

THE TURKISH SPY: CHARLES COOPER'S GELİBOLU STORY*

The Turkish Spy: Charles Cooper'in Gelibolu Hikayesi

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ABSTRACT

This particular research is an attempt to unearth and analyse an Australian novel *The Turkish Spy* (1932) – not yet known to the Turkish readers. Written by an Australian First World War veteran named Charles Cooper, the novel is rich with stories of espionage and the narrative bears elements of travel literature. In Cooper's narrative depictions of Istanbul and Cairo turn into an oriental space. Rather than a story based on Gelibolu Campaign (1915) or the First World War, the novel attempts to play with the delicate boundary between fact and fiction, a feature of spy or espionage novels. Cooper offers a challenging narrative based on the portrayal of a female Turkish spy – in which a Turkish nurse Mebrookeh takes on her brother's mission as a spy after her brother is killed by an Australian soldier. Set in Gelibolu, the novel moves to Egypt and France as Mebrookeh turns into a skillful spy. With a striking story at the fulcrum novel questions the influences of war, politics and international affairs during the interwar years. The narration rejects a single authoritarian voice, transcends a monological national narrative in Mikhail Bakhtin's terms, as different voices describe enemy in different ways. In a New Historical reading, by recovering the voice of a female Turkish spy in a spy story, Cooper attempts to uncover an alternative discourse to the grand historical narratives of the Gelibolu Campaign reminding readers a century old campaign and the missing female voice in war literature.

Keywords: Charles Cooper, *The Turkish Spy*, New Historicism, Mikhail Bakhtin, Gelibolu Campaign.

ÖZET

Bu araştırma, Türk okuyucular tarafından henüz tanınmayan *The Turkish Spy* (1932) adlı bir Avustralya romanını tanıtmak için yapılan bir incelemedir. Avustralyalı Charles Cooper adında I. Dünya Savaşı gazisi tarafından yazılan roman casusluk hikâyeleriyle zengindir ve anlatıda gezi edebiyatı unsurları da bulunmaktadır. Cooper'ın hikâyesinde İstanbul ve Kahire oryantalist bir şekilde

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betimlenmiştir. Çanakkale Muharebeleri (1915) ya da I. Dünya Savaşı anlatan bir hikâye yerine, roman casus romanlarının bir özelliği olan, gerçek ve kurmaca arasındaki ince çizgi arasında gidip gelmektedir. Cooper casus ağabeyi bir Avustralyalı asker tarafından öldürüldükten sonra ağabeyinin yerine geçerek casusluk görevini devralan Mebrookeh adında bir Türk casus-hemşirenin betimlendiği iddialı bir hikâye sunar. Gelibolu'da başlayan roman, Mısır'a ve ardından Fransa'ya geçerken, Mebrookeh yetenekli bir casusa dönüşür. Merkezinde çarpıcı hikâyesi ile dikkat çeken roman, savaş sonrası yıllar içinde savaşın etkileri, politik ve uluslararası meseleleri de sorgular. Romanda tek otoriter anlatıcı yoktur, farklı sesler düşmanı farklı şekillerde anlattıkça, Mikhail Bakhtin'e göre anlatı monolojik ulusal bir anlatımı aşar. Yeni Tarihselci bakış açısıyla yapılan bir incelemede, Cooper bir casus hikâyesinde bir Türk kadın casus yaratarak okurlara hem yüzyıllık bir savaşı hem de savaş edebiyatında unutulmuş kadın sesini hatırlatır ve bu şekilde Çanakkale Savaşlarıyla ilgili yazılan büyük tarih anlatılarına karşı çıkan alternatif bir söylem ortaya koyar.

Anahtar Kelimeler: Charles Cooper, *The Turkish Spy*, Yeni Tarihselcilik, Mikhail Bakhtin, Çanakkale Muharebeleri.

