

T.C
FIRAT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

SUÇ AÇISINDAN AHMET ÜMİT İLE DASHİELL
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KARŞILAŞTIRMALI BİR ÇALIŞMA:
KAVİM VE MALTA ŞAHİNİ

YÜKSEK LİSANS TEZİ

DANIŞMAN
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ÖZET

YÜKSEK LİSANS TEZİ

Suç Açısından Ahmet Ümit ile Dashiell Hammett'in Dedektif Romanları Üzerine

Karşılaştırmalı Bir Çalışma. *Kavim* ve *Malta Şahini*

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Bu çalışmada, dedektif romanın geçmişini de içine alacak biçimde Ahmet Ümit (1960-)'in *Kavim* (2005) ve Dashiell Hammett (1894-1961)'in *Malta Şahini* (1930) adlı kitaplarındaki unsurlar karşılaştırmalı olarak verilmiştir. Modern Türk Edebiyatı'nın en önemli dedektif roman yazarlarından biri olan Ahmet Ümit ile 1930 ve 1940'larda Amerikan Edebiyatı'nın en önemli dedektif roman yazarlarından Dashiell Hammett aynı zamanda iki farklı dedektif roman türünün de temsilcileridirler. Birincisi 1950'lerden sonra Amerikan Edebiyatı'nda ortaya çıkan '*polis usulü*' türünü temsil ederken, ikincisi 1920'lerde *Black Mask* dergisinin yayımlanmasıyla ortaya çıkan '*sert-usul*' dedektif türünü temsil eder. Ahmet Ümit'in '*polis usulü*' türündeki *Kavim* adlı romanı aynı zamanda '*sert usul*' dedektif roman türünün de unsurlarını taşıdığı noktasında dikkate alınmalıdır. Bu romanların karşılaştırılmak için seçilmelerinde, ait oldukları dedektif roman türünün en iyi temsilcileri arasında olmaları ve ayrıca, yazarların yazdıkları dönemlerin siyasi, toplumsal, ekonomik ve ahlaki özelliklerini mükemmel biçimde sunmaları etkili olmuştur.

Çalışmanın giriş bölümünde, sadece Amerikan veya Türk Edebiyatları'nda değil İngiliz, Fransız ve Rus gibi değişik Avrupa Edebiyatları'nda da dedektif roman türünün tarihi geçmişi verilmiştir. Bununla birlikte, türün farklı edebiyatlardaki belirgin özelliklerini temsil eden '*asrın-sonu*', '*Altın Çağ*', '*sert-usul*' ve '*polis usulü*' gibi dedektif roman türleri de gereğince

açıklanmıştır. Ek olarak, Türk Edebiyatı'nda dedektif roman türünün Avrupa Edebiyatları'ndaki kadar gelişememe ve Amerika Birleşik Devletleri'nde bu derece gelişmiş bir tür olma nedenleri cevaplarıyla birlikte sunulmuştur. *Malta Şahini*'nde suçun daha çok toplumsal nedenleri öne çıkarken *Kavim*'de psikolojik nedenlerin ağır bastığı gerçeği de belirtilmiştir.

Birinci bölümde, karşılaştırılan kitaplar olay örgüsü, biçim, bakış açısı, atmosfer ve karakter bakımından incelenmiştir. Bu bölümde, iç içe, görülen, ortaya çıkan ve kötü karakterleri birbirine düşürme kurgusu içeren olay örgüleri gösterilmiştir. Kitapların neden 'sert usul' veya 'polis usulü' türünde olduğu ve gizem nitelikleri ile dedektif kahramanların kişisel özellikleri ve çift kimliklilik kavramı da açıklanmıştır. Son olarak, Poe'dan esinlenen ortak noktalar ayrıntılı biçimde verilmiştir. *Kavim*'de dedektif kahraman Nevzat ve katil Can ile *Malta Şahini*'ndeki dedektif kahraman Spade ve kötü karakterler Brigid ve Gutman'ı farklı yapan önemli özellikler ortaya konmuştur.

İkinci bölümde, her iki kitaptaki semboller verilmiştir. Diatesseron, Flitcraft kıssası, *baştan çıkartıcı kadın*, kadın ve şahin gibi sembollerin edebi ve bağlamsal anlamlarıyla bu sembollerin bilinçli olarak kullanılma nedenleri açıklanmıştır. Bu sembollerin kitaplara getirdikleri içerik ve anlamsal zenginlikler de ifade edilmiştir.

Çalışmanın temelini oluşturan üçüncü bölümde, *Kavim* ve *Malta Şahini* romanlarındaki suç olgusu ve suçun psikolojik ve toplumsal nedenleri açıklığa kavuşturulmuştur. Suçluların suça bulaşma nedenleri Sigmund Freud, Bruce Perry, Anne Freud, Friedrich Nierzsche gibi psikologlar ve Wiliam Glaser, Edwin Sutherland ve Robert Agnew gibi sosyologların bakış açısıyla göz önüne serilmiştir. Dedektif kahramanlar Spade ve Nevzat'ın soruşturma sırasındaki ve toplumsal yaşamdaki kişisel psikolojileri de açıklanmıştır.

Sonuç bölümünde çalışma kısaca özetlendikten sonra elde edilen bulgular anlatılmıştır.

Anahtar Kelimeler: *Kavim*, *Malta Şahini*, sembol, suç, suçlu psikolojisi, suçun toplumsal nedenleri.

ABSTRACT

MASTER THESIS

A Comparative Study on Ahmet Umit's and Dashiell Hammett's Detective Novels in Terms of Crime: *Kavim* and *The Maltese Falcon*

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In this study, the elements in Ahmet Umit (1960-)'s *Kavim* (2005) and Dashiell Hammett (1894-1961)'s *The Maltese Falcon* (1930), including the historical background of the detective novel are comparatively given. Ahmet Umit, who is one of the most important detective novel writers of the modern Turkish Literature and Hammett, who is one of the most important American detective novel writers of the 1930s and 1940s are at the same time the representatives of the different detective novel genres. The former represents the *police procedural* type of the detective novel, which emerges in American literature after 1950s while the latter represents the *hard-boiled* genre, which starts in the publications of the *Black Mask Magazine* in the 1920s. It should be noted that Umit's *police procedural Kavim* includes the very elements of the *hard-boiled* detective novel, too. In choosing these two novels to be compared, their being among the best representatives of the detective genres and also their writers' perfect presentations of the period with political, social, economic and moral aspects have been effective.

In the introduction part of the study the historical background of the detective fiction, not only in American and Turkish literatures but also in various literatures including several European ones like English, French and Russian is given. Besides, the features of the detective novel kinds like *the-turn-of-the-century*, the *Golden Age*, the *hard-boiled* and the *police*

procedural which represent the characteristics of the detective novel from various literatures are accordingly explained. Additionally, the reasons why the detective fiction in Turkish literature could not develop as much as it could in European literatures and why it is so common and a developed genre in USA is presented with the answers. The fact that sociological reasons of the crime in *The Maltese Falcon* attract the attention while the psychological factors overweigh in *Kavim* is also stated.

In the first chapter, the compared books are technically analyzed in terms of their plot, style, point of view, atmosphere and character. In this chapter the kinds of the plots like embedded, the apparent, the revealed and the plot of feud are represented. The questions why *Kavim* and *The Maltese Falcon* are *police procedural* and *hard-boiled* and their mystery features; the personal characteristics of the detective heroes and the concept of double identity are explained. Lastly, the common points inspired by Poe are given in a detailed way. The important distinctive characteristics of the detective hero Nevzat and the murderer Can in *Kavim* and the detective hero Spade and the villains Brigid and Gutman in *The Maltese Falcon* are given.

In the second chapter, the symbols in both books are given. The literary and contextual meanings of the symbols like Diatessaron, Flitcraft parable, *femme fatale*, woman and the falcon and the reasons of their deliberate usage are explained. The literary and contextual richness that these symbols brought to both books are also stated.

In the third chapter, which also constitutes the basic part of the study, the concept of “crime” and the psychological and socio-economic reasons of crime in *Kavim* and *The Maltese Falcon* are made clear. The reasons of the criminals’ engagement in crime are clearly uncovered through the points of view of several psychiatrists such as Sigmund Freud, Bruce D. Perry, Anne Freud and Friedrich Nietzsche and sociologists such as William Glasser, Edwin Sutherland, and Robert Agnew. The personal psychologies of the detective heroes Nevzat and Spade during their crime investigations and in their social lives are also analyzed.

In the conclusion, the study is briefly summarized and the findings are stated.

Key Words: *Kavim*, *The Maltese Falcon*, symbol, crime, criminal psychology, socio-economic reasons of crime.

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1.1 Introduction

1.1.1 The Origins of the Detective Story and Novel

Detective story is a kind of mystery story that employs a private detective or a police officer as the prime solver of crimes, usually a murder case. The detective is the main protagonist by whom the story is told either as the first-person narrator or in the third person. The detective questions the suspects, uncovers the clues and tracks down the murderer. Throughout the story, the detective usually shares all the clues with the reader but withholds their significance until the end. The most important characteristic of the detective story is that the detective unmasks the suspects only at the very end and displays the deductive reasoning he benefits from. In the story, the process of the detective's investigation is usually based on various means such as opportunity and purpose. What makes the case more difficult for the detective and more exciting for the reader are the extra complications such as extra murders and some more suspects and source of threats to the detective or to the friends of the murdered person that the author places on the detective's way.

George Button, the author of many murder mysteries of the 1930s and 1940s puts forward that all detective fiction is based on two murders of which the first, committed by the murderer, is merely the occasion for the second, in which he is the victim of the pure and imperishable murderer, the detective. The first story-that of the crime-ends before the second begins. The second story, the story of the investigation, is often told by a friend of the detective. The narrative superimposes two temporal series; the days of the investigation which begin with the crime, and the days of the drama which lead up to it. ¹

To clarify this classification, it can be assumed that the first - story of the crime - talks about "what really happened" while the second - the story of the investigation-explains how the narrator succeeds to come to a solution. The Russian formalists, on the other hand, assert that the first notion corresponds to the reality, evoked, and to events similar to those which take place in our lives whereas the second to the book itself, to the narrative, to the literary devices the author employs. About the language and the structure, theoreticians of detective

¹ Gelfand, M. Jenny ; Carlsmith ,Kevin. 'Culture, Shame, and Revenge' a paper presented at the annual conference of *the Academy of Management*. Hawaii: 2005, August. (157-170).

fiction have always agreed that the style must be perfectly transparent, imperceptible; the only requirement it obeys is to be simple, clear, direct and plain.

Phyllis Dorothy White (1920-1964), a detective fiction writer of the modern period, describes the detective fiction as a “...reassuring genre in that in times of depression and anxiety, when you may be blown up by a terrorist bomb at the airport, detective stories are reassuring. They provide a firm moral code and affirm the sanctity of life. Detective mysteries say that even the victim, who usually is pretty unpleasant, has a right to live his life to the last natural moment. What’s more, they offer a solution and it isn’t by supernatural means or good luck; it’s by human intelligence, courage and endurance”².

The detective story is a kind of fiction invented by Edgar Allan Poe (1809-1849) and matured by Wilkie Collins (1824-1889), Arthur Conan Doyle (1859-1930), Agatha Christie (1890-1976), Dorothy Sayers(1893-1957), Emile Gaboriau(1832-1873) and many others. In the birth of the type, many other literary genres like gothic novel types like dime novel and journals of criminals and other kinds of magazines like *the Black Mask*, and social and procedural chances has become milestones for the detective story. Some other materials such as annals, chronicles of criminals, lives and robberies of the most notorious highwaymen also gave way to the birth of the police novels.

In terms of social chances, the sharp rise of the middle class and as a result of this, the emergence of a working and spontaneously rising reading public obliged especially the publishing houses to produce short-time-taker publications. So it can be undoubtedly asserted that the detective story is the product of the middle class. This is not the novel or the romance, which reflects only the upper-class issues and is far from the middle-class expectations. Because of its need for economy in setting, character, themes, minimization and consistence, the detective story could not afford the casualness of the romance. Because of its length, the novel did not appeal to the working class. Amusement and thought provoking publishing such as the detective stories have taken the very attention of the general public. The new detective story has aimed at entertaining the middle-class male mind.

² White, Phyllis Dorothy. “Detective Stories Affirm The Sanctity of Life”. Translated by Giray Uzmen. *Çeviri Dergisi*. Year:1, Number:1, Istanbul: ABC Publishing House. p.146 (141-150).

In terms of the procedural developments, the rise of large cities brought about the need for policemen and detectives. As a result, the establishments of the new detective and special police officers have become inevitable in metropolises such as London and Paris. Such developments have caused the public attention to focus on crime and criminals. In fact, the modern detective stories could not emerge if there have not been detective offices. Once the detective police existed, he became indispensable as a literary figure in the detective stories.

Frankly, the detective story would not develop without the masterworks of the Elizabethan reign. In terms of the literary base, the very first elements of the detective story have seemed in Thomas Kyd (1558-1594)'s *The Spanish Tragedy* (1592) and William Shakespeare (1564-1616)'s revenge plays in the Elizabethan era. His plays such as *Macbeth* (1623), *Hamlet* (1601) and *Othello* (1603) have placed the concept of "revenge" which has become a source for detective fiction and host of 20th century novels. These kinds of plays have also become the source of inspiration for the use of evidence in the coming detective stories. The other contribution of the Elizabethan era writers has been to take the psyche of the criminals and the detective into consideration. They have highly revealed the inner thoughts and psychology of the criminals and also the detective heroes.

Crime journalism has also contributed to the development of the detective story in the way that the biographies, the annals or the chronicles of the criminals and the detectives published in journals were in highly demand in the 18th century. The sharp rise of interest for crime journalism could be set on the economic base apart from the social needs, so this intense wish for crime annals and chronicles have obliged writers to write in serial publication of booklets and dime novels. Daniel Defoe (1660-1731)'s *A Brief Historical Account of the Lives of Six Notorious Street Robbers Executed in Kinston* (1720), serial crime stories published first in magazines and papers, and *The King of the Pirates* (1719) are two of the milestones throughout the process of the development of the detective story.

Gothic novel has been the other 18th century literary genre that has added some new elements to the detective story. The purpose of the gothic novel was to scare its readers just in order to remind them they have emotions. Gloomy and spooky atmosphere and hideous details are the primary means to fulfill this purpose. Some elements of the gothic novel such

as strange voices, secret passages, hidden relationships and the heroine's fainting have influenced the development of the detective story. The detective stories which differentiates from the gothic novel in the point that the former has dealt with entertaining while the second with horror are mostly performed by English writers such as William Godwin (1756-1836) and Edward Lytton (1803-1873) just as Poe, who commonly has benefitted from gothic addings in their stories highly. But in general gothic has little influence on the essentials of the detective story.

Dime novel has been another contributor to the detective story and has flourished from the middle to the close of the 19th century in America and England. *The dime novel* has owed much to *The Leather-stocking Tales* of James Fennimore Cooper (1789-1851) in the early 1800s. These yellow backs which fit in pockets and are printed on the cheapest newsprint have been made from pure wood pulp without fiber. The setting of a *dime novel* can be anywhere and some of them had twelve or more printings, an unbelievable record for the day. Rather than in content, *the dime novel* has contributed to the detective story mostly in the dissemination of the genre.

Dime novel benefitted from mutually reinforcing trends: the increased extension of printing, the growth of rail and canal shipping, and growing rates of literacy. The aimed mass of the dime novels were the youth and the working class and many other literary genres through detective stories, tales of urban outlaws, working-girl narratives of virtue were highly represented³.

Analyzing the detective story of the 19th century, it is seen that this great mass of material about crime and criminals from the 18th century has had a specific effect on the development of the modern detective story. It can undoubtedly be asserted that the 19th century was the real starting point of the detective story. Besides, no literature of the 19th century could be indifferent to the new modern detective story. Major parts of the newspapers have included either police and detective fictions, the notorious annals or the biographies of

³ Panek, Leroy Lad. *An Introduction to the Detective Story*. Bankheim: Bowling Green State University Popular Press, 1987. p. 38

the highwaymen. They not only took the very attention of the reading public but also satisfied the publishers and composers both financially and professionally.

The idea of detection and the figure of the detective, that are obviously the standpoints the detective story, are introduced to the world literature by French Eugene Francois Vidocq (1775-1857), but Poe has always been regarded as the one who inaugurated the type. Vidocq's book *Memoirs* (1828) consisted of his chronicles of detective adventures such as prison breaks, the anarchy of the revolution and the persecutions of the criminals and it was also an important source of inspiration for both Poe and Doyle. The book is of little literary value; however, the most important contribution is that the law enforcement started to be used more often in the detective stories after the book. What the precursors of the type such as Doyle, Poe and Charles Dickens (1812-1870) have primarily aimed at is to create a new class of readers, that is keen on crime as subject matter as well as to stay away from moral and social issues.

The crowd of people whom these writers wanted to address was a new reading society consisting of the middle-class male reader who had the label of to be literate but no time to read novel. At the very beginning, the detective fiction was a form written just for people of leisure. In the 19th century, Poe was the first who brought the ingredients of the detective story together for the first time and who originated the new genre in the modern sense⁴.

Poe has been the master of this type and his impulse for writing about the police and detectives has come from his reading about crime and criminals. While Poe has written the stories that have become the origin and model for detective fiction, it is not clear that he ever thought of what he is doing as creating a new type (he probably did not), and he absolutely never thought inaugurating a genre.

As a literary critic, Poe created three rational bases for the detective story:

1. The unity of effect is of the greatest importance.

⁴“A Brief History of the Crime & Mystery Books”, www.abebooks.com , 24.05.2009, p.14

2. The unity of tone and length that permits readers to finish in a single sitting is the highest development of artistic power and
3. The detection through secret and rationale is crucial for denouement and for the very purpose of detective story⁵.

In addition to them, three important points, besides, grasp the readers' attention in Poe's detective stories: the wrongly suspected man, the crime in the locked room and the solution by unexpected means. Poe's detective stories have mostly centered on the detective as a character and have had nothing to do with morality, crime, justice or law. Poe ignores the issues of justice and pays little attention to the social or psychological reasons of crimes. His success in writing detective stories lies in his invention of the ways of telling stories.

Poe has also been the creator of the world's fictional detective C. Auguste Dupin. His detective hero Dupin's reading the narrator's mind is an influence of romanticism and has come from Samuel Taylor Coleridge (1772-1832) and William Wordsworth (1770-1850) but not Voltaire (1694-1778). Much of Poe's inspiration for creating Dupin and writing his detective tales is mostly due to his own larger-than-life view. He is inspired a little for creating his fictional detective by other writers such as especially Voltaire's *Zadig* and Vidocq's *Memoirs*. Poe always wants to display Dupin as the genius detective. To support this purpose, he has made up a lot of tricks that have increased Dupin's superiority. He always declared that in his detective stories, the readers see the performance of the superior mental powers of the genius practiced in action. Dupin usually tries to solve the crime just for amusement and through the calculus of possibilities. Poe's detective stories have not been favored at first, in England because the readers in England have been accustomed to reading the novels consisting of at least three volumes. Besides, he has been modeled by the most detective writers from European tradition and most of the precursors of the genre such as A. Conan Doyle and Willkie Collins depending exactly on Poe for inspiration. It is also very strange that Poe has made the first fictional detective a Frenchman not an American and has

⁵ Wright, Willard Huntington "The Great Detective Stories of Edgar Allan Poe". 1927. p.5
<http://gaslight.mtroyal.ca/grtdtecs.htm-13.10.2009>

adapted many French settings and characters in Dupin stories. This is exactly because of the fact that he wants to focus on rationalism in stories and he associates rationalism in its basic and purest form with France and French philosophers. Some of the detective writers like Poe used supernatural or mystic elements in their stories so as to keep the readers' attention alive, but eventually the writers have disregarded them and have discovered that events should take place in the circle of rational thinking or logic. Specifically, Poe has used such elements and has started a tradition for using these figures. There should be nothing illogical or fictional in the detective story.

The notable power of the detective has been performed not only by Poe but also by another American writer Nathaniel Hawthorne (1804-1864). His *Thomas Byrne* series like *The Great Bank Robbery* (1887), *An American Penman* (1887), *A Tragic Mystery* (1888) and *Section 558* (1889) are the detective works which display the extraordinary mental power of the detective hero as Poe has done. "The focus is on the detective and his genius rather than morality, crime, justice or law. Nathaniel Hawthorne was the first who showed some interest in the police work and officers and reflected their daily routines apart from the detective hero"⁶. Hawthorne is one of the first to connect the work of the police with the descriptions of the real city. In other words, the first real rather than the fictitious depictions of the police issues and city life (toy shops, mansions, gentlemen's clubs and so on) are included in the detective story. "Hawthorne's inspector Byrnes books purport to be realistic portraits of actual, day to day police work, the evolutions of modern police science and technique. This is the first realism attempt in and for the genre. Unlike Poe, Hawthorne has used the-larger-than-life individual description for the police officers instead of the detective hero"⁷. As Edward Bulwer Lytton (1803-1873) in English literature, Hawthorne has displayed criminal as a separate social class.

The other detective fiction writer who has treated the detective hero as a genius is French detective story writer Emile Gaboriau (1832-1873). He always shows his readers how the police collect evidence, which he models from Poe. The use of psychological evidence is

⁶ Wyndham, John, "The Historical Background to the Detective Story" from <http://dspace.dial.pipex.com/l.j.hurst/crimhist.htm>. 24-01-2010

⁷ Panek, Leroy Lad. *The Origins of the American Detective Story*. Bankheim: McFarland & Company Inc. 2006, p.10

also a technique of Gaboriau, which has been created by the sensation writers after 1840s. He is also aware that the prejudice against detectives and the police is a common attitude in the 19th century French literature. In order to just reverse such ideas of the people for whom he has written, he has highly portrayed the police stations and has described the police routines. Modeled from Vidocq, he has created as Poe does, his fictional detective hero, M. Lecoq.

From the 1840s until the turn of the 20th century, some popular writers have included to their mystery fictions the sentiments and psychologies of both criminals and crimes themselves and such novels are called the *sensation novels*. There are only two important sensation novels; American writers Metta Fuller Victor's (1831-1885) *The Dead Letter* (1850) and Anna Katharine Green's (1846-1935) *The Leavenworth Case* (1878). *The sensation novels* base on the conflict between the innocence and the guilt, between the purity and the sin. "They focus on the emotional trauma and turmoil experienced by their central characters (who are typically helpless women) and they expect readers to derive pleasure from sharing their emotional upheavals".⁸

Charles Dickens has written detective stories the first of which is called *The Mystery of Edwin Drood* (1870). He is the first in English literature to properly use police's methods, the police character itself and inspector in his stories. He usually depends on the gothic traditions rather than the new techniques Poe has developed and highly reflects the psychology and sensations of his characters. The idea that the society with its harshness, indifference and prejudice drive people to become criminals and to be caught by the unequal and inhuman justice system have been modeled by Dickens. As a technique, he has highly benefitted from the "reversal of expectation" and through this way, he has created Martin Chuzzlewit as a detective hero. Willkie Collins is the other performer of *the sensation novel*. His first substantial step toward the detective story is *The Moonstone* (1868) and then *The Woman in White* (1860) which have contributed to the development of the genre in England.

