

Translational Adventure of *Mike Hammer* Series in Turkish: A Historical Analysis

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This paper aims to present a historical analysis of the Turkish versions of American author Frank Morrison (Mickey) Spillane's *Mike Hammer* series by Kemal Tahir (F. M. İkinci) and Afif Yesari (Muzaffer Ulukaya). As private publishing houses gained impetus in the 1950s and there was a massive influx of translated works, especially in detective novel genre, hundreds of 'fictitious' *Mike Hammer* books were published in Turkey until the 1980s. For the purpose of presenting a new insight into the concept of 'pseudotranslation,' four books of Tahir and four books of Yesari are selected and analyzed descriptively by focusing on both textual and paratextual elements. In addition to the analysis, supporting materials such as memoirs, letters, interviews of the agents who partook in the production of the pseudotranslations are included to provide a historical background and understand under which circumstances the pseudotranslations were produced. Itamar Even-Zohar's 'polysystem theory' provides the theoretical basis for the study. Even though the Turkish versions of *Mike Hammer* series have been scrutinized by various scholars, further research is still needed to cover all of the original works of detective fiction disguised as translations and thus to shed light on both the history of translational activity in a certain era and the development of original Turkish detective fiction.

Keywords: pseudotranslation; Mike Hammer; detective novels; Kemal Tahir; Afif Yesari

1. Introduction

Turkey has a particularly interesting history of translation, as it witnessed a huge influx of literary transfer from Western cultures that started with the Westernization movement during the Tanzimat period in the Ottoman Empire and continued throughout the early Republican era (cf. Karadağ 2008; Berk 2004; Tahir-Gürçağlar 2008b). Within the scope of a systemic approach to translation, Itamar Even-Zohar assumes that translated literature occupies a central position within a literary polysystem "when a literature is 'young,' in the process of being established"; "when a literature is either 'peripheral' or 'weak,' or both"; "when there are turning points, crises, or literary vacuums" ([1978] 2004,

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200–201), and these were all valid in the aforementioned historical periods of Turkey. The need for innovation and transformation in terms of language, culture, literature, and social life in general created a big gap that could not be filled with just translated works. Thus, it is no surprise to come across numerous cases of pseudotranslations in a variety of literary genres in the Turkish history of translation.

Pseudotranslations have been the focus of numerous studies in the field of translation, as they reflect policies, norms, and practices of a given culture from a historical perspective. Since the 1990s, Turkish translation scholars have pinpointed a number of pseudotranslations published in the early twentieth century. One of the most popular cases of pseudotranslations is Nihal Yeğınobalı's *Genç Kızlar*¹ (Young ladies) published in Turkey in 1950. Following Işın Bengi-Öner's pioneering studies, which revealed that Yeğınobalı's book was in fact a pseudotranslation, many researchers directed their attention to the pseudotranslations published in Turkey.²

The present descriptive study³ examines the Turkish versions of American author Frank Morrison (Mickey) Spillane's *Mike Hammer* novels by Kemal Tahir (F. M. İkinci) and Afif Yesari (Muzaffer Ulukaya) by focusing on how the novels ended up being widely popular in Turkey from a historical perspective. The fact that there are hundreds of pseudotranslations of *Mike Hammer* novels published from the 1950s to the late 1980s showcases that pseudotranslations need further research and rereadings within the context of translation studies. Turkish author Kemal Tahir's versions of *Mike Hammer* series⁴ and versions by other authors⁵ have been studied from various perspectives such as literary studies and translation studies by Turkish scholars.⁶

¹ For research on Yeğınobalı's *Genç Kızlar*, see Bengi-Öner (1990) 1999, 1999; Alt 2008; Öztürk Kasar and Birdane 2006; Öztürk Kasar 2009.

² For research on Turkish pseudotranslations in other genres, see Tahir-Gürçağlar 2008a, 2008b, 2010.

³ This study derives from the author's master's thesis (see Alimen 2010) submitted at Aston University under the supervision of Christina Schäffner.

⁴ In a previous study (see Alimen 2010), Tahir's *Mike Hammer* books were analyzed from an ideological aspect. However, since Yesari's books are included in the analysis, 'ideology' is not the focal point of the present study. For another research on *Mike Hammer* series in Turkish by the author, see Alimen 2018.

⁵ Ümit Deniz is another author who translated an original *Mike Hammer* book, *One Lonely Night*, and wrote detective novels in Turkish, inspired by *Mike Hammer*. For a study on Deniz's translated and original detective novels from the perspective of translation studies, see Karabulut and Karadağ 2021.

⁶ See Sabuncu Artar 2007; Samsakçı 2010; Akpınar 2012; Aytekin 2021.

