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**THE NOVELS OF İHSAN OKTAY ANAR IN THE CONTEXT OF  
MYTHOS-LOGOS**

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**ÖZ**

Bu yazının konusu "mitos" ve "logos"un İhsan Oktay Anar'ın romanlarındaki görünümünü ortaya koymaktır. Gerek "mitos" ve gerek "logos"un "Epos"la birlikte eski Yunan'a kadar giden bir geçmişi olmakla ve her üçü de "söz" anlamına gelmekle birlikte günümüze kadar değişik nüanslar kazandıkları görülmekte ve farklı farklı düşünce akımlarına göre yorumlandıkları dikkat çekmektedir. Zaman zaman haklı olarak "mit" ile karıştırılsa da bugün mitos, özellikle anlatılarda genellikle olağanüstü kişi, eylem, olay veya tarihsel ya da güncel birtakım fenomenler için kullanılmaktadır. Logos ise mitostan daha farklı olarak rasyonel bir zihin alanına yönelir. Mitosa karşılık logos, eleştirel zekânın ve aklın değişik yollarını kullanarak hakikati yeniden dizayn etmek niyetindedir. Fakat her ikisinin de sözü veya bu yazının temel aldığı anlamlarıyla metinsel anlatıyı hedef aldığını ve mit üzerine araştırmalardan biraz farklılıklar arz ettiğini ifade etmek gerekir.

Özellikle 80 sonrasında değişmeye başlayan Türk romanı içerisinde, farklı anlatı yöntemlerini kullanmaya başlayan yazarlar, postmodern bir yönelimle modern öncesi metin biçimlerini de günümüze taşımaya başladılar. Bu yazarlar içinde en dikkat çekenlerden birisi hiç şüphesiz İhsan Oktay Anar'dır. Bu yazıda onun **Amat, Efrasiyâb'ın Hikayeleri, Kitab-ül Hiyel, Puslu Kıtalar Atlası, Suskunlar** isimli romanlarında bu ikili yapının; hem mitosa ve hem de logosa bağlı metin kurma anlayışının nedenleri ve çeşitleri gösterilmeye çalışılmıştır.

**Anahtar Kelimeler (Key Words):** İhsan Oktay Anar, Novel, Mythos, Logos.

**Mythos-Logos:**

It is known that "mythos", "logos" and "epos" in Ancient Greek mean "word"; however, myth or mythos differs from the others as it is "word" in the meaning of the story, tale (Bayat, 2007: 31). Mythos means a said and heard word, tale, story, legend. While Heredot describes mythos as a rumor that does not have a historical value, Platon describes it as an imaginary, fictional, meaningless and amusing tale (Erhat, 1972: 5). When it is considered, it is understood that the

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imaginarity and irrationality of myths are based on tales, legends, and sagas. In another source, after the contrast of mythos and logos is mentioned, it is pointed out that mythos reflects the opposite meaning of a "rational, analytic, true story". (Peters, 1970: 120-121) Epos is a kind of mythos which is in order, form and measure: "There is a connection between mythos and epos, if the mythos is the content of the said words and told stories, epos is naturally its moderate, decorated and balanced form. The more beautiful the epos is, the more effective the mythos is, it is the successful marriage of epos and mythos that provided that legends from the ancient times survived until today by giving a yield and the concept of mythos became immortal by gaining an international quality for ages." (Erhat, 1972: 5).

As it is seen, epos is a form and style problem. Logos refers to reality constituting opposition with mythos, rationality. It means talking frankly and clearly, story, word, expression, rational skill, ratio, proportion (Peters, 1970: 111-112). "Ionian philosophers, in other words, natural scientists by old saying "physiologi", especially Heraclitus, were its announcers. According to them, logos is the utterance of the fact by the human eye. Logos reflects a legal order, universe and nature have a logos as it is found in human body and soul. Logos is an idea in human and is a law in nature, it is found in everywhere and in everything, and it is collective and divine. The primary duty of a philosopher is to find logos, to reveal its secrets, and to express it by human saying. This breakthrough opened with the concept of logos has straightforwardly reached science, so logos-logia has become an addition which is used to utter knowledge and science in any research branch." (Baldick, 2001: 143). On the other hand, logos has been accepted as the ultimate principle of truth or wisdom going beyond the meaning of the utterance, and as the sign of God's promise as the foundation and resource of everything in Christian theology. In this context, the concepts such as *accuracy*, *idea*, *reason*, *fact*, and *truth* are the products of logos in Western philosophy (Oppermann, 2006: 27).

