

## INSANITY IN THE POETRY OF NECİP FAZIL KISAKÜREK: IMAGES OF BOUNDARY SENSATIONS

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**Abstract:** Images of gin, ghost, and fairy, giant are the imagines of boundary sensations and perceptions. Boundary sensation occurs with violating the symbolic and imaginary borders. Necip Fazıl's direction is, like every poet, from daily life, symbolic and cultural space to imaginary space where rich, exotic and authentic sensations exist. Deficiencies which poet cannot find in symbolic-cultural sensations cause the sensations in this space. Poet sees deficiency in creature. This deficiency is poet's desire. To fill this deficiency poet attributes new features to the creature. Thus, he gets an image by changing previous creature. Changed into imagine move away from being concept, turns into desire. The poet uses language while changing the creature. Language being a system of signifiers replaces creature. Signifier becomes image of hearing, signified becomes concept. In language signified is lost under signifier. Now, signified becomes a desire far from object and concept. Because, the signifier replaces the signified. In literary language, signifier which is lost under the signified turns into a signified again. Thus, every signifier under a signifier turns into a signified. It lasts forever. This reveals the desire of desire. Images such as gin, ghost, giant and fairy show not only boundary sensations. Each of them is signifier that turns signified into a signifier. These signifiers are authentic, exotic pleasures, wishes and desires at the lowest level of the system. These signifiers of boundary sensations change from signifier statue into signified ones when they are placed under the images like gin, ghost, and giant. Here remains fairy, ghost, giant, and gin signifier which are empty, independent from creature and covering it.

**Keywords:** Poetry of Necip Fazıl, insanity, suspicion and fear in the poetry of Necip Fazıl.

### NECİP FAZIL KISAKÜREK'İN ŞİİRİNDE CİNNET: SINIR DUYUMLARININ İMGELERİ

**Özet:** Necip Fazıl'ın şiirindeki cin, hayalet, peri ve dev imgeleri sınır duyum ve algılarını imgeler. Sınır duyumunu simgesel ve imgesel alanlardaki sınırların ihlaliyle ortaya çıkar. Her şair gibi Necip Fazıl'ın yönü de gündelik hayattan, simgesel ve kültürel alandan zengin egzotik ve otantik duyumların olduğu imgesel alana doğrudur. Bu alandaki duyumlara şairin simgesel-kültürel alanda bulamadığı eksiklikler neden olur. Şair varlıkta eksiklik görür. Bu eksiklik şairin arzusudur. Şair eksikliği yok etmek için varlığa yeni özellikler ekler. Böylelikle önceki varlığı değiştirerek imge elde eder. Bu nedenle imgeye dönüşen varlık nesne ve kavram olmaktan çıkar, arzuya dönüşür. Şair varlığı değiştirirken dili kullanır. Bir göstergeler sistemi olan dil varlığın yerini tutar. Gösteren, iştirim imgesi, gösterilen ise kavram olur. Dilde gösterilen gös-

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terenin altında kaybolur. Gösterilen artık bir nesne ve kavramdan uzaklaşarak birer arzu olur. Çünkü gösteren artık gösterilenin yerine geçmiştir. Edebi dilde ise gösterilenin altında kaybolduğu gösteren, tekrar bir gösterilene dönüşür. Böylelikle her gösteren bir gösterenin altında bir gösterilen konumuna geçer. Bu sonsuza kadar devam eder. Bu ise arzunun arzusunu ortaya çıkarır. İşte Necip Fazıl'ın şiirindeki cin, hayalet, dev ve peri gibi imgeler sadece sınır duyuların göstermez. Bunlar göstereni gösterilene dönüştüren birer gösterendir. Bu göstergeler sisteminin en altındaki gösterilen otantik ve egzotik hazlar, istekler ve arzulardır. Bunların gösterenleri sınır duyularındır. Bu gösteren sınır duyularını cin, peri, hayalet ve dev gibi imgeler altına konulduğunda gösteren konumunda çıkarak gösterilene dönüşür. Burada geriye varlıktan bağımsız ve varlığı kaplayan içi boş gösterenler olan peri, hayalet, dev ve cin kalır.