2. Pseudotranslation

Pseudotranslation is generally defined as an original text presented as translation of a text which does not exist, i.e., a “fictitious” source text (cf. Du Pont 2005). Thus, as Gideon Toury points out, there are no “transfer operations” and “translation relationships,” since there are “no corresponding source texts in other languages ever having existed” of pseudotranslations (1995, 40). Pseudotranslation has also been labeled as “fictitious translation” by scholars such as Anton Popović (1976) and Anikó Sohár (1997). While Popović uses the terms ‘pseudotranslation’ and ‘fictitious translation’ interchangeably, Sohár makes a distinction between the two and positions the term ‘fictitious translation’ as a subcategory of ‘pseudotranslation,’ suggesting that “other fictitious bibliographical references” such as title, publisher, and publication date are provided in ‘fictitious translation’ (1997, 142). Based on Sohár’s categorization, such distinction is not made in this paper, and the broader term ‘pseudotranslation’ is used.

Presenting an original work as a pseudotranslation is a particularly useful strategy in certain respects. As Toury underlines, the most outstanding feature of pseudotranslation is bringing “innovations under disguise” into the target culture, and it is a “convenient and relatively safe way of breaking with sanctioned patterns” (2012, 49). He cites Rachel Weissbrod’s study for exemplifying how “inappropriate” content such as romance or espionage novels were presented to be translations of fictitious English texts into Hebrew in the 1960s. Toury stipulates that pseudotranslation is a “cultural mechanism” that “can also be put to deliberate use, for instance in acts of culture planning” (51). Arguably, pseudotranslation is a tool that functions on many levels in target cultures, and Toury explains why pseudotranslation is utilized in certain cultures as follows:

Indeed, it has often been one of very few roads open to writers to divert from norms and traditions without arousing too much antagonism, especially in cultures which were highly resistant to innovations. Given the fact that translations tend to be assigned secondary functions within a cultural (poly)system (Even-Zohar 1978a), there can be no wonder that deviations occurring in texts assumed to have been translated often meet with greater tolerance, and for this very reason. (2012, 49)

Based on Toury’s views, it is possible to state that presenting an original work under the guise of translation eliminates certain ‘risks’ when introducing a novelty. Paolo Rambelli (2020) expands on the “novelties” brought to the target culture and suggests that they can be

introduced in four different areas: themes, styles, genres, and ideology. One of the themes is specifically relevant to the present study, as Rambelli gives the example “grafting of the detective novel on the Turkish folk literary tradition in the early twentieth century” for “genre” and adds that “pseudotranslations can be used to facilitate the ability of new genres to secure a better position on the market” (443). Carol O’Sullivan adds that, besides its “innovative” function, pseudotranslation enables its author “adopting an alternative writing voice” (2011, 123). This need for an alternative voice can stem from censorship, which is another crucial factor in producing a pseudotranslation, and authors might have to “disguise their texts as translations out of fear of censorial measures against them or their work” (Touy 2012, 50).

The authors might feel the need for disguising both their text and their original name for a number of reasons. Thus, using a pseudonym has been a very common strategy employed in pseudotranslations. André Lefevere states that some of the authors of pseudotranslations hide behind the power or popularity of the source culture and therefore produce their work more comfortably, while others seek popularity or financial gain (2000, 1123).

Douglas Robinson underlines that definition of pseudotranslation as an “original” or “derivative” work is “problematic” ([1998] 2001, 183). Considering research carried out within the framework of contemporary translation studies, the issue of ‘originality’ has been questioned by many scholars. This issue becomes particularly interesting in the case of pseudotranslation, since they are ‘original’ works presented otherwise. For example, Şehnaz Tahir-Gürçağlar (2008a) notes that pseudotranslations have a tendency of accompanying genuine translation activity. Thus, it is possible to conclude that the line between ‘original’ and ‘translation’ is blurred, as pseudotranslations are presented as a follow-up of the existing translations in some cases, and Tahir-Gürçağlar confirms that it was the case well into the twentieth century (2010, 174).

2.1 Translations and Pseudotranslations of Detective Fiction in Turkey: The Historical Background

Erol Üyepazarcı is a researcher, writer, and translator, who made invaluable contribution to research on detective novels. Thanks to his extensive research and archive,

many literary and translation scholars had the opportunity to access resources which, otherwise, might have been buried in the depths of archives.⁷ Üyepazarcı (2008) points out to the role the Ottoman sultan Abdülhamid II (r. 1876–1909), who was a detective novel enthusiast, played in the history of the said genre in Turkey.