Sir Arthur Conan Doyle (1859-1930) is also affected by Poe and almost has completely adapted the mentality of Dupin into his detective hero Sherlock Holmes, who has

⁸ Panek, Leroy Lad. *The Origins of the American Detective Story*. Bakheim: McFarland & Company Inc. 2006, p.56

popularized the detective story and has caused it to keep its presence and popularity until recent period. Like Dupin, Holmes too, has concentrated on the problems of the modest middle-class. In Doyle, the police apart from the detective hero are also involved in the process of uncovering the murder secret. Unlike Poe's method of keeping the evidences and signs secret until the denouement, Doyle asserts that the reader has had right to know about the crime, the criminals, the policemen, the detectives, the evidences and methods throughout the novel. He has also added some illustrations on every page of his stories just to capture the readers' attention in deep. Some important sorts of technological innovations such as printing, and the reforms of the late Victorian Era and also The Education Act of 1870 have brought about the rise and broadening of the reading public, meanwhile the invention of electric lights and telephone have helped the solution of the murder case. However, when the 21st century people read Gaboriau and Arthur Conan Doyle, they feel themselves in an extremely and radically different world. Doyle has borrowed the point of view and also the technique from Poe; the police versus the amateur, the detective conceit, some motifs and so on. In addition, he has used the detective's assistant as the narrator as Poe did. In *A Study in Scarlet* (1887), *Black Peter* (1885) and *Abbey Grange* (1886), he directly goes back to Dupin's practice at the end of *The Murders in Rue Morgue* (1841). He has almost completely used the plot of *The Purloined Letter* (1869) for the plot of *A Scandal in Bohemia* (1884).

Although it has been Poe who has become the originator of the detective story, the following American writers like Arthur Morrison (1863-1945), Earnest Bramah (1862-1942), Arthur B. Reeve (1880-1936) and Austin Freeman (1862-1943) have failed producing the notable detective stories. In Europe, on the other hand, the novel had already started to rise and given notable works by the several important writers like Henry Fielding (1707-1754), Daniel Defoe (1660-1730), and Samuel Richardson (1689-1761) which has positively influenced the development of the detective fiction. In determining the types of the detective fiction as a literary genre, it should be noted that social inclinations, literary necessities forced by social and cultural changes and personal reactions to these factors have become dominant criteria. Now, it will be notably beneficial to refresh memoirs about the types of detective novels.

1.1.2 Types of the Detective Fiction

Firstly, *the-Turn-of-The-Century Detective Story* includes detective fictions as a whole written between the last decade of the 19th century and the first three decades of the 20th century. This period also coincides with the rise of Doyle's great detective works. In spite of the fact that this period has produced a great number of new detective stories, some developments have prevented the readers to assess their value in fair. One of them is that there are too many writers to read through and the other is the extreme nationalism in publication; English writers have not allowed American writers to publish their novels in England and vice versa. So the period does not witness plenty of "powerful and well-made detective stories". Sherlock Holmes has still stood behind the most of *the-turn-of-the-century* detective fiction. Different writers have treated him in different ways, but in origin nothing has changed. Even some of the best known American writers including Mark Twain (1835-1910), Bred Harte and William Sydney Porter (1862-1910) has almost imitated Doyle's creation of Holmes. It is almost impossible to find a detective story writer of the period who does not, in one way or other, dependent on Holmes. Most important American mystery writers of the period such as Arthur Morrison, Earnest Bramah, Arthur B. Reeve and Austin Freeman have used their detective heroes as a narrator just as Doyle does for Watsons in his stories. *The-turn-of-the-century-writers* have generally shared Doyle's impulse to differentiate the detective from ordinary man, but they want to create an extraordinary character unlike Holmes. This wish has obliged them to create a woman detective. The female detective has become a common point for writers of post-Doyle period. Their purpose is to recapture the interests of the female reading public. The women detectives have become popular because they are unusual and are the result of the search for an untraditional character unlike Holmes. The basis of these stories is that women detectives do not think on the same way as men do.

One of the most important detective story type has emerged in this period is the *scientific detective stories*. These stories aim at portraying the detective as a scientist who builds the crime around scientific and technical means. The first notable scientific detective story is George Gordon Meade (1815-1872)'s stories from *The Diary of a Doctor* (1864) in which scientific criminology, fingerprinting and some other scientific and technical methods are used. From the American literature of the period, Arthur Reeve has used this form and has

centered mostly on scientific gadgets. Austin Freeman whose detective hero Dr. Thorndike is described as the greatest medio-legal detective of all time is the most known scientific detective story writer. Thorndike also depends in many ways on Holmes. *Father Brown* stories starts with the *Innocence of Father Brown* (1926) by Gilbert Keith Chesterton (1874-1936). They are generally in religious context and the detective hero is a priest. *Father Brown* stories have emerged as a reaction to the character of Holmes. Chesterton deliberately depicts his detective hero Flambeau an ordinary quite relaxed, physically small man. In this period, the scientist, the priest and the crook became common to the detective story as detective heroes. Just in employing the crook, the genre has gone back to the traditions of *Robin Hood Tales*. French novelist Maurice Leblance (1864-1941)'s Arsène Lupin is a famous crook of the period. The crook stories are generally full of social and personal moral values, which have been neglected by the modern detective story.

Most influential type of the detective story that has been published in this period is the *master criminal story*. The forerunners of the detective story writers have devoted themselves to this type of stories during the 1920s. They are John Buchan (1875-1940), Elizabeth Thomasine Meade (1854-1914), Edgar Wallace (1875-1932) and Sax Rohmer (1883-1959) who has specifically introduced the type to the reading public. The origins of the type go back to *the gothic novel* for the larger-than-life-villain. Rather than displaying the genius using of technology to build a better tomorrow, the master criminal story writers create the mad scientist motif. All master villains have planned earth-shaking crimes as in Meade's *Sarceress* (1902). The most eye striking difference of the master crime stories are the detective hero. The detective hero follows clues and solves problems as the previous ones do. However, unlike those of Holmes, they are average men who have experienced the real world of work, who has practical intelligence and whose main strength comes from their acknowledgement of their fallibility as ordinary men. This type has become the source of inspiration for the detective novel of the next period, *the Golden Age*.

During *the turn-of-the-century* period, French detective writers like Leroux and Leblanc have maintained the traditions of their predecessor, the manner of Gaboriau. American writers have written mostly in response to the British tradition. B. Reeve is one of the most important writers of the period. One important point in American detective story of that time is the use

of the corrupt institutions including the bank, cartels, monopolies and corrupt politicians. The detectives of American writers usually have gone after a dirty politician as it is in Reeve's *The Campaign Graft* (1885). Earlier and more frequent than their English counterparts, American detective story writers have used Freud's ideas to point to the presence of real social issues. This is what separates the American from the English detective writing. The insertion of social issues into the detective story would become the source of *the hard-boiled* detective story of the 1920s and 1930s. Most talented writers of the period like Gilbert Keith Chesterton (1874-1936) and John Dyson Freeman have become the source of inspiration for the next generations but *the turn-of-the-century* detective fiction could not take a noticeable step because it is the magazine publication that has prevented this period go further than it already does.

Another period that has become a turning point for detective fiction is *the Golden Age*. The writers of this period have paid close attention to the purity of language unlike their predecessors. It covers the period between the two world wars. During this period, some influential writers like Agatha Christie (1890-1976) have added a new status and new kinds of writers changed the aims and approaches of the form such as P. Oppenheim. Publishers in the 1920s have developed new types of marketing techniques such as Book Clubs, the Mystery Clubs or the Detective Story Clubs. Another of them is contests to encourage students or reading public to write detective stories. These attempts have rised widespread awareness of the detective story as a genre. *The Golden Age* detective writers have been seen as a group simultaneously, coherently and diversely working. The first *Golden Age* novels are English Edmund C. Bentley (1875-1956)'s *Trent's Last Case* (1942) and British crime writer Dorothy L. Sayers(1893-1975)' *The Documents in the Case* (1952). *The Golden Age* writers are always in cooperation and share the ideas of each other and this brought a large amount of energy to the detective story of the period. They have displayed themselves as the revolutionary writers. Their first revolt is against the current of the time. They have aimed at separating detective story from fiction and composing it exactly of real incidents. The most important writers of the period were P. Oppenheim, Edgar Wallace and Sax Rahmer. What more important thing is the domination of the genre by the female writers like Agatha Christie and Dorothy Sayers. Christie has started to write detective stories with *Mystery Affairs at Styles* (1930). Even though she has had little talent as a writer, she has undoubtedly professed at social, moral, theological and psychological issues. Christie's objective is to produce a murderer in the way he/she the

least likely of all suspect. Dorothy Sayers has used the genre as a means to analyze important issues like the nature of the sin and the role of sex and so on. During *the Golden Age*, intellectuals are the other group who has dominated the detective story writing. The people from universities have started to take role in determining the development of the genre. George Douglas Howard Cole (1889-1959) with his *The Brooklyn Murders* (1927) and Ronald Knox (1888-1957) with his *Viaduct Murder* (1942) are of the intellectuals who have contributed to this group of writers. Most of them have written mostly for money and rarely because they are fans of the detective story writing. The last group that dominates the detective story of *the Golden Age* is a group of smart young men including Edmund Bentley (1875-1956) whose book *Trent's Last Case* (1913) is an important modern detective story. Berkeley Cox (1893-1971) with *The Lytton Court Mystery* (1923) is one of those who has done much to promote the genre in this period.

The Golden Age detective story has had to cope with the problem of how to convert the detective short story into the detective novel. *The turn-of-the-century-writers* have been shadowed by the popularity of Gaboriau and Doyle, so they have had nothing to do with the predetermined detective story structures and never dared to change it. As it is limited, in every aspect, to the short story form, it has had naturally limitations in plot, character, theme and relationships with the reader. Writers of the period are first inspired by Collins' *The Moonstone* (1868) to expand the genre to the length of the novel. The other point that detective writers of the period have inspired by Collins is the point of view. Collins has freed them from narration of the assistant narrative and they have employed third person narrator in their novels. Because of the lack of adequate length of story, the *turn-of-the-century-writers* have had to focus solely on the demonstration of genius of the detective hero and also they have had no opportunity to display the details of the plot. After the adaptation of the novel to the detective story, the writers had the opportunity to describe their setting, theme, characters and crime scene in detail. They have developed some different ways to make their stories into the novel. One of them is that the writer writes a story in which the detective hero is unable to solve and from that point until the very end, someone else succeeds to solve the case. This is also what Bentley has performed in his *Trent's Last Case* (1913). Such detective novels with multiple solutions have strengthened the cleverness of the writer. Because the length limitation has been overcome, the detective writers have enriched the cast of their stories with the

millionaire, the secretary, the wife, the neighbor and the guest. They have had more place for characterization, analysis and elaboration. The setting of *the Golden Age* detective novels is generally fixed in the theatre, the hotel, the university, the village or in the big house. This view is almost exactly inspired by Aristotle's *unity of place*. Why most of the period writers have limited their time is purely again due to Aristotle's *unity of time* dictum.

There are some literary forms that have joined the detective story like *the novel of manner*. This participation is the result of the shift of the emphasis from the crime problem to the analysis of manners of some characters or places. Another literary genre is *the psychological novel*. It can be put forward that almost all detective stories of the period have potential for psychological analysis. The writers have employed Freud's ideas. For example, Sayers has focused on her characters' inner lives. The last literary form that has interoperated with the genre is *the puzzle novel* which emphasizes the problem and the surprise in detective stories.

The Hard-boiled Story is the most influential type of the detective fiction which has ultimately shaped the basics of the genre. Although American detective novel writers such as S.S. Van Dine (1888-1939), John Dickson Carr (1892-1982) have been influenced by *the Golden Age* of English detective novel writers, *the Golden Age* of the detective story remained largely an English style. “*The hard-boiled* detective story emerged as a reaction to *the Golden Age* and enormously changed almost all the views of it. This pugnaciously American variety of detective fiction attained a status which English *the Golden Age* tales never achieved”⁹. American detective novel of the period has also aimed at breaking the traditions of British detective fiction writing and dominate the genre through its effective writers. By the 1930s and 1940s, Europeans have come to view the works of Dashiell Hammett (1894-1961), Raymond Chandler (1897-1977), James McCain (1892-1977) and Horace McCoy (1897-1977) not simply as detective stories but as significant fiction which have important things to say about. Hammett's *Red Harvest* (1929), *The Dain Curse* (1929), *The Maltese Falcon* (1932), *the Thin Man* (1934) and Chandler's *My Lovely* (1940), *The Big Sleep* (1946), *Farewell* (1946), *The*

⁹ Marling, William. “Criticism 1930 to the Present”. Cleveland, Western Reserve University
www.detnovel.com/laterevolution.html

Lady in the Lake (1947) and *The Long Goodbye* (1953) are the most important *hard-boiled* detective novels.

The hard-boiled detective story writers have reacted against specifically Holmes and *the-turn-of-the-century* detective story. ‘‘The principal difference between *the Golden Age* writers and *the hard-boiled* writers resides in the fact that *the Golden Age* writers relied almost exclusively on cultivated European literary traditions and conventions, while the American writers fortified the abundant features of the established detective story with American literary traditions and conventions and with an atmosphere that brought a bit more realism to the genre’’¹⁰. *The adventure story* as a genre has also contributed to the development of *the hard-boiled detective story*. Some important motifs that have much to do with *hard-boiled* detective story have emerged in the American *dime novel* which is introduced by Beadle and Smith & Street companies where important writers such as Dashiell Hammett and Raymond Chandler have published their fictions. The *dime novels* of 1920s and 1930s are of the adventure books addressing to schoolboys or middle-brow teenagers. These books of 2500 to 35000 words are sold originally at newsstands. They are originally started by the tales of J. F. Cooper who has written several detective stories which have become the prior to logical thinking, tracking, chase, track recognition, and evaluation by means of clues. Through yellow-papered *dime novels*, some literary genres such as *western story*, *science* and *technology fictions* and of course the detective stories have started to be more obtainable and widespread throughout the country. The first *dime detective novel* is Kenward Philips’ (1872-1949) *The Bowerly Detective* (1910). The *dime detective novels* are written quickly and aim at an immature audience mass. Nick Carter, Eugene Sawyer’s detective hero, is the most important and widespread dime detective hero and has significantly contributed to the shaping of the *hard-boiled* story. The dime detective heroes are not of intellectuals, who are differed from Doyle and *the-turn-of-the-century-fiction*. *Dime novel* plots, on the other hand, are based mostly on the narration of the murder and the chase. The detective’s not being intellectual has caused physical problems rather than mental ones like being beaten in fights. *Dime novels* have used

¹⁰ Panek, Leroy Lad. *An Introduction To The Detective Story*. Bankheim: Bowling Green State University Popular Press, 1987. p.145.

local colors; by doing so, they have aimed at not only educating American boys in terms of moral issues but also making them familiar with their own history.

The dime novel detective, after the late 1890s, continued in *the hard-boiled story* but in a much altered form. Hard-boiled detective heroes were obviously different from Sherlock Holmes, the dime detective heroes or other English detectives of the same period; they were also different from Poe's Dupin; they saw the world from the perspective of the average citizen, the "man on the street" rather than from an educated, aristocratic one. And they did so for little or no money often simply for justice¹¹.

Another magazine that has given way to the *hard-boiled* detective story was the pulp magazines in 1920s which, at the very beginning, has aimed at satisfying its readers' wish for adventure through science fiction, and the stories about sea, pirates, cowboys, western stories, and boxing. The *dime novel* detective series of Nick Carter are replaced by the detective pulps. However, pulp stories are disfavored by American readers because of their immoral and sexual context. "American Raymond Chandler (1888-1956) was wholly and unconditionally depended about his comment that the average English detective novel was unfit for print, but the average pulp detective story was much worse than the average British detective novel"¹². The other magazine that has built the base of *hard-boiled* detective story was *The Black Mask Magazine*, the editors of which were Carroll John (1889-1958) and Dashiell Hammett (1894-1961). Joseph T. Shaw, the owner of *The Black Mask* magazine, has discovered and has encouraged almost all of detective story writers, who has completely shaped American style of the detective story of the coming generations. "*The hard-boiled novel* began to branch as Dashiell Hammett in the late 1940s and early 1950s sought to make it not only a vehicle of social comment but also of autobiographical reflection"¹³. Most parts of hard-boiled detective story, written by the writers of *The Black Mask* magazine, are different from those of traditional detective story. In these stories, murder in which people die violently is grotesque, people are

¹¹ Marling, William. "Criticism 1930 to the Present". Cleveland: Western Reserve University. www.detnovel.com/laterevolution.html 24.05.2010

¹² Panek, Leroy Lad. *The American Police Novel*. Bankheim: McFarland & Company, Inc. 2003. p.85.

¹³ Marling, William, "Criticism 1930 to the Present". Cleveland: Western Reserve University. www.detnovel.com/laterevolution.html 24.05.2010

disgusting, death is very abnormal, squalid streets are full of crimes, most often be murders - in conscious or unconscious response to *the Golden Age* dictum which asserts that detective novels must contain murder. However, the *hard-boiled* writers introduce not merely the main crime and the criminal. The typical *hard-boiled* story introduces subsidiary crimes reflecting degeneracy, depravity, drug addiction and pornography.

Because of their realistic goal, hard-boiled writers have aimed at taking their readers out of their homes to the city's dangerous streets full of crimes. The cynical *hard-boiled* hero is alienated from love, friends and carefree society. The *hard-boiled* writers have aimed also at displaying the cruelty and brutality of both people and society. Again, the *hard-boiled* writers have focused on the toughness of detective. The detective's toughness not only brings a lot of violence into *the hard-boiled* story and describes the hero on the simplest physical level; it also separates him from fictional gentleman detective, or any gentleman for that matter.

Punching and shooting a woman are also the features in the *hard-boiled* story so as to portray the hero's physical toughness. The *hard-boiled* stories are influenced not only by the detective literature but also by the films about the detectives and the gangsters. So, the detective story has become more than a literary form. The levity and lightheartedness of the *hard-boiled* detective heroes when they face with the danger or the murder are the essential elements of the *hard-boiled* hero as it is in *The Maltese Falcon*: for example when Spade learns and then faces with the corpse of Archer, he lights a cigarette and even does not look at his dead body.

Dashiell Hammett, in some of his critics, classifies the hard-boiled story as 'the action type of detective story'. The hard-boiled stories focused on relying on action rather than talk. Joseph T. Shaw, the owner of *The Black Mask* magazine, wrote his writers that my impression is that you need to agree that it would have stronger punch to character to have his strength brought out by his acts rather than by the writer's statement¹⁴.

¹⁴ Panek, Leroy Lad, *An Introduction To The Detective Story*. Bankheim: Bowling Green State University Popular Press, 1987. p.150.

One important characteristics of *the hard-boiled* detective stories, especially in Hammet's plot, is *the plot of feud*, in which the detective encourages criminals to destroy one another. The style of the *hard-boiled* stories can be explained with six elements: direct and active descriptions, jokes, wisecracks, slang and street talk, ungrammatical dialogue, and divided descriptions of events and metaphors. A direct and active description of events, which is adapted from *dime novel* traditions, has been involved as a result of the readers' quick apprehension and leisure reading. Smart wisecracks and jokes are placed in the *hard-boiled* story in order to strengthen the hero's toughness. Slang and street talks or ungrammatical and direct dialogues as in Hammet's "they hanged him",¹⁵ are the results of the realistic point of view.

The hard-boiled writers, especially because of the use of realistic and tough elements, described themselves as rebellious and new as Joseph T. Shaw asserted that we meditated on the possibility of creating a new type of detective story differing from that accredited to the Chandearns and employed more recently by Gaboriau, Poe, Conan Doyle- in fact, universally by detective story writers: that is the deductive type, the crossword puzzle sort, lacking-deliberately- all other human emotional values",¹⁶.

Hammett has defined his black mask group as the writers who has written or tried to write realistic mystery fiction. Raymond Chandler and Shaw have undoubtedly agreed to point Hammett as the real creator of *the hard-boiled* form and they shaped and built *The Black Mask* stories on Hammett's model. Hammett and his aspects have argued for realism and credibility of the detective work. Specifically, Chandler has seen Hammett as a craftsman of the *hard-boiled* stories. However, some unchangeable elements of the traditional detective novel such as the use of clues, presentation of the detective's abilities, surprise ending, suspicion has remained unaltered in the *hard-boiled* detective novel, too. As the traditional detective writers do, the *hard-boiled* writers have also pointed out the facts about an ideal detective hero's characteristics. When the protagonist is a detective, s/he is presumed to have a set of ethics or moral values. These are called 'the detective code'. That the detective should be anonymous,

¹⁵ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.214>

¹⁶ Rivett, Julie M, "Clues: A Journal of Detection", *The Black Mask Magazine*. February 1985, p. 91(85-98).

be far from publicity, be close-mouthed and charismatic are also and commonly emphasized features by *the hard-boiled* writers. Loyalty to the client is very important. The detective must keep an emotional distance from the people during the investigation, take an objective point of view and consider all related clues. Unlike the traditional detective, on the other hand, Hammett and his fellows have portrayed their detectives as the simple man of normal competence, as the *dime novel* writers do. So, it can be asserted that Hammett and his fellows are of the group of detective writers who reacts to the detective hero type with exaggerated and extraordinary abilities. The value in the *hard-boiled* story is placed on the surprise rather than the operations of the detective's intellect.

The detective and the adventure plots are intermingled and, as it is in the traditional detective story, the writers have emphasized "the least likely suspect" theme in *the hard-boiled* story to create a surprise criminal psychology. One important difference between the *hard-boiled* and the traditional detective stories is that it has addressed to the low-brow public. Its main readers are adolescents or slow readers. In order to easy readers' comprehension, *the hard-boiled* writers have had to use open and non-allegoric language. The spoiled rich girl with sexy clothes is the constant character and *the hard-boiled* writers display people with money or according to their status in society. Corrupted characters like policemen, statesmen or politicians are also placed in the *hard-boiled* story plot to display the corrupted world in which detectives always meet during their investigations.

The use of the apparent or the revealed plot is one of the most important characteristics benefitted by the hard-boiled writers. In the apparent plot of *The Maltese Falcon* Sam Prade is helping Brigid to find a valuable object and to find out the man who killed his partner. But when the readers finish they can see that Spade betrayed and sacrificed her in order not to be killed like his partner. This is the revealed plot. The revealed plot often gives readers dark side of the author's theme or beliefs, so it must be taken seriously¹⁷.

¹⁷ Wright, Willard Huntington. "The Great Detective Stories"
<http://gaslight.mtroyal.ca/grtdtecs.htm/27/10/2009>.

To the *hard-boiled* writers, only very stupid or sick people can commit major crime in *hard-boiled* stories. The stupidity of criminals is consciously treated in *hard-boiled* stories. The writers agreed that if criminals are not stupid, they are mentally ill. In his stories, Hammett stressed the stupidity of criminals labeling the crooks as the simplest people in the world.

The use of muckraking motive caused the use of newspaperman as the hard-boiled detective hero like Frederick Nebel's (1903-1966) *Kennedy and George Harman* (1967). The figure of the reporter-detective indicates the hard-boiled writers or readers believed in the power of the press to uncover evil in a society where the normal engines of justice were fouled by people with wealth and power¹⁸.