"Although Mythos and epos are combined into a harmonious whole, an opposition that has become definite from beginning and with each passing day has appeared between them and logos." (Oppermann, 2006: 27). So at this point, mythos are the legends, myths, and tales denoted over the gods of a polytheistic religion. Mythos has been a rich source, especially for tragedy authors.

Although mythos and logos have been interpreted differently by different movements of thought until today by gaining various nuances, basically, the unreality of one of them and the rationality of the other have always remained the same.

Nowadays, mythos is generally used for an extraordinary person, action, incident or some historical or contemporary phenomena in stories although it is a concept which is difficult to define. As a more general use, mythos is an unreal and non-logical story. For instance, they are religious texts explaining how the world and people have come to the current form and time in

ancient Greeks. The old stories began to be called mythos along with the emergence of rational explanations related to human and the world (Orfanos, 2006: 483-484).

Logos indicates a mind space which is more different than mythos. Unlike mythos that requires a sensory and ritualized participation, logos is to build the truth using different ways of critical mind and wisdom (Orfanos, 2006: 483-484). After pointing out the polysemy, which is in the hands of Platon and Aristo, of Logos that Heidegger addressed as an important concept in *Being and Time*, and indicating that it had always been translated with regards to wisdom, judgment and reason, he states that it rather means "revealing what is mentioned by word", making something visible by word( Orfanos, 2006: 33-35), determining and explaining how the existing is acting (Orfanos, 2006: 232).

Here, we do not intend to follow the development of mythos and logos throughout the ages and in different fields of science, in fact, such a depth is outside the limits of this study. We will not also discuss the features, problems, and scope of mythology or the place of logos as a concept in philosophy and the opinions expressed on it. We aim to evaluate Turkish novel and especially the postmodern novel that appeared after 1980 that we can accept as a kind of return to the Ottoman's apriori and idealist epistemology and textual discourse in this context in a sense under the context of this mythos-logos, and to discuss İhsan Oktay Anar's novels within this framework.

### **Destruction of Empirical and Positivist Episteme:**

Turkish novel was a kind of a platform of carrying empiricism and positivism regarded as an outstanding value as of Tanzimat. Although the transition had some difficulties in these first period works, a strong prominence of positivist logic or civilizationship by the fashion statement of the period draws attention in many novelists from Şemsettin Sami to Namık Kemal and Ahmet Mithat. Although they have some mythical aspects from ancient texts, examples like these are only the reflections of the astonishment of having encountered a different episteme or the adaptation problem.

Indeed, while *Servet-i Fünun* ("Wealth of Knowledge") period that followed it overcame such problems, attention was drawn to the psychodynamic aspect of the human fact, and the contradictions of the positivist and empirical logic in the inner world were revealed. The Constitutional and Republican novels trace this logic by severer lines. Although the unification of ideological context with a sort of positivist empirical logic led to the appearance of a novel with a lot of technical defects, the positivist/Marxist realistic novels of the 1960s and 1970s sustained the same logos-centered concept in a different touch. After the 1980s, it is seen that this logos-centered concept was gradually abandoned and at least began to be undervalued by the majority of the novelists. Although there is a transformation depending on social, cultural and political progress all over the world here, the interruption of a continuity whether rightly or wrongly

