Sarı Zarf* (2011) and *Ateş Etme İstanbul* (2013).

Following Remzi Ünal, came Birol Oğuz who created the next private detective with Suat Erez, a female ex-security guard who goes into private detective work after moving to Istanbul. Unfortunately Suat Erez series got left off at only three novels, after which the already meagre number of Turkish fictional detectives diminished even more in number.

Needless to say, the most famous crime novelist of the 1990s era is Ahmet Ümit, who, unlike Osman Aysu, favoured noir crime fiction over thriller. He revolutionized Turkish crime fiction with his unconventional protagonist 'Chief Constable Nevzat'. His book sales reached unprecedented numbers in Turkey, selling millions. One reason for which can be explained the way his protagonists are usually involved in fresh and interesting situations that are of interest to the reader, even when the adventure and mystery components are stripped off. Also, his novels written after year 2000 can be categorized as 'historical crime' novels. His subjects are chosen from history: old coins, antiques, ancient Istanbul, old civilizations, archaic customs and traditions, tribes and minorities. He treats murders as an extension of violence. Even when his realistic point of view can be harsh, his protagonist Nevzat relaxes the tension with his good natured fatherly manners and passion for his work. Ümit contributed considerably to the popularity of Turkish crime fiction, because people who normally do not read crime fiction found his books accessible. He described and narrated his own people in detail and without judgement.

Although Ümit's several novels were adapted into movies, the name that made in the big screen was Emrah Serbes with the TV series Behzat Ç, Bir Ankara Polisiyesi. Serbes, born in 1981, despite his young age, narrated Turkish police department and organized crime in such a realistic manner that his sleuth became an instant success. His explicit and gritty dialogues, almost taken verbatim from live recordings during police procedure were unprecedented and groundbreaking in Turkish literature. He exhibited government officials' lives, problems and difficulties in realistic detail. His 2009 book was adapted into a TV series in 2010 and received the highest ratings during its three year run, unfortunately ending in government censorship. Following it, his novel *Son Hafriyat* was made into the movie Behzat Ç. Seni Kalbime Gömdüm. Acting on the movie's high profits,

two years later the movie Behzat Ç. Ankara Yanıyor was shot from a script by Ercan Mehmet Erdem, who worked on the original TV series scripts with Serbes. Ultimately crime fiction, which received a huge popularity with Ahmet Ümit was carried to even greater nationwide popularity with Emrah Serbes, and at last got out of its 'foster kid' role in literature with the help of the TV series and feature movies. Now there existed a police chief that came from amongst the population, and people found it easy to connect with him, his assistants, and even the entire police department.

The variety seen in late era detective novels undoubtedly offers the reader the luxury of choice, which is an important trait only present in countries where crime fiction is widely developed. Various detectives from different walks of life can be found.

In this study, researched authors have been categorized by nationality into Turkish and British. Consequent writers' similarities and discrepancies in time will be mentioned within survey questionnaires and in that fashion, forming comparisons between characters will be easier to make.

3.1. Turkish Detective Associates

3.1.1. Ahmet Mithat Efendi (1844-1912)

After completing his education, he was assigned at the disposal of the Ottoman Empire in Ruse (Rusçuk) and Baghdad bureaus where he took up printing as an occupation. In 1871 he returned to Istanbul and immediately set up a printing house at his residence, to resume publishing his own works as well as the newspapers which he also wrote for. Working together with other significant names in the Turkish literature such as; Namık Kemal, Ahmet Cevdet, Hüseyin Rahmi, Ahmet Rasim, he published many progressive and pioneering newspapers of the time by his own efforts.

Ahmet Mithat, apart from being a pioneer in Turkish Literature for fiction writing, has published nearly two hundred novels and short stories in such varied subjects as adventure, science, horror, historical, drama and naturalism. In his writings, he specifically made it one of his foremost goals to educate his readers.

> "What separated him from his contemporaries was not that he was a novelist and had a better understanding and knowledge of novels than most, but that he had undertaken being a novelist as a full time job." (Özkırımlı, 2004:49)

Despite his extensive knowledge of a vast variety of topics, whenever he admired books of certain Western authors, he did not hesitate to edit their themes and adapt those to Turkish styles. In his novels, he frequently stops and offers elaborate explanations to the reader. Some of his novel characters even address the author. The plots in his best novels are comprised of tightly interwoven stories, and as a result of this diversity of plots, his characters are extremely rich in variety. His stories are invariably plausible, but even though his background in journalism does lend a certain dose of realism into his novels, that doesn't essentially mean that, the resolutions in his stories did not contain an amount of serendipity.

His love of intrigue supplied him with a dynamically strong sense of command in setting up his mysteries. This is especially evident in what is accepted as the first detective thriller of the period, *Esrâr-ı Cinâyât* (1884) which was first published as a newspaper serial in 1883.

Ahmet Mithat, who was considered the father of novel genre in Turkish literature for the Tanzimat period also published a crime fiction novel *Esrâr-ı Cinâyât* which has been considered as the first novel in crime genre. However, according to critics, the text contains more than a few elements that keep the book outside of the crime fiction literature. The 5th rule of S.S.Van Dine's "Twenty rules for writing detective stories" that is originally published in the American Magazine in September, 1928 confirms Ahmet Mithat's crime fiction a faux;

> "The culprit must be determined by logical deductions — not by accident or coincidence or unmotivated confession. To solve a criminal problem in this latter fashion is like sending the reader on a deliberate wild-goose chase, and then telling him, after he has failed, that you had the object of his search up your sleeve all the time. Such an author is no better than a practical joker." (Van Dine:1928)

Indeed, above is exactly what the author does in the book, letting his culprit confess to the crime and his guilt, providing a swift resolution to the mystery. Ottoman detective literature researcher, Erol Üyepazarcı explains, that another interesting impact of *Esrâr-ı Cinâyât* was in the real world, whereas the story insinuated the crimes of a high level governor of Beyoğlu district of that period, causing the exposed executive to have to flee to Europe after the story was published (Üyepazarcı:2008)

3.1.2. Ebusüreyya Sami (1868-?)

'Amanvermez Avni' series which has a significant place in Ottoman-Turkish crime fiction was the first detective fiction series *Turkish Sherlock Holmes Amanvermez Avni* that was published in Ottoman Era (1913-1914) and consisted in ten books by Ebusüreyya Sami. Detective Avni's creator Ebusüreyya Sami was so successful and admired excessively, the series' second edition was published. After police detective Avni's undeniable success (although the title of 'detective' has never been an issue in the Turkish police department as a police rank) more Amanvermez characters were created by other authors; Amanvermez Sabri (1928), Amanvermez Ali (1944).

In her master thesis in 2005, Ayşe Altıntaş Balcı, made a comparison between Amanvermez Avni series with Sherlock Holmes novels that were published during the period of 1887-1927 and stated that Sherlock Holmes character had been taken as a reference for Amanvermez Avni therefore she had titled her research as 'Turks' Sherlock Holmes Amanvermez Avni'.

Unfortunately, there has been very limited information about Ebusüreyya Sami's personal life. Conveniently Erol Üyepazarcı discoursed of author's life story in the preface as "Sami was born in 1868, he had worked as a civil servant for many years and presumably he was a journalist and worked at Sabah, İkdam, Dersaadet, Tarik newspapers and Arz-u Hâl, Hayâl-ı Cedid comic magazines" when he edited the Amanvermez Avni series in 2006. According to Üyepazarcı, Avni stories along with a competent plot have substantial amount of documentary qualifications. Although the format resembles a dime novels' kind, they are almost as good as the traditional crime fiction novels in which there are locations as well as character traits are embodied in such detail, so much that they reveal the period's (Ottoman) social life remarkably realistic; human relations, socializing, media (newspapers at that time), operations of a police department, occupations that do no longer exist today i.e. watchman/ night man, street-vendors, carriers, rental horses, minorities, state affairs, economy, social manners, culinary tastes etc.

Ebusüreyya Sami is an eye catching author. In the preface of the first book of the series, author does an unexpected manoeuvre and reveal Avni's end (although we do not witness to his end) with these words;

> "Avni had worked so hard and so much that at the end his body was too worn out and died at 42. He ended his life when he had a single black hair neither on his head nor his beard. While he was giving his last breath he said to his friends

> beside him “I can’t believe I’m dying in my comfy bed”. There is Avni for you, our hero of the series.” (Sami, 2006:16)

Ayşe Altıntaş Balcı, had revealed in her thesis that the similarity and diversity in stories, characters and the criminal procedures that were used by detectives and came to below conclusion;

> “It has been seen that they are original stories although they were inspired, to some extent, by the stories of Sherlock Holmes. And the similarities were incorporated into the atmosphere and structure of the stories, achieving different and original characteristics. On the other hand, Amanvermez Avni is an original character who differs from Sherlock Holmes with his character traits and with the crime detecting methods he used.”

The names of the stories in the series are: The Burned Man, The Death of Camellia, The Automobile with Wings, The Dark Killer, Hide and Seek, The Blue Eye, The Silent Pistol, The Painter, The Dead, Among the Skeletons.

3.1.3. Yavuz Turgut aka Cemil Cahit Cem (?-1958)

Regrettably, in the Turkish literary, there has not been detailed information about Cemil Cahit Cem, who wrote under the pseudonyms Oğuz Turgut and Yavuz Turgut. His main profession was journalism. One reason for this lack of information was probably because journalism was a ‘transparent profession’, according to Hakkı Devrim. Another reason was because Cemil Cahit Cem had extensively used pseudonyms in his crime novels. Cem had worked in Türkiye Publishing House, from where he published several of his books. He was also the editor of several of magazines published there, like Hafta and Yıldız. Evidently Cem's literary diversity and extensive knowledge come from his background in journalism and knowledge of foreign languages also can be easily observed from his wide range of publishing such as his book that is called *Beautiful Woman* which was published from Türkiye Publishing House in 1941. The book had sold more than expectations so a second edition soon followed.

In the foreword, it is explained that the book is a beauty encyclopaedia consisting of 200 photos and nearly 300 recipes. It constituted translations from selected foreigner articles about grace, beauty and makeup. In the afterword dated Beykoz, 27 March 1941, he addresses the reader as such:

> "In conclusion, I would like to explain that the idea behind this book originated entirely from you, our readers. We have been publishing women's magazines for years. Our readers have been sending us hundreds of letters each day, requesting help with their various problems and needs. Reading all these letters, we came to the conclusion that there was a strong need for a guide in matters of beauty and makeup. We should be so proud, if this book is able to succeed in this undertaking!"

In the interview renowned journalist Hakkı Devrim gave to Radikal newspaper in 19 May 2007, he divulged the following personal details about the author:

> "The deceased was a friend of mine (...) indeed; the deceased was an esteemed dear friend of mine. We worked together in the Havadis newspaper, which began its publication in the year 1956. He was a well-qualified magazine editor. He was transferred to Havadis from Milliyet, on request from his friend Bahadır Dülger. Previously, he was one of the three foremost important journalist-writers in Türkiye Publishing House, working under Tahsin Demiray (the other two being Rakım Çalapala and Sezai Solelli). I was transferred to Yeni Sabah in 1957. Cemil Cahit Cem passed away the following year. We had his funeral performed in Mihrimah Sultan Mosque, in Üsküdar. He was from Üsküdar, a real old world Istanbul gentleman. I know he translated plays into Turkish for the Istanbul Civic Theatres. He wrote school plays for children. He knew French, his German was excellent (...) He spent the rest of his life in our transparent profession, journalism. He was a proficient journalist and writer, capable of publishing valuable literary works. In general, he was one of the masters of our profession, the likes of which are unfortunately no longer present in this field."

Cemil Cahit Cem has written a book of humorous stories; *Kılıbık Kocanın Hikâyeleri (Stories of the Henpecked Husband)*, published from Şaka Neşriyatı Publishing House in 1943 and printed in Ahmet Sait Printing House. The author, who has written several stories under the pseudonyms Behçet Rıza and Oğuz Turgut, has also written a crime play called Polis Müfettişi (Police Detective) published in 1932. He has created a character called 'Necmi the Tick' (Pire Necmi), writing eight books in 1928 with this protagonist, using the pseudonym Behçet Rıza in collaboration with author Rakım Çalapala: The Bloody Knife, Lady Thief, Bandit Millionaire, Unprecedented Murder, The Drowned Man, Three Unknown Corpses, Degenerate Fairies and Terrifying Night.

Pseudonym Yavuz Turgut: In 1937, a Turkish author Yavuz Turgut published six crime stories under the title through Turkiye Publishing House; The Secret Document, Bloody

Letter, Horrible Night, Uncatchable Man, Black Hand and Dark Well. Second editions of same stories were published in 1943.

During my research I haven't been able to come up with any information at all regarding this author, therefore I concur with Erol Üyepazarcı's opinions, who expressed them in his study *Korkmayınız Mr. Sherlock Holmes! (Do not fear Mr Sherlock Holmes),* that the name Yavuz Turgut was a pseudonym. During the time that this book was published, Cemil Cahit Cem had been working in Türkiye Publishing House, and had been writing crime novels under the pseudonym Oğuz Turgut, up until a few years ago. In the book claimed to have been written by Yavuz Turgut, there was also a journalist and a detective with the same name, so the author had supposedly created a supporting character from his own name.

Author Yavuz Turgut published no other works other than this collection of crime stories. From the detailed content of his writings, style and subtext, it is highly probable that the author had extensive journalism experience, which also points in the direction of Cemil Cahit Cem as the real person behind the pen name. The stories also contain extensive information about global geography, customs, smuggling, art, and fishing. The chase scene in Istanbul streets is elaborately described, with street names and locations told in finest detail. His stories in which mystery and excitement escalated with each passing page were of the highest quality dime novels of the era 1930-1940.

This study has been written based on the stories in *Kıskaç Hamdi'nin Maceraları (Adventures of Hamdi the Claw)* which was signed by Yavuz Turgut.

3.1.4. Birol Oğuz (1957-)

Born British Hugh Wyndham Brunel Hawes, he selected a Turkish name for his writing pseudonym. After completing his education and university degree in England and United States, he came to Turkey in 1980 where he got married and became a citizen. Oğuz, who worked as a magazine editor, translator, teacher, creative writer for PR department and a journalist, also has other books except for crime novels; An *Anthology of New English Writing*, a biography of a poet who survived WW1 *Searching for Eddie Marsh* and a stage play named *Olive Oil*. Oğuz still writes short stories and scripts. Currently he is the representative of two English radio channels ITN and IRN. Oğuz who has published three

books of the Suat Erez series, states that in Turkey, developing a conspiracy theory is not entirely difficult.

Conversely to past Turkish detectives Oğuz's detective Suat Erez is a young woman. In this sense she is the first woman detective in Turkish crime fiction in a series. In all the Turkish detectives of the genre, her intellectual and sophisticated personality is striking. That may or may not emerge from the reason of the author being English, and also that fact that the detective is a woman and thus has more oral communication skills, more critical way of thinking and class than her fellow detectives. Having a woman detective in a detective series is indeed one of the messengers of a new identity of Turkish crime fiction. Herein, I would like to point out another two Turkish crime fiction writers who have female detective series after Oğuz: Esmahan Aykol and Müzeyyen Yılmaz.

Esmahan Aykol's first book *Kitapçı Dükkanı* (*Book Store*) was published in 2001 featuring Kati Hirschel who is in her forties, owner of a specialist crime bookshop in Istanbul. Hirschel mysteries continued with *Kelepir Ev (Bargain House), Şüpheli Bir Ölüm* (*Suspicious Death*) and *Tango İstanbul*. Müzeyyen Yılmaz's detective series Kod Adı C.E.Y.D.A. (Initials signify courage, virtue, gracious, honest, gutsy)[6] made her appearance even later in 2005 with *Fırtına*. Her detective Ceyda is a police woman, a constable, whom all the men in the department fall in love with whereas women are jealous of her (beauty and never-ending success). The series has seven books; *Fırtına, Kasırga, Yıldırım, Hortum, Girdap, Tornado, Tufan.*

3.1.5 Ahmet Ümit (1960-)

One of the most prominent names in Turkish crime literature, which flourished in the 1990s, is indisputably Ahmet Ümit, born in Gaziantep. He started his writing career with a poetry collection called *Sokağın Zulası* in 1989. He followed up with his story collections *Çıplak Ayaklıydı Gece* in 1992 and *Bir Sis Böler Geceyi* in 1994. The fluency of his writing and his ability to wield the mystery as an instrument in his stories prove that he is more than simply a crime novelist. In his stories, he analyzes human factor in depth and is essentially one of the first Turkish writers of 'noir fiction'.