**Anahtar Kelimeler:** Necip Fazıl Şiiri, Necip Fazıl Şiirinde Cinnet, Vehim ve Korku

**I**mages of gin, ghost, fairy, giant and insanity, suspicion and fear sensations, manipulates phonemonal-noumenal, reality-illusion contrasts actually exist in classical anthology. Because, these images and sensations stamp out the intersection gap of phonemonal-noumenal, reality-illusion and lay them on the same level. Actually, the images and sensations seen/ felt/ mentioned in the poetry of Necip Fazıl destroy the thought of Kantian object's limitedness, unreliability and delusiveness of human knowledge, common sceptical imagination which never goes beyond repetition as human belongs to the world of sensual and temporal phenomena, the level of the highest reality his knowledge will never be reached. In fact, Kant's "transcendent imagination of reality opens neither phenomenal nor noumenal area literally preontological third area in terms of Derrida". This is called as ghostliness (Zizek, 2003: 69). Undoubtedly, Kant does not mention the contrast between phenomenal reality established transcendently and transcendental noumenal area but the unnoticed minimal area, a tiny level. Thus, gin, ghost, fairy and giant are the images of this unnoticed sensation. The best examples of these kinds of images and sensations in the poetry of Necip Fazıl are in the lines of his poem "Kaldırımlar": "Drop by drop a fear grows in me/ Giants blocked the ways I suppose/ Constructed its ebony glasses on me / Houses like a probed blind" (Necip Fazıl, 1912: 157).

It is seen that approaching to described object-house in these lines, in transcendental way making it unreal, unravel beyond that basic visual process which reveal ghostly dimension of Reality. It is a trial to define preontological Reality as a different, more basic reality level. Preontological reality is a kind of reality reminding super sensuous reality and tries to fill the gap between preontological phenomena and reality level. All the senses and impressions attribute uncanny and thrill to the setting. A strange image of sound appears in preparation of this uncanny and thrill. A fear growing drop by drop in narrator brings a Hitchcockian type of sound. In Hitchcock movies, there is sound of a synchronically dripping tap alarming the threat before. When murderer comes closer to the victim time interval of dripping becomes shorter and its volume fades-

up. Likewise, when narrator of the poem, *Kaldırımlar*, comes closer to darkness a fear grows in him drop by drop. the rhythms as short as the time internal of the dripping reveals externality, and its recalling of a heart beat sound brings into the mind privacy of inner surface of the body beyond the visible. As if the rhythm of heart beat and rhythm of the externality synthesized.

Images of gin, ghost, fairy, giant and insanity, suspicion sensations belong to the last sanctuary of reality, core on which reality formations are passed beyond. From Hegel's sublation and negation perspective, reality without gin, fairy, giant, ghost cannot be established and rationalization without sanity cannot exist.

Reality and rationalization can fill the sublation- negation gap that they created only with a suspicious, ghostly addition. Why there is no reality without images of gin, fairy, giant, and ghost and suspicion sensation? Famous French psychoanalyst and philosopher Jacques Lacan answers the question clearly: "Reality (that we live) is not the "thing itself", already symbolised, set and structured always by symbolical mechanisms. The problem here is failure of symbolization; that it can never "cover" the reality, contain symbolical debt. That is remaining of reality "remnant of reality after symbolization turns in ghost's clothing." (Zizek, 2011: 71) Undoubtedly, as Lacan stated, though human experience castration when he enters to the field of language, he has nonsymbolic, authentic and exotic senses being private and escaping from the field. These senses are Reality in which Lacan indicated the growing of human, and the senses of Reality in range of firstly imaginary then symbolical areas. For this reason nearest and dearest of Necip Fazıl are gins that he does not include to the symbolic field, having the sense of boundary level belonging to Reality core: "*No matter what they say/ My dearest are gins.../ Boneless children of air and flame; /Majestic guests of a house with one hundred one rooms/ From wind heels, My dearest are gins.../ Crowded like sand, A thousand shapes and appearance; / A silver fish in water, Carrier pigeons Emerald loaded camels, / My dearest are gins*" (Necip Fazıl, 2012: 220)

