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KEMAL TAHİR'S POST-PRISON YEARS: JOURNEYMAN PERIOD ¹

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ABSTRACT

Kemal Tahir, who worked as a journalist in the 1930s, was sentenced to fifteen years in prison in the 1938 Navy Trial (Donanma Davası) and served his sentence in various prisons across Türkiye. During these years, he filled his yellow notebooks with notes and drafts for future novels. Some of his works from this period were published under pseudonyms. After his release in 1950, he continued writing and translating under different names for some time. Among his translations, the most famous is the Mike Hammer detective series. Tahir not only translated these novels but later created his own “Mayk Hammer” stories. In addition, he translated other popular detective works of the time and wrote several original pieces. İskender Özsoy describes this period as “a labor condemned to a pseudonym,” reflecting Tahir’s struggle to earn a living through his writing. He reclaimed his real name in 1955 with *Sağirdere* and *Göl İnsanları*, previously released under pseudonyms. These were followed by *Esir Şehrin İnsanları* (1956), *Rahmet Yolları Kesti* (1957), *Yediçinar Yaylası* (1958), and *Köyün Kamburu* (1959). By the late 1950s and especially throughout the 1960s, Kemal Tahir had become a defining figure in Turkish literature and thought. Known primarily for his historical novels, his pre-imprisonment years are seen as his apprenticeship, while the 1960s mark his artistic maturity. The 1950s, however, represent his transition from novice to master. This study explores Tahir’s post-prison years, his relationships with publishers like Çağlayan and Düşün, and literary figures such as Ertem Eğilmez, Refik Erduran, and Aziz Nesin, using memoirs, biographies, and interviews to examine this rich network and its influence on his detective and adventure fiction.

Keywords: Aziz Nesin, Çağlayan Publishing House, Ertem Eğilmez, Kemal Tahir, Pseudonym.

KEMAL TAHİR’İN HAPİSHANE SONRASI YILLARI: KALFALIK DÖNEMİ

ÖZ

1930’larda gazetecilikle geçimini sağlayan Kemal Tahir, 1938’de Donanma Davası’nda on beş yıl hapse mahkûm edilir ve Türkiye’nin çeşitli cezaevlerinde kalır. Hapishane yıllarında tuttuğu notlar, ileride yazacağı romanların ön çalışmalarını oluşturur. Bu dönemde bazı yazılarını müstear adlarla yayımlar. 1950 sonrasında da geçimini sağlamak için çeviriler yapar ve takma adlarla eserler üretir. En bilinen çalışmaları Mike Hammer dizisinden yaptığı çevirilerdir. Daha sonra bu tarzda kendi “Mayk Hammer” romanlarını kaleme alır. Bunun yanı sıra dönemin popüler polisiyelerini çevirir ve özgün eserler yazar. İskender Özsoy’un tanıımıyla bu dönem, onun “müsteara mahkûm edilen emek” yıllarıdır; üretimlerini çoğunlukla geçim kaygısıyla yapmıştır. Kemal Tahir, kendi adını yeniden 1955’te, daha önce müstearla yayımlanan *Sağirdere* ve *Göl İnsanları* romanlarıyla kullanmaya başlar. Ardından *Esir Şehrin İnsanları* (1956), *Rahmet Yolları Kesti* (1957), *Yediçinar Yaylası* (1958) ve *Köyün Kamburu* (1959) gelir. 1960’lardan itibaren ise Türk edebiyatı ve düşüncesinde “Kemal Tahir gerçeği” belirginleşir. Tarihi romanlarıyla tanınan yazarın hapishane öncesi dönemi çıraklık, 1950’leri kalfalık, 1960’ları ise ustalık çağı olarak değerlendirilir. Bu çalışma, Kemal Tahir’in hapishane sonrası yıllarını ele almakta; 1950’lerde ilişkide olduğu Çağlayan, Düşün gibi yayınevleriyle Ertem Eğilmez, Refik Erduran ve Aziz Nesin gibi önemli isimlerle bağlantılarını incelemektedir. Ayrıca, bu dönemdeki polisiye ve aşk-macera türündeki eserleri üzerine değerlendirmeler yapılmaktadır.

Anahtar Kelimeler: Aziz Nesin, Çağlayan Yayınevi, Ertem Eğilmez, Kemal Tahir, Müstear.

¹ The first version of this study was presented as an oral presentation at the Kemal Tahir Symposium on the 52nd Anniversary of his Death held in Bursa between April 25-26, 2025.

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Introduction

The 1950s is a period when social realism and rural novels began to come to the fore in Turkish literature. Berna Moran (2001) argues that the main problematic of the Turkish novel from the Tanzimat period to the 1950s, when the first examples were given in the studies of the Turkish novel, was Westernization. And he characterizes most of the works he examined between 1950 and 1975 as “Anatolian novels” and analyses them around the problematic of social structure. In the 1950s, Yaşar Kemal, Orhan Kemal and Kemal Tahir, known as the “three Kemals” of Turkish literature, produced works in this genre. They started to be recognized not only in Türkiye but also abroad. This paper focuses on some aspects of Kemal Tahir, one of these names, who has gained an important place in Turkish literature since the 1950s.

Kemal Tahir, like many writers, began his literary career with poetry, then works for *Geçit* magazine and lived off journalism. He decided to spend his life writing serial novels, completing the unfinished serialisations, and running from the kitchen to the production of works in journalism. However, in 1938, he was sentenced to 15 years in prison because of Navy Trial (*Donanma Davası*) and was imprisoned in Çankırı, Malatya, Çorum and Nevşehir, starting from Istanbul. He was released with an amnesty in 1950. However, in the 1950s, Kemal Tahir's name did not become known until the short story collection *Göl İnsanları* and the novel *Sağırdere* published in 1955. As is seen, the name Kemal Tahir was not in circulation until 1955. Even though Kemal Tahir get out of jail, the name Kemal Tahir was still among the detainees. These novels had already been published in various newspapers under pseudonyms. Kemal Tahir had to publish his works under various pseudonyms during this period (Avcı, 2023, p.15-74).

In December 2024, a panel titled *Kemal Tahir's Apprenticeship Years* was organized at Mimar Sinan Fine Arts University [MSFAU], (2024). In this panel, topics such as his apprenticeship years, the period of *Geçit* magazine, and his correspondence with Fatma İrfan Hanım were discussed. Moreover, when we look at the periodicals of the second half of the 1950s, such as *Akis* (1957, 1958) and *Kim* (1958), we can see that these magazines published various reviews on Kemal Tahir's novels *Sağırdere* and *Yediçınar Yaylası*. In *Akis* (1958), Kemal Tahir is seen as a masterful writer, while in *Kim* (1958) he is mentioned as a writer in his maturity.