immediately after a military coup within the context of Turkish novel indicates on what an unstable ground the novel progressed in Turkish literature. At least it is clear that it was not healthfully supplied from its own dynamics. Although very definite and valid reasons for the destruction of the logos and at least a development line depending on these reasons are the points in question in Western culture, it is impossible to find the same plane of escape within the context of Turkish novel, at least such an escape basis cannot be mentioned. Because difficulties and crises that have continued for a few centuries have never appeared in the form of the difficulties of modernization by themselves even though they were mentioned at the point of the integration of modernization with traditional, and they have remained as the problems of integrating with traditional models as we have mentioned. However, at this point, Western culture developed a critical discourse even at the beginning of modernization, and also this was strongly reflected in the western novel. In fact, at this point, Turkish novel showed a very late revival even in describing the challenges caused by modernization, entirely opposing against logical approach was not the point in question until 1980 novel. Here, it is possible to find a very strong anti-logos view in postmodern novels after the 80s which are the reflection of this breakdown and perhaps of a shock psychology. This return confronts our authors with a material having a richer mythos discourse when it is inevitably compared with the western culture. However, here it needs to be emphasized that the rich culture of reading realized by the West especially after Renaissance created a sort of subconscious for the postmodern western novel. There is an accumulation especially sourced by the reading processes of the 18th and 19th centuries under today's visual/virtual or more directly postmodern culture. However, when it is viewed from this aspect, Turkish novel was deprived of such a reading process, and it did not sufficiently reach satisfaction concerning the building of logos-centric concept. Therefore, nowadays there are no objective grounds of escaping from such a logocentrism after the 80s. However, the fact that our novel did not have troubles especially on the holy-centric/further-characterized text as opposed to the richness of western novel regarding written sources they kept ready as an opportunity while establishing postmodern novel makes up for it in a sense. A mythos-centric view enriched with masnavis, tales, legends and folk tales having an important place both in folk culture and in old divan culture or with the texts written by likening them is presented to our attention in our novel after the 80s. Orhan Pamuk, Elif Şafak, Nazlı Eray, Nazan Bekiroğlu, Nedim Gürsel, İhsan Oktay Anar and İskender Pala are the first names that come to mind.

### **The Novel of İhsan Oktay Anar: Despised Logos or Mitocentrism**

At this point, İhsan Oktay Anar is one of the authors attracting attention after the 80s. We see the presence of a sharp logos opposition in his novels such as **The Atlas of Misty Continents**, **The Book of Science**, **Stories of Afrasiab**, **Amat**, and **Taciturns**. On the hand, a mythos centric structure mixed with the tale, legend, and history appears as a new form of expression. In

different words, Anar's novels mean a kind of rebuilding of holy-centric/further-characterized text, on the other hand, they mean the overthrow of the logos-centric, cause-effect-context text dependent on the sense of *decorum*.

Although the author emphasized himself in person and the age during which he lived in many of his novels, we see that he tried to state that the novel is composed of a tale, dream, fantasy and legend ground.

In **The Atlas of Misty Continents** (Anar, 2010b), a legendary/ imaginary atmosphere actually draws attention although the impression of a historical and spatial ground was created. A number of rebellions going beyond the usual form and style in many components establishing the novel from case to heroes, from time to space are the points in question in all his novels mentioned above, more precisely in all his stories.

Gnostics, agnostics, and masters of duplicity, keepers of chastity, experts of inebriation, and connoisseurs of sodomy all have rumoured and declared, narrated and revealed that, 7079 years after the origin of the universe, 1681 years after Jesus the Saviour and 1092 years after the Hegira there was a city by the name of Kostantiniye (ancient İstanbul), notorious for its racket. It was rumoured that a white seagull flying in the dark guided the first ships of the Genoese crew coming first there, but after it safely landed, the helmsman, Pundus lacking of honour found its nest by considering seagull as Messiah, and he fried and ate the bird because eating the flesh of Jesus was circumcision by their faith (p.13).

**The Atlas of Misty Continents** that begins with the sentences above draws attention with references to pre-modern texts from the very first paragraph and with the language and style and some images in the content.

The basic starting point of **The Atlas Misty Continents** includes a rebellion against this Logos. The logic of "I dream, therefore I am" was built by rejecting the Cartesian logic of "I think therefore I am". Thus, the fact that the novel was ontologically based on a structure based on dreams automatically overturned the limits of logos and opened the doors of a free mythic connotation.

That the author said that the book called **Buzzing on Method** that he embedded into his novel is actually the belonged to a person named **René Descartes** and that its subject is zagon "that is to say, method" and that he wanted to get the exact information through the mind of the matter in this book present us the author's viewpoint on logos and mythos-centric way of thinking in response to it:

Long İhsan Efendi went to his room and began to shuffle the papers brought by Kubelik. It was the translation of a book. The work was translated as BUZZING ON METHOD. Judging from the first page, its author was a person named René Descartes. As he read the work written by a discursive language, he learned that René Descartes adopted the doubt as a

“zagon”, that is to say, as a method. The aim is indisputably to reach the first exact information. René Descartes, who was suspicious of all kinds of information, could not be suspicious of what he doubted, hence, he concluded that he existed by himself (p.44-45).