As it is seen in these lines gin and reality are both linked to each other from Hegelian concept in their incoherency and they are against the symbolic and rational area of Reality as they belong to the reality of the poet. Many philosophers and psychoanalysts agree that reality is never itself and cannot be perceived indirectly. Thus, image of gin and sense of sanity are mediation of reality presenting itself as if a fullness and abundance and according to Hegelian dialectic a negation that the poet included fullness and abundance to the symbolic universe is negation of his own reality. At this point, reality contrary to the way it represents itself, appears through unsuccessful symbolisation and negativeness added to it. Hence, reality characterizes itself ontologically and symbolically by the means of senses which image themselves with gin, ghost,

fairy and giant appearing at interval level which divides itself forever. As Lacan indicated, fairy, giant, or ghost is the thing embody the thing escaping from reality. (Zizek, 2011: 71). At this point Necip Fazıl resembles time to an escaping ghost and puts ghost beyond the reality and symbolic field in the following lines: *"Time sassy, runaway ghost/ Throws a lasso at old ones/ Never knows regret, mercy, delay;/ Just sleeps with its conqueror"* (Necip Fazıl, 2012: 277) Poet's emphasis about ghost's being on the way like time is not a simple reference to the temporariness of time. The reason why the ghost is fugitive is that it put forwards boundaries belong to human beings which are beyond symbolization, and non symbolic, non dialectical. These senses belonging to the reality of poet and human continuously manipulates symbolic and fictional space by returning back in current reality and symbolic space and tries to subvert human's belief by uncovering a distrustful point. Thus, boundary senses continuously escape from symbolization in a dialectic manner like a ghost and turns back not to leave human in the hands of symbolization. It is imaged as "the old throwing lasso at the new.

The symbolic space that Necip Fazıl cannot submit with the images of gin, fairy, giant, and ghost and senses of suspicion and sanity is the last space that Lacan classified as Real, Imaginary, Symbolic and linguistic, grammatical and cultural structures that can be personalized as "I" developing in "I" in imaginary space. At this point subject finds the language and symbolic structure ready formed by social, cultural and historical values and meanings that language carries. He learns that he has to obey to rules of imaginary system with instructions of father in family, law in society. Lacan uses "Symbolic" as "kafkaesque, randomly signs, constitutes meaning during relations with each other, used in describing linguistic and cultural closed space of signifier.

Imaginary system destroys the subject through trying to capture imaginary identifications of "I" and unidentified cloudiness of Reality into closed categories, contrasts, dual conflicts. As subject entering the space of Imaginary cannot succeed to submit I and relation among its images, it was destroyed at the beginning and divided into two. Thus, the one forming the subject and destroying is Imaginary system itself (Zizek, 2011-a: 233).

These are suspicion, fear, terror, and insanity senses of which are signified by images of gin, ghost, fairy and giant destroying, manipulating, undermining the system which cover and divide subject. As the senses firstly sensed then signified by these images are the barriers preventing us from considering the subject in a closed unity, they are the manes attributed to the boundary senses that cannot be objectivised, cannot be placed into social unity. What makes the poet suspicious in the poem, Bacalar, by Necip Fazıl is the elements around the chimney image which is not included in the system, can escape in a house

that is built like a closed System: *“Who knows, may be gins of the house/ Their arms raise to the sky like an invitation/ The death, the death, come in row/ Terraces where souls lost in moonlight/ Chimneys/ Torment towers, of giants become gnomes/ Flames dance on blind loopholes. Such domestic, unexpected disasters happen on the houses,* (Necip Fazıl, 2012: 162).