It is possible to see Kemal Tahir's pre-prison period as his apprenticeship years. At the end of the 1950s, we come across a writer who has reached the age of maturity, the age of mastery. From the end of the 1950s and especially in the 1960s onwards, Kemal Tahir has made an impact and gained an important place in Turkish literature. If we consider the prison period as an interim period, it is possible to see the period between 1950 and 1958, when Kemal Tahir produced various works under pseudonyms as well as his own name, as his journeyman period. This paper focuses on Kemal Tahir's journeyman years.

Pseudonyms and Publishing Houses

Studies on Kemal Tahir generally focus on his historical novels such as *Devlet Ana*, *Yorgun Savaşçı*, *Bozkırdaki Çekirdek* (see Baş, 2024; Beyaz, 2019; Daldal, 2020 and Yetiş, 2016). Studies on his village-centred novels such as *Sağırdere*, *Körduman*, *Rahmet Yolları Kesti*, *Köyün Kamburu*, *Yediçınar Yaylası* and *Büyük Mal* are also becoming increasingly

common (see Avcı, 2021; Hüküm, 2024). These studies analyse and compare Kemal Tahir's novels alone or together with the works of different authors. Studies on the works Kemal Tahir wrote or had to write under pseudonyms are very limited; İskender Özsoy and Erol Üyepazarcı deserve to be mentioned for their limited works in this field.

Özsoy (1979) prepared an extensive bibliography of newspaper and magazine articles published about Kemal Tahir after his death, including various excerpts. In addition, Özsoy's (2004, 2010 and 2021) works contain detailed information on Kemal Tahir's works under various pseudonyms. Üyepazarcı (2023, pp.255-284), on the other hand, in his work on detective fiction, discusses Mike Hammer³ translations, Mayk Hammer originals and the fake Mayk Hammer craze in Turkish literature. In the same work, Üyepazarcı (2023, pp. 330-342) also analysed Kemal Tahir's detective fiction works other than Mayk Hammer. In his study on the popular novel, Üyepazarcı (2019, pp. 745-764) analysed Kemal Tahir's works written under pseudonyms and presented a list of them.

Özsoy (2021, p.82) states that the pseudonyms used by Kemal Tahir are “F.M. İkinci, F.M. Duran, Körduman, Nurettin Demir, Murat Aşkın, Bedri Eser, Samim Aşkın, Ali Gıcırlı, Cemalettin Mahir, İsmail Kemalettin, Celal Dağlar, TA-KA, TİPİ, Kemal Tahir Tipi, Kemal Tahir Benerci, Cevat Ayvatlı, İ.Ergülen, B.Ersoy”. Özsoy (2021, p.80-81) presents the list of works written under these pseudonyms as follows:⁴

- “Mickey Spillane, Kanun Benim, Translated by: F.M. İkinci, January 1954.
- Mickey Spillane, İntikam Pençesi, Translated by: F.M. İkinci, April 1954.
- Mickey Spillane, Kahreden Kurşun, Translated by: F.M. İkinci, May 1954.
- Mickey Spillane, Kanlı Takip, Translated by F.M. İkinci, May 1954.
- Peter Cheney, Ölüm Dansı, Translated by: F.M. İkinci, July 1954.
- Mickey Spillane, Son Çılgılık, Translated by: F.M. İkinci, May 1954.
- Written by: F. M. İkinci, Mayk Hammer'in Yeni Maceraları, Derini Yüzeceğim, November 1954.
- Written by: F. M. İkinci, Mayk Hammer'in Yeni Maceraları, Ecel Saati, November 1954.
- Written by: F. M. İkinci, Mayk Hammer'in Yeni Maceraları, Kara Nara, January 1955.
- Written by: F.M. İkinci, Kıran Kırana, May 1955.
- Peter Cheney, Karanlıkta Vuruşanlar, Translated by F.M. İkinci, November 1953.
- Samim Aşkın, Halk Plajı, February 1954.
- Gangsterler Kraliçesi: (Öldüren Kadın), trans: F.M. Duran, April 1955.
- Lükres'in Günahları, Translated by: F.M. İkinci, May 1955.
- Robert Gaillard, Kastil Büyücüsü, Translated by: Celâl Dağlar, 1955.
- Somerset Maugham, Evvel Zaman İçinde, Translated by: Celâl Dağlar, March 1955.
- Claude Farrere, Saygon Geceleri, Translated by: İ. Erülgen.
- Louis Charles Royer, İnsan Harası, Translated by: B. Ersoy, October 1953.
- Gece Hırsız: Komik Roman, Translated by: F.M. İkinci, Tef Publications, 1955.

³ Mike Hammer is preferred for references to works in English and Mayk Hammer for references in Turkish.

⁴ All of these books without a publishing house in the list were published by Çağlayan Publishing.

P.G. Wodehouse, *Macun Hokkası*, Translated by: Celâl Dağlar, Akbaba Humor Publications, 1956.

Merhaba Sam Krasmer, Translated by: F.M. İkinci, Kader Publications, 1957.

P.G. Wodehouse, *Dolar Yağmuru*, Translated by: Celâl Dağlar, Düşün Publishing House, 1958.

Karanlık Tuzak, Translated by: Cevat Ayvatlı,⁵ Kader Publications, 1957.”

As is seen, Kemal Tahir published works under pseudonyms until 1958 and most of these works were published by Çağlayan Publishing House. Other publishing houses that published his works under a pen name are Tef, Akbaba, Kader and Düşün publishing houses.⁶

Çağlayan Publishing has an important place in Turkish publishing life. Founded as a partnership between Refik Erduran, Ertem Eğilmez and Haldun Sel, Çağlayan publishing house initiated many firsts in the history of Turkish publishing, such as the production of American-style pocketbooks and the use of vividly coloured plastic covers. Moreover, the owners of the publishing house, who aimed to reach people quickly by offering the books for sale at newsstands, reached several 100 thousand for a few of their books, a figure that was difficult to reach under the conditions of that day (Üyepazarcı, 2023, pp.255-256). In the memoirs of Ertem Eğilmez and Refik Erduran, two of the partners of the publishing house, it is possible to find information about the establishment and dissolution of the publishing house, as well as various information about Kemal Tahir's work for the publishing house.