The use of muckraker journalists and newspapermen in the detective stories which has emerged as a result of the idea that the single hero cleaning up a corrupt society has obliged the *hard-boiled* writers to use the corrupted world as the setting in their stories. These muckrakers dealt with the dirty business of corrupt cartels, gangsters and politicians in the 1920s and the following two decades.

The use of the *femme fatale* is the other important theme in the plots of *hard-boiled* detective stories. It is also one of the important differences between the traditional and the *hard-boiled* detective story. The *femme fatale* is an irresistibly attractive woman, especially one who leads men into the danger. In the *hard-boiled* detective novels, she is usually the protagonist's romantic interest. "The use of the *femme fatale* is the heritage of the classical myth; Circie, who turned Odysseus' men into swine and whose beauty and alluring song attracted Odysseus' sailors and led them into dangers, has been the starting and inspiring character of the use of the *femme fatale*"¹⁹. The *femme fatale* characters in Hammett's *The Maltese Falcon* are Brigid O'Soughnessy, Iva Archer and Sam's secretary Effie Perrine. These characters take the males to the various dangers and cause them to be involved in adulterous affairs. But in denouement, the protagonist rejects or leaves the *femme fatale* as it is Hammett's

¹⁸ Rivett Julie M, "Clues: A Journal of Detection", *The Black Mask*, Chicago: February 1985. p. 93 (85-98).

¹⁹ Rivett Julie M. "Clues: A Journal of Detection". *The Black Mask*, Chicago: February 1985. p. 91 (85-98).

The Maltese Falcon because the revealed plot uncovers her to be one of the reasons of the murder.

The thriller has been specifically a French type of the genre. While *The Golden Age* has emerged in England and *the hard-boiled* detective story in the United States, *the thriller* is another form of detective story first emerges in France but becomes more popular in America just before and after the World War II. It has shared almost the very same characteristics with *the hard-boiled* detective novels. There are two important reasons for the reader to read a *thriller* story. The first is the “curiosity” that starts with a certain effect (a corpse and some certain clues) and the reader with the detective hero in need to find its cause. The second reason is suspense; and here the movement is from cause to effect, that is, we are first given the cause (a murderer preparing a murder) and our interest is sustained by the expectation of what will happen. John Buchan and Edgar Wallace in England, have popularized the characters and plot patterns of the adventure-detective story called *the thriller* in the USA and France. They have blended the elements of adventure story with the detective story.

The primary difference between the traditional detective stories of Poe, Doyle, and Gaboriau, Christie and Sayers and *the thriller* is that in the traditional detective story, the major characters (the detective and his friend narrator) are protected by all means and nothing could damage them. It is exactly reversed in *the thriller*. *The thriller* heroes are potential individuals for every danger; everything is possible for them and their security is not guaranteed. They risk their health, wealth and also professions.

The promoter of the thriller in France Marcel Duhamel (1900-1977) describes the genre; in it we find violence, in all forms, and especially the most shameful-beatings, killings....Immorality is as much at home here as noble feelings....there is also love-preferably violent passion, implacable hatred. Indeed it is around these few constants that the thriller is constituted; violence, generally sordid crime, the amorality of the characters²⁰.

²⁰ Todorov, Tzvetan ‘The Typology of Detective Fiction’ in *Modern Criticism and Theory*. ed. David Lodge. Birmingham:Longman, 1996, p.159 (157-170).

The Police Procedural has been the last type of the genre in which the detective novel has reached its ultimate and largest aspect. From the early 19th century to the 1940, *the hard-boiled* type of the detective story has dominated the American mystery novel writing. The latest change in the history of the detective story in American literature is the rise of *the police procedural*. Since the 1950s *the police procedural* type has significantly contributed to the development of the detective fiction in the USA. It has really provided realistic elements that the *hard-boiled* writers orally stated but never achieved, though. *The police procedural* has evolved around a hero who, although not quite new, is affected by a whole range of internal and external influences unique to police officers and neglected by earlier writers.

The police procedural has added to earlier forms of the detective story; the *scientific story*, *the Golden Age* plot, *the thriller*, and *the hard-boiled* story. They respond to the police shows on radio and televisions and have attempted to portray an oppressed minority group (police) and have reacted to an increasing public comprehension in the 1950s and 1970s that people have witnessed the death of the civilization. The term “police procedural” obviously describes the aim of the writers and has also stated a new kind of detective fiction which is adequately different from earlier kinds of detective story and which shapes the genre from the early 1950s till recent years. The criminological routines during the investigation of a murder and personal problems of police caused by the police works have marked to the real beginning of *the police procedural*. The atmosphere of the cells, courts of the police stations, special techniques the police use in their work against crime and the social interrelationships of the policemen are some elements and practices that lie under the foundation of the type. The first example of this form is French Georges Simenon’s (1903-1989) *Magnet Series* (1941). The *Magnet* novels, film and TV programs have had an important impact and have become the source of inspiration once they emerge in the second half of the 20th century. Nicolas Freeling (1927-1993) and John Creasey (1908-1973) for his *Gideon Series* (1980) are inspired by Georges Simenon’s *Magnet* novels. Although it has continued until today, the *hard-boiled* has started to be disfavored after the 1950s because of some reasons. One of them is that the post-war readers have not confirmed the romantic and sentimental themes of *the hard-boiled* stories which both Hammett and Chandler have neglected. The other reason is that complexity and anonymity of urban life and the increasing number of urban crimes have showed people that

only one hero, unaided could not solve a crime in a city with five or more million people. The procedural writers aim at reflecting crime solution issues with much more realism. Undoubtedly, *the hard-boiled* detective novel has had many elements suitable for realism. The primary purpose of *the police procedural* writers is to transfer these realistic elements like the physical and mental toughness of the hero, the attitudes toward crime and criminals, the complex and disordered atmosphere of city and dialogues and styles from the private eyes to the policeman.

Radio shows like *Broadway is my Beat* and *The Man From Homicide* has introduced radio audiences to the crime dramas. Sordid crime, trivial criminals, real surroundings, police procedures, hard-boiled cops and of course radio shows and TV programs are the basic elements of *the police procedural* novel. Hillary Waugh (1920-2008), one of the influential police procedural writer notes that “...if there was a father of *the police procedural*, I think it would have to be the radio and TV police programs”²¹.

Racial prejudice and police prejudice treated by John Ball (1889-1971) in *In the Heat of the Night* (1965) has contributed to the rise of the detective form, too. The very first example of the police procedural novel in its own origin is Lawrence Treat’s (1903-1998) *Was in Victim* (1945). Ed McBam’s (1895-1981) *Cop Hater* (1958) blended humor, realism, sentimentality with verisimilitude details, which has made him the most influential *police procedural* writer. The only common point that unites *the police procedural* writers is that they use the policemen or the policewomen as their hero. Individually, they could use different styles, complex or traditional detective story plots, various themes and structures; the procedural stories could be written by inspiring from the ordinary lives of the policemen or directly be written depending on the biography of the police officer. *The police procedural* writers show the police as an average man who can have chronicle stomach or toothache troubles. They can feel uncomfortable while confronting with a horrific scene or a death body unlike *the hard-boiled* hero. “Social life of the police hero was also reflected in the novel. From housekeeping details to family life, procedural writers stress that their heroes are fundamentally average

²¹Zumoff, J.Andre, “The politics of Dashiell Hammett's The Maltese Falcon”
in www.questia.com/Journals, 24.05.2010

people’’²². *The police procedural* novels are generally the mirror of lower middle class’ traditions, likes-dislikes, and life style rather than those of the upper class. The police officers in novels also reflect the tastes, concerns and attitudes of the middle class. *The police procedurals* also display some realities the police officers confront such as particular kinds of stress they always live in, self-destroying troubles they always face, the reciprocal negligence of or the lack of interest to their family, alienation from society and social friends, underpaid salaries and unrewarding nature of police job. As R.D Collins states in his essay; instead of bypassing the police, as did its predecessors, the procedurals takes the reader inside the department and shows how it operates. These are the stories not just about policeman, but also about the world of the policeman.

As a crime type, unlike *the hard-boiled* story, *the police procedural* writers include the torture and the murder of children in their plots. It becomes a constant subject for procedural novels like Afro-American Greg Egan’s (1941-...) *Scene of Crime* (1952) and Joseph Wambaugh’s (1938-1996) *The Choirboys* (1949). Criminals are, as in the *hard-boiled* story, portrayed as stupid who accept crime for trivial reasons or psychological pressure from society. Besides, in some *police procedural* novels like Marvin McBoir’s (1940-..) *Calypso* (1964), some sorts of societal causes such as the corruption of society as a direct outcome of capitalism and the lack of welfare has also been treated as the very reasons of crimes.

Another difference between *the hard-boiled* and *the police procedural* novels rises in the denouement. In some police novels such as Joseph Wambaugh’s *The Steam Pig* (1979), an alternative ending is acknowledged in which the police could only catch the co-partners of the real criminal but the real criminal escaped.

One important point about the atmosphere of the police novels is that the weather is always awful; it is always raining or snowing; very cold, extremely damp or very hot. To strengthen the irritating atmosphere of the story, the writers have included some shocking details like destructed inner organs of a body, depiction of an autopsy or so on. To draw the

²²Küçükboyacı, Mehmet Reşit. *The Detective Stories in English Literature*. İstanbul: Milliyet Publishing House. 1988. p. 60.

readers' attention to the major and individual problems of the mid-20th century such as drug addiction, group and racial fights and conflicts, adultery, insecure bars, and adolescent crimes, the procedural writers have deliberately selected city as the setting. The inequalities and the gap in educational, social and economic opportunities have also forced the writers to use city as their setting in their stories.

To sum up, *the police procedural* novels depict (by employing the police officer as the hero) the modern city going down into the drain. It should be noted that *the Golden Age* and *the hard-boiled* detective stories have started to decrease in popularity in the late 1930s, and *the police procedural* novel has become the latest version and probably the last version of American and European type of the detective story because it is undoubtedly true that someone has invented substantial alterations or various alternatives to either the classical detective story or to *the hard-boiled* detective story since 1940s. The police novel has remained the only new form that embodies the detective story.

1.1.3 The Detective Novel in Turkish Literature

Throughout the birth and the development of the new Turkish literature, detective story as a literary genre could not be able to take or see as much interest as it does in Europe and in the United States.

It has been notably neglected and been regarded as unworthy to be a literary genre. Unlike other literary types like drama, adventure, historical, ideological or religious novels, detective story was unable to grasp the very attention of both writers and readers. There are a number of reasons that lie under this negligence of detective fiction as a literary genre²³.

Primarily, that Turkish literature could not produce striking detective stories in terms of quality and quantity never means that that literature can be viewed as a poor one. This

²³ Üzmen, Giray. "‘Türkiye’de Polis Romanının 129 Yıllık Öyküsü". *Çeviri Dergisi*. İstanbul. Hurriyet Publishing House. Year 1, Number 1, 1988. p.138(124-142)

shortage or the deficiency of well-made detective story has been counterbalanced through some other literary types such as legends, myths of *Battal Gazi*, *Danishment Gazi*, *Pirate stories* or *the Stories of Dede Korkut* and highwaymen- in short through the historical fictions. Detective story even in European or in American literature has come into existence as a result of mostly the wish for adventure reading. The necessity of adventure works in Turkish literature has been provided through the types of story stated above, instead, rather than through detective fictions. The writers of the republican period, thus, do not obligingly need to write or feel an interest in detective story writing.

Secondarily, the primary material for a well-made detective story has always been metropole cities in both Europe and United States. If necessary to remind, detective story in modern sense has started to be produced just after the foundation of police departments as it is in the Paris Police Department. Only after the rise of the large cities, like New York, London and Paris, and the foundation of police departments, detective novel as a literary genre has been handed the modern sense and important works of detective story has started to be written. As a nation, Turkish people have been the people of rural tradition. Urbanization could not, even recently, be managed in the modern sense. The lack of the internalization of metropole decorum has caused the lack of material for the detective story. First examples of the genre in Turkey are mostly of translated books from European traditions. By the way, it has also been claimed that before the republic is founded, Abdulhamit II has been known to form a translation office just to read and publish detective novels written by European writers of the period. The number of books translated by this office has been estimated to be over two thousands.

Thirdly, especially in the period between 1920s and 1950s, the acknowledgment of gendarmerie rather than the police departments for providing public security is more widespread system. This has also prevented and delayed the acknowledgement and emergence of the view of detection and the figure of the detective. The use of gendarmerie for criminal case has been partly because of the military domination or impact over the governance.

Lastly, the very attention of readers throughout republic process has been consciously or unconsciously directed to the instructional, ideological and political subjects. The readers'

demand, due to the political, theological or ideological developments throughout the republican domination, has always been in favor of such publications rather than adventure or detective novels. One important point should also be pointed out to explain why the detective novel is so undeveloped in Turkish literature. Some important critics such as Mina Urgan and Feti Naci call the detective novels as the stories of ‘murder’ leading the readers into the bloody and horrific moods. They evaluate the detective novels as works of art which lack of literary value. Mina Urgan despises the readers of the detective novel. The negative attitudes of such critics influence the development of the genre in Turkish literature in the negative way.

The first detective story in modern sense is Ahmet Mithat (1844- ?)’s *Esrar-ı Cinayat* written in 1883. Hüseyin Rahmi Gürpınar (1864-1944)’s *Keşik Baş* (1942) is one of the important detective stories for Turkish literature and the milestone of the genre as he has used the concepts of detection, crime, punishment and his own detective hero and plot.

On the other hand, detective writers of the period between 1920s and 1940s have produced a number of detective novels, most of which have either copyrighted or imitated, except for character names, like European detective writers of the period such as Eugene Sawyer (1938-2008) and his detective hero Nick Carter and Mike Hammer. Mehmet Rauf (1875-1931), Hüseyin Rahmi Gürpınar (1864-1944), Refik Halit Karay (1888-1961), Kemal Tahir (1910-1961), Esat Mahmur Karakurt (1902-1972), Vala Nüreddin (1901-1967) and Peyami Safa (1889-1961) are the most famous detective fiction writers of the period. Most of them has written or translated the detective stories from European tradition for money. In addition, Eugene Sawyer’s *Black Allery* (1948) and *Kiss me Deadly* (1949) are the works copyrighted and published in Turkey. Peyami Safa’s *Cingöz Recai*, Rıza Çavdarlı’s (1925-1986) *Müthiş Katil Landuru* (1949), Cemil Cahit’s (1879-1948) *12 Kadının Esrarı* (1927) and Süleyman Cobanoğlu’s (1967-..) *Milyon Avcıları* series are the most important police novels of the period. There are also the examples of *dime novels* like Nevzat Orfi Begü’s (1940-1998) *Lord Lister* (1968), Murat D. Akdoğan (1914-1976) ’s *Orhan Çakıroğlu* (1950) and Selami Munir Yurdapan (1911-1978)’s *Nick Carter* (1954) series.

In the 1950s, Ümit Deniz is the most important detective story writer of Turkish literature. Other writers of the 1950s and 1960s are Refik Halit Karay, Cevat Fehmi Başkurt and Esat Mahmut Karakurt (1902-1972) who have enriched the detective tradition of Turkish literature. Ümit Deniz's Murat Duman series are also screened by Yeşilçam movie sector. This has led his book series to keep their existence and influence until recent years.

The rise of the political tension throughout the 1960s and 1970s has caused the fall in the number of both detective works and reader of the genre. During this period, except for Ümit Deniz (1922-1975), Nazım Mirkelam (1932-1983) and Nihal Karamağralı (1936-1989) are the most notable detective writers who have imitated the classic locked-room murders of Poe and their enigmatic solutions.

The new aspect of post-modern influence has come into existence after the 12th September Military Coup lost its impact over the literature. *The Golden Age* of detective story for Turkish literature has proceeded to start in this period. Erhan Bener's (1929-2007) *Sisli Yaz* (1984), and Çetin Altan (1927-..)'s *Rıza Bey'in Polisiye Öyküleri* (1989), Pınar Kür (1945-..)'s *Bir Cinayet Romanı* (1992) and Ümit Kıvanç (1956-...)'s *Bekle Dedim Gölgeye* (1990) are the most important detective stories of the period. "In spite of such a rich library of detective works, it would not be wrong if we claim that Turkish writers have not felt an interest on the detective story as a genre, whatever the reason is. However, this attitude has started to change and readers have begun to read the well-made detective novels writers²⁴"

In the 1990s, Turkish literature has maintained its golden age in detective story publications such as Levent Aslan (1951-..)'s *Karanlığın Gözleri* (1991), blending gothic and mystery elements and Taner Ay (1957-..)'s *Marsyas'ın Cinayetleri* (1992), talking about historical artifacts reaching today.

In recent years, Ahmet Ümit (1960-..) has become famous for his style, characters and plot. He has produced notable detective novels like *Sis ve Gece* (1996), *Kar Korkusu* (1998) and *Agatha'nın Anahtarı* (2006). The surprise of this period is Orhan Pamuk (1952-..) who is very famous for his historical, ideological, social books and love stories. In the *Benim Adım Kırmızı*

²⁴ Üyepazarcı, Erol. "Polisiye Tarihimizde Yolculuk". *Zaman Gazetesi*, 31.08.2007, p.12.

(1998), he blends historical realities with ideological and mystery elements reflecting post-modern aspects.

Mystery Novel Contest is held and has started in 1999 also contributes to the development of the detective story and causes the emergence of three notable detective writers, Cenk Erdem (1965-..)with his *Rüzgarsız Şehir* (1989) full of adventure and entertainment elements, Birol Oğuz (1957-..), an English citizen, with his *Siyahı Beyaz*, and Celil Oker (1952-..) with his *Çıplak Ceset*(2006). Oker has also maintained his notable works with his private eye Remzi Ünal series such as *Kıramponlu Ceset* (1998) and *Bin Tonluk Ceset* in 2000. He has colored our literature with his realistic and ordinary character using gothic setting and atmosphere. Ahmet Ümit has continued to take the very attention of detective story readers with *Patasana* (2000). Osman Aysu (1936-...)’s *Bir Aşk Masalı* (1999) and Yıldırım Uçtuğ (1956-...)’s *Şah, Mat ve Ölüm* (2004) are the important detective novels of the period. Osman Aysu usually imitates the classics of Agatha Christie styles while Yıldırım Uçtuğ repeats the traditions and patterns of the bestseller novels of European writers.

There has been stability after 2001 while compared to 1980s and 1990s. The period from 2001 till nowadays can be summarized by several numbers of effective works of detective novels. Yıldırım Uçtuğ *Çapraz Ateş* (1992) treats a murder case in a university campus traced by the retired cop Haldun Kurter through the classical patterns of any imitated literature. Birol Oğuz’s *Siyahı Mavi* (2000) is another important work in which he still bases his materials on the illegal trade of historical monuments. Oker’s *Rol Çalan Ceset* (2001) is also a successful work of the recent period but his inability about character and setting diversities limits his potential success.

1.1.4 Why did the detective story emerge in the USA?

It is a commonly accepted truth that the emergence of a literary genre in the context of any literature requires some suitable factors that are created or that naturally exist. In other words, if there is a new literary genre, it means the required conditions are either available or the genre itself felt obligatory to emerge a result of the demand from the reading public. The conditions that would make the detective story possible, even inevitable in American literature have emerged in the sixty years between Poe and Doyle.

The Industrial Revolution (1820-1870) which starts in Great Britain and Europe and affects, in the largest scale, the USA is the first condition that has made the emergence of the detective story in American literature inevitable. It is, in America, responsible for the rise of the modern cities as a great number of people migrated to the cities in search for employment. Urbanization in America has introduced the concept of villain, police, crime, and of course the detective hero to the American readers.

The aspect of living together also contributed to the born of “crime” concept. As more and more people started to live together, some of them would favor while the rest was afraid of crime. Detective has always been related to public interest in the problems of modern city life, particularly in crime. But crime as a part of and feature of American social life was not generally recognized until the rise of the first half of the 19th century²⁵.

The other consequence of the rise of the cities in America is the start of the foundation of police departments which is the most important reason for detective story to start in the USA. With the foundation of police departments and the emergence of “crime” the war has started between them that will last forever. Both criminals and police officers or the private eye have attracted the people because the crime has become an indispensable part of the new dwellers in the cities. The police novels, on the other hand, have been favored because they satisfy the readers’ wish for adventure reading, as well. The foundation of police departments has also caused the invention of and discovery of revolutionary scientific and analytical tools that would be applied to the solution of crime, which attracts the readers and increases their wish for reading the police novel.

The other reason that has caused the emergence of the detective story in the USA is the Civil War (1861-1965). The civil war is obviously speeded up the technology of violence and crime such as the introduction, possession and production of firearms throughout the whole country. Illegal individual arming has noticeably increased. The invention of the handmade bullet has contributed to arming, as well. The Civil War has accustomed thousands

²⁵ William, Marling, “Criticism 1930 to the Present” Cleveland: Western Reserve University Edition
www.detnovel.com/laterevolution.html 24.05.2010

of men to use violence which becomes an indispensable nature of American people. After the war there has been an undeniable and dramatic increase in violent crime in America's cities.

The war has also brought the excessive increase in individual wealth. This has caused an extreme rage of violence between wealthy owners and criminals who illegally violate on others' wealth and possessions. What all of these amounts to are that by the 1870s, crime and violence has become new and significant problems in America, and that newly created law enforcement community is ill designed and ill-equipped to handle.

For centuries, the people of the USA had been governed by either federal or tribal rules rather than a national constitutional order. Because of the lack of national law enforcement, any sort of crime like murder, burglary, kidnapping and so on could not be pursued or investigated. Once the war was over, the national law enforcement was arranged and attempted nationally to be performed. But violence and immense number crime didn't permit law enforcement to be matured and adopted by the nation. Disorder caused by the war produced a great deal of material for detective story²⁶.

Another condition for detective story to inevitable in America is *the dime novel*. The dime novel has popularized leisure reading and thus detective stories in the USA. Detective story has been introduced to specifically the reader group under the age twenty thanks to the *dime novel*. It is additionally very affordable. *The dime novel* has attracted the very attention of schoolboys and middle-brow teenagers due to its adventure content. New developments in publishing eased the dissemination of detective stories in dime booklets. The last condition is that, in the USA, there is unarguably money to be made by detective writers due to developing publishing sector and increasing number of newspaper and magazine.

To sum up, firstly the Civil War has founded the psychological and technical materials for the rise of the detective story by starting the conflicts for illegal obtaining of wealth, personal arming and by strengthening the psychology of violence in American society. The rise of large cities after the Industrial Revolution has also made it necessary to found police

²⁶ Haycock, Chris, "The Birth of The American Detective Story", an essay in *New York Herald Tribune*, 10.02.1994, p.5

stations and private eye offices, which creates the principal motive 'detective' for the genre. Lastly, *the dime novel* has contributed to the especially dissemination of the detective story for leisure time reading. These factors have led the detective fiction to primarily emerge in the USA rather than in Europe because the industrial revolution has had some different results apart from urbanization, wealthy violation, mass refugee migration and law enforcement. Due to these reasons, the international traffic of detective fiction has mainly been controlled by American literature.