Erol Üyepazarcı and Ahmet Ümit, a contemporary Turkish detective novelist, discussed Abdülhamid’s interest in detective novels at a talk held by Yıldız Technical University Abdülhamid II Application and Research Center in 2016 (see Üyepazarcı and Ümit 2017). In his talk, Üyepazarcı says that being highly interested in gathering intelligence and information, Abdülhamid established a translation bureau in 1884 inside the palace and commissioned Arabic, French, Russian, and English translators to translate articles on the Ottoman Empire and Turks from foreign publications such as periodicals and newspapers (71). Üyepazarcı explains that Abdülhamid had previously commissioned his embassies to translate aforementioned materials and report them to the palace. However, this attempt resulted in disappointment, as the embassies were reluctant to translate every article and deal with Abdülhamid’s requests for taking legal actions and sending the foreign publishers notices of corrections. As a result of this, Abdülhamid had a team of translators at his disposal, who were strictly ordered to translate everything without reservations. The translators employed by the palace had an additional job: translating detective novels after work hours for an additional fee. Abdülhamid also commissioned translators outside of the palace to translate detective novels, which were read to him in his bedroom at night (72). Üyepazarcı stresses that, despite the claims, there is no link between Abdülhamid’s interest in detective novels and him being “apprehensive,” as he was afraid of being assassinated. Both Üyepazarcı and novelist Ahmet Ümit state that it was a tumultuous period of the empire. Therefore, they argue that reading detective novels might have offered some sort of an escapism and required analytical thinking to solve the mysteries, which might as well be the reason Abdülhamid enjoyed reading detective novels (73). Üyepazarcı states that he had 584 detective novels translated into Turkish, including novels of famous authors such as Arthur Conan Doyle and Arsène Lupin (74). Furthermore, Abdülhamid presented a medal to both Doyle and his wife as a token of his appreciation (Üyepazarcı 2008, 75). Based on this information given by Üyepazarcı, it is possible to conclude that translating Western detective

⁷ The author would like to extend her gratitude to Erol Üyepazarcı for sharing books from his valuable archive and contributing to this research.

novels and stories was an activity sanctioned by the highest authority during the late Ottoman era. As translated works appeared in the polysystem, original stories of Turkish detectives such as *Amanvermez Avni*⁸ and *Cingöz Recai* were presented to the Turkish readers.

The popularity of the genre prevailed in the early period of the Turkish Republic, as more translated and original works of detective novels were published in Turkey. A number of factors can be named as follows: (i) the political impact of the United States on the Turkish government; (ii) increasing number of private publishing houses; (iii) the demand for ‘pocket books,’ ‘dime novels,’ or ‘pulp fiction books,’ which were widely popular in Western countries (cf. Berk, 2004). It should also be noted that translational activity was governed mainly by the Translation Office, established by the Ministry of Education in 1940 with the aim of generating “the spirit of humanism by cultivating and assimilating foreign literatures through translation,” which would, in turn, “bring about a renaissance and contribute to the development of the Turkish language and culture” (Paker [1998] 2001, 579). As the Office prioritized translating Greek and French classics, popular works of literature were published by private publishing houses. It is possible to say that interest in detective novels peaked in the 1950s due to the growing number of private publishing houses that were operating—contrary to the Turkish government, elite, and intelligentsia—without an “underlying political or social agenda” (Tahir-Gürçağlar 2008a, 147).

3. *Mike Hammer* Series

Frank Morrison (Mickey) Spillane (1918–2006) was serving in the U.S. Army in the 1940s, and he decided to write books to support himself financially. He gained notoriety as a successful crime fiction writer and published novels and short stories, some of which were completed by co-authors and published after his death. Spillane published his first novel from the *Mike Hammer* series under the title of *I, the Jury* in 1947. *Mike Hammer* novels, which are based on the character of “hard-boiled” New Yorker detective named Mike Hammer, are also categorized as “pulp fiction” books. Lee Server (2002) explains that the term ‘pulp fiction’ dates back to the 1880s. It is named after the cheap grade of pulp paper the books are made of. Since they are made of cheap material, pulp fiction books were cost-effective and enabled mass production of books addressed to the readers with “low tastes” (xi). On the other hand,

⁸ For studies on *Amanvermez Avni* from the perspective of translation studies, see Altıntaş and Karadağ 2019a, 2019b; Altıntaş 2020; Güler and Karadağ 2020.

Leah Pennywark (2017) labels post-World War II detective literature published between 1940–1970 as “postpulp” and explains how this genre emerged in the United States as follows:

Postwar anxieties arose from increasing corporatization, consumerism, organized crime, and the US policy of the containment of Communism. Postpulp imagines solutions to the consumer-citizen crises of agency and knowledge through the figure of the male detective who offers reassurance that an imagined past national authenticity can be reclaimed through the performance of hardboiled masculinity or calls for a new understanding of Americanness. (2017, vii-viii)

Spillane arguably created this fictional detective based on his own observations of the postwar society in the United States. This “tough-talking, woman-beating, whisky-swilling machismo” (cf. Sutherland 2006) was beloved by the readers, and Spillane became the most popular writer in the 1950s thanks to the success of *Mike Hammer* series (cf. Server 2002, 240). However, Spillane never received acclamation by literary critics, and his works are regarded as poorly written, even for a pulp fiction book (cf. Sutherland 2006; Üyepazarcı 2008).