According to Eğilmez, he and Refik Erduran served in the army together. Almost all but a few of the 400 soldiers in the army buy and read *Gönül Magazine*, a magazine that contains some eroticism. Seeing this situation, the two decided to publish obscene publications after they were discharged (cited in Pekman, 2022, p.30). Haldun Sel, Erduran's friend from Robert College and the son of Kemal Salih Sel, one of the executives of the most powerful advertising company of the period, joined the duo (Erduran, 1987, p.97). They published books by famous Turkish literary figures of the period such as Refik Halit Karay and Reşat Nuri Güntekin, as well as works mostly in translation. They brought detective novels, books with erotic content, general books and works by local authors to readers at fifteen-day intervals. The publishing house also publishes the first science fiction series in Türkiye (a science fiction series of 10 books) (Pekman, 2022, p.31- 34). It should be noted that Refik Erduran put in serious capital for the publishing house, Ertem Eğilmez undertook the publishing house's work from the preparation of covers to printing, and Haldun Sel remained in the background compared to them. However, it is likely that Sel spoke several languages and played a role in establishing contacts, publishing the Çağlayan's advertisements and distributing the books, especially due to his father's business.

Ertem Eğilmez states that they met Kemal Tahir through Refik Erduran and that they established a printing house for the publishing house upon Kemal Tahir's suggestion (Ceyhun, 1985, pp.23-24). The first books of the publishing house were Refik Halit Karay's *Yeraltında Dünya Var* (1953), Louis Charles Royer's *İnsan Harası* (1953), and Peter Cheyney's *Karanlıkta*

⁵ Özsoy (2021, p.81) states in a footnote that the inside cover of this book bears the note "under the direction of F.M. İkinci" and that Cengiz Yazoğlu, then President of the Kemal Tahir Foundation, said that this name could be the novelist's pen name.

⁶ Kemal Tahir's works under his own name were published by Remzi, Düşün, Bilgi and Sander publishing houses. For the publishing adventure of Kemal Tahir's works, see (Erken, 2024).

Vuruşanlar (1953). The translator of the second book was B. Ersoy, and the translator of the third book was F. M. İkinci. These are pseudonyms of Kemal Tahir. These books would soon be reprinted in new editions. The publishing house announced in a note at the end of *Karanlıkta Vuruşanlar* (Cheyney, 1953, p.148) that the novels would continue to be published every fifteen days due to the interest they had attracted, and that other planned genres such as travelogues, erotic books and memoirs would be published on a different schedule.

The publishing house's eighth book is Mickey Spillane's *Kanun Benim* translated by F. M. İkinci. Eğilmez explains how they published Mayk Hammer despite his lack of foreign language skills and the opposition of his partners (Ceyhun, 1985, pp. 32-33):

“...I also brought Mayk Hammer to Türkiye. And without knowing the language. (...)

I said to Refik and Haldun, find me such a sleuth so that he can not only find the murderer, but also wreak havoc, once he catches the women... That's the kind of sleuth, my dear... (...) One day I was wandering in a bookstore in Istanbul that also sold foreign books. I was looking for something. Suddenly it caught my eye. Even my English is enough to understand it. The guy even named the book exactly the way I wanted. "I the jury." He says, "I am the law." I immediately bought it. I showed it to Refik and Haldun. They read it and said, "No way, it's trashy". I said, "Come on, tell me about it." They did, and it's exactly what I thought, exactly what I was looking for, a sleuth. Only, the sex part is a bit short. What can we do? We'll get it added, I said. To whom? Refik offered his friend. He said, "F.M. İkinci can do it." Believe me, I didn't even know that F.M. İkinci was Kemal Tahir at the time. You see, Kemal Tahir added a bit to Mayk Hammer. We did it. Well, well, well... Our Mayk Hammer had an incident. Oh my God!... We sold a hundred thousand... The Mayk fad has swept Türkiye. In America, only 6-7 Mayk novels were originally written, while in our country, you wouldn't believe it, 60-70 Mayk novels were written in a few years. The late Kemal Tahir also wrote many Mayk novels under the signature F.M. İkinci. Who hasn't written a Mayk novel...”

This book was very popular and quickly translated into other Mike Hammer books. Moreover, some adaptations were made according to Mike Hammer, even though he was not Mike Hammer. When the author, Spillane, joins the Jehovah's Witnesses and there are no more Mike Hammers, F. M. İkinci wrote four new Mayk Hammers.⁷ This turns into a mass production and more than 250 Mayk Hammer adventures are written in Turkish by different names (Üyepazarcı, 2023, pp.255-284).

The author of the publishing house's ninth book, *Halk Plajı*, is again Kemal Tahir under the pseudonym Samim Aşkın. Eğilmez states that this book of Kemal Tahir's sold 35 thousand copies, which can be considered low for the publishing house, and that even their fiftieth book did not fall below this number. He adds that Kemal Tahir, on the other hand, later rejected this work, did not allow it to be printed or even mentioned again, and almost made them forget this book (Ceyhun, 1985, pp.33-34). The publishing house also published a humour magazine called *Tef*.⁸ This magazine was instrumental in raising many famous cartoonists and had a circulation

⁷ Among Kemal Tahir's works published under pseudonyms, the most studied subject is the Mayk Hammer series translated or copyrighted under the pseudonym F. M. İkinci. This study focuses on his other books other than Mike Hammer. There is quite detailed information on Kemal Tahir's Mayk Hammers or the Mayk Hammer fad in general in Üyepazarcı's (2023) study. See also (Alimen, 2022; Aytekin, 2024) for studies in translation studies that analyse these (pseudo) translations and/or compare the original texts with Turkish translations.

⁸ *Tef*, which begins to be published weekly as a political humour magazine, publishes 54 issues between August 7, 1954, and August 6, 1955. The staff of the magazine included many experienced or young writers and cartoonists such as Refik Halit Karay, Bülent Oran, Semih Balcıoğlu, Ratip Tahir, Ferruh Doğan, Turhan Selçuk, İlhan Engin, Refik Erduran, Reşat Ekrem Koçu, Reşat Nuri Güntekin, Altan Erbulak, Oğuz Aral, Suat Yalaz. See also (Yılmaz, 2010). After the military coup d'état of May 27, 1960, *Tef* had a second 48-issue run between June

of 30 thousand, while the famous *Akbaba* of the period sold three thousand (Ceyhun, 1985, pp.38-39). Dosdoğru (1974, p.444) states that Kemal Tahir wrote for *Tef* magazine under the pen names Samim Aşkın and Ali Gıncırlı.