He tells human tales of the street; his stories illustrate the stark, uncompromising realism of street life. He objectively displays the ruthlessness of human nature and the hard

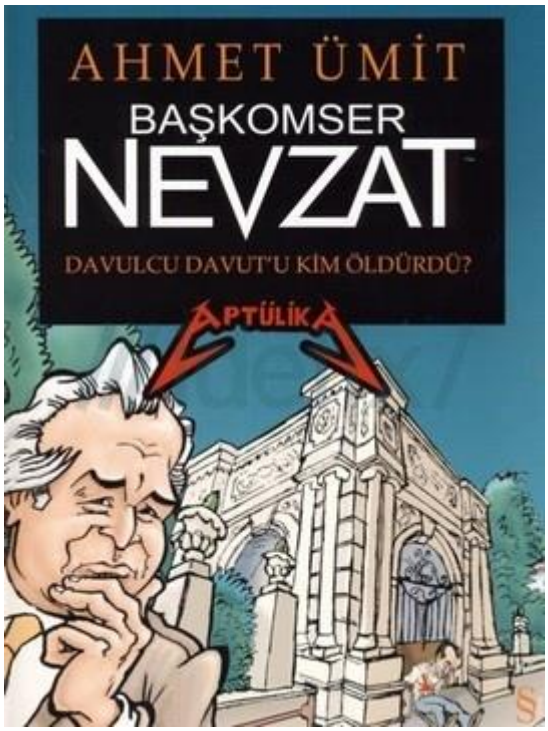
[6] C.E.Y.D.A.: Cesur, Erdemli, Yardımsever, Dürüst, Atak.

unsafe lives of street children. His stories are like a reflection of third page news, harsh but true. Ümit, who is named ‘a milestone’ in Turkish crime literature, tells in each of his books the stories of people from completely different walks of life; members of the old Communist Party, archaeologists, Turkish non-Muslim minorities, Gypsies, government officials... He says of his stories:

> “The reader should not be put at ease, because real life isn't easy. The stories I tell have been around and will always be around; I don't create catharsis in my stories. Unease is a part of this world, and people must be uneasy." (Cem Erciyes, "There are no surprises: There are people”. (Radikal Books, No: 55 Istanbul, 2002 page:14).

Today, Ahmet Ümit has become the most popular of Turkish crime fiction. His only detective, Constable Nevzat and his assistant Ali are present in following books: *Şeytan Ayrıntıda Gizlidir* (short stories), *Kavim*, *İstanbul Hatırası* and *Beyoğlu’nun En Güzel Abisi*. Nevzat character has been decontaminated from any eccentricities and super powers which his preceding detectives have had. For that reason he may be the first modern lawman in the crime literature. In the series we come across with secondary associates such as criminologist Zeynep and his Greek girlfriend Evgenia as well as his right hand Ali. In either way, Ali has been recognized and evaluated as Nevzat's assistant due to their close relationship in the series.

Uğur Polat and Selma Ergeç in Sis ve Gece



The Constable Nevzat comic book series published

(Fog and Night) directed by Turgut Yasalar. by Everest Yayınları in 2011.

3.1.6. Çağatay Yaşmut (1968-)

Çağatay Yaşmut was born in Istanbul and graduated from Istanbul University Faculty of Economics in 1993. Although he had a master degree in Economics, his interest for philosophy defeated his initial studies, hence started his postgraduate studies in philosophy area in Maltepe University. In 2008 he joined the literary ranks with his first novel in the Constable Galip series. Yaşmut, who worked in various jobs in the private sector from finance to pharmaceuticals and later underwent an enlightenment in 2001, explained in an interview that was given to Gökçe Uygun from Kadıköy Gazette (22-28 March 2013), that:

> "Literature helped me with my bearings on life. After reading various genres from both local and foreign writers, I chose crime fiction as my favourite subject. I like mysteries. Penetrating a human psyche with words, making deep social analyses, offering grand messages to humanity, these are not for me; because I don't have a message to give... My purpose is fiction, and I have a great time writing crime fiction."

The author adds that he himself is very intolerant of crime, and from the simplest traffic violations to organized crime he does not discriminate and is very much in favour of prosecution, and he describes himself as being "obsessed with crime".

Yaşmut defines himself as an absolute crime novelist, who won the Best Crime Fiction Novel of 2012 Award by Dünya Publishing for his fourth novel *Kadıköy Cinayetleri (Kadikoy Murders)*. His deep commitment to crime fiction can be traced in all his books. He writes in a comprehensive, fluid style, staying true to the main story, avoiding redundant and unnecessary descriptions that generally drive the reader away from the core of the mystery. His realistic view of the world is evident in the personality of his protagonist Chief Inspector Galip who works in the homicide department of Turkish National Police Department for many years.

Unconventionally Galip's stories do not shy away from uncovering the police department's underbelly of corruption: police officers beating up criminals during interrogations, indulging in alcohol during work hours, having sex with arrested hookers in patrol cars, and trading their telephone numbers to others, etc.

From amongst the three police officers in his team; Melike, Mustafa and Serdar, the latter has been chosen for the purposes of this research, due to his close collaboration with the protagonist Galip.

In the first three novels of the series, the supporting characters other than the protagonist are not able to be wholly objectively analyzed due to the fact that they are described rather subjectively from the protagonist's first person narrative. Therefore mainly the fourth novel *Kadıköy Murders* that is written in first and third person narrative mode, has been chosen for the purpose of this research.

3.1.7. Ayşe Erbulak (1957-)

Mrs. Erbulak is the daughter of famous Turkish journalist, caricaturist and actor Mr. Altan Erbulak and Mrs. Altan Erbulak. When she was bourn she was named as 'Altan' after their parents however she changed it to 'Ayşe' with a court order later on. She attended the Drama School in the State Conservatory and at the same time worked at Günaydın, Güneş ve Sabah newspapers as a journalist. However her passion for acting has taken her back to stage so accordingly she tried herself both at state and private theatres such as Istanbul Municipality State Theatre and Ali Poyrazoğlu. Once the private television channels were introduced she worked for many productions of Channel 6, Show TV and Channel D and personally performed in many television series.

She is the mother of actor Dağhan Külegeç who also appeares on TV series and established his own name independently. In 1990s Ayşe Erbulak moved to Norway where she also performed on stage, opened up a café and lived there for a while. Currently she lives in Istanbul, continues her stage performances and writes crime novels.

Her 'Hafiye Karılar' (Detective Broads) series consists of two partners, Meral and Zeynep who are the owners of a detective agency. Both of them, in their forties, represent the metropolis woman perfectly. Meral who is in charge of working her 'grey cells' in her arm chair, and Zeynep, on the other hand, has outside duties including stake outs and any kind of deliveries.

3.2. Questions

3.2.1. The Detective and the Associate(s)

- Osman Sabri Efendi and Köse Necmi

Osman Sabri Efendi is a Constable (although his exact rank was stated as a 'detective') in Beyoğlu Police Department, only one and a half Turkish yards[7] tall, with a gigantic head on top. Although this may seem a funny, even ridiculous physical description of the detective, the author at this point strongly points out that according to beliefs in physiognomy, oversized heads belonged to the most 'brainy' individuals, as long as the brain contained within matched the size of their skulls.

> "The head of Osman Sabri Efendi, eminent chief inspector of Beyoğlu, was one of the supremely perfect heads of them all." (Ahmet Mithat, 2005:39)

Apart from his head, Constable Osman Sabri has got tiny features and a skinny body; beady eyes, sharp pointed nose and thin unsmiling lips, which altogether make him look devilishly intelligent. He has always been a serious and an honourable man, very aware of his duties as well as his responsibilities when it comes to justice. He does not find it difficult to communicate in other languages. He is presumably a bachelor with a modest income. His associate Köse Necmi (aka Beardless Necmi) is a medium built man with a regular size head. (Since a person's head size had had great significance for the author, his character descriptions frequently included that information.) He works in the same department with Osman Sabri Efendi, and just like his superior, Necmi is an honourable man and devoted himself to justice. As a matter of fact, because all members of the police force was so devoted to their cause, Necmi, as a typical example does not hesitate to dress and act as a female for the sake of solving the case. Thanks to his observation and deduction powers during the investigation process, he returns with very helpful conclusions.

- Amanvermez Avni and Arif

Amanvermez Avni, who is the protagonist of series of ten detective stories by Ebusüreyya Sami, works for Beyoğlu Police Department. Avni always proceeds like a CSI officer as

[7] I translated "arşın" which is a unit of length to English as "Turkish yard" which is approximately 68 cm. altogether.

well as a police detective when it comes to search a crime scene. He was only 25 years old when he was promoted to the constable rank due to his ingenious and endless success in spite of state's inadequate resources. Regardless of how willing and eager to solve a case, he obeys his superiors within the police department with strictest loyalty. In return, his superiors value his countless efforts and successful criminal hunts. He is a strong, powerful man who would not hesitate to strike a punch or two at the same time he can be foulmouthed when things do not go as he planned. Apart from his investigation skills, Avni had mastered the act of disguising like a magician which for that purpose, he possesses more than one location to keep his costumes and materials ready; fake beards, fake teeth, folkloric clothing, spectacles, hair pieces, wigs, make up stuff, etc. Sometimes he becomes an Croatian salep vendor and sometimes he is a full uniformed doctor pop up at a crime scene. He can change his clothes so fast and skilful that at some point he can be a police man and in few minutes people can see him not only in a different outfit but in a total different personality. Evidently irony has been a major part of his stories.

Avni was obviously influenced by the character Sherlock Holmes and that is the reason the book was called *An Ottoman Sherlock, Amanvermez Avni Adventures*.

> "Amanvermez Avni the Turkish Sherlock Holmes was once more assigned the utmost problematic issue to investigate and follow by police department which had received the order from Yıldız Palace." (Sami, 2012:148)

Indeed Avni and Holmes' similarities are undeniable. One strong resemblance is that our cool detective Avni takes his tea the English way -with milk- which is unheard of, still to this day, in the Turkish tea culture.

In the series, Arif, his first and main assistant had been chosen for this study that assists Avni who the first five stories solo. In the sixth story 'Blue Eye', a 12 year old Greek boy named Anderya appears. Anderya was working for a criminal, while he got arrested by Avni who practically saved his life and took him under his wings. At the same time Arif's existence in the stories starts to diminish.

- 'Chairman of Detectives' Kıskaç Hamdi and Yavuz Turgut

The protagonist of the series is Kıskaç Hamdi (Hamdi the Claw), whose rank in the police department was unfortunately not explained, but judging from the fact that all his

commands were unquestionably followed to the letter, it was implied that he was a high ranking officer of the police department, perhaps like a Chief Constable.

Hamdi has a, witty yet mysterious and discreet character with an enormous responsibility for his job and does not afraid to picklock or work with his fists.

> "Thank God, Hamdi didn't have his mystic attitudes again. Besides, when he found a trace he'd never open his mouth, that man." (Turgut, 1937:79)

His associate, Yavuz Turgut, who is a journalist and a police detective, although he or Hamdi never show any existence appear at the (police) station. He would be always mobile, outside with his superior in the streets.

Hamdi also has a servant named Ahmet Pehlivan[8] who is his servant, driver and body guard when required.

- Suat Erez and Hilmi

Suat Erez is a cool and a cocky private detective. She had gotten married to an American when she was working as a 'close protection operator' in İncirlik Air Base in Adana, Turkey. However their marriage came to an end and that was when his (now ex) husband kidnapped their only daughter and vanished in United States. Consequently Suat built a barrier around herself as well as a close relationship with the American Consulate due to her endless contacts seeking for her daughter. With her competitive skills and reliable personality, Suat gained Head Consul's trust in time and on account on her decent character and related profession the Consulate required her assistance to solve particular mysterious cases such as missing American citizens in Turkey. So that is how Suat becomes a private investigator in Istanbul.

In the series, Suat who has always caught up with the era, is portrayed as a Massive Attack listener, owner of a (tabby) cat and a technology skilful. In the series, she has two assistants, Hilmi and Cengiz. Nevertheless, Hilmi is more skilled and closer to Suat hence is her first choice when she seeks assistance.

- Nevzat and Ali

Chief Constable Nevzat, who has always dreamed of being a policeman since childhood, has never managed to rise up above his current rank, because of his adherence to truth and

[8] Although the meaning of Pehlivan is literally a wrestler, it is used in daily language to refer people who are strong built and courageous.

uncompromising nature. Nevertheless his superiors know his worth and do not wish him to retire. Even though Nevzat pursues justice, he may choose to let an honest person who kills an evil murderer go free -like Poirot- occasionally. He does not have an absolute 'truth'; he evaluates each incident within its own context. In spite of his lively girlfriend Evgenia and her endless efforts, at the end of the day he is one bitter man, after the tragic bombing which his wife and only child were killed immediately.

His only purpose of life seems to be seeking justice together with a team of much reliable and ambitious as his, cannot easily be found. Constable Ali is the second protagonist in the series.

- Galip and Serdar

Chief Constable Galip is the protagonist of the series. In his forties he is an attractive, medium built man with attentive charismatic blue eyes with five o'clock shadow beard completing his vagabond looks. He also is a popular bachelor who has an abusive language and a deep passion for women, smoking and the city of Istanbul. Although his restless character and endless affairs inevitably affect his state of mind as well as the process of a case –only on occasion- Galip prioritises his job undeniably.

Unlike many other detective hero characters he is determined to conserve his ignorance by not reading or going to any affair that involves art. According to his macho character Galip prefers a good action movie or a drink over any kind of social event. He is in many ways the archetypal 'hard man' of a hard boiled crime fiction; violent when needed and fuelled by a genuine crime. He is not afraid of bending or manipulating the law on occasion as he often views it as an impediment to justice nevertheless has a strong respect for the police and his difficult job.

His character had been as realistic as a civil servant that he neither has supernatural deduction powers, nor a rich and powerful family nor surprise acquaintances that miraculously save him from trouble at the last possible moment. He seeks the answers to his murder cases out on the street together with his team which he does not hesitate from pushing the potentials to its utmost. He does delegate responsibility to his teammates, yet that does not stop him from holding himself responsible when things do not go as planned. He and his team work round the clock in spite of department's limited financial sources such as the number of the vehicles which is not enough to cover all personnel therefore

Galip shares the car that is in his liability even loans it to his fellow inspectors for the sake of the investigation.

His team consists of two other inspectors Constable Melike and a deputy Constable Mustafa. In this study, as an associate to Galip, Constable Serdar has been chosen based on his relationship with the Chief being his right-hand in the team.

- Meral and Zeynep

In the 'Hafiye Karılar' series, Meral and Zeynep are two partner investigators. They establish a detective agency called Med-Cezir (Ebb Tide), however both women work from their homes.

Although in the Who's Who? Section of the first book *Çok Şekerli Ölüm (Death Too Sweet),* Meral and Zeynep are represented as two owners who have equal shares, the business affairs seem to be divided in between based on their capability.

Meral and Zeynep had become play mates at their vacation house when they were children until Meral's family had moved away. Since then they had lost contact until Zeynep had found out her childhood friend's car crash. For her, the only good thing out of this devastating incident was to bring them together again.

Meral, a walking disabled woman in her forties, trapped in a wheel chair, lives in an exquisite area called Bebek in Istanbul however the apartment she lives in, belongs to her father whom she intentionally lost her contact with after the accident when she lost her beloved husband together with her ability to walk.

Meral simply spends her time in front of a computer, broadens her mind and hacking skills, seems to be the head of the team of two throughout the book. She is very crafty and not afraid of taking risks as far as the case is concerned. She had acquainted with few senior computer hackers whom she obtains further information from, should a need occurs. In the mean time she educates herself to become a 'Black hat Hacker' from the status in which she is a mere 'White hat Hacker'. In spite of her son Alican's presence and his endless efforts to vitalize his mother, she prefers a silent life almost to become a hermit. As a result her only child Alican, now in his twenties, rarely stays at his mother's flat only upon her request which is usually for business matters such as his photography skills.

Since the accident she has become a bitter person who makes harsh remarks to people whom she once used to love and protect. Against her precautions to keep herself

alert and isolated she could not resist her childhood friend Zeynep's proposition to establish a detective agency.