1.2 Technical Analysis of *Kavim* and *The Maltese Falcon*

1.2.1 Plot

Both of the books *Kavim* (2005) and *The Maltese Falcon* (1930) that will be compared generally include the elements of the classical detective fiction. However, specifically *Kavim* by Ahmet Umit can be labeled as *the police procedural* novel or shortly *the police novel*, whereas *The Maltese Falcon* by Dashiell Hammett as *the hard-boiled* detective novel. They both have common elements of the classical detective fiction- in other words, the detective novels or short stories written before the very beginning of the 20th century- such as characterization, plot, theme and style.

What one of the most notable characteristics of both *Kavim* and *The Maltese Falcon* is their zigzag plots. *The Maltese Falcon* bases simply Hammett's treatment of embedded narratives stories within stories. One solution is decayed by the following murder in both books. Firstly in *Kavim*, Umit explains Mehmet's death in terms of religious sect conflicts. Then after the murder of Bingöllü, his perspective turns on the mafia conflict. After the third murder of Malik, the perspective turns back to sect conflicts. The death of Mehmet, the old police officer, resurrects the perspective of mafia and smuggling. Lastly the police chief Cengiz's death takes a single point from each perspective previously made. Murder-changing perspective or solution zigzagging dominates Umit's plot. In *The Maltese Falcon*, zigzags are typical of Hammett's mystery plots. The lies of Brigid determine and stand at the center of zigzagging. Her lies are also burlesqued by readers. Even readers can see her being parodied, due to her lies, by the other characters. At the very beginning, Brigid starts her lies about her sisters and her boy friend. Then the murder of Archer takes place, so Spade uncovers the crime according to Brigid's story. She changes her story and still lies. Then another murder of Thursby takes place. Spades makes a different perspective, unfitting to the first one. Still she does not tell the truth about the black bird. Then the murder of the captain of La Panama occurs, again Spade turns back to his first perspective. Lastly, she has had to tell the truth and Spade blends all of them.

Commonly, the plots of *Kavim* and *The Maltese Falcon* largely depend on the narration of the hunt and the chase. They are low key and with an atmosphere of "realism". They look

like a major attempt to display the realistic investigation technique in detail. Rather than from the beginning to the end, *Kavim* and *The Maltese Falcon* proceed from middle (the discovery of the dead bodies) to the end (Mehmet killed them) and to the beginning as in the majority of the detective stories. *Kavim* and *The Maltese Falcon* move from a problem to exposition of the elements in the problem, and finally to the surprise solution. They both present not mental but physical challenges. This characteristic is taken from *the dime novel* publications of the 1920s and 1930s of American literature. Both *Kavim* and *The Maltese Falcon* are action, not talk type of detective story which includes investigation, questioning, and interpretations of the evidences, autopsy reports, clue evaluation, finger or footprints, considering medical data, putting on disguises, solving ciphers and so on. The process of detective or police work always remains for the majority of readers one of the most important attractions of the form since the very beginning of the genre. Both Hammett and Umit use elaborate description of their characters while depicting them. “She was a lanky sunburst girl whose tan dress of thin woolen stuff clung to her with an affect of dampness. Her eyes were brown and playful in a shiny boyish face”²⁷.

To attract the reader more and more, both Hammett and Umit deliver their clever, ingenious, intricate goods and explanations at the end of the novel although they have the chance to conduct more prolonged investigations than Holmes and Dupin whose stories are written in the plot of the short novel. *Kavim* and *The Maltese Falcon* consist of mainly six elements: direct, uncluttered, active descriptions; jokes; wisecracks; slang and street talk; purposely ungrammatical dialogue; clipped descriptions of events. The main goal of the set of these elements basically stems from Umit and Hammett’s attempt for realism.

Specifically, as pointed out above, *Kavim* can be labeled as the police novel as it generally deals with the criminological routines and personal or official problems generated by police work. The primary difference of *Kavim* as a *police procedural* from *The Maltese Falcon* is that Umit chooses the policeman Nevzat as his hero, who is of the middle-class and an average man rather than of a hero with extraordinary skills and extremely exaggerated genius like in Hammett’s stories or *the Golden Age* and *the-turn-of-the-century* stories. That Nevzat

²⁷ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.13>

solves crimes by routine procedurals rather than by bestowed ingenuity is a revolt against the genius hard-boiled detective hero. Still Umit displays inadequate laws, corrupted officials and squalid city as Hammett does; however, *Kavim*, as a police *procedural novel*, builds on and reevaluates the traditions of hard-boiled hero, fitting them to the realities of police work. The best example of the police novel that resembles, in terms of plot, characterization, and context, to *Kavim* is George Simenon (1903-1989)'s books on Inspector Maignet. In 1931, Simenon introduces Inspector Maignet in *M. Gallet Decede*, and develops it through the series of books.

The other fact that contributes to the atmosphere of *Kavim* is climate. The weather is always awful.

As a work of hard-boiled fiction, *The Maltese Falcon* includes everything: lies, deceptions, double-cross, misdirection, violence, brutality, and a breathtaking coldness. When Spade's partner Archer found murdered, Spade expressed not a sign of pain or grief. Spade milks his clients for as much money possible as he can squeeze. When a woman with whom Spade has slept is about to be arrested for murder, the warmer statement he can use is "if they hang you, I'll always remember you. This is frosty"²⁸.

What primarily elevates *The Maltese Falcon* from being an ordinary book to a perfect work of art is the interest that Hammett shows in Spade's personality and the way that he provokes readers to wonder. It is, in brief, a tale of avarice, obsession, manipulation and honor being demonstrated under the worst of circumstances. To add, there are two types of plot in *The Maltese Falcon*: *the apparent plot* and *the revealed plot*. In it, Spade is helping Brigid to find a valuable object and to discover who kills his partner, or that is what readers think so. But when the readers finish reading, they see that Spade betrays and sacrifices Brigid so as not to be killed like his partner. This is *the revealed plot*. The use of two plots is also due to Hammett's goal of presenting Spade as an extraordinary detective hero as most of *the hard-boiled* writers'. In the plot of *The Maltese Falcon*, one of the most important characteristics is Hammett's favorite *plot of feud*. "Feud is Hammett's encouragement the probable criminals

²⁸ [http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p. 265](http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.265)

Cairo, Gutman and Wilmer to destroy one another and force each other to commit crimes’’²⁹. Besides, in the last scene at his home Spades forces them to decide whom he will deliver to the police for the murders committed. Difficulty of the decision causes them to fall in big disagreement and get conflict with each other. This is the reflection of Spade’s genius.

One of the most important common points of both Hammett and Umit is that they base their stories on criminals assuming other people’s identity. In *Kavim* the police chief Cengiz the murderer of Malik uses the identity of Timuçin; Selim, Cengiz’s friend when they work in East of Turkey, uses the identity of Yavuz; and lastly Mehmet, another friend of Cengiz uses the identity of Fatih. In *The Maltese Falcon*, on the other hand, Brigid, the criminal, uses the identity of Miss Wonderly when she first comes to Sam Spade’s office to keep her. Later, she is registered to a hotel in the name of Leblanc and lastly introduces herself as Brigid O’Shaughnessy.

The participation of people of various jobs such as secretary, police chief, restaurant owner, car-par owner, guests, receptionist, security workers and street dogs is the result of the genre’s conversion into the novel from the short story throughout *the Golden Age* in the 1900s. As the setting, Umit and Hammett realistically select the city because most crimes are urban. The other reason to make the city as the setting stems from their goal to present corruptions of all kinds in the city like juvenile delinquency, drug addiction, robbery, adultery, bribery, racial conflict, and most importantly corrupted police officers. These are also the major problems of the century which rise faster and more obviously in cities than small towns or rural settings. In short, Hammett and Umit intentionally portray the modern city going down the drain.

1.2.2. Style

Style is the manner how the writer writes or how the things happen. Nevzat and specifically Spade present their clues in the body of their stories and later employ them in their solutions. This is not like the practice of traditional detective writers; this is their own

²⁹ Zumoff, J.Andre. “The politics of Dashiell Hammett's The Maltese Falcon’’. in www.questia.com/Journals, December 01, 2007

stylistic practice. In fact, although S.S Van Dine (1888-1939) says that there must be no love interest in the detective novel; most writers have made a point of building up a love interest. “Spade acts as if he cares for her, Brigid acts as if she cares for him. To an extent both are acting, telling stories to each other, but to an extent they may also be in love”,³⁰. Besides, he adds that although the detective story has nothing to do with morality, *Kavim* and *The Maltese Falcon* persistently insist on moral values like devotion to job, honesty and justice.

Umit presents an organized crime while Hammett doesn't as in the majority of the *hard-boiled* stories. Umit imitates Poe's motif of 'the crime in locked room'. The closed setting of the murder in *Kavim*, of course, eliminates the possibility that everyone in the world could commit the murder but it also provides the audience with the security of the unity of place. It increases the number of potential criminals which, as a result, draws the readers' attention more. To provide the unity of time, Hammett and Umit limit the novels' covering more than a short slice of time. It takes, in *Kavim* and *The Maltese Falcon* three or four days to reach at the solution. The longer it takes, the less reader holds the general sequence of events in the story.

The other common point both Hammett and Umit share is that they imitate some of the motifs inherited from Poe. Some of them are 'wrongly suspected man', 'police follows a trail of false clues' and 'the least likely suspect'. In *Kavim*, Nevzat projects his attention to Malik as the criminal due to the murder type of Mehmet, who is killed by a crossed shaped dagger, and the Bible some of whose lines are highlighted by Mehmet's blood is left very next to his body. Later on, the police chief Cengiz attracts Nevzat's attention as the criminal due to his smuggling trade with Mehmet in the past. Lastly, Can turns out to be the real criminal. Can also is the least likely suspect of all. In *The Maltese Falcon*, the same type of plot is pursued. Spade pretends to point his attention on Thursby and after Thursby's death on Gutman or on his guard Wilmer because he is closely interested in her, even falls in love. The possibility of her being criminal is deliberately diminished by Hammett, which is one of the most widespread techniques of the *hard-boiled* mystery novels. But later on, Brigid turns out to be the real criminal. What makes *The Maltese Falcon* worth reading until the very end is

³⁰ Malmgren, Carl D. "The Crime Of the Sign;Dashiell Hammett's Detective Fiction" Critical Essay in <http://findarticles.com> 24.05.2010

Spade's preservation the reality – Brigid's being the criminal who murdered his partner. “The book wouldn't reach at such a great success and fame if he explained or even if he gave a hint on her”,³¹. This has made the book one of the best mystery novels ever written in the modern literature. Poe's motif ‘the crime in locked room’ is disregarded by Hammett. His crimes take place on the streets. Specifically the motif ‘the least likely suspect’ has made the classical detective writers so famous.

In plot, Umit tries to tell stories about the hard work of everyday life which we perceive to be the reality of police procedures. Umit's attempt to make *Kavim* sound real(istic) depends largely on building up the details of atmosphere and environment in which the police work. Another fact that really contributes to the atmosphere of *Kavim* is the climate. The weather is always awful; it is always either raining or snowing, bitterly cold and disgustingly damp.

1.2.3 Point of View

As known, point of view is the point from which a story is seen or told. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story.

In addition to Spade's lack of self-awareness, Hammett makes his personality even more difficult to understand with the way he tells the story. The objective or third-person point of views does not allow readers to access into what Spade really thinks. The readers never enter into his mind. Without access to Spade's thoughts, the readers are deceived just as much as the characters who Spade is trying to fool. What Hammett withholds from the readers by means of the objective point of view is Spade's discovery that it was Brigid who kills Archer. “The ‘objective’ emphasizes objects and actions. Readers, by themselves, must schematize and comment the character's reactions, conscience, his words, and facial

³¹ Gates, David, “Becoming Sam Spade”, www.findarticle.com, 24.05.2010

expressions’’³². It would hardly be a worth-reading book until the very end, if readers know early on that Brigid is the murderer of his partner. In terms of point of view, it is Spade’s keeping his knowledge secret that makes the book one of the best mystery novels in the modern literature. The most suitable passage to exemplify this is when Spade calmly rolls his cigarette after he learns Archer’s death. His feelings are unknown, but the readers are aware he is careful and has a precise technique. His technique consists of a rhetorical trick and the employment of understatement.

In *Kavim*, on the other hand, Umit uses the omniscient point of view for narration which gives the readers access to a character's thoughts, feelings, and motives in detail. Hammett uses his narration style as a trick to make the reader more anxious about the solution while Umit does not withhold the evidences found, the provisions made, the investigation results and Nevzat’s and his partners’ thoughts because he wants the readers to be involved in the process and solve the crime together with Nevzat. In *Kavim*, the readers do not need to make comment or make a diagram of Nevzat’s actions, reactions, thoughts or expressions as Umit shares all of them while Hammett forces the readers to operate these processes in *The Maltese Falcon*. This technique of point of view takes the readers out of their chairs into the investigation with Nevzat, and experience the same anxiety and excitement with him and his team.

1.2.4 Atmosphere

Atmosphere is the mood of the story which takes the reader into the senses of the world the writer has created. A well-established atmosphere is actively engages the reader’s feelings because it is one of the chief qualities of literature that makes particular work memorable.

In *The Maltese Falcon* and *Kavim*, settings, murder scene, time and metaphors are some technical elements Hammett and Umit have used in order to create a sense of world, in other words the atmosphere. Suspense, horror and mystery are the other basic elements that lie

³² Crosby, John, ‘‘Dashiell Hammett's Detective Influence’’
<http://www.vintagelibrary.com/pulpfiction/authors/Dashiell-Hammett.php> 24.05.2010

under the constitution of atmosphere. Commonly in both books, atmosphere is used not only to arouse emotions and but also to underline the themes like a corrupted world that is disrupted by intrusion of violent crimes. The main theme of both books is the corrupted world of urban life, which has also constituted the basic of pessimistic mood in the books.

Apart from the corrupted characters of the corrupted world, the atmosphere of *The Maltese Falcon* has been simply built upon the moods of the duplicity of the protagonist Spade, the detective hero, and the antagonist Brigid O'Shaughnessy. They constantly attempt to lure each other. Neither of them are the persons as they act. Because of his aim to gain the falcon, Spade pretends to pay close attention, even fall in love, to Brigid while she pretends to be in need of Spade and even fall in love with him. In fact, both of them display deceitful manners. All of the characters in *The Maltese Falcon* have lurked and have looked for each other's deficiency, which bring about the mistrust among whole characters. They all have repressed wishes on the falcon. Pretentious interrelations dominate the general atmosphere of the novel.

The setting which notably contributes to the atmosphere Hammett creates in the book indicates the "mean streets" which is a term Hammett used to indicate all sorts of corruptions in urban life. Combined with a cynical world which is overshadowed by the threat of violence and undermine by deceit – duplicities of characters- "mean streets" displayed the milieu dehumanized, society devoid of human virtues and traditional values and system lack of social order. 'Mean streets' signifies not only cruel but also squalid features of the city as a whole, rather than a physical description of any city. The murder of Archer takes place on one of the popular streets of Chicago which helps the reader to deduce that law violation has become an inseparable part of the society. The murder on the main streets reinforces the atmosphere that the violence and deceit are issues of everyday life and all members of the society have potential for them.

In *Kavim*, too, general atmosphere of the story is built on the mistrust of the characters and wish for undermine each other; the police officers had a great fear for being undermined by each other. For Nevzat, the police hero, it is very normal to confront with a knowledge informing that one of his friends has engaged into illegal practices, which also strengthens Umit's aim of presenting the corrupted world of the police procedural. Fear and suspense for

being deciphered and undermined are the dominant moods in the police stations. Cengiz rejects Nevzat's accusations by claiming that Nevzat has wishes on his chair in the police organization and always wanted to take his place, which uncovered the general atmosphere of the police procedural. This also signifies that the police officers are not comforted and escape from investigating the crimes in detail in the police organizations, because that will cause one of their friends' fall. These views and practices exactly contrary to Nevzat's morality as he is never afraid of being dismissed. For his setting, Ahmet Umit strengthens this view by deliberately using and describing the central police station of Istanbul in a very elaborate way. He takes his readers into the everyday procedurals and troubles of the policemen like Nevzat in order to present their mood. Duplicity of the characters is also an important element in the presentation of atmosphere of the novel. Cengiz keeps his temper being aware of Nevzat's potential for undermining him and acts as if he is also willing to help Nevzat with in solving the case and as if he has no relation to Malik, the antique shop owner, and Can's family. Nevzat, on the other hand, acts as if he has not evidence indicating Cengiz's close relationship with Can's family and Malik and as if he has nothing to do with Cengiz' position. They are both pretentious.

In both books, murders takes place at night, which is a metaphorical use indicating the evil of crime. The murder at night in detective novels is a common metaphorical use in order to associate devilish murder with the black night rather than daylight. It also increases the mood of horror in the reader. Mehmet's and Malik's being killed by a cross-shaped dagger is a metaphorical use for indicating the religious reasons to commit crimes.

The unity of time and *the unity of place* are the other important elements to create a specific atmosphere in both books. Umit, rather than Hammett, emphasizes on the unity of place principle by letting the murders occur in a locked room. He is inspired by Poe in selecting the crime scene. Murders occur in locked rooms which increase the number of potential criminals and also the readers' attention on the suspects. Hammett's murders, on the other hand, take place on the street which almost points to the potential criminals. The unity of place also strengthens the view that the murder is a hideous case behind a locked door. To provide the unity of time, Hammett and Umit do not let the novels cover more than a short

slice of time. It takes, in *Kavim* three and in *The Maltese Falcon* four days to reach the solution. The unity of time also helps keeping the reader's attention and wonder alive.

Elaborate description of the crime scene, specifically in *Kavim* also contributes to the placement and effectiveness of horror in both books. The detailed description of crime scene of Mehmet's being killed with a crossed-shaped dagger, Malik's beheaded body, and Nevzat's shooting Cengiz on his forehead helps the reader fall into a horrific mood and made the crime more a brutal action and also strengthen the use of realism. The shocking nature of the crime and the details affect both the hero and the readers in that they define the distasteful nature of police officers, the anonymity and complexity of city people live in, and corrupted human nature. The use of shocking details like destroyed bodies, ugly facts about autopsies and so on supports the presentations of the atmosphere of police and criminal worlds.

To sum up, general atmosphere of both books are constructed through the classical elements like crime scene, elaborate description of settings, objects and characters, and attitudes. However, Hammett attempts to change it by deliberately focusing on the interrelations of the protagonist Spade and the antagonist Brigid unlike Umit who tries to take his reader's attention especially to settings, crime scenes and more importantly to the backgrounds of both murders and characters.

1.2.5 Characters

None of the detective heroes either from the classical detective fiction or the *hard-boiled* or the *police procedural* can do without a spark of genius. What gives the characters special characteristics in especially *Kavim* (2005) and partly in *The Maltese Falcon* (1930) is that the detective's genius is not highly exaggerated as much as the previous detective fiction writers have done. Instead, what makes Nevzat and Spade different and peculiar is their willingness to dwell on the operations of the intellects in the plot of their stories as much as the others like Dupin, or Holmes do. Hammett and Umit do not allow their heroes Spade and Nevzat to think they can make much difference in this corrupted world; there is nothing they can do except for staying alive. Here we see their pessimistic mood about the corrupted world. Nevzat and Spade are extraordinary through their surprise solutions, the enigmatic statements, the observation tests and the deductive demonstrations. The general superficiality of the characters in *Kavim* and *The Maltese Falcon* arises from the necessity of hiding the criminal until the surprise solution. This means that Hammett and Umit could not extensively examine the probable criminal's character without examining everyone's as it will uncover the murderer.

Not as excessively exaggerated as the classical detective writers do, but Nevzat and Spade are drawn in the character of genius policeman and detective. Small details or clues that lie on the crime scene which cannot be easily noted by readers are the basic means that indicate specifically Spade's genius. For example, the hole in the newspaper that Spade found in Cairo's hotel room is one of those strengthening his genius. Both Nevzat and Spade succeed simply because they look more carefully and fully to the matters than the others do. Unlike the previous detective heroes, the notable common point is that Nevzat and Spade rarely confront with a complicated intellectual problem, and they do most of their work with their feet, through the observation. These procedurals make them look more realistic. Besides, Umit and Hammett make their detective heroes the epitomes of the specific moral qualities; both of the detectives are alienated from love and from carefree society as in the majority of the *hard-boiled* detective novels.

Nevzat and Spade commonly want what they cannot find in their social or family lives. They desire to add meaning to their lives by strictly and constantly observing some

codes of values – justice, goodness, order, respect, chivalry and so on – outside themselves. Both of them are capable of violence but they in most cases hesitate to use it. They never give into despair and are sure their justice will win. Both Hammett and Umit insist that their detective heroes are simple men of normal competence but superior on moral competence. Their primary moral value is their devotion to their job regardless of what they lose in turn or of what they will gain at the end.

As soon as *The Maltese Falcon* has first appeared in the pages of *Black Mask magazine* in 1929, the book has been acknowledged as not only a great crime novel but also as an enduring masterpiece of American fiction. The most crucial character in *The Maltese Falcon* is the protagonist Sam Spade. “He has prided himself on his flexibility and unpredictability throughout the novel. He is the tough, cynical character, as well. Hammett explains him as “able to take care of himself in any situation, able to get the best of anybody he comes in contact with, whether criminal , innocent bystander or client”³³. He is a wise, gorgeous and extremely cold-blooded detective. When he learns that his partner, Miles Archer is murdered, he shows no sign of shock and sadness. He even dares to examine Archer’s body. His heroism therefore, lies not in any innate goodness on compassion or concern for justice, but in his personal code of loyalty, professional responsibility, and integrity. He likes his work and is good at what he does; above all, he is loyal to his partner Miles Archer and to his profession. “Because of his cynicism and violent and persistent nature of his environment, Spade has adopted this simple code as his highest – indeed his only- ideal”³⁴. His charisma and professionalism have been reflected in the ‘noir’ film (1941) periods of the 1940s and 1950s. In the story, he plays by his own rules ignoring the traditions and norms of the society and the police. Spade who is emphatically controlled in his relations by the women is the master of his feelings and thereby can resist any danger of contamination and debasement caused by the love of Brigid. He uses his devilish charm to get Brigid to solve the case which makes him exactly the most important character of the *hard-boiled* detective novel throughout the 1940s

³³Rivett, Julie M. “Clues: A Journal of Detection”. *The Black Mask*. Chiago: the Black Mask Magazine Publishing. February 2005. p.21 (18-28).

³⁴ Zumoff, J.Andre, “The politics of Dashiell Hammett's *The Maltese Falcon*”. www.questia.com/Journals, December 01, 2007, p.11

and 1950s. “He is an ideal example of the *hard-boiled* detective novel in which the ‘contamination and debasement’ through connection with the *femme fatale* is one of the central aspects of the true fictional detective’s personality”³⁵.