Here, there is also a despised mind/doubt dialectics in addition to an explicit irony of **Descartes’s Discourse on the Method**. Indeed, the author then states that the human cannot prove anything except himself in such a way of thinking and emphasizes that alternate reality is a dream, fiction.

He saw himself in a vast desert in his dream. He seemed as if he had crept on sands for weeks. He chose a small pond at the foot of a sand dune and run there to quench his thirst. But this was not a water hole, it was a mirror. The tiger by the side of him was drinking the mirror by slurping his mouth as if it was water, on the other hand, it was looking hostilely at him. (...) Long İhsan Efendi was not frightened, it was obvious that it was a dream. He got down on his knees and looked at the mirror, and he saw the face of his son, Bünyamin instead of his own axis. He said, by himself, "I'm having a dream", "I cannot doubt that I'm having a dream. I'm dreaming, so I am. I am, but who am I?" (p.45).

Here, the fact that the author made Long İhsan Efendi, the hero of the novel, say all of them makes sense. Because Long İhsan Efendi, who appears as a hero of the novel, is personally the author himself as it can be understood from the descriptions given. Although Long İhsan who pursued his dreams within the novel and the author who pursued the dreams in his novel were overlapped, the logical structure of the fact was disrupted, and an imaginary, visionary mythical area was prioritized. The author, who turned back to the same subject at the end of the novel, also implied that he himself could be Long İhsan Efendi in his novel. Thus, the exact, absolute reality was made indistinct by mixing reality with a dream, dream with reality, a novel with reality, reality with the novel.

But I have not been able to solve some issues related to myself yet. René Descartes concludes that he is existing as he is thinking. I am also thinking, therefore I am, but who am I? Is Long İhsan Efendi residing next to Yelkenci Han (Sailors İnn) in Galata or for instance the sad and confused man residing in İzmir three hundred and eight years later as from today? Which of us is a dream and which of us is real? I think, therefore I am. I am thinking a man who is thinking, and I imagine that he knows that he is thinking by himself. He concludes that this man is existing as he is thinking. And I know that his inference is accurate. Because he's my dream. I think that this man, who righteously argues that he is existing in this way, dreams of me. So, a person who is real is dreaming of me. He is real, I am a dream (p.237).

Who is dreaming here, is the author who is dreaming of his novel and hero or Long İhsan Efendi who also dreams of his author just as he dreams the other events in the novel? Here, although it seems that reality and the virtual reality of the novel are mixed with each other, it is certain that dream was centralized. Indeed, in some parts of the novel, Long İhsan Efendi implies that he is

the author himself even if indirectly and that he can realize everything he dreams. In a part of the novel, Long İhsan Efendi whose eyes were scratched out and whose nose and ears were cut by janissaries told his son Bünyamin that he saw and heard him although he was blind and deaf:

In fact, I am thinking of you and the world in which you live beyond seeing and hearing you (...) You, all of you, the world in which you live, Constantinople and everything are purely and simply in my thoughts.(...) René Descartes is wrong. I think but I'm not just there. Actually, you are because I think; you and the world in which you live ... (p.126-127).

So, it is revealed that the main axis of the novel is based on dreams and the novel is a kind of author's dream, and the idea that the classic reflective logic processes the world around *decorum* has been overthrown. In another part of the novel, when Bünyamin sensed the strangeness of his father, he wanted to ask

Are you really my father? Well, who is my mother? Who are you? Who am I? How is the livelihood of this house provided? From where do you find the coins that you give me while going to market? How do you live without food or drink for days? Who are you? (p.47).

Here, the ontological inconsistency appearing before us is the fact that Long İhsan actually included himself into the novel without concealing emphasis that he is an author of modern times. On the other hand, the novel world/real world separation is frequently referred throughout the novel, and the known limitations of fiction are turned upside-down by questioning the reality of the real.