Although the agency is officially located within the boundaries of Zeynep's family owned textile factory, none of them actually uses the office during investigations but their homes. On the Med-Cezir Agency's payroll there is also a secretary, Elçin, an annoyingly chatty character, who once was working for Zeynep's sister Ayşe. She stays in the office and remotely does secretarial jobs so that her employers can remain in the city where generally the action is. Elçin organizes reference files of the agency for clients-to-be as well as the agency's telephone traffic.

In the series Meral is described as a brilliant, analytical machine with higher education than Zeynep whereas Zeynep coming from an upscale family, is not as bright and efficient, somewhat unfocused on the matter. Under these circumstances, Meral and a protégé-mentor relationship in between despite Zeynep willingly finances the detective agency.

3.2.2. Physical Appearance of the Associate

- Köse Necmi

Because there is only one book to categorize as a crime fiction of the author, neither Chief Osman Sabri nor his sidekick Necmi do not appear as a recurring character.

At the beginning of the book, the author questions Necmi's masculinity who is in his thirties, because he does not grow either a moustache or a beard which has unquestionably been an unerring indicator of manhood at that period. Furthermore, author compares Necmi's high-pitched voice to a girl. Therefore Osman Sabri does not hesitate in sending him on an undercover mission, where Necmi dresses up as a "bohçacı woman"[9] and enters the suspect's house without difficulty.

> "Our detective Necmi is such a great master of disguise that when he disguises as a woman, he turns into a perfect old hag whom nobody would even suspect was really a man." (Ahmet Mithat, 2005:68)

[9] Bohçacı: Female street vendor which she has got a combination of cloth and women's garments in a bundle (bohça) and peddles them from door to door.

- Arif

As a physical characteristic related to Arif no information has been found other than him being in his twenties which is mentioned in the 'Yanmış Adam' story. On the other hand based on the actions settings, he seems eager, physically energetic and active.

- Yavuz Turgut

In the story 'Horrible Night', Yavuz Turgut is portrayed as taller than his chief Kıskaç Hamdi and unfortunately that feature is the only physical detail of his in the book. Yet again, he acts on the situation and capable of a stakeout.

- Hilmi

Author does not provide further information on this subject except from the fact that Hilmi is homosexual and looks the part. He holds himself in an obvious effeminate way.

> "Hilmi, entered through Suat's flat door swinging like a dove and made his way to kitchen coquettishly. He circulated his finger on top of refrigerator to check for dust. Then opened the fridge and stood there to inspect what's inside." (Oğuz, 2001:27)

- Ali

Unfortunately the author draws Ali's physical appearance to the limit of only being a young dark man with thick dark hair. But again, he too, is quick and surprisingly active.

- Serdar

Although Constable Serdar is in Galip's team since the second book of the series, his true personality becomes visible in the fourth book *Kadıköy Cinayetleri* where we witness his dark family ties, his ongoing relationship with Constable Meral who becomes his serious steady girlfriend. However he, at the same time gets involved with another young woman and has an affair.

Unfortunately the only information related to his physical appearance is him being dark and athletic. Assumingly he is taller and better looking than Galip. He is born in Van, a city that lands on the eastern border of Turkey and had come to Istanbul to become a police officer which was his lifelong desire.

- Zeynep

All her life, Zeynep had a very difficult time accepting her plump figure. Today in her forties, she still has an ongoing battle with her curvy size and a yearning to fit her old clothes. Thankfully she has got a collection of spectacle frames in different colours and shapes which she benefits them to neutralize her unsatisfactory looks. She literally has got a wider range of frames than her entire wardrobe. Along with her unsteady state of her weight and mind, her hair colour too, keeps changing.

3.2.3. Character Traits of the Associate

- Köse Necmi

Constable Necmi is a reliable, hardworking police officer. He is also confident, energetic, positive and a humorous team player. He is the only person in the world who can make uptight Chief Constable Sabri smile.

He has a smoking habit, nevertheless, that can be defined as a fundamental habit of the period men.

- Arif

Arif has a very curious character just like his master. He goes through all the newspapers and read police force incidents without missing a single line. Following blindly his master's orders Arif's behaviours sometimes stay on a flatterer-level. We do not see his true feelings or thoughts.

- Yavuz Turgut

Turgut has been portrayed as hard working, willing and trustworthy. He means well yet he is ineffective and foolishly clumsy.

- Hilmi

Hilmi has a fragile personality. Therefore he does not pursue criminals or suspects by one-to-one or uses any brute force yet he uses his best weapon: his tongue!

> "She [Suat] eavesdropped Hilmi. He did well. With his everlasting tiresome chatter he was giving the person [on the phone] absolute dizziness, and retrieve whatever the information that was necessary." (Oğuz, 1999:57)

> "[Suat] went through the business cards and gave Hilmi the name and the address. "If you tell Murat that I sent you, he won't ask no more. (...) Just tell him you need to learn how to drive a [motor] bike and when you're ready you'll need a bag and a jacket." Hilmi screamed like a girl. "Don't be daft, I learnt it in half an hour and after all I'm a woman. (...) You can cycle, can't you? And this one's much easier; it's like falling off a bed." Hilmi again screamed like a girl. "And Hilmi... When you go, leave your jewellery behind. He's [Murat] bit off a stick-in-the-mud (...)." (Oğuz, 2001:45)

On the other hand he has an amiable personality, a fun character and has many friends which he established well in his life.

- Ali

Constable Ali is an arrogant, careless, judgemental, impatient, disordered and angry man with a hero complex. His hostile behaviours toward a suspect are deeply irritating. On top of his unfavourable nature, he has a poor judgement against his high-rank therefore even for a minor decision making he needs his superior's word of command.

- Serdar

Constable Serdar is just an ordinary, conventional Turkish man who owns a combination of strong will for fairness and weakness for women.

He has been giving signals of belonging to an eastern tribe in Turkey. Correspondingly he is inclined to be a religious man, thus a man of honour except for his relations with the opposite sex. Cheating his steady girlfriend (and colleague) Constable Meral with a woman he just met, is caused by fear of commitment per se. Yet he is not able to sustain himself and continues the affair.

Until now, Serdar is the first realistic and ordinary person in the Turkish detective fiction. His expressions and statements belong to an everyday man's conversation. They are real and genuine. In one chapter, he talks about how unfortunate he gets in the traffic.

> 'Where is the luck?" I said [Galip]
> "Garbage truck!" said Mustafa.
> We pulled behind him and stopped. I honked the horn, flashed the selectors. Dustmen didn't budge; they were emptying the rubbish bins as if we didn't exist.
> "Just imagine İstanbul, bro" said Serdar.
> "What for?"
> "You just do."
> "Okay I do."

> “Do you know how many garbage trucks are there in this city?”
> “How am I supposed to know? Do you?”
> “No. That’s why I asked you. Well, not too many I suppose.”
> “Yeah, suppose.”
> “Now, take these trucks and sprinkle them about İstanbul. Wouldn’t it be like looking for a needle in a hay stack?”
> A mega city and garbage trucks... I figured that would have been like that.
> “Seems like it” I said.
> “Then what the f*ck’s wrong with me that every time I’m in the streets I end up behind these f*ckers.”
> “What are the odds?” I said. “Action and reaction thing!”
> “I’m going nuts” he said. He huffed and puffed.
> “There is a thing called coincidence in this universe dear Serdar” I said.
> “And does this coincidence have to find me every time?’
> (Yaşmut, 2009:19-20)

- Zeynep

Zeynep has an inquiring character and a curious personality. She has social skills that helps agency to retrieve information from strangers without getting into major hassle. To agency’s benefit, unlike her partner she is outspoken and talkative, thus she manages to worm information out of people for the ongoing investigation.

Evidently she represents the social half of the dual. Against her spoilt nature, she is well aware of her limits hence places herself after her partner Meral who is the brain of the team. Nevertheless she is not afraid of taking risks and is astute enough to follow her friend's -and partner's- reasoning during cases.

3.2.4. Actual Education or Training

- Köse Necmi

Author does not provide information on this subject.

- Arif

Author does not provide information on this subject.

- Yavuz Turgut

Author does not provide information on this subject.

- Hilmi

Author does not provide information on this subject.

- Ali

The author does not provide information on the subject.

- Serdar

Becoming a police officer had always been a dream for Serdar. When he was a child his ambition was to be in the police force yet his wish had never been approved by his father who once was a communist and had many inconvenience with the police authority. Despite his father's feelings he left his home town and migrated to Istanbul to attend the police academy.

- Zeynep

Because of her failure in university examinations, her father sent Zeynep abroad to study however she returned with only a two year degree of Textile and Design. After trying out many different jobs like waitressing, creative writing, contestants' supervisor at a television show, yacht charter operating, touristic guiding, public relations, ground hostess in different locations, she decided to start up a detective agency with her long time friend Meral which had been a Zeynep's true desire from the very beginning.

3.2.5. The Social Class of the Associate

- Köse Necmi

The reader is not immediately able to pinpoint the associate's social status. However Necmi's profession being a civil servant does generally speaking qualify him of lower-middle class.

- Arif

Just like Necmi, Arif is a civil servant, a police officer. Therefore presumably he too comes from a lower-middle class family.

- Yavuz Turgut

Author does not provide any information on this subject.

- Hilmi

Hilmi lives with his mother in a flat of the same apartment building that was once belonged to his grandparents in Teşvikiye which is a popular residential area for Istanbul's most upper classes with many expensive boutiques and well brand shops. So one presumes he is coming from an upper class family.

- Ali

Based on his abusive language, his passion for violence and poor behaviour one presumes that he is from a lower class.

- Serdar

Author does not give us sufficient background story of the character, however in the light of the information previously given; one presumes that he comes from a working class family with a communism biased father who protests Serdar's choice of profession. As a result Serdar ends up on his own in a 15 million population metropolis.

- Zeynep

She comes from a wealthy and well established family. After her father's death she, her sister Ayşe and their mother moved to a luxurious four floor house from where she moved again but this time to a penthouse in an exquisite area Nişantaşı to be close to her partner Meral. Her choice of Nişantaşı was not just to keep close to Meral but to keep her social life active. Living in an expensive area and a comfortable life she leads, she is fortunate that her sister Ayşe who runs the family business, textile manufacturing, agreed to support her financially; jeep's expenses, the rent, etc.

Evidently Zeynep does not live up to the expectations her social status demands.

3.2.6. Flaws or Weaknesses

- Köse Necmi

Author does not provide information on this subject.

- Arif

In general, Arif follows his Chief Constable's orders blindly. Therefore his thoughts or arguments have not been heard during investigations. His sluggish looks make him somewhat weak and incompetent to a certain point. However if the occasion arises he can take initiative and act on his own yet again his predictions are not so accurate. For example, in the final scene of the story of 'Blue Eye' Arif, based on the tip he got, was very concerned that suspects might have a flight risk.

> "He started to run towards the fishing boat. Then stopped. Four fishermen in the boat and other two on the shore were behaving in a panicky way. They were trying to get away from the coast carrying a potato sack. Arif, who got very suspicious of those, got closer. Only the boat had sailed away. Arif now knew they were on the run however didn't have a transportation to chase them with. He brought his hand to his revolver; he wanted to force them come back to shore with that. He shouted once,
> "Hey boat! Come back here!"
> (...) Arif picked a rock as a trench and shielded himself, placed the gun on the pit; and aimed at the boat that was moving on in sparkles into the darkness. Just he was about to pull the trigger he felt a soft tap on his shoulder. He turned around and saw his master standing right behind him. Avni said, pointing with his finger:
> "I see you're very undiscerning tonight, are you going to make a fuss? One should use a pistol when it's time, and it's not yet the time, come with me.'
> (Sami, 2006:58-59)

- Yavuz Turgut

Hamdi is as agile and lithe man and strangely can be extremely clumsy at the same time. As a result of this clumsiness he falls into the hands of criminals and most of the time finds himself imprisoned in the estate of enemy in which he cannot escape without Kıskaç Hamdi's help.

- Hilmi

Hilmi is a slightly comical character in the series. He has a chocolate addiction, however it is not to the extent of the jeopardising the case.

- Ali

He has a hero complex and a poor judgement. He uses violence for justice. Most importantly he is resistant to change for the better because of his Chief's great tolerance towards him. Nevzat thinks he is too young and the time they live in is another era, things are handled differently,

> "A big bloke with a bruise on his nose was lying somewhere by the garden gate while our Ali was cuffing his hands, with his right knee pressing him to the ground. Clotted blood was coming out of his nostrils and spreading slowly over his upper lip (...)
> "You just missed the party Chief. Only if you came half an hour early, would have been amused."
> Clearly he was in the mood, always loved a good commotion." (Ümit, 2010:270)

- Serdar

Like many other fellow associates, Serdar does not carry a leadership personality either. As a constable he does not seem to be climbing the stairs to the 'Chief' rank in the near future. He completely depends on Galip's steering, except for one time that was in the third book where he made a move deliberately on his own and that is how he ended up finding himself against the murderer and got wounded.

- Zeynep

Zeynep is a heavy smoker. Although she is not pleased with her fatal habit, she could not bring herself to quit thinking that, that would make her gain more weight.

In the first novel, *Çok Şekerli Ölüm*, the agency takes over a case via her sister Ayşe. Ayşe's friend makes an advance payment to the firm. When things get complicated Zeynep decides to withdraw from the case and telephones her sister to inform her that they would return the payment they received. Her sister, fed up with her sister's impulsive behaviours in the past gives her a lecture on the telephone:

> "Life is not a game Zeynep, isn't it time to do something about your life? Look sister, I've been working since I was a child, even during the school holidays I worked and you didn't. After our father's death I worked so hard that I grew the capacity nearly ten times. Whereas you being the little pampered child of the family, has done enough impertinence for years and years. Had all kind of education abroad and did whatever you fancied to do without any financial worries. (...) Finally you wanted to become a detective. (...) That's you; you had always been like this. (...) Has anyone asked for money from you? I'm saying something else; I'm talking about responsibility, trying, and working. But you obviously prefer to run away." (Erbulak, 2012:124-125)

Zeynep, to some extent can be very insecure on the inside, therefore she is in a need of more affection from the society. Despite her social skills she can be excessively talkative to a suffocating level.

> ‘Good morning Serpil [shop assistant in the grocery store], give me two packs of long and one short light. Have to be long and red, our Sultan’s orders. And give me the newspapers, are the tabloids in yet? Oh, I want a comic magazine too. How are you today anyway, what’s up, has your husband found a job yet, when are your parents coming town? Don’t you want any kids?
> “Thank you ma’am we’re OK, thank God. He found a job at last. He works for one of the supplier I buy from, a part time job.
> “Well, so is he going to work half day? What’s he going to do for the rest of the day? (...) Why not work full day? Can’t this place’s income cover both of your? Really, when do you ever get some rest? You work round the clock, I wonder when do you actually go to your house and live in it. Where do you live by the way? What’s your commute?’ (Erbulak, 2012:51)

3.2.7. The Detective-Associate Relationship

- Köse Necmi

Chief Constable Osman Sabri addresses to his right hand Necmi as ‘brother’ or ‘buddy’ in many chapters of the book. On the other hand Necmi, takes liberty with his bold comments and questions to his superior.

> ‘Sabri, you had forgotten to ask most vital questions in hurry. How come you did not ask the girl one more question such as “Has your master returned all the belongings back buddy?”
> Sabri replies,
> “You are right my brother, you are right! It is not that I was not in hurry; I was so much filled with all that joy which might frighten the girl. You stay here. If we go together, poor girl will have a fit. I shall go alone.’ (Ahmet Mithat, 2005:107)

Indeed Osman Sabri and Necmi can be seen as ultimate partners in spite of state’s mandatory ranking procedure. Their relationship obviously is not as formal and distant as in many other state divisions at that time.

In one chapter Osman Sabri’s approach to Necmi displays their relationship explicitly. He got fired from the department for taking too much liberty too far. And when that happens he does not see harm to discuss about his already insufficient savings and poorly financial state. Necmi could not believe what he was hearing;

> ‘You, fired?”
> “Yes, look I’ve got my documents too; but don’t you worry! This firing is going to serve the case better and more let alone ruin it.”
> Although whatever Osman Sabri said, Necmi believed him with his whole heart, this time around he was hesitating. Seeing his right hand’s face falling off, Osman Sabri said,

> "There is nothing to worry about. I've some savings to cover me up for a month or two.' (Ahmet Mithat, 2005:141)

Evidently Osman Sabri treats Necmi as a peer in the story.