Umit, on the other hand, uses for Nevzat the motifs of logic and observation which he is inspired by Poe and from early Doyle. Nevzat, besides, is purposely charged to internalize and present some specific morals related to his job to his colloques. His main responsibility is to teach virtues necessary for both the official and the social service. In *Kavim*, he demonstrates “manly” virtues through energetic and definite actions. Despite the danger of being marginalized or fired from the police organization and being labeled as the betrayer, he goes on his investigation just in order to clear up the police organization from corrupted officers like the police chief Cengiz. The use of professional policemen instead of the paid detective as the hero of the story traces back to *the Golden Age* of the 1920s. However, most police heroes, like Nevzat, differ very little in their functions and abilities from the talented detective. Nevzat, throughout the whole investigation, insists on supplying accurate, verifiable info. When there are proclamations, he makes sure if they are true or possible, and abandons unknown or personal ideas. He, though, is a solid, persistent and middle-class man whose primary and single world consists of probe crimes and criminals. Despite his willingness to contribute to the social order, the practice of the justice and law enforcement, he is tired. He is hopeless of the society full of violence. He constantly fights against the criminals but they do not cease and he is obviously sure that they are not going to cease. Umit makes a metaphorical statement that Nevzat’s struggle is like killing mosquitoes rather than drying the march. Due to the omniscient point of view for narration which gives readers access to a character's thoughts, feelings, and motives in detail, the reader knows Nevzat’s entire inner world as well. Umit avoids keeping all thoughts of Nevzat or of his partners, evidences, provisions, and investigation results secret because he wants the readers to involve in the process and solve the crime together with him. The readers, unlike those of *The Maltese Falcon*, do not need to make comment or make diagrams of Nevzat’s actions, reactions, thoughts or expressions as Umit shares all of them with them. This technique of point of view takes the

³⁵ Wooley, Bryan, “Chasing ‘Falcon’ in Foggy Alley” *The Black Mask*, Chiago: the Black Mask Magazine Publishing. November 1948, p. 82 (82-85).

readers out of their chair into the investigation with Nevzat, and experience the same anxiety and excitement with him and his team.

Individually, Nevzat differs from Spade in that he is a fundamentally average person rather than a hero. Still like Spade, he is bestowed with extraordinary abilities and featured by extremely super-ingenuity. Nevzat reflects the tastes, concerns, and attitudes of the middle-class, the traditional source of the police novels. Unlike Spade, Nevzat solves crimes by routine classical police procedurals which differentiate him from the genius hard-boiled detective hero, Spade. He depends on Ali and Zeynep to do lab works, to provide records, and to supply technical advice which eats away the idea in the *hard-boiled* mystery novels that one man, unaided, could pursue a criminal in a city of ten million or more. In short, Umit, here, wants to emphasize that the average police hero Nevzat solves the crime not by powerful and original thought but by dogged routine. Thus, Umit moves away from the genius detective hero model unlike Hammett practices on Spade. Nevzat, however, displays some of the hard-boiled detective patterns for example, he is big, tough, charismatic, violence-prone, and he gives and receives lots of punishment. Nevzat and Spade's being tough exactly stems from the writers' goal of realism. Both Nevzat and Spade share physical and mental toughness. Due to their physical toughness, they can withstand heat, cold, arduous journey, or sleeplessness. Their physical toughness not only brings a lot of violence into the novels and describes them on the simplest physical level, but it also separates them from the fictional gentlemen detective. It enables them to survive in a world in which others fight dirty, too. Spade employs his physical toughness against Cairo, Wilmer and Gutman. Mental toughness which makes Nevzat and Spade psychologically stronger is employed to underline the heroes' mental endurance not only against villains but also against unfair misconceptions, critics, and insults. The excessive emphasis on the realistic depiction of both Nevzat and Spade's investigations to find criminal in the story is essential for the placement of realism at its best. Spade and Nevzat's skills are shown to be different and complimentary. They are, in short, the essentials of hard-boiled detectives. The minor characters like Meryem, Tonguç and the police officers are weak, vulnerable and frightened people.

Umit and Hammett insist to differentiate the detective hero from ordinary people, which reinforces their characteristics. They, specifically Umit, have also created an ordinary

character who is not as clever and genius as Nevzat and Hammett like Ali and Archer whose abilities arise from different sources. To Hammett, the more sophisticated a character is the better detective he makes. But still, misconception and misunderstanding make Nevzat and Spade sometimes defective rather than fallible characters. This is especially noteworthy in Nevzat, because until the very solution, he many times falls into mistaken conclusion about who the real murderer can be. These mistaken conclusions take him to the multiple solutions. At first, Nevzat searches the reason of the Mehmet's murder in the sect conflict as he is killed with a crossed-shaped dagger and the Bible, some of whose line are highlighted by the victim's blood, is found very next to him; then in the mafia conflict due to Mehmet's trouble with Bingöllü; then in the smuggling of historical monuments and lastly he reaches at the very solution in Can's wish for revenge of his family.

Spade is not the person who has pretended to be all along. He engages in less gunplay and violence. Spade's life is a model of economy. He, who pretends to be hypnotized by the *femme fatale*, is in fact cool, in-command, and he wastes no time, money, words or even love. He is smooth, fit, and well-dressed. He is a multi-dimensional hero who plays the rat without losing either his humanity or heroic attitude; for instance, he pretends to fall in love with Brigid, but he betrays her to reach the solution. As pointed out above, he is the man of moral values. Although he is accused of the murder of his partner Archer all along the story, he persistently goes on the investigation to find his partner's killer. Spade, in *The Maltese Falcon*, exists between the police and the criminals as the majority of hard-boiled writers call "middle man" just a half way house between the cops and the crooks. As he is a private eye, money dominates Spade not Nevzat, who has to work for a living and who never turns down even trivial jobs.

One of the most eyestrking characteristics of Spade in *The Maltese Falcon* is his flippancy, unserious and loose attitudes in the face of danger, which is also the essential hard element of the hard-boiled hero.³⁶

³⁶ Zumoff, J.Andre. "The politics of Dashiell Hammett's *The Maltese Falcon*" www.questia.com/Journals, December 2001, 2007, p.45.

In order to enhance Spade's superiority as a hard-boiled character, Hammett employs a lot of story-telling tricks such as Brigid's giving too much money than necessary to him, and the shape of Archer's murder. All gives Spade the chance to demonstrate his ingenuity. Spade's hesitation about Brigid, at the very beginning, is understandable although he is in love with her, but the fact that even Spade himself might not know his own intentions which is combined with Hammett's 'objective' narration, makes him the darkest mystery in the book. In order to understand Spade's character, it is necessary to have a look at several scenes in the book. First, when Spade is in the densest period of his search for the black bird, the primary cause of three murders, he takes time to listen a client with a trivial and cheap job and accepts his case, too. His client has nothing to do with the general plot of the story, has no impact on the plot, though. Secondly, although the police threatens him with putting into the jail due to his partner's murder, or Gutman offers him a great deal of money in return of the black bird, he never expects his life to change. Lastly, he tells, at the very end, Brigid that he would still give her in to the police even if the falcon is real and if he collects ten thousand dollars. This is also what Hammett means by moral value he wants to give to the readers.

The other factor that makes Spade so secret and the story so successful is Hammett's use of objective point of view which does not allow the readers to access into what Spade really thinks and which makes his personality even more difficult to understand. The readers never enter into his mind. Without access to Spade's thoughts, the readers are deceived just as much as the characters whom Spade is trying to fool. What Hammett withholds from the readers by using the 'objective point of view' is Spade's discovery that it is Brigid who killed Archer. The readers, by themselves, must comment on the characters' reactions, conscience, his words, and facial expressions. The most suitable passage to exemplify this is when Spade calmly rolls his cigarette after he learns Archer's death. His feelings are unknown, but the readers are aware he is careful and has a precise technique and they tolerate his calmness. His technique consists of a rhetorical trick, the employment of understatement.

Analyzing Brigid O'Shaughnessy separately in *The Maltese Falcon* is also crucial. What makes her a special character is her representing a well-known type of 'damsel in distress'

motif³⁷ which is the synonym of *femme fatale*. Brigid is the body of ‘greediness’ and as a result she plays ‘fallen woman character’. She lacks of self-determination and self-confidence. She is a hypocritical character on one side; she is charged by Casper Gutman for obtaining the black bird; she who must fulfill her eternal mission is partly at the position of the antagonist and does not regard her personal and emotional stimuli; she is deprived of all sorts of humanistic emotions; on the other side, she whom Spade plays game with and tries to manipulate throughout the whole story cannot take herself from feeling love for Spade. However, Spade distrusts Brigid’s sincerity act right from the very start of the novel. You are good. It’s chiefly your eyes, I think, and that throb you get in your voice when you say things like “be generous, Mr. Spade”³⁸. These lines confirm that Spade, too, is obviously attracted by her, but still, Spade knows that Brigid is duplicitous. “The schoolgirl manner, you know, blushing, tampering, stammering, and all that....if you actually are as innocent as you pretend to be, we’d never get anywhere”³⁹. There is a notable lack of confidence between Spade and her, “you don’t have to trust me, anyhow, as long as you can persuade me to trust you”⁴⁰. Her hypocritical manner can also be reinforced through her double-identity feature. “Brigid O’Shaughnessy successfully displayed the transformations from the timid Miss Wonderly to the love-wracked beseecher, which confirms that this is the world in which the equation between who you are and what your story is is more than a dead metaphor”⁴¹. Except for money, Brigid, with no hesitation, offers her body, seducing men around her. Certainly, her sexual power has been deadly for Thursby, Captain Jacobi, and especially for Miles Archer. In the story, while asking her what she could offer beside money, Spade brutally takes her face in and kissed her roughly. In the story, she is trapped by the trio of the ruthless; the black bird, her boss Casper Gutman, and Spade. In the final, she, as she does at the very beginning, throws herself at Spade’s arms once again to protect herself and cover her crime. She persistently presents her so-called love for him and begs him not to turn her in. However, she is arrested for the murder of Archer after Spade tells “Yes, angel, I’m going to

³⁷ Crosby, John, “Dashiell Hammett's Detective Influence” The University of Oxford, Oxford University Press <http://www.vintagelibrary.com/pulpfiction/authors/Dashiell-Hammett.php>

³⁸ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.42>

³⁹ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.254>

⁴⁰ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.82>

⁴¹ Kelly, David. “Criticism on The Maltese Falcon” *New York Herald Tribune*, February 23, 1940.

send you over’’⁴² and she takes ‘the fall’. She, in short as the *femme fatale* character of the novel, introduces the deep sensations of violence and sexuality. Brigid’s position in the character of *femme fatale* is also one of the most important factors that make her a extraordinary character. *Femme fatale* is a seductive woman, whose charms ensnare her lovers by the bonds of irresistible desires, often leading them to uncompromising, dangerous, and deadly situations. To achieve her goal of securing the black bird, she is fully involved in the greedy plot of the story. Including even Spade, she uses her seductive ways to trap even Miles Archer into his death.

The definition used by the *hard-boiled* detective writers like Dashiell Hammett which asserts that only very stupid or mentally ill people can commit major crimes is undoubtedly suitable for Brigid in *The Maltese Falcon*, but not for Can in Umit’s *Kavim*. Spoiled rich girls like Brigid are fairly constant characters in Hammett such as Miss Dain in *The Dain Curse*. Brigid is the suspicious looking female character in *The Maltese Falcon*. By the way, there is a big gap between reality and appearance as Brigid states ‘‘I am not at all the sort of person I pretend to be’’⁴³. Raymond Chandler, one of the most important *hard-boiled* writers of the 1940s and 1950s, states about Hammett’s use of realism in that Spade acts as if he cares for her, and vice versa. To an extent both are acting and telling stories to each other. In a world of nonstop role-playing, it is often impossible to distinguish between acting and being. This confusion of appearance and reality opens up in Hammett’s world, a zone of cognitive indeterminacy.

It is also the same for Umit’s *Kavim*. The police chief Cengiz is another character in *Kavim* representing the ‘corrupted officer’ in the fallen city or world. He is a policeman in the south-eastern part of Turkey during 1990s with his friends Mehmet and Timuçin who are also corrupted policemen, engaged in illegal cases. Cengiz represents the degenerated system and the elements of it including its practitioners like the policemen and the police organization in general. He stands for the secret and illegal powers in the state. The lack of authority and service of the state in that part of the country makes it possible for Cengiz and the officers of

⁴² [http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p. 257](http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.257)

⁴³ [http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p. 148](http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.148)

that kind act freely. Such officers have caused the increased hatred of the native people against the state and thus the rise and maintenance of terrorism. He operates arbitrarily, practices against the natives and violates laws. These are the very realities of the war in the region lasting for more than thirty years. Thus, Hammett takes the readers out of their living room and puts them down in “the mean streets” of America, while Umit does the same presenting the facts of the country that are not seen or purposely prevented to be seen. “Mean” here does not simply signify cruel but also squalid. Both Umit and Hammett attempt to display the very reality of the milieu the humanity live in which has been dehumanized, devoid of human virtues, traditional and humanistic values, and the most important, of the social order. Thus, the books come closer to the goal of realism. Cengiz, additionally, in the police department of Istanbul is famous for his heroic deeds in the south-east against PKK terrorism. His fame evokes his wishes to promote. In fact, he is not enough talented to solve criminal cases as much as Nevzat is. He aims to promote by means of the success of his team headed by Nevzat. He is always afraid of being muckraked in case of failure; that is why he constantly warns Nevzat about proceeding most secretly without leaking into the press or televisions. Umit’s use of Cengiz as a ‘corrupted character’ is partly due to his goal of realism asserting that in the ‘real world’ people are not as they behave, justice is not serviced, and law and order are polite fictions. Besides, as it is pointed out in *The Maltese Falcon*, there is a conflict or gap between appearance and reality in *Kavim*, too. The police chief Cengiz acts as if he does not care about the murders Nevzat is working on. Nevzat, on the other hand, acts as if he does not know that Cengiz does not care about his investigations. In fact, Cengiz is the corrupted police officer at the center of the three murders.

It is interesting to see that both Cengiz and Gutman display the destroyed elements of the social order. Gutman who is also a gangster is the protagonist of the novel because he is the mastermind of the whole black bird caper. Just in order to display the social characteristics of 1920s and 1930s, Hammett includes Gutman into his cast. He, in fact, has come into existence as a gangster emerging from the lawlessness and the social disorders of the period, which is famous for its corruptions of every sort in the society. The primary reason of his existence in *the Maltese Falcon* is to clarify the background of gangsters in American society. The birth of gangsters like Gutman has owed much to the 18th Amendmend and Prohibition (1920-1933) prohibiting the use of alcohol which has created socially, mentally and most

importantly psychologically suitable conditions for illegal production and sale or transportation of alcohol. There has emerged a massive reaction against the Prohibition, which has been converted into the advantage by the gangsters like Gutman. More shocking is the extraordinary tolerance of American people for the criminals and the gangsters, who have violated laws and disregarded the Prohibition. Gangsters are regarded as the victims of the injustice although they have had to be jailed or at least be marginalized by the society. They are mirrored as the epitomes of freedom and sophistication. Gutman is an obsessive character who, without hesitation, could pay the cost including Wilmer – Gutman adores him as if he is his own son – or even his daughter whom he has abused to trap Spade. His long-term search, money spent and untold and numerous murders for the falcon indicate his obsession with the black bird. Gutman never loses his temper and he keeps his face always jolly. In a way, Gutman is the protagonist of the novel because he is the mastermind of the whole black bird caper. He has lethal underlings: Wilmer and (perhaps) Cairo. It seems like he is the opposite of Spade. Spade is the good guy who looks bad and Gutman is a bad guy who looks nice. Gutman never threatens Spade with his life to get the falcon. Gutman hires Spade and Spade just do not agree with them. That is why Gutman is not exactly the antagonist in *The Maltese Falcon*.

To sum, the characters are also the collective products of culture and society. In their roles, Spade, Brigid, Nevzat and Cengiz, as the main characters, move the plot along, while specifically Spade and Brigid become metaphorical representations of the fallen world. They are the products of collective experience and the point of view. Hammett and Umit do not choose these characters randomly. They purposely place them in order to explain the background of several social events, constitutional arrangements and institutions of the period.

1.3 Symbols

Symbols are interpretive keys to the text. The craft of storytelling depends on symbols that present ideas and point toward new meanings. Most frequently, a specific object will be used to symbolize a more abstract concept. The repeated appearance of an object suggests a nonliteral or figurative meaning attached to the object. Symbols are often found in the novel's title, at the beginning and end of the novel, within a profound action, or captured by the name or personality of a character⁴⁴.

The life of a novel is perpetuated by generations of the readers interpreting and re-interpreting the main symbols of the novel. By decoding symbols, any reader can reveal a new interpretation of the novel.

The use of 'woman' in the detective stories as a symbol can be traced back to the 1920s, the Jazz Age, to Woman's Suffrage. Several writings of this period indicate women's treatment as second class citizens, or being ignored or devoid of many human rights. In *The Maltese Falcon*, (1930) Brigid has been misused by Gutman, who has insistently attempted to get the black bird for almost seventeen years. Gutman knows the weakness of Spade against women and tries to benefit from Spade's ingenuity to find the black bird by abusing Brigid's beautiful and sexy physical appearance.

The same conditions are available in *Kavim* (2005). The woman victim here is Avgenia. In Istanbul she falls in love with a boy from Sanliurfa and goes there regardless of the probability of not being accepted by the very people of the region. As she is a Christian believer and is indifferent to the culture, tradition and lifestyle of the people there, the trouble of adaptation rises. She proposes her lover to turn back to Istanbul, but he refuses. She wants to leave him but still he refuses as the regional traditions oblige them to ignore the choice of women. This is because she becomes the honor of her lover after the marriage, and it does not matter what she wishes or needs, but what matters is the commands of the forerunners of the native tribe. She is unable to leave there and has to adapt herself to their lifestyle; her views and thoughts are ignored in the social structure of the region. She is always regarded as a second class of citizen under the service of man. If she even attempts to flee, she would be

⁴⁴ Knight, James, "The Falcon as a Symbol" *National Endowment for the Arts*, London: Number 3, Jstor Books. 2005, p.17

killed as she does not act according to the customs and betrays them. She would be the victim of 'honor killing'. Only if sheikh allows her to go, not the official laws, she can leave there.

In both novels, the use of 'woman' is symbolic to indicate the position and value of the 'woman' in society. Brigid is the symbol of self-interest as she has no other principle. She pretends to fall in love with Spade just in order to benefit from him. This is because she has nothing to give him in return. Her primary attention is occupied with learning what Spade knows about the black bird.

Avgenia in *Kavim* also symbolizes the concept of self-interest. She wants Nevzat to pay more attention or spend more time with her because she really is interested with him and because of her bitter experiences in the past. She does not want to experience the same events once again. Therefore, she asks for Nevzat to stay and spend more time with her although she is surely aware that, for Nevzat, nothing can be more important or more valuable than his devotion to his job. Nevzat also likes her but he is aware that he has some privileges. As a result of Nevzat's ignorance, Avgenia decides to leave him and go to Greece.

Both Nevzat and Spade are surely aware that they have to make choices between their devotion to their job and their women. Because of their personal codes of loyalty, professional responsibility, and integrity the choice is of course their job. These are their highest – indeed their only- ideal. They dedicate themselves to their jobs. That is what makes Spade an extraordinary detective and Nevzat the police hero.

“Before Brigid emerges in the story, Spade positions between the adulterous Iva Archer, his partner Miles Archer's wife, and the office girl Effie Perrine. With Brigid's participation, Spade falls into the triangle of fate as these three women are symbolic, forming the trio of 'fate'”⁴⁵. They ask questions, help solving mysteries, and possess crucial powers in the narrative. They represent the choices confronted by the male protagonist and readers: the courageous next-door-girl, the aggressive flapper, and the adulterous wife. They are, besides, the symbolic uses of the immoral side of humanity. Spade's devotion to women can be traced back to Hammett's psychology at the teenager years when he is the single bread-winner of his family. He often declares that he would never treat a woman as his father treats his weak, ill and poor mother. She is trapped by the trivial tyrannies of an ill, snoopy and brutal Southern husband. Even if you can't hold a marriage together with love, her mother told Hammett, do it

⁴⁵ Easier, Roy. “Sex, Symbolism, and Psychology in Literature”. New York: APC Edition, 2001. p.175.

with sex; but do it. Hammett has married twice and projected his experiences into his protagonist Spade and his devotion to women.

Femme fatale is another symbolic use especially in *The Maltese Falcon* (rather than in *Kavim*. *Femme fatale* is an irresistibly attractive woman, especially the one who leads man into danger. The use of *femme fatale* dates back to Voltaire's *The Odyssey* (8th century). It is Circe whose beauty and nice songs attract Odysseus' sailors and turns them into swines. Odysseus copes with her by the help of magic from Hermes. In *The Maltese Falcon*, Brigid is usually the protagonist's romantic interest, and causes him to involve many dangers with her partners - Gutman, Wilmer and Cairo. Spade sees through Brigid and uses her when she thinks she uses him. However, Spade's flirtation with Brigid turns out to be, in the denouement, just because of his method to solve the crime. He has to reject her as the revealed plot shows her to be one of the causes of the crime. In *Kavim*, on the other hand, there is no use of *femme fatale* because Avgenia has nothing to do with Nevzat's police issues. She is just a troubled friend to share sincere feelings and thoughts. She does not cause trouble for Nevzat. Rather, they are very pleased of their being close friends. They are aware of their own positions and do not even think of suppressing each other psychologically.

Brigid symbolizes the evil character or devilish characteristics of women who kills Archer, Spade's detective partner and betrays Spade and lies numerous times throughout the novel. She is a manipulative character far from loyalty who lacks code of honor, and is deprived of honesty. She insistently maintains her lies as soon as one of them is decayed or turned out to be untrue. Her characteristic *damsel-in-distress* reinforces her being the representation of the evil.

In *The Maltese Falcon*, the events focus on and around the black bird, whose story dates back to the knights of Malta in 1080. In 1530, Holy Roman Emperor Charles V of Spain gives a large territory in exchange of the Maltese Falcon. The crusades of the Emperor probably attract Hammett to use the Maltese Falcon in his book. Falcon is used for the hunt of small prey and is a trainable bird. The use of falcon dates back to thousands of years. Well-trained falcons often symbolize evils while tamed falcons represent Christian repentance. People in the Middle Ages use falcons as pursuers, and they become famous with the motto that they never rest until their objective is achieved. Everyone in the story is chasing the Maltese Falcon. In the book, the greed for it destroys all the hopes the characters have for the happy

lives in the future. They are driven by uncontrollable yearnings that eat away their humanity and contaminate relationships. The reversal of the Maltese Falcon from gold to lead indicates the destroyed lives of all who vainly chase it and their deteriorations. In short, it is a valuable object that brings three murders to Spade's doorstep. It is a life-taking or trouble-making figure as everyone around it or associated with it dies, or at least falls in trouble.