After publishing *I, the Jury* (1947), *My Gun Is Quick* (1950), *Vengeance is Mine!* (1950), *One Lonely Night* (1951), *The Big Kill* (1951), and *Kiss Me, Deadly* (1952), Spillane stopped writing *Mike Hammer* novels. He came back 9 years later and completed the series with eight more books: *The Deep* (1961), *The Girl Hunters* (1962), *The Snake* (1964), *The Twisted Thing* (1966), *The Body Lovers* (1967), *Survival... Zero!* (1970), *The Killing Man* (1989), and *Black Alley* (1996). His works were also adapted to TV shows and TV movies, in which Spillane was credited as writer and actor.⁹ Spillane’s works were translated into many languages, sold millions of copies, and his popularity spread throughout the world in the 1950s.

4. Case Study: Turkish Versions of *Mike Hammer* Series by Kemal Tahir and Afif Yesari

In this section, Turkish versions by Kemal Tahir and Afif Yesari are presented and analyzed respectively. It should be underlined that, as Üyepazarcı claims, there are approximately 250 *Mike Hammer* novels published by various writers in Turkey, according to

⁹ “Mickey Spillane (1918–2006).” *IMDb*, accessed January 27, 2022, https://www.imdb.com/name/nm0818765/?ref_=fn_al_nm_1.

the official records of Directorate General of Press and Publication (2008, 240). However, the present study is limited to the selected books of the aforementioned authors. Textual and paratextual elements (i.e., book titles, pseudonyms, book covers [see Genette 1997, xviii]) are analyzed.

4.1 Kemal Tahir and Çağlayan Publishing House

Kemal Tahir (1910–1973) is a prominent figure of the Turkish literature, who adopts a Marxist view and rejects the idea of Westernization in Turkish novel. He claims that the Western novel reflects neither the reality nor the problems of the Turkish people. Thus, he defended that Turkish people should have their own novel, reflecting on their own issues (cf. Moran 1990, 173–175). The first “interlingual translations” (Jakobson [1959] 2004, 139) of Spillane’s books were introduced into Turkish by Tahir and published by Çağlayan Publishing House (Çağlayan, hereafter) in 1954. The pseudonym “F.M.” is the initialization of the source text author’s name: Frank Morrison. Tahir uses the last name “İkinci” (Second), which might insinuate that he is the ‘second’ author of the book. At the time of publication, Tahir had just been released from prison. He was sentenced due to his political views, and the censorship of the government did not allow him to produce and publish his works freely, under his real name. In his letters to Nâzım Hikmet, who was imprisoned at the time, Tahir writes that he started translating and writing detective novels to make money and mentions that he tries to master the French language (cf. Oral 2019, 172). Some claim that Nâzım Hikmet’s wife Münevver Andaç is the translator of the original *Mike Hammer* series. However, Üyepazarıcı opposes this claim and says that Tahir translated the novels from French into Turkish (2008, 352).

The interlingual translations of the original *Mike Hammer* books are presented in table 1.

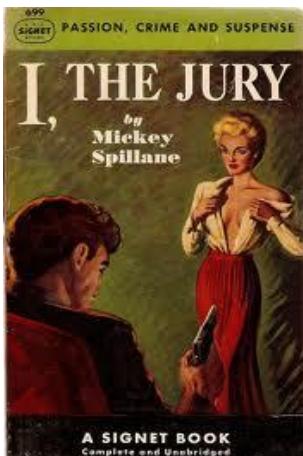



Table 1. Tahir’s translations of original *Mike Hammer* books by Spillane

Source Text	Target Text
<i>I, the Jury</i> (1947)	<i>Kanun Benim</i> (I am the law) (1954)
<i>My Gun Is Quick</i> (1950)	<i>Kahreden Kurşun</i> (The horrible bullet) (1954)
<i>Vengeance is Mine!</i> (1950)	<i>İntikam Pençesi</i> (The claw of vengeance) (1954)
<i>One Lonely Night</i> (1951)	

Source Text	Target Text
<i>The Big Kill</i> (1951)	<i>Kanlı Takip</i> (The bloody chase) (1954)
<i>Kiss Me, Deadly</i> (1952)	<i>Son Çığlık</i> (The final scream) (1954)

As seen in table 1, *One Lonely Night* (1951) is the only book that was not translated at the time, as the protagonist, Mike Hammer, battles with a communist gang. Tahir might have refused to translate the book, since it conflicts with his own ideological views (cf. Üyepazarcı 2008). Front covers of the two of the source texts and target texts are presented and compared in table 2.

Table 2. Comparison of the book covers of the source and target texts

Source Text	Target Text
Cover of <i>I, The Jury</i> ([1947] 1948) 	Cover of <i>Kanun Benim</i> (1954) 
Cover of <i>My Gun is Quick</i> (1950) 	Cover of <i>Kahreden Kurşun</i> (1954) 

As seen in the examples in table 2, attractive women are the focal point of the book covers in both source and target texts. It was a common practice to use illustrations of beautiful women on the covers of pulp novels to attract male readers, and Turkish translations employed this marketing strategy by using similar images of women.

Another paratextual element that shows us how the books are marketed to the target readers is the book announcement. The first translated book of the series—*Kanun Benim*—was announced to the target readers with the poster below.