- Arif

In their relationship Amanvermez and Arif have a master-pupil tie. Arif is an ambitious and respectful student and a police officer. However Amanvermez does not consider him more than an apprentice thus calls him as 'child' on the occasion whereas Arif addresses his master as 'sir'. Arif easily accepts this situation as apprentices, back in those days, were obliged to precede their masters' orders and not expect anything in return. Therefore he only got promoted to the rank of third degree of a Police Captain in the ninth story 'Yanmış Adam' where Amanvermez is buried. So everybody thinks he is dead and that was the only way for Arif to move up.

> 'Did you pay attention to the carriage and the coachman? We may need it!
> "I even took a photograph."
> "Arif you are smart."
> "I'm your protégé.' (Sami, 2012:79)

Arif's genuine admiration for Avni is instinctive. He is so dedicated to his duties and his master, so when he loses two of his toes in an undercover operation by accident he does not even mention it let alone blaming the investigation.

- Yavuz Turgut

Between Kıskaç Hamdi and Yavuz, there is an undisputedly superior and subordinate relationship. On the other hand, there is an ambiguous relation between Kıskaç and the police department. We never see him working at the police station or receiving any kind of instructions or assignments from his superiors. Instead, cases were being somehow conveyed through a person or persons or sometimes the case revolves around Kıskaç and Yavuz spontaneously. And once in a while a newspaper article intrigues him so much that he employs his assistant Yavuz Turgut with an easier part of the mission which is usually retrieving information or stakeout.

Unfortunately Turgut would helplessly fail his missions at some point and that is where Kıskaç Hamdi would step in and rescue both Yavuz and the case.

- Hilmi

Suat and Hilmi have a good relationship in common. They understand and take care of each other. For Suat, Hilmi in the first place is a reliable person, a good friend, then a helper.

> "Suat knew many people before coming to İstanbul and moved in to this house, but they are her old friends. On the other hand Hilmi was the new friend in her new life. (…) [Hilmi] Can make Suat forget her daughter occasionally? They had made good friends (...) And Hilmi, was the natural and a perfect partner in crime." (Oğuz, 2001:28-29)

> 'Suat put the receiver down and walked towards Arif."
> "Sorry, where were we?"
> "Didn't you tell me you worked alone?"
> "He [referring to Hilmi] is my helper, not partner!' (Oğuz, 2001:46)

- Ali

Chief Constable Nevzat is a very tolerant man by nature. Although he has his own pains and sorrow, he does his utmost to teach and tutor his assistant Ali. He wants to make him an adequate police officer like himself.

He calls him 'our Ali', 'son', and sometimes 'rogue' as if he was a mischievous child. Unfortunately Ali does not show any progress, hardly fulfilling his own status; therefore Nevzat uses him for legwork despite the fact that he is willing to treat him as a peer.

- Serdar

Chief Constable Galip and Serdar have a substantial and reliable relationship. Galip calls him "friend" and encourages any friendly gestures. He treats Serdar like a friend than just an ordinary colleague, therefore Serdar sees him as a family.

> "Serdar was driving. As for myself, my energy for the day was all gone.
> 'How did you get here?"
> "By cab."
> "Haven't they given your car back already those bastards?"
> "No but you know Vice[10], once they get hold of something they hold on forever."
> "I'll have a word with Tevfik."

[10] I used Vice for offense crimes in Turkish Police Department (Ahlak Bürosu in Turkish) which is an American term whereas it is called Sexual Offences Unite in Great Britain.

> "Thanks bro."
> "Fill out an expense report for it and I'll sign it."
> "Done."
> "Don't forget it. (…)"
> "Highway must be packed by now. I'll take Bağlarbaşı exit."
> "Don't care, I said gazing about behind the glass, you're the driver.'
> (Yaşmut, 2012:35)

- Zeynep

Zeynep and Meral, who both are headstrong and demanding, are the partners of Ebb Tide detective agency. Meral, who develops some kind of a dark side and a moody character after the accident, wishes to remain distant from others thus reminds her partner constantly to communicate with her by telephone and that is only in certain hours, if not preferably in text or mail. According to Zeynep, Meral had always been cool even a grim-faced person.

Zeynep is presented as an oversensitive and emotional character throughout the series. Her impulsive behaviour, which is not a desirable quality in a profession that requires absolute discretion, occasionally jeopardizes their operations.

Although both women have equal shares of the firm hence presumed in equal ranks, Meral - for above reason- treats Zeynep as a helper or her subordinate depending on the nature of a case. Yet Zeynep who makes attempts to solve the crimes on her own never leaves out her mentor and her conclusions.

> "In spite of all their contrariness, they managed to carry out their relationship both personally and professionally. Meral no matter how she got upset with Zeynep would never allow anyone else to do the same. On the other hand Zeynep didn't get offended with Meral's storm, even though she would humour her under any circumstances; she was afraid of losing her friend. She was also fond of her partner's son Alican dearly." (Erbulak, 2012:79)

3.2.8. A Supporting Figure or a Catalyst

- Köse Necmi

Osman Sabri gathers helpful information through Necmi's deductions that otherwise he could not have acquired by himself.

In the Ottoman era, men and women lived in separate areas, isolated from each other. Women inhabited houses, men walked the streets. Houses had ornamented metal bars in

windows and balconies which limited women's contact with the outside world to either watching the streets or calling street vendors. In this context, with the help of Necmi's female features, his disguising as a woman speeds up solving the case considerably. The solution to the mystery originates from his success at entering a house filled with women disguised as a 'bohçacı kadın', thus rendering him the catalyst in the story.

- Arif

Amanvermez Avni indeed resembles Sherlock Holmes in many ways. One of them is master-pupil living together. Avni and Arif live in the same old three storey house in Kazancılar, Taksim. In this house, Arif maintains his service by actually serving him like Avni's morning coffee. However, considering that they are both police officers, Arif has to pursue a case when the force asks him whether his master Avni is around or not. That makes one major difference from Watson character. Nevertheless, like Watson he cannot use this opportunity to his advantage and become a catalyst. Despite his willingness and devotion for the job, he remains no more than a supporting figure in the series.

- Yavuz Turgut

Kıskaç Hamdi mostly prefers to act solo on a case. He may seem to share the mission's information with his associate Yavuz, however never in details. According to him, Yavuz should know what he has to know to get the investigation start regardless of how dangerous the mission is. At the same time Kıskaç Hamdi burning up with his calling, sees no harm to disappear as much time as he finds it necessary. His assistant Yavuz is obliged to wait and presume that he will eventually come back and explain his whereabouts.

> "That afternoon, Claw (Kıskaç) once again was AWOL.
> (Turgut, 1937:21)"

Yavuz sees his superior like a living puzzle but not at all in a bad way. Readers never see him complain about Hamdi's single-handed fashion when it comes to sorting out a case. On the contrary, he watches his master's reactions very closely in an approving manner.

- Hilmi

Hilmi has been portrayed as an intelligent young man. Against all the detective fiction tradition, a gay sidekick despite his colourful identity does not bring a realistic addition to the novels. When he got beaten up by some intruders when he was working at Suat's house, we saw him with an open lip and bruised face. Such sentimental scene arouses pity for the Hilmi character rather than sharpening our vengeance feelings toward the criminals. It somewhat collides with the texture of the story.

Before the eyes of the readers, it makes Hilmi an ineffective character. Therefore Hilmi is only a supporting figure, a helper actually, as he does not act without Suat's orders. Suat asks his help depending on the case and his relevant abilities.

- Ali

Ahmet Ümit's irascible second protagonist Ali makes his decisions rapidly and sometimes irrationally. He is a relatively a sidekick in all detective fiction literary although he principally listens to his Chief Nevzat and therefore can be categorised as a supporting character.

Consequently his character traits make the fatherly and tolerant nature of his Chief more visible.

- Serdar

Constable Serdar is also a supporting figure with better intentions than Constable Ali who abuses his powers as a police officer, a lawman. Serdar who obeys his Chief Galip doubtlessly, has been slow to see the clues and making connections in many episodes.
Serdar and other members of the team's ineffectiveness and incompetence result Chief Inspector Galip to sustain his certain firmness among the team.

> 'We sat in the Megane. I pulled out my phone and rang Melike."
> "Hello Melike, I want you to check this plate number if anyone's seen it in Trakya region for the last 15 days. The vehicle is black Audi, check ETC[11] records or so...'
> So I quickly gave her the plate number of the black Audi that I saw in the garden of İstanbul Modern. Serdar asked me what was going on. "We'll see", said to myself.' (Yaşmut, 2010:335-336)
>
> 'We were now in İstiklal Street. I phoned Serdar right away."
> "What did you do? You found something?"

[11] ETC: (Eletronic Toll System), Turkish equivalent is OGS.

"Nope. All clean. He took off." (Yaşmut, 2010:46)

- Zeynep

Zeynep is a new character type in the Turkish detective fiction. She is an urban woman with good qualities. She lives on her own, has a wealthy family to support her and she is partners with another young woman Meral in a man's business. They both run the agency with many efforts to establish a good name and a decent reference client list. Both characters are real, have no super powers or surprising connections to save the case. Meral's subject of interest in internet, hence success as a hacker also, is one of the elements that ties the characters to the today's world. It is real and it is possible. Zeynep too has been portrayed alive and ordinary city woman with her constant worry about her body weight which has become a social issue many women suffer from.

As a partner of the detective agency, needless to say she is one of the protagonists of the 'Detective Broads' series. Yet because of Zeynep's immature and agog personality set her at a catalyst degree.

3.2.9. Function

- Köse Necmi

Ahmet Mithat Efendi's first detective novel *Esrâr-ı Cinâyât* is a police procedural novel. In the book, Chief Constable Osman Sabri works in the (today's) Beyoğlu Police Department. He belongs to a team therefore he is expected to have assistants. Additionally his deputy -or assistant in this matter- is a male character because at the time there were no police women in the department. Amongst all the division Osman Sabri works with Necmi because of his feminine features and the above mentioned points Necmi's existence in the novel is vital. If he did not exist, the plot would necessitate our main detective entering the premises disguised as a woman himself, a plot device which by the values of the period would seriously damage his masculinity and authority.

- Arif

Forty one years after Chief Constable Osman Sabri's appearance, police procedural fiction continues and Amanvermez Avni character emerges in ten different sensational stories. Crimes are committed in streets, public places as well as in buildings. During an

investigation –with a deadline- Avni needs information from various places. He needs a hand –preferably an assistant- to conduct a stakeout or surveillance at somewhere else for the sake of the investigation. That seems to be the main reason for Arif's being in the series. Arif obviously is not wanted for his intelligence but his legs, and sometimes ears. Avni does not need someone else to approve his ingenious and capability because the narrator already does it for him by his third-person omniscient perspective in which he sees and knows everything that happens within the world of the story, including what each of the characters thinks and feels.

- Yavuz Turgut

With Cemil Cahit Cem's *Adventures of Kıskaç Hamdi* series, the police procedural fiction flourishes. Although they are never seen at the police station, Kıskaç Hamdi and his associate Yavuz Turgut work for the police. Yavuz Turgut character –like Watson- has a biographer duty throughout the six stories. Naturally Detective Hamdi is the focus of Yavuz's storytelling however Yavuz does not exaggerate the way Watson does and he basically sticks to the facts of Hamdi's abilities. Not only he interprets the life of a crafty detective to the readers, he whilst gives the protagonist a certain liberty yet mystery of the detective's embedded details.

- Hilmi

Birol Oğuz's sleuth Suat Erez is a private detective hence the series is in the private eye sub-genre. The third mystery novel sub-genre is the private detective story. These novels usually involve a victim who solicits the help of a private eye. Suat Erez's number one associate Hilmi is in demand not because of his skills but his conversational ability with people. He makes inquiries by telephone and reports them to Suat who simply does not have time to go immobile and stay home to make telephone calls or search on the internet.

As an associate (private) detective, Hilmi has not been portrayed with many talents and any power. He remains in the shadow of Suat and keeps as an amusing character in the series.

In the third book *Siyah Kırmızı*, Suat's longing for her daughter Alara comes to an end. She and her finally reunited and in the mean time the case had been solved. Among all

these happy events, there is one shocking news about Hilmi, whom we have known as a homosexual since the beginning, develops an interest in a girl named Zeynep.

> "Cengiz and Suat, was curious about the two celebrities at the table as much as about the happenings between Hilmi and the apprentice girl who were avoiding them. However they had learnt that much; Hilmi and the girl, Zeynep, had been deeply impressed by each other and discovered how much they had in common. Cengiz looked at Suat and raised his eyebrows. Despite how little they knew about Zeynep, she was bisexual. On the other hand, Hilmi had always played for the same team. Hilmi, announced that their sexual choice were a result of their loneliness so they had decided to live together and settle down with a cat and a dog." (Oğuz, 2007:146)

So at the end, Hilmi had a drastic change; he and Zeynep moved in together. Since the series' forth book has not been out, we do not see what has become of Hilmi and what happened to his investigation interest.

- Ali

Ahmet Ümit's Constable Nevzat series is the most famous police detective series in Turkish crime fiction. Constable Ali's character is just like many other Turkish associate detective's role; a supporting figure, a team member of the police department. However his character as his assistant figure had not gained a sufficient depth in order to form a connection with the readers. We simply have not been given sufficient information about his personality other than his arrogant attitudes resulting him be the 'rookie cop' which makes sleuth Nevzat more visible and sympathetic to readers.

- Serdar

The author has created his protagonist character as a Chief Inspector in the Turkish Police Force where the divisions consist by group of people. Galip being a Chief Inspector is ought to have a team of inspectors and a deputy. Therefore Serdar is one of the characters in the team.

- Zeynep

Being in a wheelchair had set Meral immobile and a troublesome state of mind. However she is capable of conducting researches through the internet and extracting information

upto a certain level, yet it is not entirely sufficient to solve a case from beginning to the end. Therefore she needs somebody to be her long-lost legs. In 'Hafiye Karılar' series Zeynep, evidently, substitudes Meral's legs and eyes for outside world. As a matter of fact, this kind of perceptive can easily be appraised as an Enlightenment era detective figure in literary. While Meral goes through a thinking and assessment process like a thinker whereas Zeynep gathers and submits information by doing outside errands and legwork.

Although they do not deal with complex murder enquiries and high degree political mysteries, the dual handle the cases and overcome them despite their sparky relationship.

3.3. British Detective Associates

3.3.1. Sir Arthur Conan Doyle (1859-1930)

Arthur Conan Doyle began his working career as a doctor practising in the North of England. It was during this time he began writing fiction and his first story, 'The Mystery of Sasassa Valley' (1879) was accepted and published by Chamber's Journal. It was in the more upmarket Strand magazine that his first Holmes story was serialised (1891) and became widely popular, having been published earlier as the first Holmes novel, to little acclaim (*A Study in Scarlet* 1887), which draws heavily on Conan Doyle's forensic experience as a doctor.

Conan Doyle's personal history coloured the Holmes books in quite another way. At Edinburgh University, Doyle studied under Joseph Bell, a noted surgeon who taught a highly developed form of deductive reasoning as a diagnostic tool for doctors. This must have resonated with Conan Doyle as it is the central distinctive element of Holmes' modus operandi in every story. After the publication in The Strand Magazine of 'A Study in Scarlet', 'A Scandal in Bohemia' and 'The Read Headed League', public interest in Holmes took off. This lead to the republication of the magazine short stories as *The Adventures of Sherlock Holmes* in 1892. Holmes was by then perhaps the most popular and famous fictional detective ever.

Conan Doyle wrote other stories, including the Professor Challenger adventure series (*The Lost World*, 1910). In later life he became interested in spiritualism and the occult. He was also involved in public causes such as fundraising for the Boer War[12], and it is

[12] Boer Wars: Two wars fought during 1880–1881 and 1899–1902 by the British Empire against the settlers of two independent Boer (South African) Republics.

accepted it is for this, and not the creation of Sherlock Holmes, for which he was knighted by King Edward VII in 1902.