This mythos-centric structure of the novel is not just composed of what we have said. As we have mentioned, the centralized logic of dream has brought along the other heroes and the various legendary fantastic stories belonging to them or the author's dreams around different heroes, as well. In particular, these holy-centric text models that we can also find in Anar's other novels entirely lead us to discuss the novel outside of the classical meaning that we know. The language of the novel reminding of old tales, epics, and folk tales or its structure based on miraculousness would be an expression of turning back to the pre-modern mythos-centric area or of the rejection of the empirical positivist logic. In particular, the rumor-based narrative structure such as "*..... it is rumored that*", "*if what he said is true.....*", "*according to what he told.....*" that Anar used almost in all his novels is one of the key elements of the mythos-centric text. Here, the determinative expression plane or absolute cognitive-narrative plane of the modern novel based on logos becomes fragmented.

In addition to the fantastic imaginary adventures of the protagonists, the facts that certain texts and narrations that have gained a place in the folk culture, divan culture tradition are referred and that those produced by the author himself are involved in this atmosphere strengthen the mythic-centric structure of the work. Unlike mimetic connections, cause-effect relationships and the forcing of *decorum* of logos in the modern or modernist novel, Anar brings the fantastic,

extraordinary, strange heroes, curiosity and events that we have seen in classic mythic narrations in this novel.

For instance, Long İhsan Efendi's son Bünyamin experiences the "event of being buried alive", which is one of the motifs that we often see in folk narratives, in this novel. Bünyamin, who is curious about the liquid that his father frequently drinks and then falls into sleep by means of it, falls fast asleep and sees himself dead in his imagination/daydream/dream when he drinks this excessive fluid. Bünyamin, who woke up with the water poured by the water-bearer when his crying father and the inhabitants of the neighborhood gathered around him put him to eternal rest, understands that this is not a dream. Many people who see Bünyamin with ceremony who get out of the grave by the help of the voice guiding him (probably the author's voice) think that it is a ghoul. But it is later understood that it is not a ghoul.

On the other hand, the book of World Atlas trying to explore the world by dreams which was given by Long İhsan Efendi to Bünyamin who would leave home when Vardapet offered him to dig the tunnels in expeditions to be launched to the West after this resurrection is actually The Atlas of Misty Continents that we have. The fact that the novel also refers to its own objective presence in terms of content places mythos into logos, logos into mythos similarly to the idea of ying yang. However, here, it is clear that the mimetic understanding which is usual in the modern novel has been disrupted and therefore logos has been despised, banalized and transformed into an ironic material.

Another mythos-centric story told about Bünyamin is related to "Black money". Bünyamin incidentally gets the Black money that would provide Great Lord Abraha with the secret organization with the eternal power and might he wanted to have. The fact that Abraha said

"I can't help thinking that you have been sent to me for an unknown purpose by someone that you do not know", "It seems as if everything you say and do have been taught by that person" (p.151).

to Bünyamin leads to a new opposition in the novel. In the novel, Bünyamin is the reflection of the external world, logos and therefore the author with an infinite possession within the novel or his father Long İhsan Efendi. On the contrary, Abraha who has a great power by the decrees he wrote and spies that he sends to the four corners of the world is the inverted figure of a kind of author or Long İhsan Efendi as he has established the world by writing. In this regard, the fact that both the book of World Atlas and black money are combined in Bünyamin is the point where both logos extending from modern times into the novel and mythos extending from mythical times to modern times, that is to say from the world of the novel to the external world are combined. The fact that Abraha mentions Aristoteles's Physics indicates that he approached logos from this aspect but interpreted with a mythos-framed viewpoint.



“In his work entitled Physics, Aristotle says that space is lacking, an object proceeding in space would reach the infinite speed if it would exist, and this is impossible. However, there is a space for me. I know it for sure. Thus, infinite speed is also possible (p.147).

In fact, Abraha's conclusion is accurate as the world that Abraha examines is the novel world. Because the hero with a realm of existence within the frame of the opportunities offered by the author to him might also have the eternal power and might and even immortality in line with the author's desire.

This re-emphasizes the real world-novel world separation experienced by the author at the end of the novel.

However, the story of Alibaz who is one of the other heroes of the novel opens a separate mythical plane before our eyes. This naughty, uncontrollable child/man brought in by Long İhsan's uncle Arab İhsan is unable to sleep. The author punished him with sleeplessness, he does not believe that people really sleep and thinks that they pretend to sleep. After Bünyamin leaves home because of the job offer he accepted, he wants to realize the things that other people can only see in their dreams in the world where he lives and therefore he frequently gets into trouble and leads to unusual disorders. Long İhsan who thinks that he cannot deal with him after Bünyamin leaves home put Alibaz down for school. Alibaz, who reads the stories of Turan hero Efrasyab at school and was affected by them, forms a gang of children and rummaged Istanbul.