Kemal Tahir not only produced translations for the Çağlayan publishing house, but also authored, added to or rewrote some pieces. According to Eğilmez, the book covers were usually prepared before the translation. On the cover of Romain Rolland's book translated as *Kastil Büyücüsü*⁹, there were women who dress revealingly. Under Eğilmez's insistence, Kemal Tahir had to add 40 pages of love/sex scenes to match the women on the cover. In the book translated as *Dehşet Yolcuları* (*Le Salaire de La Peur / The Wages of Fear*), a more interesting incident took place. On the cover, there was a scene of an ambush on a truck, but when the book was translated, it appeared that there was no such scene in the original work. This time Kemal Tahir made additions to the book in accordance with this scene. The original title of *Dehşet Yolcuları* was "The Price of Fear". The movie of the book, which was shot abroad, was released in Türkiye with the name of the translation and with a poster using the cover of the Çağlayan edition instead of the original. Ertem Eğilmez witnessed that the audience who watched the movie complained that the movie was shortened, and that the robbery-ambush scene was not included in the movie (Ceyhun, 1985, pp.35-37). These translated texts are usually popular texts that are best-seller abroad. The Turkish translations should be considered as adaptations for Turkish readers rather than literal translations. As such, it can be said that they reach the public more and increase their impact.

Refik Erduran (1987, p.98) states in his memoirs that he was aware of the Mike Hammer series, which broke sales records in America, that he made Mike into Mayk and quickly translated half of the first book, and that he delivered the other books to the translators to translate while maintaining the same style. Özsoy (2021, p.80) also states that Refik Erduran said in his interviews on January 13, 2004, and February 23, 2010, that he translated *Kanun Benim* from English and that he did not want his name to be used because he did not consider himself a translator in those years. Melda Kalyoncu¹⁰ (Yıldırım, 2003, pp.328-329) mentions in an interview that she met Kemal Tahir through her older brother Nazım Hikmet and then refers to Çağlayan Publishing House and Mayk Hammer. She points out that Münevver Hanım translated the English Mayk Hammers into Turkish, and Kemal Tahir revised them into a beautiful form. Kemal Tahir also adapted other French detective novels in the style of Mayk Hammer.

Ertem Eğilmez and Refik Erduran occasionally blamed each other in their memoirs, as they had a falling out after the Çağlayan period. Both Eğilmez and Erduran attribute the discovery of Mike Hammer to himself. Moreover, there are some inaccuracies in both of their

22, 1960, and May 17, 1961. In this period of the magazine, the intensity of criticism of the Democratic Party period is noteworthy. For this period of the magazine, see (Yavalar, 2019).

⁹ Pekman (2022, p.36) states that Eğilmez was mistaken in his memory, and that the book is a translation of Robert Gaillard's *La Castille D'or. Kastil Büyücüsü* (1955), written by Robert Gaillard and translated by Celal Dağlar, recounts the adventures of Christopher Columbus. Romain Rolland has works on figures such as Beethoven and Gandhi, but no book recounting the adventures of Christopher Columbus has been found. Pekman's assessment appears to be correct.

¹⁰ Melda Kalyoncu is the sister of Nazım Hikmet. She was also married to Refik Erduran and had a son named Murat from this marriage. According to Kalyoncu (Yıldırım, 2003, p.329), Kemal Tahir named their children as Murat. After Kemal Tahir's death, the Kemal Tahir Foundation was established under the leadership of his wife Semiha Tahir. After Semiha Tahir's death, Melda Kalyoncu assumed the presidency of the foundation.

memoirs that do not correspond with concrete facts such as book titles and publication dates. To minimise risks such as memory distortions and the reconstruction of the past, over sixty books published by Çağlayan have been examined. In Refik Erduran's memoirs, the sections on both the publishing house's books and his own book *Yağmur Duası* give rise to the opinion that he exaggerated his own role. Moreover, the style of Mike Hammers, especially the use of Çorum dialect (local vernacular), is directly reminiscent of Kemal Tahir. In addition to Kalyoncu's claim, Üyepazarcı (2023, pp.335-338) determines that there are some French translations of Mike Hammers, which are older than Turkish ones. He draws attention to the use of French words and place names in Mike Hammer translations in Turkish. By comparing the English and French translations of the books with the translations of Kemal Tahir, he shows that the translation is made from French.

Çağlayan Publishing is a publishing house that published over sixty books in total and then disbanded. One of their last books is *İnce Mehmed*. There is an opinion that Kemal Tahir's *Rahmet Yolları Kesti* was written against Yaşar Kemal's *İnce Mehmed*. Interestingly, Ertem Eğilmez mentions in his memoirs that Kemal Tahir had a partial influence in bringing this book to the publishing house (Akçura, 2022, p.150).

But did Kemal Tahir write his work as a direct response to Yaşar Kemal? The last volume of Kemal Tahir's posthumously published notes also includes his letters to Semiha Hanım, who later became his wife. According to these letters, one of the novels that Kemal Tahir worked on/wrote while in prison is called *Nam Uğruna* (Tahir, 2023, p.308). *Nam Uğruna* is one of the four humorous stories Kemal Tahir added to the third edition of *Göl İnsanları* (1969), in which he collected his stories, and it is also the title of the first chapter of *Rahmet Yolları Kesti* (2022). While the story is about how things get complicated while trying to gain reputation, the novel tells the chain of events from Maraz Ali's love of banditry to his killing to gain reputation. The novel presents a parodic approach to the problematic issue of banditry while showing power struggles disguised as abduction of girls. From Kemal Tahir's general framework of thought, striving for reputation was a theme that had already taken shape in his prison years before 1950, and that his views revealed in *Rahmet Yolları Kesti* cannot be limited to criticizing *İnce Memed*. Kemal Tahir clarifies this issue in an interview:

“-It is said that you wrote *Rahmet Yolları Kesti* in response to *İnce Memed*. Is this true?

I didn't write *Rahmet Yolları Kesti* in response to him. I wanted to point out the misunderstanding among the semi-intellectuals all over the world. Yaşar wrote *İnce Memed* under the influence of the semi-intellectuals. *İnce Memed*, the poor man is doing land reform all by himself. Can such a thing ever happen? Now even the President does not know what land reform means. Then what would *İnce Memed* know about land reform?

Finally, Kemal Tahir said the following as the reason for banditry: ‘The agha-gentry hire bandits to protect themselves. These bandits persecute the poor. The poor people take up arms and go to the mountains to protect themselves. This is the reason for banditry.’” (Güneri, 2003, p.327).