Figure 1. Announcement of *Kanun Benim* by Çağlayan

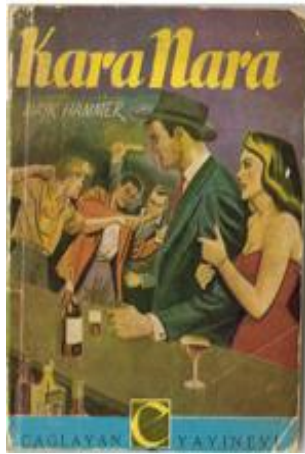


The text on the upper left corner of the announcement reads “adventures of the biggest womanizer and combatant detective of the world, *Mayk Hammer*.” To promote the book’s aspect of sexual relations between men and women even further, a man stepping on a woman is illustrated. Çağlayan had heavily relied on ‘the womanizer’ character to attract Turkish readers’ attention. Founded in 1953 by Ertem Eğilmez, Refik Erduran, and Haldun Sel, who were among the prominent figures of the publishing and film industry, Çağlayan was the first publishing house that introduced the series to Turkish readers. In an interview with Demirtaş Ceyhun in *Cumhuriyet* newspaper in 1983 (see Ceyhun 1983), Eğilmez recalls how he first discovered the series. He says he was telling his partners to find a detective story, in which the main character “finds the killer, kicks people up and gets the girls.” However, Erduran and Sel looked down on the idea of publishing such content and rejected Eğilmez. Then he found *I, the Jury* in a bookstore in Istanbul. Eğilmez says that even the title of the book indicated that it was just the thing he was looking for. Despite the fact that his partners found the book “vulgar” and “unpublishable,” Eğilmez managed to convince them. They decided to add “sex

parts” and decided that F. M. İkinci would be the best translator for this job. Eğilmez claims that he was not aware of F. M. İkinci’s real identity back in the day. Publication of the book *Kanun Benim* made a big sensation and sold hundreds of thousands of copies.

Spillane’s break from writing *Mike Hammer* novels was disappointing for both Turkish readers and the publishing house. However, they published an announcement shortly, which starts with the following statement: “There is nothing Çağlayan will not do for its readers!” They explicitly stated that there are no more *Mike Hammer* books written by Spillane and added that translator F. M. İkinci mastered the style of Spillane and wrote the new adventures of Mike Hammer (cf. Üyepazarcı 2008). The publishing house was not ‘tricking’ its readers into thinking that Tahir’s works are translations of original *Mike Hammer* books. They published four versions of *Mike Hammer* books written by Tahir: *Ecel Saati* (The time of death) (1954), *Derini Yüzeceğim* (I will skin you) (1954), *Kara Nara* (Black scream) (1955), *Kıran Kırana* (Rough and tumble) (1955).¹⁰

Figure 2. Covers of Tahir’s *Mike Hammer* books *Kara Nara* (1955) and *Derini Yüzeceğim* (1954)



Two of the covers of Tahir’s versions are presented as examples in figure 2. It is seen that Çağlayan continues the ‘tradition’ of depicting an attractive woman begging for the mercy of Mike Hammer / helplessly hoping for Mike Hammer to protect her. The titles are

¹⁰ In 2006, İthaki Publishing House republished Tahir’s versions under his original name. Since first editions *Kıran Kırana* and *Ecel Saati* were damaged copies (pages were ripped off or stained), İthaki’s new editions are used in the present study.

accompanied with the name of the protagonist. However, the name of the author, whom Tahir is inspired by, is not mentioned.

Figure 3. Inner covers of *Kanlı Takip* (1954) and *Kara Nâra* (1955)



As seen in figure 3, the names of both the author and the translator are stated in the interlingual translation of the original *Mike Hammer* book, *Kanlı Takip*, while the version by Tahir is presented as an original work by adding Tahir's pseudonym "F. M. İkinci" as the author's name.

Textual analysis of Tahir's versions indicate that Tahir uses textual elements indicating that the story takes place in the United States and gives detailed information about various elements of American history, daily life, New York city, etc., which enables his versions to be parallel with the original *Mike Hammer* books.

1910 senesine kadar Şikagolular yemeklerini havagazı ile pişirirler, gecelerini havagazı ile aydınlatırlardı. O tarihte elektririk henüz lüks sayılacak kadar pahalıydı. [...] Bu sebeple şehrin en karlı yatırımlarından biri Havagazı Şirketi, yani Gaz Havs hisse senetleriydi. Ne çare ki 1910'da fen ilerledi, yeni motorlar elektriği ucuza istihale başladı. (Tahir [1955] 2006, 63)

(Until the year 1910, people of Chicago had been using gas for cooking and lighting their home at night. Electricity was so expensive that it was considered as luxury. [...] Thus, the shares of Gas House, the gas company, were one of the most lucrative investments in the city. Unfortunately, as science developed in 1910, new engines started generating electricity for lower costs.)¹¹

¹¹ All translations are mine unless otherwise stated.

In the excerpt from *Kıran Kırana* above, Tahir mentions the name of a company, “Gaz Havs,” which is a transliteration of the expression ‘gas house’ and explains how energy sources are used in the United States.