Introduction

One of the most significant campaigns of the First World War, Gelibolu Campaign (1915) is remembered in different ways ranging from art exhibitions to documentaries. Fiction enables an alternative space for such commemoration as the representations of a real historical fact enrich the memory of the Gelibolu Campaign in a particular way and present an alternative act of commemoration. With its classical tradition borrowed from Homer's Troy, Gelibolu becomes a mythical land and creates a connection in novels through a "dialogical" relationship in Mikhail Bakhtin's terms. The battlefield becomes an imaginary space in which a writer's imagination is triggered and the tragically wasted land is turned into a site of dialogue of remembrance (Kemaloğlu, 2017: 189).

This particular study is part of a research project entitled "Fictional History Writing: Gallipoli Campaign in Contemporary British Commonwealth Novel" (2015-2017) in which fictional representations of Gelibolu Campaign were studied. Within the scope of the project contemporary British, Australian and New Zealand novels written between 1915 and 2015 were uncovered. 22 novels were found during the project ranging from historical fiction to postmodern detective novels. Some novels deal with Gelibolu Campaign directly and some indirectly with references or sections.

Novels which deal with Gelibolu Campaign directly are; Roger McDonald's *1915* (1979), Jack Bennett's *Gallipoli* (1981), Stanton Hope's *Richer Dust: A Story of Gallipoli* (2003), Stephen Daisley's *Traitor* (2010), Bruce Scates's *On Dangerous Ground* (2012), Kerry Greenwood's *Evan's Gallipoli* (2013), Margaret Whittock's *Ghost of Gallipoli* (2014), Bob Pickles's *Dear Son, Stay Safe: A Novel of Gallipoli in 1915* (2014), Rachel Billington's *Glory: Story of Gallipoli* (2015), Steve Sailah's *Fatal Tide* (2014), and Christopher Lee's *One Year in Gallipoli: Seasons of War* (2015).

Novels which refer to the campaign and have sections on it are; Leonard Mann's *Flesh in Armour* (1932), Charles Cooper's *The Turkish Spy* (1932), J. McKinney's *Crucible* (1935), Louis de Bernieres's *Birds Without Wings* (2004), Brenda Walker's *The Wing of Night* (2005), Anne Perry's *Shoulder the Sky: World War I* (2005), Peter Yeldham's *Barbed Wire and Roses* (2007), Roger McDonald's *When Colts Ran* (2010), Colin McLaren's *Sunflower: A Tale of Love, War and Intrigue* (2010), Thomas Keneally's *The Daughters of Mars* (2012) and Bob Pickles's, *Darling be Home Soon: A Novel of World War I* (2014).

The Turkish Spy

With different motivations each novel recreates or rewrites a different Gelibolu story not heard before. Fictional rewritings of the campaign offer an alternative discourse to the stories already heard in the grand narratives of the campaign. Australian novelist Charles Cooper's novel *The Turkish Spy*, was published in the interwar years (1932) when the war was already receding into myth and history. Cooper's novel is one such example with its narrative revolving around a spy story, not heard in any Gelibolu novel before. At a time when war was commemorated in memorials or through pilgrimages made to the battlefields, Cooper's fictional recreation of Gelibolu is read as an act of remembrance. Hence, this research aims to analyze Cooper's novel from a New Historicist stance with references to Hayden White and Frank Ankersmith who claim that fiction and history are closely related reading both as narratives. In this way it will be possible to read fictional history writing of Cooper as a historical narrative, complementing or contradicting the grand narratives. In addition, the novel will also be examined according to Mikhail Bakhtin's theoretical framework that enables a "dialogical" relationship in novels since the narrative voices of the novel transcend a monological and authoritarian one offering multiple voices converse. Before the analysis of the text a special focus will be given to the novelist, the tradition of spy

novels in British fiction to better understand the motives of the Australian example.