3.3.2. Agatha Christie (1890-1976)

Dame Agatha (Mary Clarissa Miller) Christie, the Queen of Crime was born to an upper-middle class family in England, Devon. Her mother was an Anglo-Irish aristocrat and father was a wealthy American businessman. Christie was home schooled on almost every subject including music. A voracious reader from an early age, she conceived the idea of writing a detective story during WW1 when she was a ward-maid at V.A.D.[13] When her newly wedded pilot husband Archie Christie was sent to France to battle the German forces, she involved herself in the war effort to make herself useful. The dispensary engaged her with one of the principal pharmacists to obtain a little more about chemistry and medicine where she develeopped a passion for posion. During the silent shifts Christie finished her first book *The Mysterious Affair at Styles* and sent it to various publishers, however, it was almost two years before she managed to have it published in 1920. It was also the first novel that had the most long-running detective character.

She was already acquinted with Conan Doyle and his famous detective Sherlock Holmes so she searched for a detective of her own who would have a friend or a butt or a stooge (Christie: 1978).

> "(…) 'Who could I have as a detective? (…) someone who hadn't been used before. Who could I have? Then I remembered Belgian refugees. We had quite a colony of Belgian refugees living in the parish of Tor. Everyone has been bursting with loving kindness and sympathy when they arrived. (…) A retired police officer. Not too young one. What a mistake I made there. The result is that my fictional detective must really be well over a hundred by now. Anyway I settled on a Belgian detective. He should have been an inspector so that he would have a certain knowledge of crime. He would be meticulous, very tidy little man. I could see him as a little man, always arranging things, liking things in pairs, liking things in squares instead of round. He should be very brainy, have little grey cells of the mind. He would have a grand name. How about Hercules? If he was a small man- Hercules: a good name. His last name was more difficult. I may have seen it in a newspaper or written on something." (Christie, 1978: 263-264)

[13] The Voluntary Aid Detachment (VAD): A voluntary organisation providing field nursing services, mainly in hospitals, in Great Britain and various other countries in the British Empire. Its most important periods of operation were during WW1 and WW2.

Christie's novels maintain moral order depending on the detective's approach; Poirot, a strong Catholic, he may overlook a criminal couple to commit suicide rather than handing over them to fair arms of justice; Miss Marple on the other hand, would reveal all the clues with open ends for the eyes of the local police so that they would sustain their reliability and conclude the case. One way or another, criminals and sinners receive punishment at the end.

Christie was a prolific writer and the best-selling novelist of all time. Her books have sold roughly four billion copies, and she was simply the most-translated individual author. In addition to her crime fiction and ghost stories, she has also written short stories, poems, memoirs, plays, romances and children's books and many of her books and plays have been made into movies. Her sleuths are:

1920's: Hercule Poirot and Arthur Hastings, Colonel Race, Superintendent Battle, Tommy & Tuppence Beresford.

1930's: Miss Marple, Harley Quin and Mr. Satterthwaite (only appeared in short stories), Parker Pyne, Ariadne Oliver.

In this study, Hercule Poirot with Arthur Hastings pair has been chosen based on their one-on-one professional relationships. Hastings, who has always had a secret hankering to be a detective, makes appearance in eight Christie novels.

3.3.3. Margery Allingham (1904 – 1966)

She was one of the four Queens who dominated British crime writing in the years before and after WW2 (others being Agatha Christie, Dorothy Sayers, Ngaio Marsh). As the daughter of the writer Herbert Allingham, it is perhaps not unsurprising that Margery Allingham's first novel was published at the age of 19 (*Blackerchief Dick,* 1923). Although she wrote historical novels, memoirs, short stories, she is best known for her series featuring the gentlemanly sleuth Albert Campion, in *The Crime at Black Dudley,* 1929, a romantic thriller with English country gentry.

She wrote crime fiction almost for forty years and expanded the genre's possibilities considerably. Although she did not care for formula-writing she commercially made a success. Together with her great sense humour and an almost surreal sense of the absurd, her books stood the test of time. In her books, characters and locations of the English countryside appear so idyllic, so cosy and highly eccentric.

Allingham is quoted as having defined the crime novel as 'A box with four sides - a Killing, a Mystery, an Enquiry and a Conclusion with an element of satisfaction in it.'

3.3.4. Josephine Tey (1896 – 1952)

Josephine Tey, the name chosen by Elizabeth MacKintosh for her crime writing career is considered one of the classic writers of the Golden Age. She is one of the most popular and loved of all crime writers. Along with Ian Rankin and Val McDermid, Tey was also born in Inverness[14]. She served in the WW1 in the V.A.D. like her counterpart Christie.

Her first novel *A Man in the Queue*, 1929 was written for a competition for which she used Gordon Daviot as a pseudonym. Although she won the competition, that was the least interesting of her novels. Yet it introduced her enduring detective to literary world, a Mr. Alan Grant of Scotland Yard, who later on became the main figure of all her books except *Miss Pym Disposes* and *Brat Farrar*.

Tey, with writing so delicate and dignified, has always paid more interest in the psychological aspects of her characters. She had a long writing career and her final novel *The Singing Sands*, was published posthumously in 1953, one year after her death.

Death was when and where the mind of Josephine Tey merged with the life of Elizabeth Mackintosh, who was a true English patriot of a kind almost unknown today and that is why she left her entire estate and a considerable fortune to the National Trust.

3.3.5. Josephine Bell (1897 – 1987)

Josephine Bell, born as Doris Bell Collier, selected her middle name for her writing pseudonym. Coming from a medical family, she too has chosen the same profession as them. She studied medicine both at Cambridge and London Universities. After his husband, Dr.Norman Ball's sudden death in a car crash, Bell began writing medically based crime novels. She was left alone with four children and a limited resource.

Her first book *Murder in Hospital* published in 1937 one year after her husband's death and was dedicated it to him. Her main characters in this first book, and in later ones, were DI Steven Mitchell and Dr. David Wintringham. The dual appeared in 15 novels together.

[14] Inverness: The administrative centre of the area of Highlands and Islands of Scotland, Great Britain.

Bell has always had an interesting perception about medical ethics, race relations, and the position of women in medicine. With a strong sense of irony she published more than 60 books over the course of her long career. Well-regarded novels include *The Port of London Murders* (1938), *Death in Clairvoyance* (1949), and *New People at the Hollies* (1961).

She assisted John Creasey in the setting up of the British Crime Writers' Association in 1953 and became a Co-Founder as well as a member of the Detection Club.

3.3.6. Ian Rankin (1960-)

Statistics show that Rankin is the most top-selling crime novelist with his sales being ten percent of all UK crime fiction. According to Cabell, who wrote Rankin's biography, darkness in life had always interested him and he had appreciated that death was not the end, it is simply the part where the analysis of the dead by the living beginned!

The author always listened to the older literary voice and it stood him in good stead too. Rankin, besides many crime fiction prizes, is the winner of the Grand Prix du Littérature Policier (France), the Deutscher Krimi Preis (Germany) and the Icons of Scotland. Additionally, in 2007 he received two honours from the city of Edinburgh: he became the first ever recipient of the Edinburgh Award and he was appointed Deputy Lieutenant of Edinburgh, an award that dates back to the time of Henry VIII.

His love of music and books could clearly be seen in his novels; in *Resurrection Men*, he mentions Jackie Leven, a Scottish songwriter and folk musician.

Born and raised in Edinburgh, he evidently has a great passion for his hometown, the reason why his Scottish Inspector Rebus investigates the dark cellars and sinister back streets of Edinburgh.

He is assisted by SI Siobhan Clarke and therefore she has been studied as a second protagonist in the series.

3.3.7. Val McDermid (1955 -)

Scottish by birth, Val McDermid studied English at Oxford University. On graduation, she trained as a journalist and set out on that career until 1991 when she began writing full time. During her first years in journalism she wrote dramas which were moderately successful in fact her first novel *Report for Murder* in which she created her first notable

character, a lesbian journalist Lindsay Gordon, published in 1987. After that came a private investigator Kate Brannigan featured in *Crackdown* (1994) where her plots grew more cunning and more violent, and finally on a clinical psychologist, Dr. Tony Hill who had chosen criminal profiling as a permanent career.

Evidently McDermid's distinguished protagonists fall into three series: Lindsay Gordon, Kate Brannigan and, beginning in 1995, the Detective Inspector Carol Jordan and Tony Hill which is the third series. With her final sleuth and the series, the author certainly secured her position as one of the hardest bitten and graphic authors writing today.

McDermid is nothing if not varied and versatile in her output, and has written for children, *My Granny is a Pirate in 2012*, and is the recipient of the prestigious Cartier Diamond Dagger for 2010. Suitably DI Carol Jordan and Tony Hill series has been chosen for this study.

3.3.8. Alexander McCall Smith (1948-)

Born as a Scottish in Zimbabwe, McCall Smith is one of the best selling British authors around the world. After having a degree in Medical Law he became a lecturer. That was when he devoted all his time to fiction writing. He wrote more than forty fictional books and many academic texts subjecting Forensic issues as well as Law and Medicine.

He is now a retired professor of Medical Law at the University of Edinburgh in Scotland and still lives in Edinburgh. His works include, *The No.1 Ladies' Detective Agency* series, *The Sunday Philosophy Club* series, *The von Igelfeld* series, *The Scotland Street* series. McCall Smith still continues to make additions to his collections.

The No.1 Ladies' Detective Agency series has been chosen for this study hence detective Precious Ramotswe and Grace Matsuki as her associate. Apart from the dual, later in the series there are other regular characters appear such as Mr. J.L.B.Matekoni who becomes Mma Ramotswe's husband in the following book and also two children they adopt from the orphanage.

> *'The No.1 Ladies' Detective Agency* series is simply a depiction of Botswana as a sanctuary of old fashioned values and virtues, Smith's own witty, sympathetic style of writing, and perhaps above all, a remarkable cast of characters who create a soap opera of their own throughout the series. The chief virtues Smith celebrates through his characters are personal integrity, good manners and tolerance. Giving others benefit of the doubt –such as offering a job to a man who has been in jail,

or encouraging a wrongdoer to make quiet amends- always reaps rewards in these novels. That recues them from cloying piety is the sly humour which Smith, most often through Mma Ramotswe, brings to bear on human weakness and social hypocrisy." (Forshaw, 2009:738)

3.4. Questions

3.4.1. The Detective and the Associate(s)

- Sherlock Holmes and Dr. John H. Watson

Sherlock Holmes is the consulting detective and the protagonist of Conan Doyle's novels who is presented at first as a series of eccentricities and traits. He is a celibate with a profession that is singular to him. He is over six feet, excessively lean, extremely observant his with sharp and piercing eyes.

> "Holmes is the first true popular culture superhero, with his distinctive uniform, lair, methods, gadgets and resolute stand against chaos, fog and deviltry." (Forshaw, 2009: 391)

Holmes, like Edgar Allan Poe's Chevalier Auguste Dupin, is a supreme reasoning machine and Doyle equipped him such characteristics that he undoubtedly became the most famous of all characters in British Crime Fiction. Dr. John H. Watson, Sherlock's most famous assistant, with whom Doyle felt great empathy, is also a physician.

Famous drawings of Dr. Sherlock Holmes and his companion Dr. John Watson by Sidney Paget.

- Hercule Poirot and Captain Arthur Hastings

The protagonist of the series character Hercule Poirot is an extraordinary looking man with an egg-shaped head which he always perches it a little on one side. He carries himself with a great dignity. His famous moustache is stiff, military and too black. The neatness of his attire is almost incredible. Hastings believes a speck of dust would have caused him more pain than a bullet wound. (Christie: 1920) Being a most celebrated member of the Belgian police, as a detective he achieved some of the most baffling cases of those days.

Christie introduces Poirot and Arthur Hastings (first Lieutenant and later Captain) in her first novel *The Mysterious Affair at Styles*. Poirot, a refugee of the war, is settling in England near the home of Emily Cavendish, who has helped him to his new life. Hastings, whom Poirot had once known from the pre-war years in Europe, arrives as a guest at Styles Mansion. Hastings who has also the narrative mission of the novel quotes their encounter as follows:

> "As I came out again, I cannoned into a little man who was just entering. I drew aside and apologized, when suddenly, with a loud exclamation; he clasped me in his arms and kissed me warmly.
> "Mon ami Hastings!" he cried, "It is indeed mon ami Hastings!"
> "Poirot!" I exclaimed. I turned to the pony-trap. "This is very pleasant meeting for me, Miss Cynthia. This is my old friend, Monsieur Poirot, whom I have not seen for years.' (Christie, 1920:21)

From that adventure on Poirot and Hastings remained close friends and partners in crime till Poirot's death in *Curtain*.

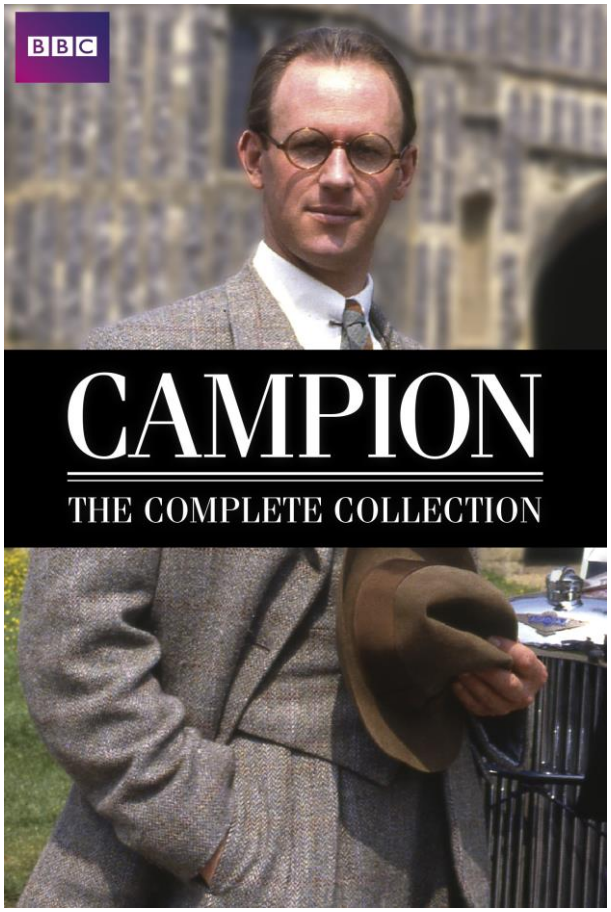
> "Like Holmes, the Belgian Poirot was an outsider, unmoved by sentimentality when investigating a crime and above all, capable of thinking the unthinkable-recognising in one of his most celebrated cases that murder might have been committed not just by one or two of the suspects, but by all of them. Such daring touches helped cement his legendary reputation, second only to Holmes." (Forshaw, 2009:203)

David Suchet and Hugh Fraser (on the left) whom he portrayed Captain Hastings in ‘Agatha Christie's Poirot’ produced by BBC television.

- Albert Campion and Magersfontein Lugg

An upper-class Mr. Albert Campion is the protagonist of the series. At the beginning he was plotted as not a detective but an ambiguous adventurer. His surname ‘Campion’ is actually a pseudonym, adopted to avoid upsetting his aristocratic family whereas his first name is Rudolph and surname begins with K (*Mystery Mile*, 1930). Good looking, lean and blond Campion’s innocent manners reveal an intelligent and intriguing personality burning with adventure desire. He meets his future wife, Amanda Fitton, in *Sweet Danger* in 1933. In common with many amateur sleuths, he had established tight bonds with the official police. He is in good terms with Scotland Yard policeman Charlie Luke.

Hitherto, Campion has been accompanied by his manservant Mr. Magersfontein Lugg who is the associate of the series.



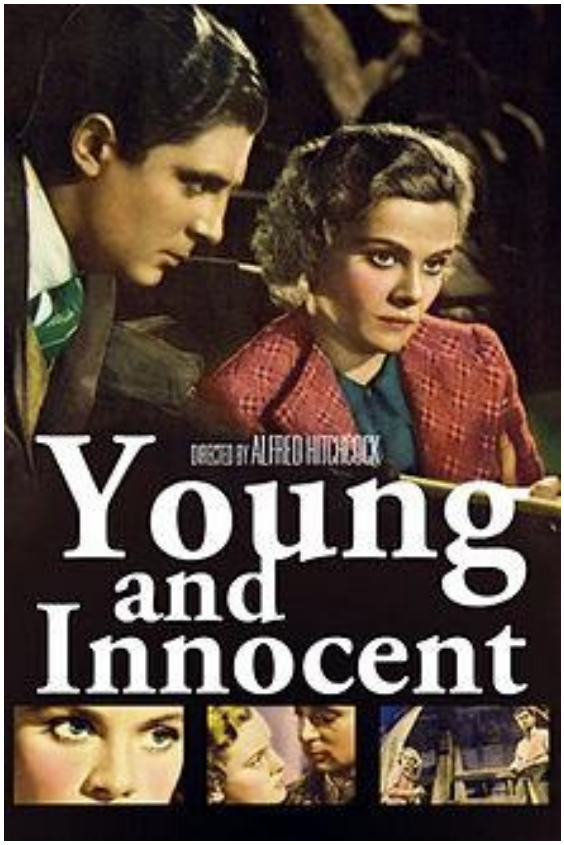
In 1989 and 1990, the first eight of the novels (excluding The Crime at Black Dudley) were adapted with Peter Davison played Campion.