Tahir’s Mike Hammer (or Mayk Hammer, as Tahir calls him), unlike the character created by Spillane, engages in deep conversations with other characters, questioning the humankind and commenting on how World War II irreplaceably changed the American society. The excerpts from *Ecel Saati* (Tahir [1954] 2006) and *Kıran Kırana* (Tahir [1955] 2006) are presented below as examples of Mayk Hammer’s social commentaries:

İşte gördünüz mü? diye sevindi, merhum Alfiyeri hiçbir sualinizi cevaplandıramaz ama, bu paçavralar pekala konuşurlar. Eskiden Avrupa’da bütün yollar Roma’ya gidermiş, şimdi bizim Amerika’ımızda da bütün yollar mutlaka çamaşır mağazalarına gidiyor. Sebep: İnsanoğlunun çıplak olduğunu unutmaması... (Tahir [1954] 2006, 58)

(You see?, he said happily, the late Alfiyeri cannot answer any of your questions, but these rags certainly can speak. Once upon a time in Europe, all roads would lead to Rome, now all roads lead to clothes stores in our America. The reason: mankind has forgotten that they are nude...)

Biz İkinci Cihan Harbi’nin artıkları ölümü kanıksadık. Harbin bize yaptığı en büyük fenalık bu oldu. (Tahir [1955] 2006, 129)

(We, the leftovers of the World War II, are inured to the death. This was the worst thing that the war has done to us.)

The second excerpt can be related to Pennywark’s (2017) definition of how this genre of detective novels emerged in the United States. Tahir depicts New York as a “dirty, crowded city” (1954, 14) full of criminals, gangsters, and “ex-Nazis” (125). The spirit of the postwar era in the United States, which resulted in a need for a fictional character (i.e., a ‘hero’) to reassure the people, is reflected in Tahir’s narrative. He also criticizes the ‘American’ way of living and people’s fondness of expensive items such as cars, homes, furniture, and jewelleryes (Tahir 1954, 64; [1955] 2006, 49).

Racism is another point of criticism for Tahir. He mentions the struggles of African Americans and explains the readers the misery and poverty that the African Americans have been going through as they are discriminated against, exiled to certain neighbourhoods of the city like Harlem, and live under very poor conditions. Mayk Hammer divides African American people into three groups: the good-hearted boys as portrayed in Harriet Beecher Stowe’s famous novel *Uncle Sam’s Cabin*, the ones who are lynched, and the ones who work as servants or shoe shiners (Tahir 1955, 40).

4.2 Afif Yesari and Hadise Publishing House

Afif Yesari (1922–1989)—a Turkish author, actor, journalist—is the son of novelist Mahmut Yesari. He is claimed to have produced approximately 200 pseudotranslations of detective novels (cf. Yesari 1979, 99). However, Üyepazarcı states that he produced a total of 114 *Mike Hammer* books, 96 of which were published by Hadise Publishing House (Hadise, hereafter) between 1955 and 1959 and 18 of which were published by other publishing houses after the 1960s (2008, 264). This high number of *Mike Hammer* production makes Yesari’s pseudotranslations worth investigating. It should be noted that, on contrary to the case of Tahir’s versions of *Mike Hammer* books, Yesari is presented as the translator while, in fact, he was the author.

As Behçet Necatigil calls it, Yesari’s production of *Mike Hammer* books was a “some sort of world record” (cited in Üyepazarcı 2008, 265). The main reason that lies under this ‘record-breaking’ production was the financial issues; however, he complains about not being insured by the companies he worked for and having to pay his taxes (cf. Yesari 1979, 98).

In his memoir *Hengâme* (Turmoil) (1979), Yesari tells the story of how he produced texts when he worked for the publishing houses, newspapers, and journals. His writing activities were not limited to detective novels. His editor would commission him to write on several topics such as judo, fashion, and sports. Once, Yesari is asked to write a book on judo and karate, which he rejected, as the only thing he knew about karate was “a young man named Bruce Lee.” His editor replied: “You wrote about New York. Have you ever been there? No. But you did write about it” (Yesari 1979, 97). He says he was able to write about New York with the help of city maps. He would look at the names of streets and avenues and use them in the books (99).

In the case of pseudotranslations, Yesari says that the text production phase started with finding a photograph or illustration. The editor would cut out pictures and letters from a foreign magazine, put them together, and create a story line for Yesari to expand on, such as the pastiche of “a big, creepy man peeping a beautiful, blonde girl” by the editor (Yesari 1979 98–99). He would “get a cup of coffee, light up a cigarette, and start writing” about whatever he was asked to (99).

Yesari was not content with the protagonist or the content of the books. He describes the main character as a “whack job” and the story lines as “utter nonsense,” which he believes

to have improved in his pseudotranslations (Yesari 1979, 98). At some point, Yesari had to quit drinking alcohol per his doctor's orders. Thus, he made Mike Hammer, who famously consumes whisky in his adventures, quit drinking as well. Yesari claims that he "groomed" Mike Hammer, made him somewhat a "humane" character in his pseudotranslations (99).