Cooper's contribution to Gelibolu war novels is distinctive with its subject revolving around a female Turkish character. The novel is worth studying since the perspective of an Australian who had actually been in Gelibolu during the First World War is valuable. Charles Cooper is the pseudonym of the novelist. His real name is Arnold Charles Cooper Lock and he was born in 1897 in South Australia and died in 1965. Nothing much is known about him except for his enrollment in the First World War. According to Australian War Memorial records, he enlisted with the AIF at the age of 18 and left for the front in May 1915 with the 27th Battalion (URL-1). He accompanied the 2nd division to Gelibolu and France. After returning from active service he lived in Queensland and published 7 novels with the pseudonym Charles Cooper. Of his seven novels, four were set in China. As Ouyang Yu argues in *Chinese in Australian Fiction (1888-1988)*, Cooper tried to change the general perception of the Chinese as naturally inferior human beings (2008: 115). Similar to this attitude *The Turkish Spy* is an attempt to present an alternative image of Turk in Western imagination, reversing the stereotyping tradition of the western ideology.

Associating Gelibolu Campaign with a spy story may be difficult yet Cooper's novel enables a space for politics as stories of espionage and elements of travel literature reveal. Within the confines of story-telling Cooper meddles with imperialism, nationalism and orientalism. The interplay of different genres, ranging from historical fiction, spy novel to travel literature, serves the higher purpose of Cooper's political and social ideas. As Brett. F. Woods argues "without the politics, the wars, and the espionage, there could be no fiction to fathom its depth" (2008: 152). The spy stories explore deeper questions of politics, history, morality and identity; "[s]ince its popular recognition in the early twentieth century, the spy novel has served as a vehicle to pursue the darker political imaginations of the Western world. Drawn from reality, revealing what is generally veiled, it seeks to provide a brief glimpse into society's political underbelly through the application of international intrigues, questionable alliances, and, on not few occasions, spirited doses of sex, violence and, of course, murder. It is an arena where the moods are gray, the settings circumscribed and the heroes – if indeed there are heroes – emerge as ordinary individuals who are not much different than the

people they oppose: common men following dangerous paths through uncertain times” (Woods, 2008: 1).

While the history of spies dates back to biblical times contemporary spy fiction emerged at the turn of the century, during 1890s and 1900s (Price, 1996: 81). William Le Queux’s *The Great War in England in 1897* (1893), E. Philip’s Oppenheim’s *The Mysterious Mr. Sabin* (1898), Rudyard Kipling’s *Kim* (1901), Erksine Childer’s *The Riddle of the Sands* (1903), Joseph Conrad’s *The Secret Agent* are the first examples of British spy fiction (Woods, 2008: 5-10). Woods considers Kipling’s *Kim* and Childers’ *The Riddle of the Sands* as the contours of this new literary genre as “both novels wedded tales of adventure to visions of Britain’s political standing, mediated by the figure of the spy” (2008: 10). As seen above the earliest spy stories were British. Hence, Australian stories of spying can be read as extensions of the British due to the colonial history. Indeed Bruce Bennett’s article in which a survey of Australian spies both in cultural and literary history is given justifies his claim that Australians are the inheritors of a long tradition of espionage (2006: 28). He details his argument by quoting the research findings on the issue as follows; “[m]any of the spy novels Fisher refers to were in fact British- preeminently novels by E. Phillips Oppenheim, William Le Queux and Baroness Orcsy... These spy thrillers were very popular among Australian readers, as research on Australian circulating libraries show (Dolin 119-23)” (Bennett, 2006: 29). It is possible that Cooper was familiar with the British examples of spy stories before he went to Gelibolu.

Indeed stories of spying and espionage in Australia predate the first European settlements. As Bennett argues “[an] early phase occurred in the courts of Europe and among seafaring explorers in search of new lands in southern hemisphere” (2006: 28). Captain James Cook may not be the first secret agent of British Empire when he was appointed by the Royal Navy to lead an expedition to the South Seas in 1769, yet he had both overt and covert instructions. While his main task was to observe the transit of Venus across the sun, the secret mission was to find the Great South Land and claim it for Britain (Lewis: 2006: 22-23). Thus, Cook’s 1770 landing on the east coast of Australia marks the beginning of spying in the new colony. Although there is a long tradition of spying in Australia starting with the first explorers to convicts, before and during the First World War many Australians worked in British intelligence in different roles (Bennett, 2006: 29). Hence, Cooper’s engagement with the spy

stories can be associated with this history and his involvement in the Gelibolu Campaign.