Demirtaş Ceyhun (1985, pp.19-43), in his analysis, considers Çağlayan Publishing House as the biggest event in the history of book publishing in Türkiye. In the 1950s, when sales figures of around 4-5 thousand were considered an important achievement in Babıali, Çağlayan exceeded 100 thousand for some of its books and reached 35 thousand even for its least sold

books. This led to the emergence of imitation publishing houses. Kemal Tahir was a part of this publishing house from its inception. He honed his writing skills by translating, adding to or rewriting/adapting works under pseudonyms. It is possible to say that these years not only gave Kemal Tahir an agility in producing works but also gave him the skills of mastery in detective fiction, a genre in which he worked starting from his years in prison.

When we look at Kemal Tahir's published books, there is the adventure of Düşün Publishing House, in which he was not involved as much as Çağlayan, but he was one of the partners. Aziz Nesin was one of those arrested along with Kemal Tahir as ex-convicted communists after the September 6-7 events. In his memoir *Salkım Salkım Asılacak Adamlar*, Aziz Nesin writes about being in the same cell with Kemal Tahir and the process of the birth of this publishing house. The Düşün Publishing House project was the product of this cellmate friendship (Nesin, 2023, pp.45-51).

This publishing house period is a period when Kemal Tahir started to publish his works under his own name. Düşün Publishing House, which began publishing in 1957 under the partnership of Kemal Tahir and Aziz Nesin, continued to exist in the 1960s. However, Dosdoğru (1974, p.455) states that the partnership lasted fourteen months and Kemal Tahir left the partnership in 1958. Although Kemal Tahir left the partnership, the first edition of *Esir Şehrin Mahpusu* (1961) was still published by Düşün.

Other books published by Düşün were dealing Ottoman sultan as in *Devlet Kuran Padişah: Osman Gazi* (1958), *Bursa Fatih: Orhan Gazi* (1958), *Kosova Şehidi: Murat Hüdevendigar* (1958) ve *Avrupayı Titreten Kahraman: Yıldırım Beyazıt* (1959). Although the fifth book in the series was announced to be *Bahtsız Şehzadeler ve Çelebi Sultan Mehmet*, this book was probably never published. These books, which are said to have been prepared by a committee and written by F. Kandemir, describe the sultans and the events of the period in a novel-like atmosphere. It must have been this series that Aziz Nesin (2024, p.235) meant by the history series by Kemal Tahir. Hulusi Dosdoğru (1974, p.455) mentions that before the Düşün Publishing House, Kemal Tahir published short booklets for each Ottoman sultan, starting with Osman Bey. He adds that Kemal Tahir compiled the actual material and left the writing to Kandemir, and that the series, which was published four or five times, was left unfinished due to problems in investment and distribution. Although Dosdoğru erroneously goes back further, this series was published by Düşün Publishing House, but Dosdoğru's other statements seem to be correct.

In the 1950s, Kemal Tahir's interest in history was accompanied by humor. He translates some humour books under pseudonyms. A translation of F. M. İkinci's *Gece Hırsız: Komik Roman* (1955) was published by Tef Publications. His translation of P.G. Wodehouse's *Macun Hokkası* (1956), a famous humour writer, was published by Akbaba, and his translation of *Dolar Yağmuru* (1958) by Düşün Publishing House. *Dolar Yağmuru* was the last work in which he used a pseudonym. Furthermore, while Kemal Tahir included four stories with a high humorous tone, which are said to have been written in the second half of the 1940s and the 1950s, in the third edition of *Göl İnsanları* (1969), it should be noted that humour is an important element especially in his novels centred on the countryside/village, such as *Rahmet Yolları Kesti* (2022).

Düşün Publishing House was of course a strong publishing house in terms of humour with the presence of Aziz Nesin. However, humour books by names such as Rıfat Ilgaz, Adnan Veli and Bülent Oran were also published. Oran, one of the most important screenwriters in Turkish cinema, stated in an interview (Türk, 2004, p.86) that Kemal Tahir, who liked his stories, had pioneered the publication of *3 Bacaklı Kedi* (1957), a collection of his stories published in magazines such as *Dolmuş* and *Tef*.

In addition to Çağlayan and Düşün, we should also look at two other publishing houses that Kemal Tahir wrote for under pseudonyms in the same period. Kemal Tahir's novels *Sağırdere* (1955) and *Körduman* (1957), published under his own name, were published by Remzi Publishing House, while *Göl İnsanları* (1955) and *Esir Şehrin İnsanları* (1956) were published by Martı Publishing House. Vicky Baum's *Berlin Otel* translated by Celal Dağlar was also published by Martı Publications. Considering that Celal Dağlar is one of the pseudonyms used by Kemal Tahir, it is possible to say that this translation belongs to him both through the publishing house and the pseudonym. There is no other work by Kader Publishing, the publisher of Kemal Tahir's *Merhaba Sam Krasmer* and *Karanlık Tuzak*. From this point of view, it is possible to state that Kemal Tahir used pseudonyms in his works published by Çağlayan, Düşün, Martı and Kader Publishing Houses and that he was an important author of all these publishing houses.

Another important point is that Kemal Tahir owes his acquaintance with some of the names he would later work with in cinema to these years. It is seen that Kemal Tahir worked on various screenplays in the 1960s.¹¹ *İki Gemi Yanyana* (1963) was written under his own name; *Battı Balık* (1962), *Ezrailin Habercisi* (1963) and *Yarın Bizimdir* (1963) were written under the pseudonym Murat Aşkın; and *Namusun İçin* (1965) was written under the pseudonym Bedri Eser. He co-wrote the screenplay for *Beş Kardeştiler* (1962) with İlhan Engin and Sadık Şendil and co-wrote the screenplay for *Haremde Dört Kadın* (1965) with Halit Refiğ. He also developed other relationships with Atıf Yılmaz and Halit Refiğ, who were among the directors of these films. Among these films, *Battı Balık*, *Beş Kardeştiler* and *İki Gemi Yanyana* were produced by Ertem Eğilmez's Efe Film. It is seen that the friendship that started with Ertem Eğilmez during the Çağlayan years continued here as well. So much so that Eğilmez, who failed his Efe Film adventures, talks about the road to establishing Arzu Film and the influence of Kemal Tahir at a time when they were bankrupt, and he was mentally ill as follows:

“As the days were passing by like this, I was talking to Kemal Tahir, ‘Kemal Abi, I have a flaw. I'm setting up a business and I'm very successful, but I don't know what I'm lacking, I'm failing somewhere’. He gave me a piece of advice that I will never forget for the rest of my life. ‘Ertem, he said, all professions go through three phases: apprenticeship, journeyman, master. This is the same for writers, publishers, record producers, pinball machine operators and scientists. When I say profession, I mean occupation,’ he said. ‘You are a very talented, very intelligent man. You make such an effort during your apprenticeship that you are more than a journeyman, sometimes even more than a master, and this is something that stems from your genius. But it doesn't change your qualification as an apprentice, so instead of looking for the fault in yourself in the slightest failure, you resent that profession and change jobs. Let's go back to the jobs you've done in your life; grocery store, publishing,

¹¹ See Özgüç, (2012, pp.138,139,156,158,158,164,196 and 202) for the film credits. For Kemal Tahir's interest in cinema, see also (Avcı, 2023, pp.64-71).

printing house manager, foosball importer, plastics, tavern, cinematography etc... Let's choose two of these that you completed your apprenticeship in. We chose publishing and cinematography. He said, 'If I were you, I would choose one of these two professions that you have completed your apprenticeship at a certain point and continue.' I thought that bookmaking was behind me, I was newer in filmmaking, and filmmaking seemed more attractive." (Akçura, 2022, p.165-166).

This advice had an impact on Eğilmez. Perhaps, while saying this to Eğilmez, Kemal Tahir himself would suspend his active involvement in cinema and screenwriting, and continue with the work he had already mastered, namely novel writing. In conclusion, in the 1950s, Kemal Tahir's short story collection *Göl İnsanları* (1955), his historical novel *Esir Şehrin İnsanları* (1956) and other village novels were published under his own name. With these works, his place in Turkish literature gradually consolidated. During this period, he published over twenty translated or original works under pseudonyms, most of which were published by Çağlayan Publications. This is, of course, a way that a former communist released from prison resorted to out of concern for his livelihood, considering the conditions of the period, but it is also possible to evaluate as works that he did not want to be known by his own name. In the next section, some of his works written under pseudonyms are selected and evaluations on Kemal Tahir are made.

Pseudonyms and Publishing Houses

Aziz Nesin states that Kemal Tahir's novels written under pseudonyms are the drafts and exercises of his actual novels, and then points out the necessity of analysing his works written under pseudonyms.

"Those who want to evaluate Kemal Tahir's novels must thoroughly investigate and analyse his entire life, the novels he wrote under Bedri Eser and other pseudonyms, the adaptations he presented as translations, and the Anatolian origins he inherited from his father." (Nesin, 2024, p.196).

Based on this, some of Kemal Tahir's non-translated books published under pseudonyms have been selected. The selection of these works focused on lesser-known works, excluding the Mayk Hammer series. The selected works include a serialised novel, a book published by Çağlayan, a book featuring Sam Krasmer, a new detective character he created, and another book of crime fiction and detective story. These books are examined to find clues about Kemal Tahir's subsequent writing adventures.

For this purpose, some evaluations on Kemal Tahir's writing adventure are made through his detective story *Bir Nedim Divanı'nın Esrarı* (February 12, 1951-March 23, 1951), which is considered by Erol Üyepazarcı (2023, p.333) to be Kemal Tahir's first detective story; *Halk Plajı* (1954), which he published under the pseudonym Samim Aşkın and which even he would like to forget; *Merhaba Sam Krasmer* (1957) and *Karanlık Tuzak* (1957), which was translated by Cevat Ayvatlı under the direction of F. M. İkinci.

Bir Nedim Divanı'nın Esrarı is set in the 1930s. The characters Journalist Cihat and Nimet want to get married, but Nimet's father does not allow this marriage. A friend of Cihat's persuades the father to agree to the marriage through a fiction based on the treasures hidden during the reign of Selim III and the Kabakçı Mustafa Rebellion. *Halk Plajı*, on the other hand, deals with the efforts of Recep Efendi, a former factory worker and now a café owner, to earn

some money and prosper. However, some beach workers who want to take over the coffee shop, stir up the youth of the neighbourhood and play dirty tricks to drive Recep Efendi away.

Merhaba Sam Krasmer (1957) is a new detective fiction text translated by F. M. İkinci. On the cover of the book, which is understood to be the first book of Kader Publications, the new hero is described as “more sleuth, more valiant, more masterful than Mayk Hammer”. Although two footnotes in the book (p. 62, p. 133) state that Sam Krasmer has other adventures to be read in the future and soon, this series was not continued. *Karanlık Tuzak* (1957), tells the story of Katt, who seeks revenge, starting with those who caused his sister's downfall. Katt goes to jail, gets out and rises from gangster to gang boss and eventually dies. Although these texts appear to be translations, they are pseudo translations without the name of the foreign author. These texts are pseudo translations such as Kemal Tahir's four Mayk Hammer's, *Gangsterler Kraliçesi* and *Lükres'in Günahları*.

An analysis of these works reveals similar features both in terms of content and methodology to Kemal Tahir's texts published under his own name. First, some of the names he liked to use in his works also appear in these works. Murat and Kerim are among the names Kemal Tahir frequently use in his works. In *Devlet Ana*, the character of Kerim is of particular importance, and in *Kurt Kanunu* (2022), while he uses the real names of many characters, he makes Abdülkadir Bey, who was also the Governor of Ankara, Abdülkerim. The name Murat appears in many of his novels and the character Murat, a journalist, refers to himself. In *Bir Nedim Divanı'nın Esrarı*, there is a journalist Cihat, a character who also appears in the serial named *Zoraki Nişanlı*. Journalist Cihat studied at Galatasaray High School and made a sensation with his interview “Yenikapı sahillerinde bir saat”¹² (2013, p.554), resembles Kemal Tahir himself. We can say that the author prefers to use the name Cihat before Journalist Murat or in his detached works.

In the 1940s, Aziz Nesin read and liked a novel written under the pseudonym Bedri Eser. Nesin says that it was only after reading it that he learned that the real author of this masterful adventure novel, which also had a social content, was Kemal Tahir. According to Nesin, there are serious parallels between the protagonist of this novel and Kemal Tahir's life. Although Nesin did not know him closely during these years, he knew Kemal Tahir's character as a hard-edged and quarrelsome, righteous journalist, according to what he had heard and read from Börklüce Mustafa and Abidin Nesimi and pointed out that he resembled the character in the novel (Nesin, 2024, p.195-196). In addition, Vala Nureddin (1975, p.353-361) interviewed Kemal Tahir for the book he was preparing for Nazım and asked him various questions about Nazım. From these conversations, we learn that Kemal Tahir was going to publish the letters Nazım Hikmet sent him. When asked about his memories of Nazım, Kemal Tahir gives the following answer:

“I think I write them in the form of a novel, although Nazım is not in them, I tell where and how we lived together. For example, I describe the Istanbul Detention House in my novels ‘Esir Şehrin Mahpusu’ and Çankırı in ‘Kelleci Mehmed’.” (Nureddin, 1975, p.360).