**The Book of Science (Kitab-ül Hiyel)** (Anar, 2009b) emphasizes this logos-mythos opposition by its name. Hiyel means mechanic as well as the game, number, and deception as the plural form of *hile* (trick). On the other hand, the author using closeness to the word of *hayal* (dream) reveals a world built with imaginations, games, tricks and dreams in addition to the drawings of mechanical tools.

In the novel in which the lives of three-generation *hiyelkâr* (engineer) who lived during the period from Selim III to the IInd Constitutionalist period are narrated, it is seen that the logic of science has been transported on an ironic plane around mechanics. Although the presence of a way of narration indicating that the things told in the novel are not rumoured and narrated by a certain narrator but by others as in previous novels bases the content on the logic of a rumor-mythos, the machines which are shaped by the strange drawings into which eccentric dreams are transformed can be considered to masquerade as a kind of logos of mythos.

What Yafes Çelebi, then his apprentice Black Calud and lastly Calud's apprentice Üzeyir Bey have experienced as a result of their passion for mechanics is narrated at the beginning of the novel. When the start time of the novel is taken into consideration, we see that this corresponds to a period during which Ottoman's efforts to adapt to the west for the sake of modernization became prominent. However, although a real time and place and real names are in question, all

of them are based on a myth logic. The modernization efforts would have indirectly been made mythos with an ironic eversion. In other words, the plane dependent on the logos that reached commitment to wisdom and science in the west would be equipped with an eviscerated, further-characterized mentality by being transformed into traditional texts at the beginning of Ottoman modernization.

... it was a machine, that is to say, a captured part of nature. The science of hiyel (science of mechanics, dreams, tricks) entitled as mechanics by Frankish people is the only way to rule nature (p.13).

But actually, Yafes Çelebi is further supplied by the traditional roots of the social awareness he has in this sense. For instance, the fact that the **Books of Science** (Kitab-ül Hiyel) of Al-Jazari and Ahmet bin Musa are mentioned is noteworthy in this regard. These and the relevant texts of the 9-12th centuries also give the source of Anar's novel in terms of the structural arrangement. Although Anar, who enriched **The Book of Science** (Kitab-ül Hiyel) with various tools and equipment drawings similarly to those in these books, seems as if he gives logos's adventure reflecting on social consciousness in the historical process in a sense, in fact the novel is completely transformed into a fantasia because of temporal disconnections (Yalçın Çelik, 2005) and because the expression plane completely had a parodical logic. Moreover, as a master of mechanics, the author also says

He almost swallowed the Thousand and One Nights but did not he ever like the realists and naturalists.. (p.140)  
while talking about Üzeyir Bey, who is similar to him in the novel.

Long İhsan Efendi, namely the author who is this time involved in the novel as a Head of Mechanics Items (Hiyel Kalemi Reisi) who does not grant a licence for the tools (mechanics) made by Yafes Çelebi in no way would have indirectly chosen a mission indicating the playfulness and knavishness of authorship for himself in the background. The understanding of adapting himself to mythos as a part of the logos world that Anar often applies in his other novels also continues here. Yafes Çelebi, who cannot get the license he wants from Long İhsan Efendi in no way, resorts to Long İhsan Efendi's son Davut as a last resort. Long İhsan Efendi's son Davut and Yafes Çelebi's Palestinian apprentice Black Calud who are sandwiched between lots of searches and drawings related to mechanics add a mythological depth to the novel's texture woven with fantasia by their names.

The presence of epigraphs related to Prophet David both from the Qur'an and the Old Testament at the beginning of the novel unavoidably brings to mind that Prophet David is in the center. However, the layout of the novel destroys this expectation of the logic arising from the modern novel. As it was mentioned above, David is Long İhsan Efendi's son who was kidnapped by Yafes Çelebi and has certain characteristics similar to Prophet David. This child who has never grown up but shapes the iron by his will leads to the death of Calud just as in religious mythology. This

mythical hero sandwiched between various mechanical information and the pursuit of order dependent on logos in the novel is mentioned by banalizing its miraculousness, so the patterns of logos have been destroyed once again.