The novel starts with the depictions of Gelibolu Campaign as Turkish spy Djevad and German spy Ulrich are introduced to the reader. They disguise themselves as Australian and give orders to the landing troops to retreat to their boats (Cooper, 1932: 38). Unfortunately Djevad is bayoneted and Ulrich believes he is killed by Private John Hatherleigh. Turkish nurse Mebrookeh takes on her brother's mission as a spy and with her vengeance turns into a skillful spy. She manages to blackmail a British spy, Paul, who was a prisoner of war at the hospital. She helps him escape on condition that he helps her find Private John. Unfortunately, she fails to take revenge at the end of the novel. And Paul discovers that her brother is alive and he is the mysterious agent British Intelligence Corps was after for a long time. We learn that he was treated in a British Hospital where he deceived British declaring his memory failed and became a dispatch rider, passing all contents of the dispatches to Turkish agents in Cairo. This was how Turkish Headquarters anticipated when an attack was coming off. Djevad was successfully doing his job before his sister Mebrookeh intervened for she had given Djevad's photo to Paul, the British agent. When Paul, brings Mebrookeh and Djevad together in his office Mebrookeh betrays his brother by immediately calling him by his name. The novel ends when Paul helps them escape provided that they cease all their spying activities in Egypt and go home. Paul betrays his country for personal reasons for he owes his freedom to Mebrookeh. Similarly, Mebrookeh has done the same for Paul. In this way, both agents betray their countries for personal reasons but eventually British Intelligence Corps wins over the Turkish Intelligence.

Depictions of war scenes are limited in the novel compared to the stories of espionage in the exotic Cairo although Cooper was in Gelibolu. Yet, there are significant moments of the campaign that Cooper does not omit. For instance, starting from the unsuccessful attempt of the Allied Navy to force the Dardanelles on March 18th, Cooper comments on the mythical landing, Lone Pine attack and evacuation. He claims that March 18th, "constituted one of the early acts in the drama of the defence of the Dardanelles" (1932: 64). He believes Lone Pine attack dragged the "campaign out its squalid course, fraught as it was with innumerable privations and incredible hardships" (1932: 91). Ironically Cooper reads the 'Evacuation' of the Allied Forces in December 1915 as marvelously executed as most historians agree. According to Private John Hatherleigh

it was “a feat almost as remarkable as the landing” (Cooper, 1932: 91). One of the most persistent myths about the Anzac landing is that the Anzac troops came ashore at the wrong spot. Historians and novelists still speculate on this issue. Cooper is also engaged in the discussion and reveals his argument as Djevad answers German spy Ulrich; “Well, it won’t make much difference. With the mobility of our five divisions, and the almost impassable state of the country on the Peninsula itself, from an attacking point of view they’re embarking on a hopeless proposition. Even to land in peace time and carry out manoeuvres according to prearranged plans, would be almost impossible” (Cooper, 1932, 38).

From the geographical details related with the Gelibolu Peninsula to popular hotel names of Cairo, streets of Paris, Pozieres trenches, Turkish papers *İkdam* and *Tanin*, the historical and geographical details contribute to the reliability of the historical knowledge grounded in Cooper’s novel and create an effect of reality. As Hayden White argues this authenticity in geographical and cultural details is one of the characteristics of historical writing; “[h]istorians are concerned with events which can be assigned to specific time-space locations, events which are (or were) in principle observable or perceivable” (1978: 121). Cooper relies on verifiable factual reality of history but he does not underestimate the approximate truth reached by the fictional narratives.