Besides, the "black bird" serves as a crucial link connecting Sam Spade and Brigid O'Shaughnessy. In fact, The Maltese Falcon which is at the center of this story is described as being made of gold and jewel encrusted, which makes it very valuable, and with a unique history that makes its value inestimable. The readers never see it in the story, but its importance drives the plot ahead. "It is a metaphor for Gutman's obsession, Cairo's greed, O'Shaughnessy duplicity, and Spade's curiosity"⁴⁶. It represents the dangerous world of materialism and greed. It functions as the structural bond of Spade and Brigid's relationship because it represents their greed and desire for wealth. Greed is a primary theme in *The Maltese Falcon*. All the actions in the book center around the greed that Gutman and the others have for the falcon. Gutman steals and kills people just to get his hands on the treasure. Now the action moves where Sam lives, and he is involved as well. According to Gutman's story he tells Spade, over the centuries, hundreds of lives have been lost in the search for the falcon. The jewels on it are alone assumed to be priceless. The black bird is the symbol of their wish for wealth. Hammett points out that Brigid's greed for the bird causes her to utilize detective Spade as a tool: "Help me, Mr. Spade. Help me because I need help so badly, and because if you do not where will I find anyone who can, no matter how willing?"⁴⁷ This quotation illustrates Brigid's seeming submissiveness and dependency on Spade to help her, but later she becomes the dominant figure when she utilizes his monetary wealth to her advantage: "She opened handbag with nervous fingers and put two hundred-dollar bills on Spade's desk"⁴⁸. Spade admits his greed when he says, he only believed Brigid's two hundred dollars and not her story. The narrator illustrates how Spade views money as an adequate payment for his time.

⁴⁶ Knight, James. "The Falcon as a Symbol" *National Endowment for the Arts*. London: Number 3, JSTOR Books. 2005, p.23

⁴⁷ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.109>.

⁴⁸ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.179>.

The symbolic use of the falcon is not only restricted to Spade and Brigid. The black bird also represents the greediness of both Gutman and Cairo, specifically Gutman, who has pursued the falcon for at least seventeen years. It is an invaluable statue representing the source of the wish for wealth.

There is a battle between Gutman and Spade; the former representing the corrupt wealth while the latter represents justice. Gutman is obsessed with finding the Maltese Falcon, having pursued it across the globe for seventeen years. He is willing to devote still more years for his obsession. In spite of his cheerful demeanor, he is perfectly willing to kill or betray anyone who stands in the way of his purpose. They are the symbolic representations of the conflict between the justice and the corrupt wealth, in other words, the corrupt wealth versus the justice. The force that drives Spade is a moral code –everlasting dependency on the justice - that is more important than financial gain, power, or love, and that makes him an extraordinary character bestowed qualities. He is the ruler of the justice against Gutman. He has a sense of right and wrong, regardless of his personal feelings.

Diatesseron, in *Kavim* is also a symbolic object indicating a life-taker or trouble-maker figure. It is the reduced or combined form of four Bibles – Matta, Markos, Lukas and Yuhanna. It is, in other words, a full summary of the four Bibles, written by the Saint Tatiyan. Diatesseron is found at the excavations in Salihiye in 1993. It is estimated to be written in 170 A.D. It is thought to be belonging to the Saint Pavlus Church in Mardin. In *Kavim*, whoever contacts to Diatesseron either gets trouble or dies. However, it is the basic element Umit builds each detail on.

The Maltese Falcon and Diatesseron, commonly, are at the center of smuggling in both stories. Criminals hand Diatesseron and the black bird out through illegal ways. Specifically Hammett has been inspired by the period's characteristics and developments in choosing the black bird as a means for smuggling and the corrupted officers as a reality of the American society. He, on purpose, attempts to take the very attention of the commonwealth to some important points that drive the society into the drain. He deliberately focuses on the smuggling issue in order to display the society of the era which stems from his goal of realism. In the 1920s, American congress signed the 18th Amendment and put the national Prohibition which covers the sale of alcohol into practice. To provide law enforcement or to force agencies to practice the ban, it has signed the Vastead Act (1930). Its intent is to hinder

the use, to abuse, to control the production, sale and transportation of alcohol. However, this has created suitable atmosphere and base for criminals. They have taken the control and opposed to the law, and have gained a great deal of profits. They have found the best ways to organize the distribution networks to other regions. Meanwhile, bribery has become nationally widespread, specifically for federal agencies. Each state or town has had its own criminal empire, the band of gangsters. Gangsters have encouraged people for committing crime and smuggling or at least for bribery. The number of corrupted officers has reached at excessive numbers. That is why Hammett has placed 'corruptions of all kinds' into his plot. By the late 1920s, the gangster image has become a well-known figure in all along the American culture. The use of characters like Gutman, Wilmer, and Cairo are some of the examples of this fact indeed. Besides, Prohibition rather than the Great Depression has provided mass of materials for the *hard-boiled* detective stories because illegal manufacture, rumrunners, and bootleggers, violence, corruptions, organized crimes and many more materials have been commonly and excessively used in the plots.

Umit, too, has deliberately used Diatesseron in order to take the readers' very attention to the smuggling trafficking in the east of Turkey. The majority percentage of historical artifacts, human, electronics and most importantly drug smugglings are controlled by the illegal powers in Turkey, specifically in the east and by PKK terror organization. For the foreigners, Turkey, especially the east regions due to the inadequateness of security forces and the lack of control mechanism, has served as magnet for smuggling of not only historical artifacts but also of drug, oil, and electronics. Ongoing battles against PKK allow smugglers to operate freely. Conflicts in the eastern regions of Turkey tend to create a suitable atmosphere for smuggling – due to the lack of authority in Iraq – which has become more important source of income for PKK after they have lost the state support from Syria, Greek, and Persia. Statistically, British Intelligence estimates that PKK controls around 40 per cent of the total amount of heroin entering Europe from the east. In order to point the readers' attention on smuggling reality in the east, Umit has, on purpose, placed Diatesseron as a means to remind the realities.

In short, both of them, the black bird and Diatesseron, are the symbols of lawlessness. In addition to being a life-taker figure for those who hand them, Diatesseron and the black bird are the elements and materials that Hammett and Umit build their detective story on.

Flitcraft parable is the other symbol used in *The Maltese Falcon*. Flitcraft is an officer agent in Tacoma, Washington. He has a comfortable life: a wife, children, a good income, and money in the bank, regular four-o'clock golfing matches. Then one day he disappears. He just walks out of his office and never comes back. As Spade puts it: 'He went like that ... like a fist when you open your hand.'⁴⁹ What has happened that day in Tacoma is simple. On his way to get lunch Flitcraft narrowly avoids being killed by a beam falling from a nearby unfinished building. Having lived a life of order and responsibility supported by a great deal of wealth he now realizes that none of it matters, and his clear, orderly and responsible life could end any moment. His wealth, social statute, and world treasure have nothing to do with ultimate reality- death. Now realizing that life could be ended for him through the chance occurrence of a beam falling, he responds by changing his life at random and simply goes away. That afternoon he adjusts himself to his new knowledge by leaving everything he has including his family. What is interesting about the Flitcraft parable is not the moment of change but the outcome. This moment of revelation leads him to the desire of forgetting his past and founding a new life.

As a symbol, the Flitcraft parable also represents the mortality of life. When Spade catches him five years later, he finds Flitcraft living under the name of Charles Pierce which is a referential use for Charles Sanders Peirce, the pragmatic philosopher and American pioneer of semiotics. He is comfortable and prosperous, living in a suburb of Spokane, Washington, with a new job and a new wife and a new baby son. In just a few years Flitcraft has gone back to the life he has had before, but in a different town, with a different job, with different point of view but with the same family. Only he has changed.

Flitcraft parable, lastly, is the symbolic usage of the idea that no matter how much Brigid is in love with Spade, she will absolutely turn back to her real, previous double identity. Spade never fully trusts her. Still, in spite of taking precautions against Brigid's

⁴⁹ [http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p. 70](http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.70)

possible betrayal, there are clear indications that he is in love with her. That she acts as if she really loves Spade is just due to her objective to obtain the black bird. As soon as she obtains it, both Spade and Brigid are aware that they will uncover their real identities and objectives. In other words, as Flitcraft returns to the life he has had before being saved from a beam falling just very next to him, Brigid will again be a duplicitous character and is to redress her previous character due to the fact that it is her lifestyle. It is her professionalism which forces Gutman to benefit from Brigid in that way. She has no other choice as Flitcraft's having no way but to return to his real and previous life with its all members.

At the end of the novel he tells Brigid that he will not play the sap for her and he demonstrates to her that unlike Flitcraft he is in control. Despite being appeared a corruptible hero, he tells her: "don't be too sure I'm as crooked as I'm supposed to be",⁵⁰. That kind of reputation might be a good business – bringing in high-priced jobs and making it easier to deal with the enemy.

To sum, Diatesseron and the black bird make both *Kavim* and *The Maltese Falcon* more engrossing and the epitomes of their literary detective type. Specifically the symbols force the readers to search for the historical context of the books. The search for the backgrounds and metaphorical meanings of these symbols help the readers feel not only excitement and suspense but also historical concern. In addition, the use of symbols makes both of the books multi-dimensional due to the interactions of various disciplines such as theology, history, politics and sociology.

⁵⁰ [http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p. 109](http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.109)

1.4 Psychological and Sociological Comparison of the Novels

1.4.1 Psychological Comparison

The hard-boiled fiction serves the detective fiction as an initial source material for it represents one form of American existentialism that has emerged independently from the European philosophy. *The hard-boiled* fiction has introduced the tough and savvy private detective, the duplicitous *femme-fatale*, the innocent victim of circumstance, and the confessing but remorseless murderer. The creators of this uniquely American crime genre have engaged existential themes of isolation, anxiety, futility, and death in the thrilling context of the urban crime thriller. The detective heroes Nevzat and Spade certainly carry the characteristics of an existential character. They, like the existential hero, are outsiders, and are alienated or isolated from the law. It is a philosophy that emphasizes the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one's acts.

Both of the detectives free themselves from society and love. Their own choices bring consequences and responsibilities with them. They love taking responsibility, but they direct their own future according to their own criteria free from religious, traditional and social conventions. They do not care about the social order and do not look for any meaning or goal in their attitudes or in their existence on earth. They also do not trust law and law practitioners as they are all corrupted. Their world has no hint of providence or transcendental values. They build their own code of humanistic and social values by their own rather than by the social and formal environment they belong to. They both struggle against the nature of individual criminal and fight for life. Although Nevzat, in particular, has the chance to be promoted many times, he rejects by this with his own free will as he does not want to take part in the corrupt world of the upper class that serve just for the interests of the rich. Nevzat wants to build his future alone and only by his own free will, so he rejects Avgenia's marriage proposal. By doing so, they are determined to pay the consequences of their decision and choices.

While searching for the criminals, they are aware that they should provide the justice by their own as the law enforcement has already been corrupted and have been unable to set

the society in order. In this corrupted social system, both Nevzat and Spade find nowhere for themselves and evaluate their existence worthless and artificial. Their existence does not yield any positive or beneficial gain for Spade and Nevzat who nevertheless persistently go on moving despite the corrupted world around them and whose internal or external toughness are their single life source.

Another important literary practice transmitted by the modern crime fiction has been the individual justice. It has been created throughout the period which is characterized by the decreasing community ties, the decline of security of one's place in community, and the erosion of common beliefs which have rooted in an individual. The crime fiction or the criminal detection have made the singularity of detective hero its action-fixed point for the emergence of individualism in the genre. The individual justice as a literary act has come into existence in the crime fiction as a result of the implications that the detective hero's individual personality, which also includes his ingenuity, skills, and toughness and so on, can be a sufficient resource to comprehend and even to control an alienating world.

Individualism in detective fiction, the prototypical detective hero has been crafted as a figure with a great mental ability that surpasses other character in the fiction, that consist of exceptional powers and ability to see patterns and connections the others miss. The detective's mental powers, therefore, allows him to serve as an ethical judge free from laws as well as the investigator of crime.⁵¹

The detective hero, here, is aware that the existent laws or conventions prevent him from reaching at the criminal or are inadequate for fighting against them. So, they practice their own rules rather than obeying the formal laws, which is the result of their self-confidence coming from their mental acuity. This prototype of the individualist detective has also been inspired by the social stories by Poe about Dupin. Indifferent to the conventions of the social class, Dupin frees himself from the restrictions of the law and decorum. He enters

⁵¹ Triandis, Calvin, Gelfand, Micheal. "Converging Measurement of Horizontal and Vertical Individualism and Collectivism" *Journal of Personality and Social Psychology*. September 1998, p.126 (118-128.)

apartments in search for clues, climbs in and out of windows. The development of American *hard-boiled* writing has also served to the rise of individualistic drives of the detectives in America.

Spade withholds many details about Brigid, Cairo, and the murders of Thursby and his partner Archer from the police officer Tom and Palhaus as he is surely aware that the existent police traditions and official laws/procedures of the police will make them unable to solve the case. He does not work within the law as he is aware that the police, the defender and the practitioner of laws have already been corrupted. Thus, he determines to be as lawless as the criminals to succeed in the end not because he is personally corrupted but because, on the contrary, he has his one code of justice that directs his behavior in a fallen world. Because of the inadequateness of the present laws and practices, he persistently solves the crimes by his own methods and rules. He is aware that he reacts against double-cross Brigid, immoral rich Gutman, the corrupted policeman Tom and so on. To add, while the traditional hero would do his best for the common good, Spade acts in every situation by thinking primarily what he can gain as an individual.

The individual justice is partly practiced, and even less apparent in *Kavim* than it is in *The Maltese Falcon*. This is firstly because of the fact that Nevzat is a police officer unlike Spade, who is a paid private eye; in short, Nevzat is the defender of the system itself. Secondly, *Kavim* is a *police procedural* novel, so it does not carry such characteristics. Still, Nevzat displays, in some situations, the features of the individualist hero. When he needs crucial and secret information about the police chief Cengiz, he acts individually by breaking the laws and applies the illegal ways to get them. This is exactly because of the fact that the existent laws do not let him get that info. Nevzat does not let his chief Cengiz know what they are working on as he was undoubtedly aware that Cengiz would prevent him from reaching the real criminal. That is why Nevzat precedes the investigation by his own methods and instructions. Nevzat is sure that Cengiz himself has already been a corrupted character.

The psychology of the criminals in the books is the most determinant factor, specifically in *Kavim*, of the criminals' committing crime. Psychology has already confirmed that the majority of criminals display abnormal psychological conditions, which force

psychologists to search on inner dynamics of them. Each person has different types of characteristics in terms of behavior and manner. The reason of these individual differences can arise from social interrelations, biological features, or personality characteristics. In addition, individual differences can make someone more potential to committing criminal behaviors. In this chapter, personal reasons of committing criminal act, specifically from the psychological view, will be analyzed. In fact, psychological theories try to explain criminal act from the developmental point of view, in other words, from childhood to adulthood. Not only a single psychological theory will be adequate for the whole explanation of the reason of criminals committing crime; socio-economic reasons will also be dug into elaborately. That is why many sociological or psychological based theories have become dominant factors in explaining the criminal acts in our books *Kavim* and *The Maltese Falcon*.

1.4.2. Childhood Trauma

In Ahmet Umit (1960-...)'s novel, psychology is the dominant factor for the individual to commit a crime. In *Kar Korkusu* (1998), for example, Kerem's psychological condition is determined by those who put him apart because of his silent and withdrawn attitudes. His wife leaves him and his son dies of disease. These events have made his psychology destroyed and imbalanced. He is an anti-regime fanatic, so is afraid of the police. As he is unable to think and evaluate well enough, he kills Mehmet thinking that he is a spy police. In *Patasana* (2000) the reason of murders can stand for the psychological issues. The murderer Timothy is a son of a family destroyed during the Armani emigration. His dad goes mad and his mother leaves them all. Timothy is adopted by another family. After participation in the Vietnam War (1955-1975) he turns back to Turkey, learns everything about his family and he, too, goes mad. After being kidnapped by PKK, he makes a plan for murder. In *Kukla* (2006), Doğan also copes with psychological troubles caused by his step-parents. He is a fanatic right-sided man while his parents are left-sided. This suppresses him and leads into murders. Lastly, in *Beyoğlu Rapsodisi* (2003), Selim is threatened by those who know much about his father's murders before he is killed. At first he pays a lot to the muckrakers in turn of keeping their information secret, but later on, he feels psychologically restricted and kills them all.

In order to understand sufficiently the criminal psychology of Can in *Kavim*, it is better to divide his murder process into three periods. The first is his parent's murder just before his eyes; the second is his repression psychology of his parents' murder until almost the age of forties; and lastly, the psychology of revenge or fulfillment of his revenge. His parents' murder scene leads a childhood trauma that will last at least thirty years and force him to find a number of various ways to repress or forget it. That is why he is hopeless and helpless about the reaction he has to give against his parents' unfair murder. The repression has emerged as a result of his unlucky experience of his parents' murder. He consciously or unconsciously avoided the "unwanted memoirs" about his parents. He has driven them to his unconscious mind to be awakened and resurrect in the future for revenge.

The elaborate analysis of Can's childhood trauma can be best explained through the approach that traces the reason of the murder of his parents back to his childhood. Sigmund Freud (1856-1939)'s psychoanalytic approach, which includes one of his most important contributions to psychology, the theory of repression, will help us understand the mental reasons of his committing the crime. According to Freud, traumatic experiences in early childhood leave their mark on the individual despite the fact that the individual who represses them is not aware of these experiences. Freud's approach directs the reader to analyze the writers, who have relied heavily on the symbols and the psychology of the criminal characters from the point of the inner dynamics. After Freud's numerous studies which focus on early childhood development and claim that the criminal activity is the result of a conflict between the id, the ego, and the superego, the critics have come to admit that psychological and psychoanalytic theories could assist in the better comprehension of literature. Besides, in some psychoanalytic studies it is also asserted that criminal act is the result of a mental disturbance, which is caused by the imbalance between the id and the ego. Those who have a developed id are more likely to commit crime. Freud's theories are either directly or indirectly concerned with the nature of the unconscious mind. Those before Freud have created the concept, but have not named it. Freud does not invent the notion of the unconscious; others before him have suggested that even the supposedly "sane" human mind is not conscious and rational only at times, but Freud goes further suggesting that the powers motivating men and women are mainly and normally unconscious. He has developed an idea that human mind is essentially dual in nature. He evaluates the ego and the super ego in the same category and the

id in the other. He calls the id: the predominantly passionate, unknown and the unconscious part of psyche; the ego: the rational, logical, orderly, conscious part; lastly the superego: the real projection of the ego which seems to be outside of the self, making moral judgments, telling us to make sacrifices for good causes though self-sacrifice may not be quite logical or rational. What Freud has done, in short, is to develop a language that describes a model, and a theory that encompassed human psychology. The ideas and concepts central to Freud's theory have become a part of our everyday life, influencing the way which many people understand themselves or other people.

The psychoanalytic tradition according to which environmental theories alone could not adequately explain the crime gave rise to a philosophy based on psychodynamic concepts which have a number of contemporary variations, but with the general standpoint that it is inner, dynamic forces – dreams, wishes, sexual or moral drives, thoughts, tendencies and so on - which are used to account for human behavior⁵².

In *Kavim*, the criminal Can seems notably relaxed, easy-going, understandable and far from being a probable criminal because he willingly helps Nevzat with his investigations about Diatesseron. Can is an academician at university and commits a crime as a result of his wish for revenge of his parents, who are killed before his eyes in their car during 1980s by the right-sided fanatics. He is at the age of eight when his parents are murdered. He and Malik are close friends. Malik also knows the corrupted police officer Cengiz and his friends Mehmet and Selim due to Malik's illegal smuggling of antique artifact a couple of decades ago. They have also cooperated in smuggling. Cengiz and his friends have stolen a number of historical artifacts when they are charged in the south-eastern part of Turkey, and Malik has helped to market these in Istanbul. In assessing the value of them including Diatessaron, Malik directs them to Can, who is a professional on antique monuments. Thus, Can accidentally meets Mehmet, Cengiz and Selim at Malik's antique shop in Covered Bazaar, and arises his repressed revenge wishes. He recognizes them, as the murderers of his parents, from Cengiz's born spot on his necklace and decides to operate his revenge.

⁵² Hendriks, Jean Harris. "Psychological Trauma in Children and Adolescents", *Journal of Child and Psychology and Psychiatry*, Volume 1, London: Penguin Books. 1992. p.4.(4-12)

The psychological and the psychoanalytic theories are concerned to stress the role of inner processes and conflicts as determinants of criminal behavior. Freud's psychoanalytic model agrees on the inner conflicts stemming from unresolved childhood events or experiences in seeking to explain criminal behavior. That is why Can's psychology for murder can be best explained by Freudian psychoanalytic theory, according to which the crime committing is the result of unresolved childhood trauma combined with repression. Can is at the age of eight, which makes him almost completely unable to comprehend what is exactly happening as he is at the age of evaluating the cases just according to his welfare or comfort. He cannot analyze the background of the cases, the reason(s) of his parents' murder, the social and economic conditions that has brought about it, the psychologies of the murderers Mehmet, the police chief Cengiz and Selim, the fairness or unfairness of their murder. He is just shocked as his comfort is disturbed by the loss of his parents. At the very time of the need of his parents, he has lost his invaluable standpoint which makes him vulnerable. The murder of his parents has caused him an unresolved childhood trauma everlastingly. Can is alone now after his parents' death - his world has forever changed; the way he thinks, behaves, feels, and grows. His brain is etched with the memories of terror. He carries elements of this trauma with him wherever he goes and of his terror into every relationship. In so many ways, he is deprived of his future and of his true potential. He feels disturbed by reminders of the event, and he displays aggressive behavior and angry outbursts. Mental disturbance he has experienced after the murder has forced him to internalize "violence" as a fair mean to satisfy his inner wishes. This has caused him to have a developed id, which eventually, according to Freud's theory, leads him to be more likely potential to committing a crime in the future. His rational ego and moral superego are now suppressed. His id, in the absence of rational ego and moral superego, has stayed alone and directed Can just according to his wishes and subconscious desires.

Bruce D. Perry (1968-...), a clinician and researcher in children's mental health in Psychiatry and Behavioral Sciences, has developed a neurological approach for trauma in childhood. To understand Can fully and millions of other traumatized children and those like him, to Dr. Perry, we need to understand how the brain responds to threat, how it stores traumatic memories and how it is altered by the traumatic experience. All experience changes the brain – good experiences like piano lessons and bad experiences like living through a

tornado as it destroys your home. This is so because the brain is designed to change in response to patterned and repetitive stimulation. The stimulation associated with fear and trauma changes the brain. Over the last twenty years, neuroscientists studying the brain have learnt how fear and trauma influence the mature brain, and more recently, the developing brain. It is increasingly clear that experience in childhood has relatively more impact on the developing child than experiences later in life. This is due to the simple principles of neurodevelopment. The functional capabilities of the mature brain develop throughout life, but the vast majority of critical, structural and functional organization takes place in childhood. “Indeed, by the age of six-seven the brain has reached 90 % of adult size, while the body is still only about 25 % of adult size”⁵³. By shaping the developing brain, experiences of childhood define the adulthood in the future. Neurodevelopment is characterized by (1) sequential development and ‘sensitivity’ (the brain “grows” from brainstem to the cortex) and (2) ‘use-dependent’ organization (“use it or lose it”). The mature organization and functional capabilities of brain reflect aspects of the quantity, quality and pattern of the somatic-sensory experiences of the first years of life. The sequential and use-dependent properties of brain development result in an amazing adaptive malleability, ensuring that, within its specific genetic potential, an individual’s brain develops capabilities suited for the ‘type’ of environment he or she is raised in. Simply stated, children reflect the world in which they are raised. Since Can’s childhood world of experiences, senses and memoirs is characterized by threat, chaos, unpredictability, fear and trauma, his brain, to Perry’s theory, will reflect the neural systems involving violence and an excessive tendency to criminal act. His traumatic experiences lead him to a neurodevelopment process, dominated by mental and behavioral disturbances which bring the criminal act at the end.