- Alan Grant and Sergeant Williams

Inspector Alan Grant is the detective and Sergeant Williams from Scotland Yard is the associate in the series of Josephine Tey. Grant is a clever, affectionate, kind and casual man yet detached one. He suffers from depression and panic attacks. He has a strong interest in face-reading so much that he believes he can diagnose both character and criminal tendencies from the face of a person. Moreover, his interest in faces makes a limit in *The Daughter of Time*, 1951 her most famous novel. We see our detective in a hospital bed, immobilized and bored to death. He is so bored that when one of his visitors, Marta Hallard, brings him a portrait of Richard III, he cannot help to have become fascinated by his (King's) facial features he decides to solve a mystery whether he had killed his nephews.

Expectedly, he always identifies his criminal in the end, however often makes mistakes which is the realistic trait of a detective character that marks him out from the sleuths created by Tey's English counterparts.

Grant's right hand Sergeant Williams first made his appearance in author's first novel *The Man in the Queue* in 1929.



In 1937, Young and Innocent (American title: The Girl Was Young) a British crime thriller film was directed by Alfred Hitchcock based on Tey's novel *A Shilling for Candles*, starring Nova Pilbeam and Derrick De Marney.

- Dr. David Wintringham and DI Steven Mitchell

A young physician David Wintringham is the protagonist of the series. He works at Research Hospital in London. He is a very active, outgoing, intelligent and an observant character. Whenever he spots a questionable medical diagnose or discover physical clues to a crime, he informs the police department forthwith. The policeman often he turns up to is DI Steven Mitchell. He usually discusses a case with his wife Jill, who frequently makes useful suggestions. Dr. Wintringham is also a very caring father and loves spending time outdoors with his family and four children.

Despite being the associate, DI Mitchell is the one that mostly solves the mysteries at the end. At this point, Bell series stands alone from other authors as both her protagonists have actually indicate no superiority over another. Throughout the investigation, unlike other duals, both of them are comfortable to share information as well as their own objectives and opinions freely.

In this way, regardless of their goodwill and teamwork, I felt I should categorize Dr. David Wintringham not as a partner but the detective of the series based on the novels.

> "David got up to leave.
> 'The next moves are with you" he said easily. "But I thought I'd go up to London again tomorrow. There's a chap at Scotland Yard I used to know rather well in pre-war days. He didn't approve of my interference, as he always calls it, but we got on very well. I believe they've promoted him since. I think I'll jog his elbow a bit in case they tend to shelve your business [talking to Inspector Redbourne]. The diseases of bureaucracy are very catching"(...).
> "You're talking about Superintendent Mitchell, aren't you?"
> "Oh, Steve, can't you leave me one little shred of mystery?"
> "It was Mitchell gave the report about you to the Chief Constable."
> "Was it? Was it, indeed? And the blighter never even sent me a warning postcard. I'm certainly going to visit him.' (Bell, 1949:108)

- John Rebus and Sergeant Siobhan Clarke

Rankin introduced his most famous detective inspector John Rebus in *Knots and Crosses* in 1987, although he did not define his sleuth as other most famous detectives like Poirot or Sherlock, yet these stories are tangled and locations are more lucid and realistic.

Rebus is a heavy smoker, drinks a little too much, has a serious outlook on life and considered a bit of a dinosaur in the Police Force. He has a dark side, like his family, he had thrown his wife and daughter away completely.

> "There were times when Rebus could swear he'd smelled his wife's perfume on the cold pillow. Impossible: two decades of separation; not even a pillow she'd slept on or pressed her head against. Other perfumes, too- other women. He knew they were an illusion, knew he wasn't really smelling them. Rather, he was smelling their absence." (Rankin, 2003:57)

He lacks airs and graces and has his own way based on the fact that he has got too much experience in life. His sidekick Inspector Sergeant Siobhan Clarke, makes her appearance in the fifth Rebus novel *The Black Book* whom he forms an efficient team with.

On the other hand Rebus shows avuncular concern towards Sergeant Clarke yet they develop the perfect platonic relationship. In real, he loves her but never admits it.

DI John Rebus portrayed by Ken Stott and Claire Price as DS Siobhan Clarke appeared in ITV between 2000-2004.

- DI Carol Jordan and Dr. Tony Hill

Inspector (Chief Inspector in latter novels) Carol Jordan is the detective in the series. She is an attractive blond young woman in her thirties, originally born in Warwick, educated in Manchester and has attended Metropolitan Police Department (London) right after. Having transferred to Bradfield after a painful break up she started living with Nelson, her black cat and her brother who stays with her temporarily. She too, as one of McDermid's leading characters, is a strong dominant leading female and a true idealist. She is ambitious and well driven.

> "What had always driven Carol Jordan was her desire for justice. It infused her personal life as much as her professional one." (McDermid, 2009:125)

Her associate is a clinical psychologist, recurring character Dr. Tony Hill, whose objective is to constitute profiling as a tool to help the police catch serial criminals. The general consensus about the Tony Hill and Carol Jordan series is that Dr.Hill is the protagonist of series. However in the first book *The Mermaids Singing* Deputy Chief

Constable of Bradfield MET, John Brandon, approaches Dr. Hill and with the permission from Internal Affairs, he asks his help on a murder that looks like a serial killing hence they needed a criminal profiler. Dr. Hill who has been following the incidents closely agrees with him because he also thinks that the happenings indeed looked like a serial killing. From that point on Dr. Hill supports the official police via Inspector Carol Jordan whom hereports to.

Robson Green as Dr. Tony Hill and co-starred Hermione Norris as Carol Jordan in the ITV television series Wire in the Blood that ran from 2002 to 2008 based on the McDermid's novel.

- Precious Ramotswe and Grace Matsuki

The protagonist of *The No.1 Ladies' Detective Agency* series is a Botswanian lady who is the only detective in the whole country. Her name is Precious Ramotswe, however everyone calls her Mma Ramotswe. Mma is the formal term of greeting and respect in Botswana. In an interview Author McCall Smith clarifies why he had chosen a Botswanian female detective.

> 'The idea of writing about a Botswana lady came to me many years ago. I was living that year in Swaziland, but I spent some time over in Botswana. On a walk through Mochudi, north of Gaborone, I met a woman who gave a chicken to the people with whom I was staying. I remember thinking at the time: This is a remarkable woman – I wonder what her life story is. I never found out, but this meeting made me think that one day I would like to write about such a woman – resourceful, amusing, and intelligent. Then, out of my subconscious, knocking on the door so to speak came Precious Ramotswe. I wrote a short story about her, and then discovered that I liked her and wanted to continue to record her life." (McCall Smith interview, http://www.alexandermccallsmith.co.uk/ 6 November 2013)

From the very beginning, Mma Ramotswe has been introduced as a good detective with good intentions and morals. She sees the essence of detective work as close observation of human behaviour and intuitive understanding of human nature. She is a sort of Miss Marple, she almost always solves her cases by close attention to gossip, to which she is addicted.

She sets up the *No.1 Ladies' Detective Agency* at a small building with the proceeds of the sale of her late father's cattle, on the edge of town. After a slow start her services become in demand together with a help of Botswanian people who find amusing, talking to a detective. Since the protagonist is a very characteristic Botswanian lady, therefore her favourite drink and meal are also typical Botswanian; red bush tea and pumpkin stew which she calls it ‘a good nourishing meal’. Her associate in the series is Mma Grace Matsuki who starts to work for her in the first book of the series *The No.1 Ladies' Detective Agency*.

Matekoni, Mma Ramotswe’s husband, would have been a very suitable sidekick if the stories needed a mere narrator. But because of Mma Ramotswe's goodwill and passion for justice she needs a professional assistant whom she could assign and direct without second considerations.

Based on the novel of the same name, The No. 1 Ladies' Detective Agency was a television comedy-drama series, produced by the BBC in in 2008-2009. Mma Precious Ramotswe was portrayed by Jill Scott and Anika Noni Rose was Mma Makutsi.

3.4.2. Physical Appearance of the Associate

- Dr. John H. Watson

Dr. Watson was introduced to readers when he was about 28 years old, after having served as an assistant army surgeon in India, where he was wounded during the II.Afghan War (1878-1880). He returns to England in a spoiled health where he did not have any relatives or kins to go to.

In 'A Study in Scarlet', his friend young Stamford sees him as thin as a lath and as brown as a nut and that is when he recommends Watson to share a flat and its expenses, which in the end turns up to be Sherlock Holmes' residence 221B Baker Street.

- Captain Arthur Hastings

Throughout the novels Captain Hastings' physical appearance is rarely described although it is a well known fact that he loves fresh air and long walks in the country just like any other English person.

In the first chapter of *The Mysterious Affair at Styles,* Hasting's dialogues with John Cavendish reveal us that he is 30 years old. In addition to that, in *Peril at End House*, Poirot's words give us a clue about a presence of a moustache. Because everybody knows Poirot by the magnificent moustache;

> "He leaned back in his chair, caressing his moustache and almost purring with self satisfaction." (Christie, 1973:8)

Therefore Poirot criticises his fellow friend about the matter which in the mean time gives the readers a clue about his hair style;

> "Poirot looked at me and sighed.
> 'If only... If only, Hastings, you would part your hair in the middle instead of at the side! What a difference it would make to the symmetry of your appearance. And your moustache. If you must have a moustache, let it be a real moustache... A thing of beauty such as mine." (Christie, 1973:55)

- Magersfontein Lugg

Lugg who is a blank-faced Cockney happens to be a dark haired, strong and a stout man.

> "He was a globular person, with a vast white face, small beady eyes and drooping moustache. For so many years he had been his friend and knave, as well as his personal servant, that certain eccentricities which he possessed had long been accepted and forgiven by all who knew them. He wore formal black clothes and

hard hat of an upper servant of the last century, but there the likeness ceased abruptly." (Allingham, 2005:34)

English character actor, writer and wrestler Brian Glover portraying Lugg.

- Sergeant Williams

Grant is quite a tall man with a six foot odd, however Sergeant Williams' height is not exactly mentioned, one presumes that he is shorter than his superior because of him being overweight and out of form. He is scrubbed-looking man with a pink skin and pale blue eyes which he blinks 'like a contented cat's in the light from the window'. He has a substantial appetite which makes him all the more amiable and a sympathetic.

- Sergeant Steven Mitchell

Author does not provide information on this subject.

- Sergeant Siobhan Clarke

Siobhan is half age of her chief Rebus (and speaks 'the same language' of his yet not like him in many ways) and half of a foot shorter but every bit his equal. Author does not provide more information on the subject.

Claire Price as DS Siobhan Clarke

- Tony Hill

Dr. Tony Hill is a good looking man in his early forties with dark hair and attractive blue eyes. In one particular scene, we see his short but shapely hands circulating on a map. In spite of his presentable looks, he is self-conscious and withdrawn about his personal life.

- Grace Matsuki

Mma Grace Matsuki who is in her early thirties has a thin with a long face and braided hair which she rubs copious quantity of henna with. She wears oval glasses with wide plastic frames and she has a sincere habitual smile on her lips.

Before started working for Mma Ramotswe, Mma Makutsi could not find a job because business men chose secretaries on the basis of their looks. Evidently she did not have that kind of look.

> "That evening she looked in the mirror. She had tried to do something about her hair, but had failed. She had applied hair-straightener and had pulled and tugged at it, but it had remained completely uncooperative. And her skin, too, had resisted the creams that she had applied to it, with the result that her complexion was far darker than that of almost every other girl at the college. She felt a flush of resentment at her fate. It was hopeless. Even with those large round glasses she had bought herself, at such crippling expense, she could not disguise the fact that

she was a dark girl in a world where light-coloured girls with heavily applied red lipstick had everything at their disposal." (McCall Smith, 2012:21)

3.4.3. Character Traits of the Associate

- Dr. John H. Watson

Needless to say, Dr. Watson is featured as the archetypal late Victorian gentleman; wealthy, flashy, dazzling, thorough and systematic. He is willing to be in an alliance with Holmes as he is amazed by his work and deductions.

He is kind, considerate, discreet and notably sensitive when it comes to troubled women.

> 'Ah, Watson it is you. I had hoped to see Miss Forsythe. She is late."
> "By heaven, Holmes! If those scoundrels have harmed the young lady, I swear they shall answer to me!"
> "Scoundrels?"
> "I refer to Mr. Charles Hendon, and though it grieves me to say as much about a woman, to Lady Mayo as well."
> The harsh, eager lines of his face softened.
> "Good old Watson!" said he. "Always hurrying to the rescue of beauty in distress. And a pretty harsh you have made of it, upon occasion.' (Doyle, 1954:14)

Also 'In Study in Scarlet' Watson talks about something in common except from the interest in intrigue. He says "During first week [of Watson's moving into Sherlock's apartment] or so we had no callers, and I had begun to think that my companion was as friendless a man as I was myself. Presently, however, I found that he had many acquaintances, and those in the most different classes of society." (Doyle, 1954:14)

- Captain Arthur Hastings

Hastings represents the traditional decent English gentleman who cares for fairness and kindness. Although he is not too bright, he is extremely compassionate, unquestionably brave and loyal to his beloved friend Poirot. He is old fashioned so to speak by nature hence very tactful about people's lives and their privacy whereas Poirot lies, eavesdrops and reads other people's letters in order to solve a mystery. In spite of his fragile and timid personality, he too, has a sentimental fondness for women in trouble like Watson. He marries Dulcie Duveen whom he meets in *Murder on the Links* (1923) and they emigrate to Argentina. However he returns to England to visit his good old friend Poirot one last time in *Curtain* which is the final episode of the series.

- Magersfontein Lugg

Campion's associate and manservant Lugg has a lugubrious personality. He is loyal, reliable and affectionate. At the same time he is not afraid to contact with criminal friends depending on the course of the investigation.

Regrettably Lugg's character has a suitable amount in the novels. Considering the popularity of the sleuth Albert Campion at that time and social values of the period it is understandable for authors to portrait an ex-convict inadequately in the series.

- Sergeant Williams

Williams is a faithful, modest and hardworking policeman with positive manners. He obeys his superior Grant dutifully. He is also simple man and boringly straightforward which is the way police officers were described and expected to be at that time.

Readers never see his inside feelings or thoughts; he is drawn as a true side kick with just right attitude.

- Sergeant Steven Mitchell

DI Mitchell is a decent, hard working policeman with strict manners although he is as friendly as he can be with Dr. Wintringham.

It can easily be said that Steven Mitchell was the first associate police officer character in the British detective fiction which was portrayed in a most realistic way. Even though he and Dr. Wintringham have a good rapport and proximity he displays an obscure bourgeoisie attitude and that helps readers to see he is a three dimensional police officer.

- Sergeant Siobhan Clarke

Siobhan has an outward-looking personality, likes to interact with people comparing to her superior Rebus. She is the more technically minded one between the two. On the other hand she is a loner like her superior Rebus, prefers to spend her after-work hours at home quiet and retiring. There is a part in the novel of *A Question of Blood*, where she looks over her life, tries to find a solution to save her from an abusive stalker, she thinks,

> "Maybe a boyfriend was the answer, keep away the prowlers. But then, a dog would do just as well. Thing about a dog was... Thing about a dog was, she didn't want one. Didn't want a boyfriend either. She'd had to stop seeing Eric Bain for a

while when he'd started talking about taking their friendship 'to the next stage'." (Rankin, 2003:107)

- Tony Hill

Tony Hill is known with his frankness and outspoken character in his professional life. His sense of humour and humble looks makes him to interact easier to civil servants and public around him for the sake of the cases he is expected to assist. Him being self-conscious and withdrawn, he has a secretive past that he tries to conceal. He is self aware and smart enough to know that he shares many personality characteristics and the background of these killers; a broken home and unstable parenting.