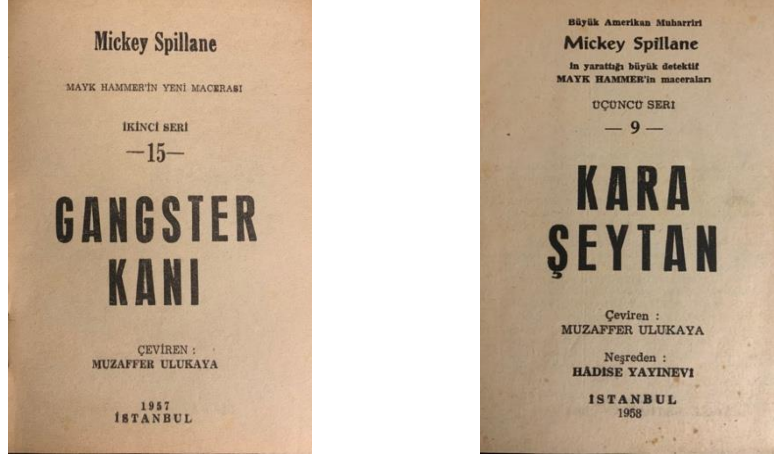
Since it is not possible to investigate all 114 books within the scope of the present study, four of Yesari's pseudotranslations he wrote under the pseudonym "Muzaffer Ulukaya" from Hadise are selected: *Yosmam, Seni Kim Öldürdü?* (My maneater, who killed you?) (1955), *Ölüm Anahtarı* (The key of death) (1957), *Gangster Kanı* (Gangster blood) (1957), *Kara Şeytan* (Black devil) (1958).

Figure 4. Covers of Yesari's pseudotranslations *Ölüm Anahtarı* (1957) and *Yosmam, Seni Kim Öldürdü?* (1955)



The covers of Yesari's pseudotranslations from the third and fifth series are presented in figure 4. The image of an attractive woman is used once again, and *Yosmam, Seni Kim Öldürdü* is presented with the information "the new series of Mayk Hammer." The so-called author's or translator's names are not mentioned on the front covers. However, additional information is given in the inner covers as seen below:

Figure 5. Inner covers of Yesari's pseudotranslations *Gangster Kani* (1957) and *Kara Şeytan* (1958)



The names of both the ‘so-called’ author and the ‘so-called’ translator are stated, as seen in the examples in figure 5. *Gangster Kani* is published under the second series with the subtitle “new adventures of Mayk Hammer.” On the other hand, *Kara Şeytan* is from the third series, and the author is presented as “adventures of the great detective Mayk Hammer, created by the great American author Mickey Spillane.” In conclusion, contrary to Tahir’s versions, Yesari’s pseudotranslations are presented under the disguise of ‘translation of an original text’ to Turkish readers. This might be regarded as a particularly interesting case, as Çağlayan had recently announced that the author stopped writing books.

In the textual analysis, the first thing that catches attention is using footnotes and providing additional information about the ‘so-called foreign’ elements in the text. Yesari uses geographical information throughout the texts (such as bars, streets, avenues, buildings) and explains them to the readers with footnotes as seen in the example below:

33 katlı otelin (*) damında kısırıldığım sırada, bu sefer, polislerle mecelleştik.

(*) New-York’un en lüks otellerinden, St. Moritz oteli... (Yesari 1957b, 16)

(While I was cornered on the roof of a 33-story hotel (*), this time, we grappled with the police.

(*) One of the most luxurious hotels in New-York, hotel St. Moritz...)

The information about St. Moritz Hotel presented in *Ölüm Anahtarı* is indeed correct: it is a luxurious, 33-story building located on the Sixth Avenue in New York. This shows that the author did research on the city by looking at city maps (as the author explains in his

memoir) and presented his readers authentic information. Another example of using authentic information can be seen in *Gangster Kanı*:

Wall Street'te (*) rakiplerini zekâsıyla tuşa getiren, ezip silindir gibi üzerinden geçen bankacı William Mc Mahon, ha?...

(*) Wall Street – New-York'un en önemli borsa muhiti. (Yesari 1957a, 11)

(William Mc Mahon, the banker who beats, walks all over his rivals with his intelligence, huh?...

(*) Wall Street – the most important stock exchange district of New-York.)

Yesari references his other pseudotranslations and directs the readers to read other books from the series as seen in the excerpt from *Kara Şeytan* below:

Makyaj mütehassısı Duncan Mc Lewis'i göreceğiz. [...] Çünkü, suratının ölçüsünü, yalnız Duncan Mc Lewis almıştır (*).

(*) Mayk Hammer'in bu macerasını, ÖLÜM ANAHTARI adlı kitapta okuyunuz. Yeni seri No. 3. Hâdise Yayınevi. (Yesari 1958, 29–30)

(We will see makeup expert Duncan Mc Lewis. [...] Because Duncan Mc Lewis was the only one who had the measurements of his face (*).