¹² Kemal Tahir's article “An Evening in Yenikapı” was published in *Son Posta* on August 6, 1936. For this article, see (Tahir, 2024, pp.197-200).

It is possible to say that Kemal Tahir made use of his own life and the things that happened around him in his novels, sometimes directly and sometimes with partial changes. *Bir Mülkiyet Kalesi* (2022) is a novel about the period in which he was born and grew up, and *Yol Ayrımı* (2022) is a novel that contains important traces of his youth. A similar tendency is also seen in his pseudonymous works.

Secondly, the book titles Kemal Tahir includes in the content of his works are very striking. In *Beş Romancı Tartışıyor*, Kemal Tahir argues against others who claim that village novels must necessarily be written by peasants. When it comes to the issue of him not being a father, he says to those who say this, “What is your fatherhood worth compared to Goriot Baba...” (Baka, 2023, p.43). In *Bir Nedim Divanı'nın Esrarı*, he complains that the father of Nimet, whom the journalist Cihat wants to marry, is not Goriot Baba (2013, p. 544; p.595). In addition, it is understood between the lines that in this book, *İşkenceler Bahçesi* (2013, p. 565), which was published in French and had not yet been translated at that time, is mentioned in the dialogues and that Kemal Tahir somehow established a connection with this book. Jules Verne, Omar Khayyam, Fuzuli, Baki, Nefi, Nedim, Kâtip Çelebi, *Vankulu Dictionary*, *Tarih Şeyyâh*, *Tarihi Hind*, *Cihannüma* (p.572) and Pol de Kok, Arsène Lupin, *Oyuk İğne* (p.585) are other authors and works mentioned in the commentary. In *Halk Plajı*, while presenting a narrative of the Prophet David and Bathsheba from the Bible (1954, pp.44-48), we see Dale Carnegie's *Dost Kazanmak ve İnsanlar Üzerine Tesir Yapmak* (*How to Win Friends and Influence People*) (p.62), a very famous book in the field of personal development, between the lines. At the end of *Halk Plajı*, Recep Efendi ends up in the police station and it is seen that the book he has read does not help him win friends or influence people. Although these book titles may seem random at first, when the whole work is read, such connections between the content of the books and the flow of events become apparent.

More interestingly, Kemal Tahir (2023, p.286) mentions his desire to write a historical novel in a letter to Ms. Semiha. He asked her if she could find the *history books written* Cevdet Pasha and Naima. In another letter (2023, pp.298-299), he mentions that he will write about the Sahaflar bazaar, the need for old book names, and his desire to find Ottoman histories from Peçevi to Naima. This novel is *Bir Nedim Divanı'nın Esrarı*, which he mentions in another letter (2023, p.308) and says that his plan is ready. He asks Ms. Semiha to find various history books to tomes of the books in the fiction produced through the events and some artifacts that took place during the reign of Selim III. Later, he would have found these history books, for in *Bir Nedim Divanı'nın Esrarı*, we come across Mevlana Seyyid Ahmmed Abdullah Kırımı's commentary on Telvi (2013, p. 553) and Mevlana Yusuf Bali bin Yegan's gloss on the same book (2013, p. 570). This shows not only the care Kemal Tahir took in choosing the titles of his books, but also the importance he attached to details even in fiction and his investigative side.

In these books, it is possible to find some features in terms of content as well as his use of people and events from his own life or his meticulousness in details. Üyepazarcı (2023, p.342), as a doyen of detective fiction, characterizes *Merhaba Sam Krasmer* as ordinary fiction and sloppy. Nevertheless, Kemal Tahir's works in this genre, apart from a few spelling mistakes, are well-constructed texts with a solid logic. Moreover, some of the themes of Kemal Tahir's novels published under his own name can be found in these works.

According to Kemal Tahir, who criticizes banditry in *Merhaba Sam Krasmer* and *Karanlık Tuzak*, there is not much difference between a bandit, a thug and a gangster. In *Merhaba Sam Krasmer*, he says, “No matter how high he has risen, thug is a thug. The bandit squad has no say. A gangster is a backstabber. Since Luçiyano is the chief of chiefs, he is also the chief of backstabbers.” (p.62); “In gangsterism, ‘Big Chief’ means ‘Big Bastard’. They cannot have money and reputation unless they commit treachery every step of the way, unless they defraud orphan children, unless they shoot people, they are afraid of in the back without hesitation when there is no fear of punishment. Luçiyano is not outside this order” (p.134). The character Katt in *Karanlık Tuzak*, on the other hand, could have preferred a more normal life with the girl he loved after prison, but he turned to illegal ways, and his choice to become a gangster led to his death. Based on these, Kemal Tahir's view of banditry should not be limited to *Rahmet Yolları Kesti*. Avcı and Coşkun (2022, p.605) exemplify that Kemal Tahir examines banditry together with social disintegration and that his criticism of banditry can be easily seen in the Çankırı and Çorum trilogies and in the chapters about Çerkez Ethem in *Yorgun Savaşçı*.

Kemal Tahir's texts written under pseudonyms are generally, as stated by Üyepazarcı (2019, p.762), detective fiction, love and adventure novels. These books were published because they were widely read and admired at the time. Kemal Tahir also utilizes the possibilities of detective fiction while writing these novels. Aziz Nesin quotes Doğan Hızlan as saying about Kemal Tahir: “If I have a moment of trouble or difficulty when starting a novel, I immediately take a look at the knot-tying technique of a detective novel.” (Nesin, 2024, p.222).

It should be added that Kemal Tahir occasionally used slang and obscene elements in these detective fiction books, in his works serializations and *Halk Plajı*. His use of sexuality has led to some debates and criticisms against him. However, Kayalı (2003, pp.46-47) compares Kemal Tahir's use of sexuality with different periods and figures and sees it at a certain level of normality. Furthermore, it has been stated that Kemal Tahir disliked women and was even misogynistic. For example, in an interview with Leyla Erbil (2024, p.176), she is asked “How do you evaluate the characterization of Kemal Tahir as a misogynist?”. The intellectual level of the interview, which is centred around various topics from world literature to Turkish literature and names such as Marx, Freud, Kafka, Faulkner and Peyami Safa, is extremely high. However, the value judgment carried by such a question shows that the questioners have not read or understood Kemal Tahir. Leyla Erbil (2024, p.177) also states that she has not read any serious work that supports the claim in the question.