These similarities allow him to get inside the disturbed minds of these offenders and give insights to the police that will get them off the streets.

> "(...) 'One body, it's always hard to draw strong conclusions. You know how it goes. The more deaths, the better I get.' It was, he thought, the worst thing about profiling. It gave a whole new meaning to profiting from someone else's misery. One of the hardest things he had ever had to come to terms with was that he was in the only job where he relied on serial offenders to make him look good. It didn't help him sleep at night." (McDermid, 2009:121)

- Grace Matsuki

Mma Makutsi is a highly intelligent, competent, willing and responsible person whose observation becomes an indispensable at the agency in a short time. She has had a hard life like her boss Mma Ramotswe, so she appreciates small things in life.

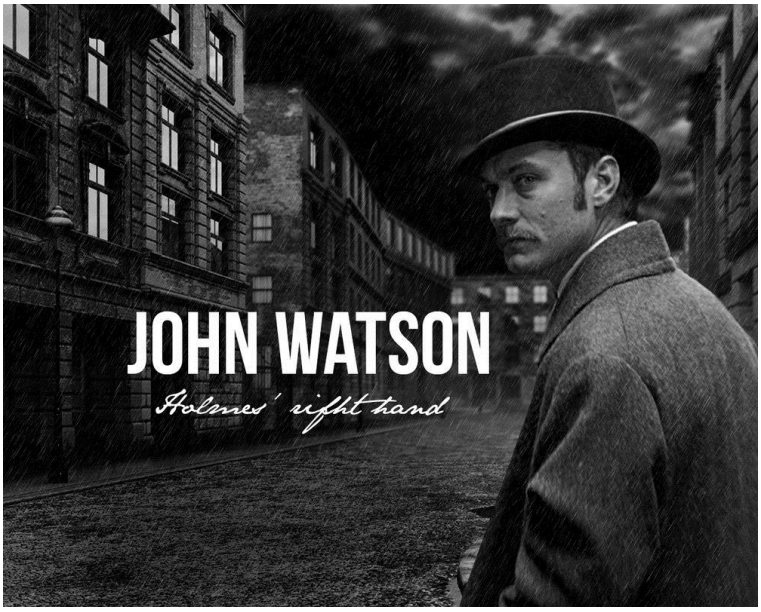
> "They were not busy that morning. Mma Makutsi cleaned her typewriter and polished her desk, while Mma Ramotswe read a magazine and wrote a letter to her cousin in Lobatse. The hours passed slowly, and by twelve o'clock Mma Ramotswe was prepared to shut the agency for lunch. But just as she was about to suggest that to Mma Makutsi, her secretary slammed a drawer shut, inserted a piece of paper into her typewriter and began to type energetically. This signalled the arrival of a client." (McCall Smith, 2012:21)

> "Early tea with Mma Makutsi was a comforting ritual, but it was also useful from the professional point of view. Mma Makutsi was extremely observant, and she also listened attentively for any little snippet of gossip that could be useful." (McCall Smith, 2008:19)

3.4.4. Actual Education or Training

- Dr. John H. Watson

Like the detective Sherlock, Watson is also a doctor, a surgeon. He took his degree of Doctor of Medicine at the University of London when he was 26 years old. From thereon he proceeded to Netley to go through the course prescribed for surgeons in the army.



Jude Law as Dr. John Watson in Sherlock Holmes (2009)

- Captain Arthur Hastings

He was a British Army Officer at The Royal Navy during the war and had attended prestigious Eton College long before that.

- Magersfontein Lugg

During the series Lugg stands as Campion's manservant and his right-hand man. However he is a former burglar, an ex-convicts.

- Sergeant Williams

Author does not provide information on this subject however we assume that he had attended police force right after his education.

- Sergeant Steven Mitchell

DI Mitchell is a police officer with evidently police college background. The author does not give further information about his formal assignments other than being promoted. In that matter his prior position is mentioned in *Death in Clairvoyance*.

- Sergeant Siobhan Clarke

Because she is a Detective Constable (initially Detective Sergeant) at such a young age, assumingly she had joined the police force after her high school. Other than that the author does not provide any further information.

- Tony Hill

Dr. Hill grew up in Halifax which is a busy and well developed industrial town in England. As a successful student he had a medical degree at the University of London and a higher degree at Oxford University. He was trained and worked for private hospitals until the time when Internal Affairs asked him to conduct a feasibility research at the MET. As a consequence Assistant Chief Constable John Brandon introduced himself to him to have a professional opinion over a case that he thinks that it might have been a part of a serial killing instead of a single murder.

- Grace Matsuki

Mma Makutsi is Botswana Secretarial College graduated with a very high degree of ninety-seven per cent so she is a cum laude[15]. Because of her achievement and highest grades employers presumed that they would have to pay much more than her colleagues who found suitable jobs soon as they graduated whereas Makutsi has never been offered one. So she was simply unemployed until Mma Ramotswe came along.

3.4.5. The Social Class of the Associate

- Dr. John H. Watson

Author does not provide information on this subject; on the other hand, having a medical degree in England and his behaviours being in gentlemanly fashion, one assumes that he comes from a middle-upper class family.

[15] Many institutes confer three levels of Latin honours. *Cum laude*, meaning "with honour", is a Latin phrase used to indicate the level of distinction with which an academic degree was earned.

- Captain Arthur Hastings

Hastings is graduated from Eton[16] which is a prestigious boy's boarding school that has educated many distinguished pupils including many British Prime Ministers and members of Parliament. So one can tell he is from an educated family, a middle class if not upper which enabled him to be accepted by such school and that is how he is acquainted with many wealthy and prestigious people.

- Magersfontein Lugg

Since Lugg is a former burglar on presumes, thus he comes from a lower class family.

- Sergeant Williams

Author does not provide information on this subject.

- Sergeant Steven Mitchell

Author does not provide information on this subject.

- Sergeant Siobhan Clarke

Siobhan comes from a middle-class and left-wing family which sets her apart from the rest of the force.

- Tony Hill

Just like Watson's profession, Tony Hill had also studied high-priced education. Therefore one can assume that he comes from a middle-upper class family. However in the developing episodes, his concealed family ties and painful background have been disclosed. He had never known his father Arthur whom Tony receives a letter from in *Fever of the Bone.* In the letter his father explains why he had abandoned him and informs him about the money he had left him as a heritage. Arthur did not know that his fiancé was pregnant when he ran away for his life because she stabbed him to death over a will-dispute yet not succeeded. So, after his disappearance Tony was raised by his mother

[16] Eton College: British independent boarding school located in Eton, near Windsor, UK.

Vanessa who always had an eye for wealth and managed to find a way to maintain her greed.

- Grace Matsuki

Mma Makutsi is from Bobonong town which is in the central line of Botswana. She is single yet engaged to be married to a Phuti Radiphuti, proprietor of the Double Comfort Furniture Shop. She is trained to be a secretary at Botswana Secretarial College and graduated with a very high degree. We do know whether she supports her family financially so bearing in mind the geography she lives in, assumingly she comes from a poor family.

3.4.6. Flaws or Weaknesses

- Dr. John H. Watson

Unlike other detective assistants Watson is not so capable of getting involved in solving crimes, but instead often appears as the redoubtable English gentleman carrying out Holmes' mysterious instructions, armed with his service revolver, listens to his deductions. Although he tries yet meets with limited success in few cases.

- Captain Arthur Hastings

Captain Hastings is a compulsive romantic when it comes to pretty women especially with auburn hair who are mysterious or in trouble. Sadly he jeopardizes the case by helping them against Poirot's will. Poirot finds his friend's these actions impulsive and reckless actions and that is one of the reasons why Hastings never gets himself included in the resolution stage of a case. Our detective can never make sure if Hastings could keep a secret when a beautiful yet troubled woman is about.

- Magersfontein Lugg

Apart from his peasant looks and simple character, author does not provide further information on the subject.

- Sergeant Williams

Author does not provide information on this subject.

- Sergeant Steven Mitchell

Author does not provide information on this subject.

- Sergeant Siobhan Clarke

Clarke is younger than most of her colleagues which makes her a rookie before the eyes of the department. Unfortunately she suffers from panic attacks and according to her doctor, she should be on a strict diet and a regular exercise program which would also help her to keep fit and well in shape.

As a result she feels better physically, especially when she is in the room with DCS Gill Templer whom she disfavours for many reasons. Mainly because Templer had had a brief love affair with her superior Rebus.

- Tony Hill

Tony Hill who has sexual demons of his own to contend with (Forshaw, 2009:511), suffers from sexual dysfunction which we see in the first novel *The Mermaids Singing* when his problem, in the final chapter, gets revealed during the confrontation with a transsexual woman, who turns out to be the serial killer for the episode.

- Grace Matsuki

Author does not provide information on this subject.

3.4.7. The Detective-Associate Relationship

- Dr. John H. Watson

Watson for Sherlock Holmes is a faithful friend and biographer. He thinks of his companion so highly that ‘he is lost without his Boswell’. Besides he is not endowed with observation and evaluation skills like Sherlock who feels Watson needs more to become competent. Therefore he treats him as a subordinate in spite of the fact that Dr. Watson is Sherlock Holmes' companion, assistant, fellow physician and sometime flatmate.

- Captain Arthur Hastings

Hastings is Poirot's only close friend sharing similar military background so the two share a flat briefly when Poirot sets up his detective agency. Poirot often uses him for physical duties such as restraining a criminal or making a little experiment by animating a past incident to create a timeline of the mystery.

According to Poirot, Hastings being dull and naïve at times, makes a good company which seems to be the main reason apart from his need to be admired and phrased over and over. Altogether Poirot refers to Hastings as his friend yet treats him as a subordinate.

> '[B]ut I am much more interested in her hat."
> I stared at him, but he appeared perfectly serious. He nodded his head at me.
> "Yes, Hastings, this very hat." He held it towards me. "You see the reason for my interest?"
> "It's a nice hat," I said, bewildered. "But quite an ordinary hat. Lots of girls have hats like it."
> "Not like this one."
> "I looked at it more closely.
> "You see, Hastings?"
> "A perfectly plain fawn felt. Good style..."
> "I did not ask you to describe the hat. It is plain that you do not see. Almost incredible, my poor Hastings, how you hardly ever do see! It amazes me every time anew! But regard, my dear old imbecile –it is not necessary to employ the grey cells- the eyes will do. Regard... Regard...' (Christie, 1973:16-17)

- Magersfontein Lugg

Albert Campion is a noble man with an adventure desire. He cannot contain himself not to get involved with any kind of risky events. Mr. Lugg whom Campion confides in completely, by being his servant is the (second) closest person (after Campion's marriage) to Campion.

As a result, he is always around should any need occur. He only acts on by his master's instructions and gives feedback on the matter.

- Sergeant Williams

DCI Alan Grant treats Sergeant Williams as a subordinate by calling him by the name whereas Williams addresses him as 'Sir'. Nevertheless Grant values his opinions and

predictions as he asks for them periodically. They often work together and always in amity and mutual admiration.

> 'That's one thing that puzzles me, you know, Williams.(...) He had to get rid of that coat somewhere along his route.(...) And there wasn't time for him to go fat off it. (...) Two duck ponds, both shallow, both well dragged. (...) Nothing! What did he do with it? What would you do with it?"
> "Burn it?"
> "No time. It's damp too. Soaking wet, probably."
> "Roll it small and stick it in the fork of a tree. Everyone looks on the ground for things."
> "Williams, you're a born criminal. Tell Sanger [Grant's Chief] your theory and ask him to make use of it this afternoon. I'd rather have that coat than have Tisdall [suspect]. In fact, I've got to have that coat!' (Tey, 2011:102-103)

- Sergeant Steven Mitchell

In each novel DI Mitchell solves the cases usually from clues provided by Dr. Wintringham. Mitchell then takes the full responsibility of the case and commands the doctor accordingly. Yet, his official identity and uniform do not allow him to interrogate the people in the street as easily as Dr. Wintringham. Therefore after Dr. Wintringham conveying the case on to the police department, the roles change; detective becomes the associate. Though Dr. David Wintringham treats DI Mitchell with respect or any other police officer in that matter.

> 'But she has started us off in the right direction. (...) Besides, she gives successful private sittings [a medium giving séances] at the present time."
> "It's all right, said Mitchell. I'm not disputing her importance. You just go on observing her. You're obviously more useful in Summerton than up here."
> "I like that, said David. You seem to forget they've put up the fares. I came here with a definite purpose..."
> "I know, said Mitchell. About Black. No, don't interrupt.' (Bell, 1949: 110)

- Sergeant Siobhan Clarke

Rebus treats Clarke as a protégé and often demands a lot of legwork from her. But it is not because of him having a superior rank and plenty of experience, but because he truly cares about Siobhan and spares her from any unlucky incidents.

Throughout the series she is being tutored by Rebus and appreciates it. She has gained Rebus' trust and friendship in spite of all odds.

- Tony Hill

Tony has been engaged by Internal Affairs in order to provide help to Bradfield MET on the serial killings. Carol Jordan and Tony Hill who had to team up after having assigned by the head of department, work very hard and side to side to finalize the cases sooner. Carol, as a consequence of her work, is familiar with violence and murders whereas Tony who has been a clinical psychologist for a long time, is facing the real life and actual sick people who have twisted, perverted and cruel minds.

Nevertheless, he is not afraid of getting involved hence does his best to cope with suspects, victims as well as his own stand away feelings. They mutually agree to provide best results for public security. That is to say that she treats him as a peer and sometimes more. Both of them develop perceivable romantic yet complicated feelings for each other, which somehow do not resolve in the series.

> "When it came to the people she (Carol Jordan) loved, she felt deeply the responsibility to put right whatever wrongs afflicted them. In Tony's case, she'd most been frustrated because the roots of his damage lay too deep for her to grasp, far less put right.(...) Carol would have swallowed the woman's (Tony's mother) insults and insinuations if she'd thought it would help her to help Tony." (McDermid, 2009:125)

> "Carol felt torn between her respect and affection for him and her irritation at the way he was muscling in on her investigation." (McDermid, 2009:347)

- Grace Matsuki

Mma Makutsi gets hired as a typist at the beginning of the story. Not she only fulfils her secretarial duties but also she looks after the office, cares for the state of the room and shares ideas with her employer.

Mma Makutsi has detective skills of her own therefore as the number of cases increase Mma Ramotswe finds a solution to keep the business going by assigning her as an assistant detective.

> 'I can't employ both a secretary and an assistant," she said. "This is a small agency. I do not make a big profit. You know that. You send out the bills." (...)
> "You are an assistant private detective. But somebody has to do the typing, don't they? That is a job for an assistant private detective. That and other things."
> Mma Makutsi's face brightened.
> "That is all right. I can do all the things I used to do, but I will do more as well. I shall have clients."

> (...) Her idea had been to assign her tasks to be her own responsibility. But then she remembered. She remembered how, as a girl she had worked in the Small Upright General Dealer Store in Mochudi and how thrilled she had been when she had first been allowed to do a stock-taking on her own. It was selfishness to keep the clients to her. How could anybody be started on a career if those who were at the top kept all the interesting work for them?
> "Yes," she said quietly. "You can have your own clients. But I will decide which ones you get. You may not get very big clients... to begin with. You can start with small matters and work up.' (McCall Smith, 2012:123)

From that moment on Mma Ramotswe conveys several cases to her assistant and continues to value Mma Makutsi's opinions to the end. From the relationship between two female characters one can say that the detective treats her associate as a peer. She does not keep out of her personal life and gets involved with her troubles and issues should she have any.

3.4.8. A Supporting Figure or a Catalyst

- Dr. John H. Watson

Watson is a supporting figure due to the fact that Sherlock is -almost- a superhero with his exceedingly appropriate and accurate deductions and analysis which eliminate the need for another crafty character in the series.

Nonetheless, Watson thinks himself as stimulation in their alliance.

- Captain Arthur Hastings

Hastings is a supporting figure without a question. He never takes a step forward or endeavour to have a case solved by him. Nevertheless his casual observation leads Poirot move forward on the way to solving a mystery.

- Magersfontein Lugg

Lugg is clearly a supporting figure who acts on Campion's orders.