(*) Please read this adventure of Mayk Hammer in the book titled ÖLÜM ANAHTARI. New series No. 3. Hâdise Publishing House.)

In *Kara Şeytan*, also, there are other instances of adding footnotes that advise the reader to read other books for a better understanding and reminding them of the characters from previous books (Yesari 1958, 33). When *Ölüm Anahtarı* is examined to see how Mayk Hammer interacted with Duncan Mc Lewis, it is seen that Mc Lewis is described as the number two makeup expert, number one being “Max Factor” (Yesari 1957b, 84). Max Factor is a commonly known cosmetics brand named after its founder Maksymilian Faktorowicz. It is possible to speculate that, considering Yesari had a previous experience of writing advertisements and working in the media, he was familiar with the brand and used it as a proper name to render his pseudotranslation appear as an ‘authentic’ translation.

It should also be noted that Yesari does not use footnotes in all of his pseudotranslations. For instance, in *Yosmam, Seni Kim Öldürdü?* (1955), there are no footnotes. Nevertheless, it is not possible to speculate whether Yesari was writing the pseudotranslations with a consistent attitude, employing similar strategies or writing styles in each text, considering he wrote 114 *Mike Hammer* books over the course of almost 10 years.

5. Discussion and Conclusion

The analysis of the Turkish versions of *Mike Hammer* books by two authors, Kemal Tahir and Afif Yesari, which were examined with the aim of providing a new insight into the concept of ‘pseudotranslation,’ has shown that the two cases differ in terms of text production practices of the authors. Since Yesari was named as a ‘translator,’ his *Mike Hammer* versions can be categorized as ‘pseudotranslation,’ as the texts were presented as translations, yet they were not. However, the case of Kemal Tahir’s *Mike Hammer* books is a complicated one.

The four *Mike Hammer* books written by Tahir were openly and publicly presented to be written, not translated. However, there is a direct relationship between original *Mike Hammer* books written by Spillane and the four *Mike Hammer* books written by Tahir. Similar to Spillane’s stories, the protagonist of Tahir’s novels is Mike Hammer. Mike Hammer’s colleagues, friends, and habits such as drinking heavily and flirting with women are preserved in Tahir’s novels. While some of the characters from the original novels are also included in Tahir’s novels, some new ones are added. The stories also take place in New York city, and Mike Hammer fights with crime. Based on these similarities and the fact that Tahir’s four novels were presented with the expression “Mayk Hammer’in yeni maceraları” (New adventures of Mike Hammer), they might or might not be analyzed as ‘pseudotranslations’ in the sense that they are texts which were presented as originals but were in fact translations in terms of plot, setting, character, point of view, and theme.

Indeed, the analysis of the Turkish versions of *Mike Hammer* books produced by Tahir reveals diversification of translational practices within the Turkish literary polysystem. Tahir’s translational activity (i.e., translating original *Mike Hammer* books and producing their Turkish versions) in detective fiction genre resulted in him writing other original detective novels later in his career. Tahir published another original detective novel with Çağlayan in 1955 titled *Gangsterler Kraliçesi – Öldüren Kadın* (Queen of the gangsters – The killer lady) under the pseudonym “F. M. Duran.” He created a new character, “Sam Krasmer,” who is introduced as an even better detective than Mike Hammer, for his original detective novel *Merhaba Sam Krasmer* (Hello Sam Krasmer) published in 1957 by Kader Publishing House (cf. Üyepazarıcı 2008, 358). In 1969, he published *Kurt Kanunu* (The law of the wolf) under his real name. The genre of this book is labeled as a detective / crime fiction novel,

which focuses on the incident of “İzmir Assassination” in 1926 and presents his insights into the recent history of Turkey through a fictional text.

From a historical point of view, the present paper argues that Tahir went through a four-phased evolution as a translator/author of detective novels. Firstly, he interlingually translated five original *Mike Hammer* books under the pseudonym F. M. İkinci. Secondly, he wrote Turkish versions of *Mike Hammer* books under the same pseudonym. Thirdly, he wrote original detective novels other than *Mike Hammer* books under a different pseudonym (F. M. Duran). Finally, he wrote an original detective novel in Turkish under his real name. Such an evolution shows that the lines between translation and original are blurred in Tahir’s journey from interlingual translation to indigenous text production of a specific genre in a specific time period and culture.

To recapitulate, as Even-Zohar points out, when translations have a central position within the literary polysystem, there can be “no clear-cut distinction” between “original” and “translated” writings ([1978] 2004, 200), and “the borderlines are diffuse, so that the very category of ‘translated works’ must be extended to semi- and quasi-translations as well” (203). The case scrutinized in the present paper is yet another example for the blurring of the boundaries between original and translation and between authorship and translatorship, which mutually affect and transform each other. Such a rereading of *Mike Hammer* novels in Turkish thus illustrates the further need to continuously revisit conceptualizations to contribute to the research into the theoretical branch of historical translation studies.

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