Furthermore, with the references to Mustafa Kemal, Enver Pasha, Talaat Bey, Djemal Pasha and Liman von Sanders, Cooper reminds readers the real historical characters. However, the novelist does not take the risk of developing these historical characters into fictional creations. Rather he focuses on fictional characters like Mebrookeh, Djevad and Paul. Mustafa Kemal is the most frequently remembered historical figure in the novel and Cooper stresses his significance in connection with his military success during the landing. In addition, Turkish soldiers’ bravery is connected to Mustafa Kemal as Cooper claims; “[i]f it hadn’t been for Mustapha Kemal’s Nineteenth Division the enemy would now be in command of the Narrows” (1932: 51). Actually it is a challenge to fictionalize real historical characters, especially someone like Mustafa Kemal. As Frank Ankersmith argues writing about a well-known historical personality is “asking for trouble” as; “[for] then the application of a historical representation’s represented aspects of the past to a person is likely to be complicated by the facts about that person that the historical novelists will have to respect. It can be done, but it’s awkward, and one would rather avoid these complications” (2010: 45).

The novel relies heavily on British literary genres that seem to suit Cooper's literary and political purposes. Historical adventure provides machinery to celebrate patriotism and nationalism. Fictional representations of Gelibolu and the First World War enable Cooper to mingle characters of varying backgrounds and nationalities; Patriotic Anzac and Turkish soldiers, Turkish and Australian women volunteering to work as nurses, Turkish, British, Australian and German spies, nationalist feudal pashas in Cairo, and poor and isolated French villagers who sacrificed all their sons and their wealth for the future of their country. Cooper avows patriotism and enables multiple voices of different nationalities converse their own. For instance, he praises the tribute of Anzac soldiers to the British Empire; "All along the line eager men and boys joined the train. From every point of the compass Australia's sons were rallying to the colours in their thousands. The call of Motherland had not passed unheeded" (Cooper, 1932: 19). From a general outlook of the Anzac soldiers, Cooper reaches the particular, as Private John Hatherleigh, the target of Mebrooke, is narrated in a similar way; "John was consumed with exhilarating patriotic fervour that flooded through him like the waters from an overflowing river. The knowledge that he was going into battle to defend his country's cause, and strike a blow for England, elevated him to a realm of glory where thoughts of personal safety had no place" (1932: 42).

Actually in the above examples Cooper depicts the characteristics of Anzac myth when there was no such myth in the 1930s. However, his patriotic intent does not exclude the Turkish enemy and Cooper reveals a mutual understanding by commenting on Djevad's stance; "...the die was cast. Djevad was loyal to his country. He took up arms with enthusiasm" (1932: 29). With same motives Mebrookeh volunteers as a nurse in a military hospital in Istanbul. Extending the voice to the French, we learn that a poor old French woman had already sacrificed 6 of her sons to war "uncomplaining, all for France, her native land" (Cooper, 1932: 98). In this way Cooper tries to move beyond a limited depiction of war and opens his novel to a variety of voices. According to Bakhtin "[I]t is precisely thanks to the novel that languages are able to illuminate each other mutually; literary language becomes a dialogue of languages that both know about and understand each other" (1981: 400). With the realistic touch of the multiplicity of voices, a dialogical relationship is also established in which different patriotic intents are provided.

Another British literary genre used by Domestic romance offers tools to depict social manners connected with orientalist ideology. In addition Shakespearean stock devices of comedy such as cross-dressing, escape-in female dress and ingenious schemes are exercised in the novel. In Edward Said's description Orientalism is "a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and 'the Occident'" (1978: 2) and as a "western style of dominating, restructuring, and having authority over the Orient" (1978: 3). In this reading, Cooper's novel seems to reinforce Orientalist ideology in Egypt scenes-though not in Istanbul. However, the portrayals of two Turkish characters, Mebrookeh and Djevad's physical features are shaped by the orientalist ideology; "[h]er hair was long, thick, and black as a raven's wing. A dark lofty forehead, as white as ivory, reposed on elliptical dark eyebrows, so even that they might have been traced by the pencil of some master artist. Her nose was straight and shapely, with delicately protruding nostrils. Her chin was rounded, and as perfectly formed as though chiselled out of marble by a Greek sculptor of old. Her lips, as red as flaming pomegranate blossom, when curved in a smile revealed two even rows of little teeth, like pearls set in coral" (Cooper, 1932: 13). Mebrookeh's brother Djevad's portrayal is similar; "Djevad carried himself with quiet dignity, and was the very quintessence of nobility. His appearance was remarkable by reason of a pronounced absence of any Oriental features. Indeed for his Turkish staff uniform, he could easily have passed for a European. As he marched by the side of his friend, they both presented a picture of military vigour and determination" (Cooper, 1932: 30).