Anar's another novel **Stories of Afrasiab**(Anar, 2009a) in which the same legendary and real decor is nested with legendary and real stories again takes place between Cezzar Dede at the superstructure and Death that comes to take his life. In the novel in which Anatolia was chosen as a place, the Death suddenly appears before Cezzar Dede in his seventies who is telling a tale to his eleven grandchildren and says that it wants to take his life and he has come to maturity. However, in the bet made between the Death and a braggart, the Death says it will give him an hour respite corresponding to each story on condition that he tells him a story as he has helped the Death. By the way, the Death aims to take the life of someone called Long İhsan. While the race of telling a story is going on between the Death and Cezzar Dede, the Death constantly misses Long İhsan. It is understood at the end of the novel that all these were actually composed of the stories told by Cezzar Dede to his grandchildren.

The dimensions of Long İhsan and Death of the novel constitute the logos-mythos opposition at the outermost structure. The inclusion of Death into the novel as a hero indicates the fantastic, mythical area, and Long İhsan indicates the emphasis dependent on the logos made to himself and his own time as we have seen in author's previous novels. He combines both of them in himself because Cezzar Dede is a person of the real world and the tale world by his age.

In addition to classic eastern narratives in the novel, some motifs we often encounter in masnavis in Divan Literature were absorbed into the texture of the novel in sub-stories. Many motifs such as the motif of quest and journey in mysticism, the motif of reaching perfect human being, the motif of suffering and maturation, the motif of divine love and the motif of self-edification(Koçakoğlu, 2008: 142) enter into the work as an extension of the holy-centric text. Examples that can be further increased such as Bidaz who sleeps for years and rises from the dead, the fact that Hamdi's mother-in-law turns into gold by touching her, the ascension of a Muslim religious leader from the minaret balcony of the minaret, on the contrary the fact that Gülerk comes from the sky, the fact that a woman passing under the rainbow turns into a young man, the fact that a ghost gets out of the book and enters into another book (Koçakoğlu, 2008: 143). in addition to Cezzar Dede's conversation with the Death mainly bring fantastic, mythical area into the forefront in the novel.

On the other hand, we also see that Anar refers to the modern mythos. In the story of the Child Coming from the Sky, the character of Gülerk was achieved by the transformation of Clark Kent of Superman films. Thus, the author would have used the plane of reality dependent on logos with a parodical purpose while bringing together the myths of the past and present.

The novel of **Amat**(Anar, 2010a) is the author's another novel that this time he created around maritime but fictionalized the topic with a fantastic, epic and imaginary content as in the previous novels. Everyone in *Amat*, which is a big galleon making sail at the command of Diyavol Pasha, was selected by Diyavol Pasha except for Kırbaç Süleyman. Süleyman Reis, who made minaret of a mosque demolished by artillery shooting by having something that they would not want to do in crew made during the second captain selection between Ali and Süleyman Reis in the ship, passes this exam despite causing the death of many people.

Although it is emphasized at the end of the novel that the Latin name of *Amat* is "real", many crew members including the captain in the ship have quite strange characteristics. The storm in which they were caught on the open sea stops when Süleyman Reis says "*O wind! Stop it now!*" (p.100), and they get rid of it. Besides, Nuh Usta foretells the future and knows that many people on board committed murder at one time and even says the names of people that they killed. A handsome young man Afili Zekeriya wanted to watch himself secretly on the tall dressing mirror one day in the cabin of Captain Diyavol, but he encountered a bright yellow and saber-toothed monster in the mirror. As the novel progresses, the real identity of Diyavol began to be understood, and it is revealed that the name of Diyavol made a reference to Diyabol or Devil.

*Amat* was made of a total of 247 oak trees vegetated in a sailor cemetery at a little north of Navarin. According to rumors, the dead bodies that came ashore after a marine accident were buried there, and in a short time, oak trees began to spring up from graves and to become a big tree. Here, *Amat* is a damned ship as it was made of trees fed by the blood of dead bodies.

Another strange situation on board is the book which was strictly prohibited from reading by Captain Diyavol. Süleyman Reis, who had learned that this book could give immortality, secretly entered into the chamber of Diyavol, but he was caught by the hidden eye in the mirror. Therefore, it becomes evident that Diyavol hides in the mirror. Then, Diyavol punishes Süleyman and sends him to the place where people with stricken with plague are located, and there Süleyman Reis sees that *Amat* is written on the foreheads of the deads. Süleyman, who sees there that the pipefitter of the ship İsrafil is dead and that *Amat* is written on his forehead, sees that İsrafil suddenly comes to life and toots his pipe.