- Sergeant Williams

Sergeant Williams is a supporting figure, a devoted assistant to Grant who has a smile that made his subordinates 'wok their fingers to the bone for him'.

- Sergeant Steven Mitchell

DI Mitchell is a catalyst with his Scotland Yard rank and related powers. He can direct and lead the investigation, even rotate it, should he find it necessary.

- Sergeant Siobhan Clarke

Siobhan Clarke is a catalyst as she plays an increasing role in the series, at the same time she has her own secondary cases to work at.

- Tony Hill

Dr. Hill has his own ways to work around a case given the fact that he is a criminal profiler and is ideally good at his work. Unwanted by the police department, he is determined to accomplish what he is there for, thus he is a catalyst.

- Grace Matsuki

In the novel Mma Makutsi appears to be a secretary, a supporting player. She participates in any kind of action if not she inspires her boss to take up a case. Grace Matsuki is a strong central character who has an ability to focus on the essential details of the case. In the following cases Mma Ramotswe recognizes her skills and she promotes Mma Matsuki to the rank of Assistant Detective. She also becomes Assistant Manager of Tlokweng Road Speedy Motors which has been formed by Mma Ramotswe's fiancé Mr. J.L. B.Matekoni. In favour of both enterprises she shows her utmost effort and stamina throughout the novels. She also opens and runs the *Kalahari Typing School for Men* which also conceive the title of the fourth book of the series. Because of all, she is a catalyst in the series.

3.4.9. Function

- Dr. John H. Watson

Watson is a literary device as he recounts the tales of his good friend in the first person narrative. His endless admiration for his companion and listening to his deductions solemnly besides focusing on the emotional and social aspects of proceedings make his stories as good as it gets.

In the series, Watson is introduced as Holmes' biographer. At the end of 'A Study in Scarlet', Watson gets remarkably impressed by the way Holmes' handling the case. So he says,

> 'It is wonderful!" I cried. "Your merits should be publicly recognized. You should publish an account of the case. If you won't, I will for you."
> "You may do what you like, doctor," he answered. "See here!" he continued, handling a paper over to me; "look at this!" [Holmes showing Watson the newspaper Echo. Disastrously, there is an unfortunate piece of news about the incident. So it said,] (...) the man was apprehended, it appears, in the rooms of a certain Mr. Sherlock Holmes, who has himself, as an amateur, shown some talent in the detective line, and who, with such instructors, may hope in time to attain to some degree of their skill. It is presented to the two officers as a fitting recognition of their services."
> "Didn't I tell you so when we started?" cried Sherlock Holmes, with a laugh. " That's the result of all our Study in Scarlet, to get them a testimonial."
> "Never mind," I answered; "I have all the facts in my journal, and the public shall know them. In the meantime you must make yourself contented by the consciousness of success, like the Roman miser...' (Doyle, 1954:130-131)

- Captain Arthur Hastings

Hastings is the narrator in the first person therefore he stands as a form of surrogate for the reader in all eight stories. All the same, Hasting is not the only narrator in Christie's novels. Poirot and Miss Marple as well as other chapter characters have been served as a narrator. Yet based on the cordial relationship and discreet and loyal character of Hastings, Poirot involves his best friend to the investigation along with him.

Explicitly Hasting's presence in the English literature does not bring a major difference to the 'detective associate' description. He too, is well educated, a true gentleman in excellent terms with his detective. He respects and praises him a great deal at other people's presence.

- Magersfontein Lugg

Lugg is a simple man with a illegitimate background. When things get tough, Campion may have Lugg act on the case with his muscles and he utilises a network of criminal allies to stay one step ahead of the 'stuffy' police force on occasion.

Unfortunately Mr. Lugg does not take up a decent space in the series, along with not being portrayed as a second protagonist as one hopes, due to the strong contrast to

Campion's socially sophisticated polish and aristocratic bond. Evidently they come from two different worlds, furthermore, unlike other sideckicks Lugg provides criminal contacts for his master which is an unusual twine in the subgenre.

- Sergeant Williams

Alan Grant is a Scotland Yard detective where he has a team of people working for him. Therefore he simply has to have an assistant to delegate and distribute the responsibilities of the case among the division.

- Steven Mitchell

Undoubtedly, Bell's writing can be considered as a dramatic achievement as a Golden Age detective novel. The social milieu with female characters is remarkably diverse. In the series, the investigation team consists of one specialist and one policeman which make the series an exception in the English crime fiction history. Dr. David Wintringham and DI Mitchell pair, works hand in hand to solve a mystery thus arouses a usual perception in readers' eyes towards the detective fiction.

- Sergeant Siobhan Clarke

"What is her relationship with Rebus?" That was the question Cabell asked the author during the *A Question of Blood* promotional round in 2003. Rankin said,

> "Siobhan has been called my insurance policy. Because she is getting more to do in each book and in this new book I give her a position of physical power over Rebus because he gets his fingers badly burnt and she has to do everything for him... I wanted her to refuse to light his cigarettes for him. I liked the idea of him being in her power. (...) But she is a good example of a very minor character, just another colleague who helps in the police station, coming to the fore. Very quickly I found her absolutely fascinating, basically because she is a woman in a man's world. The police in Scotland, especially CID (Criminal Investigation Department) are very male oriented."

- Dr. Tony Hill

McDermid has produced an original pairing, a beautiful, high ranked young police woman and a good looking but troubled criminal profiler, yet both of them are strictly work oriented and somehow they complete each other. Tony Hill is a result of the growing

population and crime in society, onward insufficient police force. Police department need a criminal profiler when it comes to serial killings.

- Grace Matsuki

The leading character is a simple hardworking woman with a modest life yet with a broad imagination and a certain purpose. She does not have access to any kind of power or wealth other than her own morals and values. She is willing to help whoever comes to her door and feels responsible for her clients and to all unresolved issues. Accordingly Mma Makutsi's presence is purely for the help matters. That is to say she does not function as a sidekick in a traditional way but she is there purely for her secretarial skills as well as her resourceful character.

4. CONCLUSION

Edgar Allan Poe's ‘The Murders in the Rue Morgue’ published in 1841 is accepted as the first example of detective fiction in world literature. Poe's protagonist Dupin was to influence the subsequent detectives who followed him. Nevertheless, the detective prototype was to be forever etched in literary history by Sherlock Holmes and his assistant Dr. Watson. It was known that Dupin did have an assistant, but his identity was unknown, for the writer did not offer any information about him.

In British Crime Fiction, detectives have been created based on the purpose of defending private property among wealthy and aristocratic families. With the rising need of the bourgeoisie to defend instead of attack the social order, the noble bandit is transformed into the evil criminal.

In 1884 an Ottoman printer and journalist/writer Ahmet Mithat Efendi created a police detective in his book *Esrâr-ı Cinâyât* with his fictional character Osman Sabri Efendi. Since bourgeois and other social classes were absent in the Ottoman society, the detective role sprouted from police officers, instead of from private detectives.

In the Ottoman-Turkish literature, police duos began with Osman Sabri Efendi/Köse Necmi, and continued with Kıskaç Hamdi/Yavuz Turgut and Amanvermez Avni/Arif therefore it would be accurate to say that in Turkish crime fiction, ‘Detective and his sidekick’ characters which began in the form of officers of the police force continued generally in the same vein. When the literary history between the years of 1884 and 2013 is being studied, it should be noted that the assistant detective's character profile changed similar to the detective itself, and adapted to the conditions of the present time.

The role of detective that originated from police officers went on for decades. Remzi Ünal is the first private detective in Turkish literature. Ünal's series which began in 1999 still continue today. However, Birol Oğuz gave us the first private detective with an assistant in the early 2000s. His female detective Suat Erez and her male assistant Hilmi opened up a window in contemporary crime fiction in Turkey. In the series, modern technology had been used and described in detail. Suat Erez is up to date about modern IT and can make her investigative research on her own, and only asks for her assistant Hilmi's help when she does not have the time herself.

Ahmet Ümit's protagonist, who came into existence around the same era, fits the generic role of a traditional Turkish police superintendent. His assistant Ali is a commissioner, but unfortunately Ali's character traits haven not been described in enough detail to be very helpful for this study.

From there on Emrah Serbes who followed Ahmet Ümit in crime fiction, published only two volumes from 'Ankara Polisiyesi' series, so his series was not included in the study involuntarily, but his ultra realistic narration chronicling the police department's inner structure has been referred as top rate. For this reason, from the moment it was adapted into a series, it made a huge impression on the viewers and Behzat Ç. quickly became a phenomenon across the country. The book was so realistic about police procedure that it was almost a documentary, and when adapted into TV series and subsequently into feature films, it drastically increased criminal fiction's popularity in Turkey.

The last Turkish author that was included in the study is Ayşe Erbulak who wrote of two female detectives in the first of her detective series Hafiye Karılar, in 2011. Obviously Meral's expertise is computers therefore she helps uncover important information during investigations by the use of computers. Although we do not see how, she searches, investigates and gathers electronic emails, online internet banking transactions, old newspaper clippings, official newspaper news, community photographs and information and messages from social media networking services to solve the crimes. Naturally, the role of arresting and punishing of the criminals is always the duty of the police. Meral's son Alican is proficient in photography. Meral and Zeynep use him extensively when they need suspects and other people to be photographed.

In the early days of British crime fiction, it is now a known fact that most crimes were investigated and solved by the private detectives. There were stories solved by police nevertheless it did not affect the entire crime fiction ruled by private detectives or ordinary men with great adventure interests. Golden Age had begun way before the WW1 and continued differently after WW2 which brought greater changes in crime fiction. With regard to that, upper class detectives such as Lord Peter Wimsey (by Dorothy Sayers), Albert Campion (by Margery Allingham) and alike did not survive the war. On the other hand, Christie's detectives, who have been surreal, survived -still do- through her brilliance of puzzling. Then came the real crimes, which were nasty and had plenty of men slaughter

inside them, by everyday policemen. The 19th century was long gone, and few post-war readers remembered a time when the police had been hated identities by the state. But now they were seen as necessary and reliable.

The movement from private detectives to police procedural in crime fiction had not been a fundamental change as at the very beginning of the genre, there were crime stories in which the detective was a policeman. When the class structures were shaken by WW1, and shattered by WW2, millions of people who were reading light fiction during the wars came out unemotional and rational. They now knew the cruel world and faced the violence literally. Therefore fictional characters and plots had to change. They had been witnessed real violence and crime. (Forshaw: 2009)

Therefore genre has leaned slowly but surely to police force. Scaggs defines the police procedural sub-genre with following words:

> "The police procedural is a type of fiction in which the actual methods and procedures of police work are central to the structure, themes, and action. Even such a common-sense definition, however, with its emphasis on the 'actual' methods of police work, reveals the significance of the move towards realism that is central to the development of the sub-genre. Realism, in this way, can be understood to be the foundation not only of the detective's investigative process, but also of the themes, characters, action and setting." (Scaggs, 2005:91)

As can be observed from this study, detective characters in Turkish and English had different evolutions. In Ottoman-Turkish literature, the role of assistant detectives came into existence as police officers, and generally continued as members of the police force. In the English literature, the assistant detective characters began life as private detectives, evolved into police officers and their collaborators after WW2. As organized crime and the concept of serial killers came into public awareness, gentleman detectives had to move out to give way to members of the police force as protagonists. Given the fact that the backdrops for the crime stories were mainly metropolitans or urban cities, the police were becoming the true professionals as they had greater sources, manpower and experience.

Earlier, I had mentioned a minimization of the number of English writers for the purpose of this research. Thus during this elimination process, world famous writers Dorothy Sayers (Lord Peter Wimsey and Bunter), P.D. James (Adam Dalgliesh and Massingham), Barbara Nadel (Çetin İkmen and Mehmet Süleyman), Ruth Rendell (Reginald Wexford and Mike Burden), Reginald Hill (Dalziel and Pascoe), all writers who have written about police duos were eliminated. On the other hand Josephine Tey (with

Chief Inspector Alan Grant and Sergeant Williams) was chosen due to the fact that Tey's duo symbolized the beginning of the era of police procedure. Furthermore, Watson and Hastings, despite their similarities, were both included in the study because the concept of assistant detective, began with Watson and continued with Captain Hastings.

Ultimately, during the selection process of assistant detectives from British crime fiction, the condition was upheld that they would be from different profession groups. Each of the detectives' status is listed below:

Conan Doyle	Private detective & Private associate
Agatha Christie	Private detective & Private associate
Margery Allingham	Aristocratic man & Ex-convict servant
Josephine Tey	Chief Inspector & Sergeant
Josephine Bell	Doctor & Policeman
Ian Rankin	Chief Inspector & (Deputy) Sergeant
Val McDermid	Police Detective & Criminal profiler
Alexander McCall Smith	Ordinary local woman & Secretary

Assistant detective characters in crime literature often take up the role of narrator, like Watson and Hastings. We follow the main detective's genius through the assistant's narrative. The assistant also forwards the questions to the protagonist that we as the reader have formed in our heads and undertakes the role of bridge between the reader and the protagonist. This questioning ultimately acknowledges the main detective's genius, helps vocalize his thoughts and helps the reader overcome any feeling of inadequacy by his possible lack of understanding the plot points, by the assistant sharing that inadequacy himself.

With the advent of modernism, several changes in different areas of life from technology to literature took place. With the industrial revolution and rise of individuality,

technology began pressing forward faster, while in literature forms of narration began to diversify. Third-person omniscient perspective was obtained by many authors. As a result, the need for a narrative intermediary between the main detective and the reader began to lose importance. As population increase gained momentum, settlements grew, borders expanded and police forces had to expand and modernize themselves.

As technology advanced, new type of crimes came into existence, and consequently new technologies were needed to counter those crimes. Expert criminologists were utilized more and more to solve these new age crimes. With the help of TV, public awareness of new crimes and criminal grew. As internet became public access, the concept of ‘distance’ changed dramatically. Information exchange and communication speeds became measurable by seconds as opposed to weeks. Police sketches were drawn on the computers. Live witnesses were no longer adequate, and DNA examinations began to be made. Crime scene investigation teams were set up. These teams started obtaining fingerprint analysis results from their local computers in very short times, and suspects' criminal records were now almost instantly available.

In public and private locations surveillance cameras began to be installed with which it was now possible to track suspects without actual physical surveillance work. Telecommunications companies started launching and hiring satellites in space, and with the development of mobile phones a new era began. Now mobile phones were admissible as evidence and suspects were able to be apprehended acting on this new source of information. Along with the capability to eavesdrop in on mobile phone conversations, locating suspects first with triangulation, then with the help of GPRS data was made possible.

Eventually technical teams were needed to operate all these high technology equipment. Composite artists to operate computer aided sketching programs, programmers, operators to assist and observe face recognition software, CSI teams, undercover police officers, translators and liaison officers for foreign departments, forensic examiners, specialist doctors for DNA investigations, and numerous personnel for data acquisition...

The above mentioned groups of specialists are what each nation's police force generally utilizes today. Apart from those experts within the force, external specialist jobs have developed whose expertise is utilized within criminal investigations; criminal profilers, historians, medieval experts, psychologists and psychiatrists, sociologists, etc.

Therefore after all these advances in the police force, police officers who have replaced private detectives in crime literature, no matter how high in rank they might be, do not have the possibility of catching criminals without the aid of their own technical teams.

Crime, altered by technology has in turn manipulated the judicial system. A police detective nowadays cannot point to a criminal unless confirmed by the experts and evidence. Thus the assistant detective's duty evolved into helping the detective in logistics matters. A part of a criminal investigation is now researched by several different experts, so the assistant detective helps with the acquisition of these results. Which means the main detective undertakes the duty of a logistical coordination manager, and the assistant detective is the person assisting him in that respect. Because of this, the main detective's position has become weaker, while the assistant has become more familiar with the law and interdepartmental communications, and he has become the main source of information to the detective.

The following can be said of the private detectives in today's crime literature, no matter how low in number they might be: Nowadays private detectives in real life, solve few murders, seek missing persons and deal with mainly adultery (debt collection and credit reference in UK) in general. (Forshaw:2009)

> "Disorder being brought into order, order falling back into disorder; irrationality upsetting rationality, rationality restored after irrational upheavals: that is what the ideology of the crime novel is all about. " (Mandel, 1984:44)

When all these developments have been taken into account, it is evident that today's police force is unique in its position of strength. The resources (technology, specialists, organization and workforce) of the police department are something that no single private detective can match anymore.

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