The portrayals of Mebrookeh and Djevad are occidental interpretations of the Orient. They are read as an act of appropriation reminding us Aphra Behn's depiction of Oroonoko and Daniel Defoe's Friday. However, Mebrookeh challenges the hegemonic Orientalist portrait by taking on a spy mission and turning into a cunning, crafty, seductive and cruel person every time she remembers her vengeance. In the hospital she works, Mebrookeh learns the consequences of bayonet wounds to be the cruelest of all pains; "[t]he steel had ripped open his stomach, had severed half his abdomen, as though he had been mauled by a mad tiger. The bayonet had been withdrawn and again plunged in by the enemy dog. The second blow had passed through his breast, tearing through the flesh, and cutting in half of his lungs. Soon poisoning set in" (Cooper, 1981: 66). The brutal knowledge triggers Mebrookeh to design a

special bayonet with a poisonous dagger to kill Djevad's murderer Private John. The depiction is so realistic with factual details that it is read as an eye witness account of Cooper as an Anzac soldier who was on the battlefield. It shows the damage of war on the human body reinforcing the idea of war as carnage. In addition, it is one of the cruelest depictions of war carnage used by many novelists in Gelibolu novels besides historical narratives. Cooper knew what war did to men and extends the portrayal of the horrors of war to Pozieres, not limiting it with Gelibolu; "fine athletic men became limbless, shattered, gashed, deformed. From shell shock, sane strong men became jabbering, stuttering lunatics" (1932: 122).

Transformation of Mebrookeh from a patriotic nurse to a cruel spy starts with her grief and desire of revenge. She can speak English, French, Greek and Arabic and having travelled in the West she knows the customs of enemies (Cooper, 1932: 83) which makes her a perfect spy. She travels from Istanbul to Medina, then to Cairo to meet the returning Australian troops. She disguises as an Arab, then to a Grecian lady named Madame Demetrioiv. She helps a prisoner of war escape and uses him to follow John Hatherleigh. This is how she tracks the movements of John. When the Australian troops leave Cairo for France, Mebrookeh goes to Paris. She takes on the identity of a Belgian refugee, Mademoiselle Veronique and starts working at a hotel in Pairs as a maid. She changes her hair color into auburn and wears Parisian frock (Cooper, 1932: 90). Cooper writes; "No one would have guessed her to be a Turkish girl born in Stamboul... Mebrookeh was a born actress. Now disguised as a chamber maid at the Hotel Opera Comique, she was to have unlimited scope to develop her histrionic talents whilst she acquired military knowledge, and at the same time awaited an opportunity of becoming acquainted with John Hatherleigh of the Tenth Australian Infantry Battalion" (1932: 90).

In France under the tutelage of Mademoiselle de Talmasville, she learns the arts of "flirtation and coquetry" (Cooper, 1932: 103) and with her beauty and charm she experiences little difficulty in seducing Private John in an Egyptian palace. Cooper devotes nearly as much attention to the courtship of Mebrookeh and Private John in oriental scenes in Egypt as to the horrors of war. However, drawing room scenes in which Mebrookeh plots against Private John are cloying marked by monotonous and old-fashioned oriental dialogues; "Echoes of the dancing girls' footsteps as their sandals fell along the passage way, faded. Mebrookeh, still acting superbly, smiled like a virtuous bride on the night of her honeymoon. She

approached and sat down beside John, who, at the moment, had been drawing a comparison between life in Australian cities with that enjoyed by pleasure loving Egyptian Pashas. John leaned somewhat towards the Pashas” (Cooper, 1932: 244).