The main purpose of Diyavol was revealed by basing the reasons of all these on another rumor. According to rumors, a rabbi created a human by mud and write *Emet*, namely "real" on his forehead, and thus the revived human begins to do what rabbi wants. However, when elif (aleph) at the beginning of the word was erased, met "death" remained, and thus this man lost his life again. The fact that Jews from Navarin say the word of *Emet* as *Amat* is also among the rumors. Thus, it is understood that Diyavol primarily aims to resurrect all these deads and transform them into a devil that performs what he wants. Kırbaç Süleyman, who learns Diyavol's identity and all intents, gets rid of the place where he is captured and bombards the writing of

Amat at the stern of the ship, and when the letter A is dropped, Mat "death" remains, and the ship is ruptured with an ending just as similar to that in rabbi's legend, and the souls of him and the other crew are saved.

Although it is stated at the end of the book that the word of Amat means "real" in Latin, it is stated that the name of the book which was prohibited from reading by Captain Diyavol is actually Amat. Although an impression such as a sort of ship's logbook is made here, in fact, the question of "*So, is this story real?*" asked towards the end of the book and the answer of "*This story is real to the extent how real the Amat is.*"(p.235) given to this question make the collocation of reality and fantasy in Anar's novels or the issue of uncertainty of the border between them a current issue again. Moreover, when the fact that Amat was used by its real meaning is taken into account, a sentence such as "This story is real to the extent how real the real is" emerges, and this is a product of conceptions that does not distinguish the reality of book of postmodern logic from external reality and even finds it superior. In other words, the reality dependent on logos was overwhelmed again, the empirical and positive reality was turned upside down, another reality based on rumor, miraculousness, impossibility, that is to say, a mythical reality was built instead of it.

In **Taciturns (Suskunlar)** (Anar, 2007) which is another novel of Anar, the fact that Cüce Efendi who performs what Tağut wants because of the promise of immortality kills six musicians in Istanbul and wants to reach immortality by listening to "Breath of Life" (Hayat Nefesi) from Bâtın Hazretleri, the seventh and final master, his compete with Mevlevi Dervish Eflatun and his elder brother Devid in this way are mentioned in a structure reminding of detective novels around music and musicians.

Although this is the basic plot of the external structure of the novel, the texture of the text was based on a kind of oriental tale tradition with sub-narratives that appear to be independent of each other. More precisely, the case series the causality of which are severed or the fact that the text is narrated with reference to the resources which are independent of each other and the conception that it is placed on a rumor logic that we met in Anar's previous novels should be interpreted as an exact beating of logos as the basic texture of all Anar novels.

On the other hand, the population of the novel goes out of the logos order along with the fantastic assets such as ghouls, black bogies, ghosts, the saints standing up from their graves or damned deads, afreets, fays and witches that we frequently see in Anar's novels or with the incidents and situations that can be increased such as the fact that the predictor of seven towers sees the future in the mirror, the fact that the patients who listen to the songs of Batin's son Zahir get better, the fact that a snake is found in Tağut, the fact that Eflatun who was in the throes of death stands up by listening to "Breath of Life" (Hayat Nefesi)(Gariper-Küçükcoşkun, 2015: 178-189).

On the other hand, we cannot find a specific narrator typology that we encounter in classical or modernist novels in Anar's novels. This situation is also due to the fact that the author consciously refers to the narrator typologies of the mitocentric texts. While the binding narrator plane between the text with a definite modernism and the reader uses the inevitable information of what is empirical or rational at the point of re-creation of the reality of the world or human, this is further addressed in a "suspicious" structure the reality of which constantly remains in suspense in Anar's novels.

As a result, while Turkish novel made progress despite some failures on the logos plane after Tanzimat, and especially after the 80s this structure began to be destroyed by some authors, and İhsan Oktay Anar has an important place among them. The novels of Anar have objected against Turkish novel before the 80s, and in this context, Turkish modernization, mythos-centric texts, the narrative strategies used by them by turning to their admissions on the person, time and space.

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