Considering the discussions on sexuality and women, the works analysed and detective fiction, Kemal Tahir's novel *Kurt Kanunu* is the most appropriate novel with similar characteristics. Gurbet Hala and Semra Hanım, the main female characters in the novel, are strong female characters who support Abdülkerim and Kara Kemal in their difficult times and come to their aid. In addition to detective fiction, *Kurt Kanunu* also contains slang and obscene elements. Elements of sexuality are encountered in Abdülkerim's adventures with Ballı Naciye at the beginning of the work and Hayriye, the coal miner's wife, in the later parts. But these characters are also extremely strong, reliable and possessive. Similarly, in *Halk Plajı* (1954, p.143), Recep Efendi is not supported by the men he considers his friends at the police station, while he recalls Nazlı Abla's fearlessness in a similar incident during the factory days. Kemal Tahir seems to include these two women in *Kurt Kanunu* to show how these two women, who

have fallen into bad ways or cheated on their husbands, do not sell out when necessary and stand up for someone. From this point of view, Kemal Tahir does not discriminate since biological gender but evaluates the novel's characters based on their characters.

When we look at these works written by Kemal Tahir under his own name or pseudonyms, we notice some similarities in terms of methodology such as the traces of his own life, the choice of book titles, the use of details, and content such as the view of women and the criticism of banditry. These similarities are functional in terms of discussing some stereotypes about Kemal Tahir's working method, the subjects he chose, etc.¹³

Finally, we should look at why Kemal Tahir's pseudonyms were forgotten or made to be forgotten. For instance, Kemal Tahir wanted to forget *Halk Plajı*. Except for the Mayk Hammers published by different publishing houses, these works were not (re)published. One reason could be the obscene elements or the use of slang in these books. However, this kind of writing style, which includes sexuality and slang, is also seen in Kemal Tahir's books published under his own name. The fact that these works were produced with the concern of making a living may be a reason for their oblivion. However, in an interview with his brother Nuri Tahir (İncili, 2003, pp.370-371), he states that Kemal Tahir wrote these works for a living, but that he did this work to the best of his ability, as he did everything else. Therefore, it should be noted that these texts are also of a certain competence, and it is possible to find traces of Kemal Tahir between the lines.

The forgetting of these books makes sense when the general framework of Kemal Tahir's novels is considered. So much so that İbrahim Yıldırım (1985), in his article published in *Günümüzde Kitaplar* journal, draws a framework for Kemal Tahir's general trajectory and states that *Halk Plajı* was excluded because *Halk Plajı* or his other works of this kind cannot be included in any category here. Avcı and Coşkun (2022) also state that when Kemal Tahir's works are evaluated as a whole, they centre on the process of Turkish modernization. According to them, Kemal Tahir wrote novels dealing with state-society relations, the centre and periphery relations in Türkiye between 1890 and 1945. In the classification they present, they elaborate that Kemal Tahir's novels published during his lifetime are set on this ground within a historical trajectory. In the light of these evaluations, it seems reasonable to say that the author forgot or wanted to forget the works outside this framework.

In conclusion, it is possible to find some similarities both in terms of method and content in Kemal Tahir's works written under pseudonyms. There are novels in which he narrates events that happened to him, as well as characters that directly evoke him, such as the character of Journalist Murat. The character of Journalist Cihat in various short stories or the character of journalist in Aziz Nesin's work published under the pen name Bedri Eser point to this. Kemal Tahir also likes to respect reality even in details as a method. His use of daily newspapers in *Kurt Kanunu* or *Yol Ayrımı*, and his efforts to find Ottoman history for the book titles he uses in *Bir Nedim Divanı'nın Esrarı* support this. In terms of content, it should be added that contrary

¹³ For example, Kemal Tahir's *Bozkırdaki Çekirdek* (1967) is a novel in which he examines the issue of the Village Institute from multiple perspectives. Mahmut Makal (1979, p.26) argues that Kemal Tahir did not see the institutes but wrote about them after hearing about them from Tahir Alangu. According to him, Kemal Tahir reaches wrong conclusions about the institutes based on Alangu's personal animosity. Similar evaluations are repeated by other names. However, while writing about the Village Institutes, Kemal Tahir made use of parliamentary minutes, newspapers and memoirs, and referred to İsmail Hakkı Tonguç's book *Canlandırılacak Köy* and the works of İsmayıl Hakkı Baltacıoğlu. For a study on such debates around this work, see (Ünüvar, 2024).

to popular belief, Kemal Tahir's women are not weak but strong women, and that his opposition to banditry or the issue of gaining reputation is also seen in his works written under pseudonyms.

Conclusion

Kemal Tahir's texts penned under pseudonyms are love and adventure genres, detective fiction, and occasionally slang and eroticism-laden texts aimed at the general reader, which he produced after his imprisonment, usually with the concern of making a living. It is possible to say that these works are above average, and that Kemal Tahir has once again done his best, even though they are basically produced with the concern of making a living.

Aziz Nesin (2024, pp.217-219) states that Kemal Tahir was a man who thought about novels 24 hours a day and that he did not know any other novelist among his contemporaries who thought so much about his work. Kemal Tahir uses his novels to participate in the debates of the period or to convey his thoughts. Kemal Tahir's novels, which accompany the Turkish modernization and the adventure of the society in the period between 1890 and 1945, reflect this aim of his.

After Spillane, the author of Mike Hammer, joined the Jehovah's Witnesses and stopped writing, he returned to writing Mike Hammer adventures in 1962. But Kemal Tahir would not translate them. Because Kemal Tahir is now a master of Turkish literature. During this period, he wrote a very high-level detective fiction historical novel like *Kurt Kanunu*. In addition to his use of newspapers and memoirs as sources, this book is a competent example of his relationship with history, his criticism of armed struggle, in a sense banditry, and his view of women.

Every profession has apprentices, journeymen and masters. Kemal Tahir, from his years as a journalist, has worked in genres such as poetry, short stories, scripts, and has written many novels. All of Kemal Tahir's works, from the serials he wrote as an apprentice to the works he wrote as a journeyman, constitute an important basis for his novels. To comprehend Kemal Tahir as a whole, it is necessary to consider his novels as well as his notes, letters and works written under pseudonyms.

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