While Anzac soldier burns with lust of desire, Mebrookeh is “blood-thirsty” (73) and becomes a “she-devil” (Cooper, 1932: 74) as; “She would become a butcher, she told herself, cut up the body into small pieces and detail off Mahmoud to feed sundry dogs owned by the Pasha. She would arrange that the animals should not be fed for two days; and then, by Allah, piece by piece John Hatherleigh should be fed to madly hungry animals-and she would watch them” (Cooper, 1932: 243).

With all her expertise Mebrookeh fails to commit the murder. The vengeance is postponed every time she has a chance due to unexpected visitors or events. In the end the reader learns that Djevad is alive and is the master brain of the Turkish Intelligence Corps British Intelligence is after. He is the reason for leakage of military information. Cooper writes that after his bayonet wound Djevad was taken to a British hospital where he deceived British Intelligence Corps, became a dispatch rider and continued his spying mission. He was discovered by Mebrookeh’s interference for she gave his photo to British agent, Paul. In this way she betrayed her brother finishing her profession as a spy.

Spying mission of Djevad and Paul serves the higher purpose of their countries with more public and nationalist motives. However, Mebrookeh’s spying is a pretext for her personal vengeance. Cooper’s fictional female spy has not been successful in part because she is too young and naïve to tackle serious problems and her worldly knowledge is limited, reminding us Jane Austen’s famous character Catherine Morland. In the end manipulated by Turkish agents, British Intelligence Corps wins over the Turkish Intelligence as “[t]he tiger lily had become a crushed daisy” (Cooper, 1932: 285). In this way Cooper pays tribute to the British.

Conclusion

Consequently, history of Gelibolu acts as a dialogical medium triggering fictional representations. It is seen that Cooper’s novel is inspired by his own experience of the First World War. His interest in the spy novels is clearly attributed to his knowledge of the British spy novels which were popular in Australia at the turn of the century. His familiarity with war contributes to the reality effect of the carnage scenes. For the credibility of his fiction, Cooper uses fact-reference elements and tries to

prove that his novel bears elements of historical details. Especially the geographical details, street and hotel names in Istanbul, Cairo and Paris contribute to the verifiable factual reality of his fictional history writing. In addition, the names of real historical characters such as Mustafa Kemal, Enver Pasha, Talaat Bey, Djemal Pasha and Liman von Sanders and Turkish papers *İkdam* and *Tanin* complement the verifiable historical details. Yet, the delicate boundary between history and fiction restricts Cooper to fictionalize the real historical characters for it is a big responsibility for the fiction writer to delve into the arena of history. Cooper also believes in the power of imaginative story-telling and manages to capture the attention of readers with a spy story and travel literature rich with Oriental depictions. Especially in these episodes Cooper seems to be interested more in the cultural history than the factual since a Turkish female spy is unheard of. Hence, Cooper breaks with the old negative stereotyping tradition to establish a new and more humane perspective on the once enemy. In this way, Cooper suggests that the political implications of the Western world are different from his. Taking from his own experience with the Turkish people and his involvement in the Gelibolu Campaign, Cooper draws from reality and offers what is ignored. In a New Historicist reading Cooper's novel recovers the voice of a female Turkish spy and captures a wider and more inclusive picture of history. In this way the novel challenges grand narratives of Gelibolu Campaign presenting an alternative discourse to the existing historical narratives. Allowing multiple voices ranging from Turkish, German, British male and female spies converse Cooper rejects a single authoritarian voice in Bakhtin's terms and the novel transcends a monological national narrative. In this way fiction complements history as Gelibolu Campaign is remembered and *The Turkish Spy* offers an alternative perspective history is unable to communicate.

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