1.4.3. Psychology of “repression”

The other psychological concept that will help us to analyze Can’s criminal psychology is ‘repression’, which implies man’s extreme wish for forgetting the disturbing memoirs. Resistance occurs despite the individual’s “conscious” intention to know the

⁵³ Perry, Bruce. “Traumatized Children: How Childhood Trauma Influences Brain Development” *The Journal of the California Alliance for the Mentally Ill*. Chicago: Standard Edition Inc. 2000, p. 57 (48-61).

repressed thoughts. Freud explains in his article “Repression”, how it works like; much of what lies in the unconscious mind has been deliberately put there by the conscious mind which acts as a censor, driving underground unconscious, or conscious thoughts or instincts that it supposes unacceptable. Freud makes it clear that all of us have repressed wishes and fears. We have all dreams or expectations in which repressed feelings, memoirs and wishes are hidden, and we are restrained by various elements including religious and social traditions. To him, repressed wishes are, more or less, characteristics of normal human beings. For Johann Herbart (1776-1841), repression is a necessary consequence of the limited capacity of the consciousness. “Repressed ideas do not cease to exist but pass into a ‘state of tendency’ – the psychologically correct term of those days for ‘conscious’⁵⁴. Freud, in his article, goes on the definition of repression in that the essence of repression lies simply in the function of rejection and keeping something out of consciousness. Repression is itself unconscious. It, in other words, is a censorship of the conscious. “It is a mechanism in which the person is unable to remember or be cognitively aware of disturbing wishes, feelings, thoughts, or experiences”⁵⁵. Can, until he coincidentally meets his parents’ murderers Cengiz, Selim and Mehmet, represses and expels his disturbing wishes, thoughts, and experiences about the murder scene into his unconscious. After meeting them, he uncovers the traumatic memory back with the wish for revenge. By focusing on his education abroad and social life, he has intentionally avoids thinking about his childhood experiences, relating to his parents and their murder. He has censored all of the thoughts and wishes until the age of forties. He has rejected and has kept them all in his conscious. He directs his attention to his academic education in Italy and to his choices related to religion and religious issues. He always avoids contacting not only with the experience, thought and feelings about his parents themselves, but also with the potential reminders of their murder as he could not bear them and is almost frustrated by his parents’ absence. The concept of ‘else-thinking’ has been developed by Anne Freud (1895-1982), the daughter of Sigmund Freud which means to keep disturbing problems out of the consciousness. She has not structurally altered his father’s theory, instead, developed it. To fulfill else-thinking, Can prevents some intolerable psychological materials

⁵⁴ Freud, Sigmund. *The Complete Psychological Works of Sigmund Freud* (Vol. 19): ed by. James Strachey. London: Hogarth Edition. 1961, p.22 (14-41).

⁵⁵ Wright, Elizabeth. *Modern Psychoanalytic Criticism*. Totowa: Barnes Co, 1982. p.119.

about his parent's murder from entering into his consciousness. However, the repressed thoughts relating to his parents always return to haunt him psychologically in a variety of ways. Additionally, Freud's 'conversion theory' asserts that the materials that are repressed in the consciousness are converted into alternative modes of remembering such as dreams, slips, symptoms, and so on. For example, Can converts his repressed wishes into the daily-entertainments and temporal relationships with his opposed sex colleagues. Can can repress his disturbing memories about his parents into his unconsciousness through inhibition. Freud emphasizes that inhibition yields to 'the return of the repressed' in direct behavior channels. In connection with inhibition, Can's repression mood can be conceptualized as the act of turning away from inhibiting wishes and unwanted memories, that are believed to cause threat. For Can, repression is more than a simply ignorance that can easily be corrected. His devastating wish for revenge demonstrates that this is not ignorance but he cannot help taking revenge.

1.4.4. Psychology of Revenge

"The psychology of revenge has dated back to the Bible, in Exodus 21:23 instructing us to 'give life for a life, eye for eye, tooth for tooth, hand for hand, foot for foot' to punish an offender"⁵⁶. After two thousand years, Martin Luther King responds that the old law of 'an eye for an eye' leaves everybody blind. On the other hand, the involvement of 'revenge' as a subsequent theme in the detective fiction dates back to the Elizabethan revenge plays of Thomas Kyd (1558-1594)'s *The Spanish Tragedy* (1582) and William Shakespeare (1564-1606)'s *Hamlet* (1599). 'Revenge' as a theme, forces the readers to look into the psychologies of both the criminals and the detective hero. As a result of experience and events they undergo, people can fall in a psychological enigma and this can lead them into murder. To psychologists, if you live in a society where the rule of law is weak, personal revenge provides a way to keep order, but revenge comes at a price. Instead of helping one more with one's life, it can leave him/her dwelling on the situation and remaining unhappy. Psychological researches on the study of revenge suggest that the picture is a little more

⁵⁶ John, M. Grahal. "Revenge; Psychology of Retribution", *APA's Monitor*, May 1998. p. 5 (3-9).
grahaljohn.apasmonitor.com

complicated than a feeling of satisfaction after one has taken out the revenge on another. Researchers call revenge the psychology of retribution, and our feelings about revenge the ‘revenge paradox’ because when one takes out revenge on another person, one often feels worse afterward although s/he always thinks s/he would feel better. In other words, while one thinks revenge will make him/her feel better after an injustice, it seems to have the opposite effect and makes him/her feel less happy. In the feelings survey, the avengers have been reported to feel worse than the non-avengers, but it is also predicted that they would have felt worse had they not been given the opportunity to punish. The non-avengers say that they think they would feel better if they have had that opportunity for revenge although the survey identifies them as the happier group. The psychologist Kevin Carlsmith (1962) says that the reason why revenge steaks anger may be in our rumination we make before taking revenge.

When we don’t get revenge, we’re able to trivialize the event. He adds that we tell ourselves because we didn’t act on our vengeful feelings; it wasn’t a big deal, so it’s easier to forget it and move on. But when we do get revenge, we can no longer trivialize the situation. Instead we think about it a lot. Succeeding in taking revenge keeps the wound open and fresh. It just keeps the issue alive in our minds, keeps us angry, and doesn’t really make us happier in the long run⁵⁷.

Researchers have some theories about revenge claiming that punishing others in this context –what they call ‘altruistic punishment’ is a way to keep your psychology working smoothly for a slice of time. Carsmith says that you are willing to sacrifice your well-being in order to punish someone who misbehaves, what’s sweet to the avenger before taking out revenge may become bitter later on.

In fact, killing for ‘revenge is exactly opposes Ahmet Umit’s dominant view that the primary reason of crime committing is “‘environment” of every kind, because people who are fully satisfied in terms of economic, social, or parental needs are unlikely to engage in any

⁵⁷ Gelfand, M. Jenny ; Carlsmith ,Kevin. ‘Culture, Shame, and Revenge’ a paper presented at the annual conference of *the Academy of Management*. Hawaii: 2005, August. p.16 (9-25).

criminal act. Can's wish for his parents' revenge emerging from the inadequateness of social and legal rules increases the probability of revenge. If they had provided the legal punishment for those who had murdered his family, Can could be morally and consciously satisfied and stay away from violence. Through his academic education, his profession, the interconnections with those around him, and through the first impressions that he gives to Malik and Yusuf, it can surely be assumed that Can has a strong and logical personality. He is unlikely to apply for violence. He is just at the age of eight when his parents are murdered. In plot, he is in the role of the least like suspect, an important concept Poe has created for the genre. It is shocking that he can spontaneously carry two contrast moods: very relaxed, flexible, and intellectual character on one hand; very persistent and patient character who waits for almost twenty five years to take his parents' revenge and kills them without hesitation. In fact, he is expected not to pay for heavy prices of his wish for revenge. He is assumed to be aware that revenge is one of the most primitive aspects in Turkish culture, but the weakness and negligence of the rules and the social rewards given to Mehmet, Selim and Cengiz, the murderers of his family, force him to lead him to violence. The injustice about his parents' murderers obliges him to do nothing but take his parents' revenge, because the criminals are involved in the police organization, even promoted to the highest chief positions. This situation unfairly makes Can think that it is his family who is the real criminals, but not those who kill them in fact. Therefore, he is particularly vulnerable to anxiety states and depressive reactions. The concept of "revenge" has been a noteworthy subject matter. "Revenge" is the dominant means to solve the interpersonal conflicts rather than applying for legal rules where laws are weak and loose because of the corruption in official institutions and where traditions are highly valued. The motto "teeth for teeth" is a highly regarded view on the base of revenge. Specifically in the eastern part of Turkey, interpersonal conflicts have been dominantly solved through either duels or illegal 'solutions' including, even until recently, applied revenge. Revenge psychology has been, for centuries, 'sine qua non' of the eastern cultural and social lives taking place between either families and tribes or persons which have been maintained under the feudal system. Three criminals, Mehmet, Selim and Cengiz, while they are charged as members of security forces in the east to fight against terrorists, are accustomed to the concept of "revenge" psychology and kill six people by firing in the cave, assuming that they are the terrorists, who kill their colleagues and do not deserve to be legally judged and live. They are wrong; those whom they kill are just

village inhabitants, and are completely innocent village dwellers who never sympathize with terrorism. Their extreme wish for revenge does not bring about happiness or satisfaction, either. Later on, they are trapped by the troubles caused by the issues relating to their murders in the east of Turkey.

Through his wish for revenge psychology, Can attempts to make his own justice which is not provided by the legal laws. Although he always consciously represses his disturbing memories and thoughts about his parents' death, he unconsciously keeps his wish for revenge alive and refresh. Revenge, he thinks, is the only way he can satisfy and end his inner conflicts. Giving up his revenge means trivializing and duping his parents' murder. Legal powers trivialize their assassination, but Can is determined to take the law into his own hands and fulfill the individual justice. According to feeling surveys which indicate that non-avenger are happier than the avenger, although he is psychologically in the happier group before taking his revenge, he insists on his ultimate goal assuming to be mentally and psychologically satisfied. In short, Can's criminal act commitment is a manifestation of his motivations, desires, and personality traits; thereby, provides clues to the psychology of him.

To add, many studies have been conducted to determine whether crime "runs in family". In other words, do children have higher probability of being involved in crime and delinquency or of being diagnosed as antisocial if either of their parents has also been involved in criminal act? The results of the research indicate that numerous studies have assessed the possible link between parental criminality and that of the offspring. These studies are consistent in showing that the persons who engage in delinquent and criminal behavior are significantly more likely to have parents who have done likewise. This simply means that, to a statistically important degree, as in a large number of delinquent children, criminal/antisocial behavior does exist in their families, too. Of course, this does not mean that every criminal child has antisocial parents, which is exemplified by Can in *Kavim*. Nevzat purposely investigates Can's family for the possibility of his being one of the suspects of Mehmet's murder. He finds nothing notable apart from their being ordinary parents working at a university as academicians. They have not involved any notable criminal act or illegal propaganda in the 1970s of Turkey. That is also one of the criterion that causes Nevzat to put

Can among the least likely suspects. Otherwise, he would avoid from misdirection, which leads him to kill his chief Cengiz and many other troubles throughout his investigation.

To understand Can's causes of criminal act completely, it will also be helpful to analyze another sociological theory called "General Strain Theory", too. According to the general strain theory, developed by Robert Agnew(1953-...), simply economic strain that increases the probability of crime and delinquency could hardly be adequate for the absolute explanation of criminal act, and he adds to these factors that prolonged emotional stress, too, caused by parental or social conflicts affects both physical and mental health. He also puts forward numerous other forms of social frustrations and attempts to explain individual variations in criminal behavior. In the context of the theory, it is not a surprise to find higher rates of mental illness. It predicts that criminal act will be highest among those who experienced almost no or poor relationship with parents. These poor or no relationship deficiencies will take the individual to either prolonged emotional stress or to higher rates of mental disorders. Due to the lack of family atmosphere and poor experiences with them takes Can to prolonged emotional stress which is repressed by him. Partly, this factor can be said to have increased the probability of his committing crime. This is because numerous studies indicate that the probability of engaging in criminal act is higher for those who are deprived of parental atmosphere of every sort than those who fully experienced it. Can is almost at the age of eight, so he loses the chance to experience a number of feelings like the senses of being protected, internalized, loved, valued and most importantly to be in a micro social institution which are provided by a healthy family and family atmosphere. The absence of these agents makes Can emotionally stressed and leads him to fall into prolonged emotional conflicts.

Traditionally, Dashiell Hammett's *The Maltese Falcon* is read as a straight *hard-boiled* detective story, with little interest in erudite philosophical issues. This is not to say, of course, that the novel has not been widely read as a serious social critique. Liahna K. Babenes, for instance is typical in claiming that "the novel's target... the duplicity of the cast. But on the whole, there's been little interest in considering *The Maltese Falcon* as a philosophical novel

fundamentally “concerned with stories and storytelling”⁵⁸. For Hammett, in short, psychology is one of the most dominant factors in the criminal’s being engaged in the criminal act, however, he places more emphasis on sociological reasons of the crime committing. This is because of his political views in the 1940s and 1950s. He involves in anti-regime activities, and he is also sentenced with a long jail because of his illegal communism propagandas and participations into illegal movements against existing state system. Generally, his political and worldly view indicates and emphasizes that socially and in general attitudes, the individual has morally and culturally corrupted; the capitalist system has destroyed the system of moral and humanistic interrelations. It drives people to selfishness of every kind. Monetary-based expectations, rather than ‘labourism’ and ‘real egalitarianism’, have become central to the American society and to the institutions that run the society. Basically due to these political views, he attempts to stand his reasons for committing crime on personal or sociological causes. *Red Harvest* (1929), for example, is a novel about the connection between several kinds of corruption; the corruption of public office, of business and, ultimately, a form of spiritual corruption, all of which are facilitated by the town’s destructive coalition among business, crime and the law. In *The Maltese Falcon*, too, some sociological and psychological factors lead the criminals into committing crime. It should be noted here that, unlike *Kavim*, sociological and political reasons are more effective for criminal acts than psychological factors.

1.4.5. Sublimation

The criminal Brigid O’Shaughnessy, the best *femme fatale* in the *hard-boiled* genre in *The Maltese Falcon*, is an intelligent and clever woman. She is Spade’s ‘victim’ because Spade knows everything while Brigid does not know that he knows. She is the deceived and the manipulated one. From the beginning of the book until the end she is deceitful. She is a woman of no morals and seems to have no consciousness. She is a murderer; she kills Archer.

⁵⁸ Rabinowitz, Peter. “How Did You Know He Licked His Lips?” *Second Person Knowledge and First Person Power in The Maltese Falcon*. New Brunswick: 1989. Rutgers University Press. p.159 (140-165).

She plays games and manipulates or tries to manipulate Sam throughout the whole book. At the end of the novel when it is revealed that she has killed Archer, she tells it in a way that it is an innocent accident and the motto 'you used me Mr. Spade' makes her look like the victim. Brigid's lines help the readers to tend to be sympathetic for her. She even cheats and causes Effie thinking she is a nice woman. Everything she does is for her own personal gain. She has a treacherous heart. She says that she is in love with Sam, but how could anyone believe anything she says after all lies that she has told? She always pretends to be in danger and to be in need of help. It is very apparent that personally she is just abusing Spade to save herself because it is the type of character that she has shown in the whole book. In fact as a stupid and mentally ill character who commits crime, she suits for the definition of the *hard-boiled* detective writers like Hammett who depict the criminal in the same way Brigid is. It should also be indicated that the spoiled rich girl like Brigid is a fairly constant character in Hammett such as Miss Dain in *The Dain Curse* (1929), Dinah Brand in *The Red Harvest* (1929), and Janet Henry in *The Glass Key* (1940) who are, at the same time, the suspicious looking female characters and are symbolic representations of "evil". Brigid is a complex character, in which she appears to be a typical *damsel-in-distress* but is supposed to be a beautiful and treacherous woman. Yet Brigid is demure and gentle throughout the novel. Her non *damsel-in-distress* characteristics are decisive.

Before analyzing sociological or psychological reasons of Brigid's criminal act, it is necessary to summarize the process of her being engaged in the crime. Her wish to obtain the black bird for her own rises before she decides to kill Spade's detective partner Archer. In Istanbul and Russia, before coming to San Francisco, she is unable to achieve her goal of obtaining it because of her love for Thursby, who is also charged, with Brigid, to get it from the Russian smuggler Kemidov. In fact, Gutman has charged the three for the same mission; Brigid, Thursby and Joel Cairo. Brigid makes a plan to get rid of Thursby and Cairo one by one. Firstly, she traps Cairo with a fake cheque trouble and leads him into jail in Istanbul. Later on, to get rid of Thursby, she rents Spade and his partner Miles Archer with the hope that they could keep her far from Thursby who, according to her lies, kidnaps her sister and that they would help her in finding her sister. In fact, she wants Thursby to be scared and to escape away as soon as he notices the detective Archer because Thursby's background is full of illegal issues and he is the man wanted by the police. Thus, she plans to eliminate Thursby

and to be the single owner of the black bird. However, Thursby does not chafe from Archer. As the last chance, after planning to cast the murder on Thursby, she kills Miles Archer, Spade's detective partner. By the way, Cairo is released in Istanbul, and Thursby is killed by Gutman, who also excessively wants to get the black bird which wholly means that she has to look for another way to satisfy her instinctual wishes. Thus, to get the black bird, she decides to benefit from Spade whose one of the most important weakness is women and his ingenuity, but still, she is unable to achieve her goals as Spade is turned out not to be as pliable as he seems. He is not as raver as he pretends to be. Spade plays his role in such a professional way that Brigid could not be sure whether he knows that she has killed Archer or not. In fact, he understands that it is Brigid who has killed Archer by means of the technique she has used; there is no sign of fight or blow. Spade is so sure that he hardly attempts to have a look at Archer's dead body.

One of the theories that will help the reader to understand the reason why Brigid commits crime is Friedrich Nietzsche (1844-1900)'s 'sublimation theory'. Sublimation is the process by which instinctual impulses are channeled into other thoughts, emotions, and behavior. Thus, the criminal act results from inner unsatisfied desires and dissatisfactions; these unsatisfied wishes stem from a failure to experience strong emotional ties with another person, usually a parent. Through his sublimation theory, Nietzsche looks for the reason of criminal acts in the inner dynamics of human beings as Freud does, but he does not go back to childhood psychology or childhood experiences that drive the individual to be involved in the criminal act in the future.

Brigid is a puppet in the hands of Gutman and pretending to be helpless who is in danger of being killed. She is duplicitous and not the one as she pretends to be. She attempts to be intelligent and clever. However, Spade is more dominant on her, and he pretends as if he is not aware of her lies and misconceptions. Through the end of the story, Spade says to Brigid, "Don't be too sure I'm as crooked as I'm supposed to be"⁵⁹. It demonstrates her double-cross character and that she has a secret agenda apart from the apparent attitudes and expressions. She is not consistent and cannot display enough confidence towards those around her. Spade is completely and surely aware of her lies which he benefits to solve the case. Brigid is positioned between sexy, efficient and handsome detective hero Spade and her

⁵⁹ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.215>.

ultimate goal of gaining the black bird. Even if she wants to fall in love with Spade, she is prevented by the predetermined responsibilities. In other words, her forcing responsibilities for Gutman, who has charged her for finding the black bird outruns against her inner wishes for Spade. For Gutman, on the other hand, Brigid means nothing and has nothing to do with as he regards her just an efficient means to obtain the black bird for which he has been struggling to gain for at least seventeen years. In the very last scene, after all of them understand that the black bird found by Spade is fake, Gutman and Cairo leaves her back without hesitating, because, for them, Brigid owes her existence only to the black bird. Having been aware of these, Brigid plans to benefit from Spade's weakness towards women, and uses her own beauty for her greedy wishes. She decides to steal the bird from Gutman although Gutman hires her to bring the black bird to him. This also demonstrates her being disloyal to her job and friends unlike Spade. Consequently, her disloyalty, hypocritical character, unsatisfied and failed wishes, aims and impulses stemming from the desire of obtaining the black bird drive her to commit the crime.

1.4.6 Sociological Comparison

1.4.7 Different Association Theory

The sociologist William Glasser (1925-) puts forward that criminal population tends to be lower self-esteem than the non-criminal population. For Spade, there are specific moral or behavioral values such as honesty, loyalty to his job and his murdered partner Archer, honor and ingenuity which also make him a special character as a detective hero. However, such moral or behavioral attributes have nothing to do with Brigid because the only goal and value for her is the black bird. She even thinks of 'selling' her body to get the black bird. Having known Spade's weakness towards women, she tends to lure him by using sexual impulses, which demonstrates William Glasser's assumptions. She has nothing to do with honor, loyalty towards his employee and lovers. She is full of greedy wishes, which forces her to fall in lies burlesqued by the other characters in the novel. She is a hypocritical character deprived of self-determination and self-confidence. Her being a double-cross character strengthens her having a lower self-esteem. Brigid is the symbolic use representing the lack of self-esteem and 'fallen women' figure commonly used in the majority of the books written in 1930s and 1940s. Her characterization is deliberately put on the book to display one of the

most important characteristics of American society throughout 1930s and 1940s in which women are disregarded in every strata of the society; their views and thoughts are ignored. Brigid's lack of self-esteem stems from the fact that she is surely aware that she is being used for Gutman's personal interests. She is just a means for reaching at his valuable goal and lacks of self-determination. After Spade and the others discover that the black bird is the fake one, Brigid's partners leave her alone. Her existence does not own to herself but to the other's interests. As she knows that Spade uses her, she cannot necessarily satisfy her inner and emotional wishes. That relationship is just a trick of Spade which is deprived of sincere love. She is unable to love or being loved due to her responsibilities to the others and to her own hypocritical character. No matter how hard she pretends to have fallen in love with Spade, this will not help her with satisfying her emotions and will undoubtedly fail.

Lastly, the other theory that will help us to understand the reason why Brigid commits crime is 'Different Association Theory' developed by American Sociologist Edwin Sutherland (1883-1950). To Sutherland criminal behavior is learnt as any other complex social behavior is learnt through cultural transmission or imitation and "the main part of learning occurs through the internalization and acceptance of definitions favorable to violations of law, and within close personal relationships with those who themselves have learnt a variety of definitions"⁶⁰. The more one is likely to adopt definitions favorable to law violations, the more an individual has contact with the other who views law violating behavior as either trivial or even something to be encouraged. "The more individual interact with criminals, the more likely they are to gradually engage in law violations"⁶¹. To add, a person becomes criminal when his interest favorable to breaking law outweighs his interest favorable to non-violation. Brigid used to be with Thursby before he is by Wilmer. They love each other. Thursby is a bodyguard of a smuggler whose background is full of various kinds of crimes including murder. Associated with Thursby's world in all aspects, Brigid is also accustomed to murder psychology which becomes one of the inseparable parts of their world. Theoretically, it is highly probable that she learns criminal act like murder from Thursby, too.

⁶⁰ Sutherland, Edwin. *Sociological Theory of Criminal Behavior*. Chicago: Lippincott Publication. 1955. p.94.

⁶¹ Kızmaz, Zahir. "A Sociological Approach on the Socio - Cultural Sources of Violence". *The Journal of Social Science* Volume: 16. Elazığ: Number: 2. 2006. p. 254(247-267).

Her criminal behavior can excessively stem from her relationship with Thursby as both of them have the objective to steal the black bird from Gutman, who charges them to obtain it for him. Her objective to gain the black bird makes it obligatory to break the law and eventually to kill Archer, Spade's partner. In short, her personal interests outweigh the legal laws.

1.4.8. Hasty generalization and General Strain Theory

In *Kavim*, Cengiz's psychology of crime will be handed in three steps considering him and his friends' first murder, – Can's parents – the massacre of six innocent natives in Mardin in the south-east of Turkey, and lastly Malik in his antique shop. In *Kavim*, the police chief Cengiz is one of those who killed Can's parents in their car during the 1970s of Turkey, which is dominated by the conflicts of every sort including basically political and ideological disputes between left-sided and right-sided extremists. Ideologically, the two opposed and dominant groups are those who are affected and directed by a number of inner and outside forces. Right-sided extremists, who have accused left-sided fanatics of being betrayers and of communism defenders, have favored nationalism and American world view of life whereas left-sided extremists have favored proletarian worker society and communism spread to worldwide by the Soviet Union. Extremists on both sides of the political spectrum have resorted to murder and other forms of violence to impose their ideas. Prior to the coup, political leaders, rather than attempting to repress violent and antidemocratic behaviors, reacted selectively; some of them tended to excuse rightist violence, while the others viewed leftist attacks as legitimate reactions to social injustice. Because of irrational, purposeless and baseless reasons, civilians especially students, even from the same family murdered each other. The violent conflicts between two extremists have paralyzed Turkish politics and social order, and have coincided with the recession of the economy. Cengiz and his friends, in this chaotic era, murder Can's parents because of the fact that they are the fans of opposing ideological views. Because of the loss of the state authority on the general commonwealth, Cengiz and his friends, full of courage, tend to violate the laws assuming to fulfill a national responsibility. In fact, they have nothing to do with Can's parents in social or political aspects. What basically forces them to violate law is their psychology of ideology and reaction. No matter how beneficial and rational thoughts the opposed groups have, their

activities are violently reacted by each other because they are done by the opposed ideology. Each group has done everything for the sake of welfare of the nation. However, whatever is done takes the country at least twenty years back in terms of all aspects primarily economy and social order. The loss of Can's parents as academicians could not be compensated for any turn.

The second case through which Cengiz will be analyzed is the massacre of six natives he involves in Mardin. First of all, one of the most sensitive topics the sociologists deal with is ethnicity; for criminology race/ethnicity is a very controversial subject. Criminal sociology searches for the cause of crimes and crimes being committed in the society.

Society has the crimes they deserve. Not only is the criminal guilt, but also is the society. Criminal will be the criminal in accordance with the social environment and social conditions s/he is in; therefore social environment plays an impressive role in crime committing crime just like the impact of surrounding in proliferation on microbes⁶².

Turkey is one of the most racially and ethnically diverse countries. This diversity has obviously has brought about some difficulties to overcome although it has colored its social structures in terms of cultural and social heritages. Except for the prejudice for the south-eastern people, it is necessary to monitor the negligence done by the state in terms of employment, health and education services, and economic investments to the region. Because of the ethnical and geographical conditions first, the governments have been unable to equate some necessary and common services including regional and social living conditions, neighborhood conditions, education, employment, and degree of disparity in income with those of the other regions. Besides, the geopolitical region, that is the south-eastern Anatolia, is comprised of more than one recognized ethnic or racial groups which color its ethnic structure. Several studies have been undertaken to determine if heterogeneous areas have higher rates of crime than areas that are relatively homogenous. It is deduced in the results of these studies that the more ethnically heterogeneous a population is, the higher its crime and delinquency rates tend to be. By the way, sociology puts forward that ethnic group in major

⁶² Rock, Paul. *Sociological Theories of Crime*. Oxford: Oxford University Press. 2007. p. 105

has always assigned crime to the ethnic group in minor. Thus, crime affairs, in such areas, are directed to the minorities. Today, it is almost impossible to assert that any ethnic group is genetically or hereditarily more engaged or more potential to crime committing. The combinations of economic, social, educational and medical ignorance of the people of the region, the heterogeneity or homogeneity of the region, and the obliged acceptance of being a minority in the country have caused a very suitable milieu for violence in the south-eastern of Turkey. However, it can be claimed that there always exist crime or criminal problems in ethnic groups or ethnic minorities who claim equal rights so much as the majority ethnic groups have. Primary causes for ethnic minorities to commit crime stem from the lack of equal economic and social opportunities, which, they claim, abound in the rest of society. They constantly claim that they are treated as second-class citizens, deprived of government or private sector services including education, employment, and healthy. They feel marginalized from the society. They feel that crime committing is the best way to gain welfare, power and social dominance withheld by the other ethnic groups of the society because their economic, social, education and health conditions are worse than the ethnic majority. These deficiencies and negligent attitudes of the governments have been misused by those who have had political and economic interests in the regions. People of the region have been provoked by them for armed struggle against the common authority, which has given way to the emergence of PKK terrorism. Thus, the dominant prejudice which has been caused by the majority of terrorists' belonging to Kurdish ethnicity brings about crime committing as it is in the police chief Cengiz who, with his police friends, caged six native people in the cave and killed them assuming that they help and are in contact with PKK militants.

They have no evidence or predetermined research indicating that the natives are the supporters of terrorists or any other accusations before and after they have sentenced them with death, but the prejudice which takes them to hostile attitudes against any ethnicity. Those killed by Cengiz and his friends are just the native dwellers of the region; they have had nothing to do with terrorism. They are just the victims of Cengiz and his friends' irresponsible and irrational minds, who are never able to treat the natives with complete objectiveness for their ethnicity. Their acts are wholly determined by pre-judgment. In short, just because of their obsessive and prejudicial operations, Cengiz and his colleagues are engaged in the criminal act, which can also be labeled as massacre. Cengiz's prejudice is called in sociology

“hasty generalization”⁶³. That is why Ahmet Umit insistently calls them as the ‘corrupted officers’ of the legal system, representing the failure of the legal struggle against terrorism in the south-eastern of Turkey. Here it would also be necessary to talk about the government’s inability of control mechanism over its security forces in the region. An important point which is worth paying close attention is the link between ethnicity and crime, which asserts that most fatal crimes are among the members of the same ethnicity, rather than between members of the different ethnicity. In other words, ethnicity conflict in the south-eastern part of Turkey causes a great number of deaths primarily of Kurdish ethnicity rather than the other ethnicities. The base of Cengiz’s deduction stems from his irrational and general accusation of Kurdish ethnicity which is combined with the fact that the majority of the militants of PKK terrorist group consists of Kurdish people. However, he ignores the fact that the majority of victims murdered by the PKK terrorists and sympathizers of the state, too, consists of Kurdish ethnicity. He lacks of rational and responsible thinking or determination. He maintains his pre-judgment and prejudicial attitudes also in Istanbul as the chief of Nevzat in the police organization. Ignoring Nevzat’s evidences, research results, and connections, he goes to question Malik in this antique shop assuming that he kills Mehmet. They discuss and Cengiz accidentally kills Malik. He acts amateurish and leaves too many clues point to his guilt such as a part of fiber that matches his coat, car-park registrations very close to Malik’s antique shop, and most importantly the testifiers who confirm his entrance into the antique shop. Because of his prejudicial and irrational approach to the cases or people, Cengiz and his friends have already been judged when they work in Mardin in the 1990s. He could still be saved due to his and his friend’s illegal deceptions; again they kill an innocent citizen among the natives in the reaper and leave Cengiz’s dresses, uniforms, identities and personal belongings very next to the reaper to make people think that Cengiz is killed by the terrorists to take the natives’ revenge; thus the case is closed and Cengiz and his friends are saved by changing their identities.

⁶³ “Military Intervention and the Return to Civilian Rule”. <http://countrystudies.us/turkey/17.htm>-24.05.2010

1.4.9. Anomie

In order to explain the sociological reason(s) of Gutman's committing crime, it will be adequate to benefit from 'the strain theory' – also called 'Anomie theory' - developed by Robert Merton (1910-2003) and Albert Cohen (1895-1981) asserting that blocking economic opportunities or desires for wealth causes crime. Primarily, to Anomie theory, there is no society completely purified from crime, criminal behavior or criminals. The existence of crime and criminals in any society is a normal case just like it is in American society of the 1900s. In developing his theory, Robert Merton also benefits from the ideas put forward by Emile Durkheim (1858-1917). To Durkheim, anomie is a concept to refer people's lack of social identity and adds that the society provides people with both a reason to live and the space to live in. The criminal, in short, is the one who fail to become part of a social group⁶⁴. Anomie, to Durkheim, arises whenever there are discrepancies between the goals that societies create for people and from the acceptable means that society creates for achieving these goals. Cultural and social structures consist of various elements including goals, intentions and interests on one side, and the legal means to gain these, on the other side. Some have the advantage of gaining any sort of goals including money, wealth, social statute and fame – but these goals are most often of economic - because of their opportunity provided by economic or social statute, whereas some are unable to gain them because of their lack of financial or social opportunity or social class difference. Consequently, some of them will apply law violation or criminal behaviors to reach at these goals. In other words, crime and criminal acts are the results of the social structure and unequal distribution of opportunities in society. Emile Durkheim predicts that crime and delinquency will be lower in societies in which competition for wealth is low and the possibility of criminal act will be higher among those who fail to achieve financial satisfaction.

Dashiell Hammett deliberately places Gutman in *The Maltese Falcon* in order to mirror the period in which the book is written in a detailed way and with all its aspects. The characters of the *hard-boiled* detective novels are of the ordinary man of everyday life rather than the fictional characters with extraordinary or inhuman abilities. Gutman is a symbolic

⁶⁴ Dönmezer, Sulhi. *Kriminoloji*. İstanbul. Beta Basım, 1994. p. 114 (110-118).

one to take the readers' attention to the emergence of the gangsters in the 1920s of America. The 1930s are regarded as an era of widespread lawlessness and violence. The 1930s have earned a reputation for lawlessness that tends to obscure other more significant developments in the history of law and order. The primary cause of this lawlessness traces back to the 1920s in which American congress signed the 18th Amendment (1917) and put the national Prohibition (1920-1933) which covers the sale of alcohol into practice again. The gangsters like Gutman in *The Maltese Falcon* whose intent is to take the illegal control of the production, sale and transportation of alcohol come into existence. Due to the excessive reaction against the prohibition and demand for alcohol in the 1920s, the majority of American people have displayed a rather surprising tolerance for criminals, particularly those involved in the bootlegger's trade. "The outlaws including gangster is seen not as a troubled or even vicious man but an outcast, the victim of an injustice"⁶⁵. It is almost an age when the consumption of alcohol has become a symbol of independence and sophistication. That sense of security or confidence begins to change after the collapse of the nation's economy in 1929. Lawlessness is then seen as evidence of weakened moral values and failing public order, but in the early 1930s the public urgently and deliberately starts to condemn gangsters and bandits, who disregard authority.

Gutman is the leader of this group of criminals consisting of Cairo, Brigid, Wilmer and Thursby. He is excessively obsessed with the Falcon and would never stop until he gets it. He pays Cairo, Brigid and Thursby to steal it from its Russian owner before they come to Chicago. He has had Thursby killed in order to get it and he drugs Sam to get to the Falcon. He shows in the end that he has absolutely no morals. When he thinks that he has the Falcon he shows willingness to let Wilmer accept the fall after Spade persuades to give him to police to commit all crimes. He says that Wilmer is like a son to him but that he could get another son. Here we see an intertextual link between *the Maltese Falcon* and Prosper Merimee (1803-1870)'s short story *Mateo Falcone* (1829). Prosper Mérimée's anecdote concerns a father who executes his own son out of devotion to a higher code of conduct – for the child is bribed with the promise of a silver watch. Hammett twice inverts this scenario; when Gutman, who "feels

⁶⁵Eisenberk, Dennis. *American Prohibition*. New York: Paddington Press, 1979. p. 58 (45-63).

toward Wilmer just exactly as if he is his own son’’⁶⁶ nonetheless agrees to turn him over to the police in exchange for the falcon, and again when Spade turns over Brigid. Besides, Gutman is able to use his daughter to distract Spade from getting the falcon before him; Gutman who is so cold, greedy and corrupt is willing to put Rhea in legal and even physical jeopardy without a second thought, which reinforces his brutality and excessive greediness. He is, too, a representative of the lawlessness and disorder emerged in the 1920s of American society. It is also stated in the book that Gutman has pursued the black bird for almost seventeen years, which indicates his exaggerated obsession. Without any hesitation, he would lead his daughter into every kind of danger in order to get the falcon because he is the only one who exactly knows the absolute value of the falcon. Although Hammett gives little background about Gutman, he makes it clear that his obsession with the falcon is the most important clue that indicates its monetary value. The excessive interest of primarily Gutman, and Cairo, Wilmer, Brigid and even Spade makes it clear that the falcon is very crucial for them all. Gutman is determined to get whatever it costs, including his own daughter. For Gutman, the search for the falcon is so personal that it has become his identity as he has devoted the past seventeen years of his life traveling all over the world and spending excessive money on his survey, which forces Gutman to imagine no other existence than the retrieval of it. Even after the falcon found by Spade is seen to be the fake one, he, without falling in any pessimism, restarts to search for it again and decides to return to Istanbul to take the real one back from Russian Kemidov once again. His being prevented from getting it forces him to kill everyone including the paid man Thursby because Gutman has economical desires on it. Thursby has attempted to betray Gutman, who rents him to take the falcon back. Thursby tries to bar Gutman’s economic desires on the falcon by obtaining it by his own rather than taking it back to Gutman which brings his death with.

1.4.10. Subculture of Violence Theory

Avgenia is the girlfriend of the detective hero Nevzat in *Kavim*. She is a Greek citizen and she works at a restaurant inherited from his father in Istanbul. Nevzat and Avgenia meet in Sanliurfa while Nevzat is charged there. She marries a young man who is a member of a

⁶⁶ <http://www.amazon.com/Maltese-Falcon-Dashiell-Hammett/dp/p.178>.

large tribe. Avgenie and his young lover meet in Istanbul and she turns back to her lover's city. However, Avgenia cannot get accustomed to the traditions of the tribe which regards woman as a second class citizen and forbid almost all of her freedom. Traditions are very strict and intolerable, which is a very difficult situation and environment for Avgenia who has grown up under considerably more unrestrained and free conditions and most importantly in a sex egalitarian society. She is almost completely indifferent to culture, tradition and lifestyle of the people of his lover. She could not adapt herself to their beliefs and unwritten constitution maintained and performed for centuries. She wants to return to Istanbul with her lover, but he wants both of them to live there, and rejects her proposal. Consequently, she wants to escape as she fails to adapt herself there. After their marriage, Avgenia becomes the dignity for her lover and her escape forces him to kill her as she dishonors him in his tribe.

According to 'the subculture of violence theory' developed by American sociologist Marvin Wolfgang and Franco Ferracuti, regions and groups in regions differ in their use of violence to solve interpersonal conflict. "There may be subcultural attitudes and values that are much more prevalent in certain regions, ethnic groups, and even social classes that promote the use of violence – including criminal violence"⁶⁷. In such regions or groups, what is more notable is that the use of violence is highly valued, as a sign of honor as in the eastern regions of Turkey. The existence of subculture of violence in the south-eastern part of Turkey stems from "feudal spirit" in which personal conflicts are dominantly solved through either duels or extralegal "solutions". Legal institution is not practiced on personal or other types of conflicts. Instead, social, cultural, and regional traditions are validated, which has maintained for centuries under the feudal structure. Rather than legally divorcing Avgenia, her love violates the law and makes it an affair of honor, which is reinforced by the forerunners of his tribe. One of the most obvious and important hypothesis that explains the causes of criminal behavior in the context of subculture of violence theory is that the south eastern of Turkey has unequally high rates of poverty and lack of education. Poverty-causes-violence hypothesis is dominant in this theory. Poverty and philistinism are the main reasons which have side effects like unemployment, smuggling of every kind, terrorism, and mass migration.

⁶⁷ Rock, Paul. *Sociological Theories of Crime*. Oxford: Oxford University. 2007. p. 105 (87-128).

Theories that help us to analyze and understand the causes of the criminal behaviors of the criminal characters in both *Kavim* and *The Maltese Falcon* have emerged at the very beginning of the twentieth century. It should be noted that these theories considerably change in predictive power of criminal behavior. Social theories generally assume that the causes of crime lie in the social environment, while psychological theories search for those causes in the inner dynamics of individual like emotions, senses, memories, conscience and so on.

1.5 The Conclusion

The detective story is a genre of fiction in which a detective, either an amateur or a professional, solves a crime or a series of crimes. The detective may be a private investigator, a policeman, an elderly widow, or a young girl, but he or she generally has nothing material to gain from solving the crime⁶⁸.

That is why there should be at least one murder and a detective hero in order to name a book as a detective novel. The detective novel is the narration of this hunt-and-chase process.

In a literary sense, the detective novel has been initiated by American Edgar Allan Poe (1809-1849) and matured by British Willkie Collins (1824-1889), Arthur Conan Doyle (1859-1930), Agatha Christie (1890-1976), and French Emile Gaboriau (1832-1873). Annals, chronicles of criminals, lives and robberies of the most notorious highwaymen and obviously the gothic novel have provided a great deal of materials for the detective novel.

Throughout the history of literature, the detective novel has experienced some periods dominated and shaped by specific social and political developments. The first is the classical period in which the detective stories provided primarily by Poe, Doyle, Christie and Doyle. Secondly, in the last decade of the 19th century and in the first three decades of the 20th century, *the-turn-of-the-century* detective fiction which attempts to differentiate the detective from ordinary man by overestimating his ingenuity has dominated the genre. Hammett and partly Ahmet Umit want the readers to focus on Spade's and Nevzat's excessive intellectual power. Spade solves the crime by reading the evidences better than the police do and by noticing the clues the police neglects, shortly by his ingenuity unlike in the classical police procedural while Nevzat reaches the solution through the classical police routines. Thirdly, the *Golden Age* comes, which covers the period between the two world wars. The *Golden Age* detective writers react against the fictitious police novels and try to compose the detective novel of real incidents from routine life and to convert the detective short story into the detective novel. The fourth, the *hard-boiled* story which owes much to *dime novel* and the pulp

⁶⁸ <http://thecambridgeencyclopedia.com/od/glossaryofmysteryterms/g/detectivestory.htm> 24.05.2010

magazine in the 1920s is the most influential American type of detective fiction which has ultimately shaped the basic of the genre. Lastly, the *Police Procedural*, whose objective is to present the atmosphere of the cells, courts of the police stations, special techniques the police use in their work against crime and social interrelationships of the policeman in a very realistic attitude, is the peak in which the detective novel has reached its ultimate and largest aspect.

The Maltese Falcon (1930) is recognized as one of America's greatest detective novels when published, and still, to be more important, critics continue to affirm its importance. *The Maltese Falcon* defines the American conception of the private eye, Sam Spade, of the *femme fatale*, Brigid O'Shaughnessy, and of the *hard-boiled* style. It is the epitome and the prototype of the personal and professional toughness that would be necessary in the Depression by means of its famous "objective" point of view and *tour de force*. It is of a problem-based detective story while Kavim (2005) is of 'hole-and-dealings' and human psychology based. *The Maltese Falcon* as a *hard-boiled* detective fiction aims at explaining certain essential qualities of American culture of the 1930s and the 1940s. It is, in other words, an adventure story of tough-guy Sam Spade.

Kavim is of the *police procedural* detective fiction and concentrates on Nevzat's humanity, as opposed to his mental equipment. Umit is apt to focus on the presentation of both routine police work and daily lives of police officers combining it with the prominence of the classical detective fiction. He identifies the novel as a genre which secretively encourages the reader to think over by examining or questioning logic while entertaining, criticizing, and teaching. Additionally, Umit asserts that the novel is an excavation into human existence. By observing any crime, one can easily talk about general features of the time, society and human beings. This needs philosophy and psychology. He states that the writer should explicitly present the psychology of the detective hero, the criminal and the victim; without psychology, the police novel would lack of originality, engrossing quality, and entertainment. On the other hand, Hammett pays less attention to the psychology and sociology of the crime. He is usually inspired, for his themes and plots, by current events that dominate the agenda. It is very interesting that Umit accepts curiosity as one of the most important elements of the plot and thematic point. The surprise in *Kavim* is less important than

it is in *The Maltese Falcon* while the description of the crime scene is more important in *Kavim* than it is in *The Maltese Falcon*.

It should be noted that the symbols in both books are crucial in building plot because the murders and issues are based on the pursuit of them. Obviously, focusing deliberately on Diatesseron, Umit vigorously attempts to take the readers' attention to the revealed plot, which includes smuggling, terrorism, corrupted officers and bribery. This feature leads him to use social realism in his plots by benefitting from slang words, non-allegorical and day-to-day language, direct, plain and elaborate descriptions. Hammett, on the other hand, places the black bird and *femme fatale* in his plot in order to point the readers' attentions onto greediness of the American society and acceptance of the gangsters and the explosion in their numbers. Criminal psychology is a dominant factor in criminals' engaging in the crime violation in Umit's *Kavim* while socio-economic causes drive criminals into criminal act in Hammett's *The Maltese Falcon*. Childhood trauma, repression of the unwanted thoughts and psychology of revenge helps Can, the criminal in *Kavim*, with violating the laws whereas wish for money and mutual relationships of Brigid O'Shaughnessy create suitable definitions and conditions for murder.

Both of the books carry some of the elements of the classical detective fiction formula initiated by Poe, Doyle and Christie like the employment of the least likely suspect, locked room mystery, pursuit of wrong clues, ambiguity, suspense, anxiety, denouement, violence, fear, the hero's ingenuity, curiosity and love affairs. These are the common points of *Kavim* and *The Maltese Falcon* with the classical detective story. The existence of characters like Sam Spade, Wilmer Gutman, Brigid O'Shaughnessy in *The Maltese Falcon* and Nevzat and the police chief Cengiz in *Kavim* help the readers to analyze the characteristics of the classical detective heroes.

The comparison of *Kavim* and *The Maltese Falcon* helps us not only with having different views about different writers from different literatures but also with two very different social and cultural structures. That's why it is persistently claimed that the shape and rate of crime, at the same time, mirror the society itself with all aspects. Hammett and Umit are the detective novel writers from different literatures, different periods, and different cultures;

therefore, this is to be the comparison of these elements, too. It should also be noted that, apart from presenting the example of a well-made plot of the detective fiction, both writers elaborately reflect the society they belong to in all aspects including social, political, ethical and cultural conditions of the period in which they have written the compared books. That's why especially *Kavim* and *The Maltese Falcon* are selected.

Sociological and psychological searches indicate that physical precautions like the construction of more police stations, more police employment and the practice of effective legal regulations are not exact solutions in preventing or even in decreasing the crime committing and delinquency. Preferably, the authorities should direct their care to the socio-economic and psychological factors that lead the criminals into offense. The better the socio-economic and psychological conditions, the less the rate of crime is as Umit states.

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