It is threshold, interface between the ones which cannot enter to elements weaving around the Chimney image, imaginary space such as gin, ghost, fairy, and giant, house and outside in these lines. What makes the poet suspicious around the Chimney image is symbol of interface. The poet not only draws the image of chimney, with the mental image of the chimney object, through the adjectives not belonging to itself and having no concrete equals but also changes present reality of the universe and leads to an outburst of desire in difficulty level of quadratic equation.

As he did in his other poems, Necip Fazıl equips the terms which are believed to be concrete equals; actually they do not have, with adjectives not belonging to them. While doing, he uses Hegel’s matrix of spiritual exposure of creature. In Hegel’s matrix subject is first given existence or defines existence in itself. At the second stage, add a negation that doesn’t exist in existence. In the third stage, it gets the existence Spiritual Existence with negation and sublation that it added to existence in itself org given existence. Spiritual existence is absolute negation at the self of the given. “Existence as a world” as thought or transformed includes a negative and negative element. This means, existence has a dialectic structure. As existence contains this structure it includes also a discourse revealing itself and thus it is not only given creature also revealed existence or Truth, Idea, Spirit” (Kojève, 2012: 193) In the light of this information, there lies in the basis of creating process of the poet in general, Necip Fazıl specifically objective principal of negation of existence and in existence itself. The poet attributes the feature which he does not own to the existence. Actually to manage this and to reach stationery unity again, consciousness dives into negation; in other words it tries to change, transform takes sometimes itself, sometimes the one is not his with their original shape. Or sometimes it tries to add itself to the other by negating itself.” (İzmir, 2013: 74). In fact, this negativeness, will, desire belongs to the poet and fills the space, emptiness, nothingness belonging to the poet himself. Images seen in poetry are formed on deficiency, vacancy, and nothingness.

When applied this dialectic process to Necip Fazıl’s poem, the poet first takes a existence “chimney” presented to him. Then, he adds a description that chimney-he lacks. This deficiency is the poet’s desire on the object. Poet, adds his own desire to the object-here not existence object extendedly image of the term in the mind of human was used- by negating “why don’t they give invitation

to the sky". As a result of this negating "image of spiritual existence comes up as if "its arms rise to the sky telling the invitation." So it is spiritual addition to the existence not a negating attributed to it. And the lines Terraces where souls lost in moonlight, torment towers are written by this way.

Normally exposure of desire happens more frequently compare to presented language by this way. Thus Lacan states that with language's replacement by existence, signified is replaced by signifier and vice versa and existence is no longer an object it becomes a desire. This valid for daily language and it is the strength of language to make desire live and transform a thing into a desire. Languages where signifier and signified are estranged to each other, signified is not only lost under the signifier but also became a signified again under a signifier that signifies the signified. That is in a daily language, when signified-a mental term belonging to existence- is lost under signifier-sound, in literary language a signifier which lost its signified finds place under another signifier. This case is known as "when signifier takes the place of another signifier and becomes a signified in the chain of signifiers and other signifier chain is possible to use on a secret signifier" (Baklaya, 2013: 42). According to Lacan's language theory, this signifier's chain leads to reveal of desire of desire. As desired existence is not only lost under signifier, but also signifier transformed into a signified under another signifier and desire of desire comes out.

No doubt, it is worrisome situation to make every existence into a desire and transform it into as a desire of desire. Because, what makes subject worrisome is not the distance to its object-cause it is its closeness. For this reason, it is seen that anxiety, fear and suspicion raises while coming closer to the boundaries of earth in the position of desire's desire in the poetry of Necip Fazıl and setting becomes uncanny, becomes dangerous and the basis of symbolic space is digged and began to collapse. What makes this is, exotic and authentic senses and experiences presented by the images of gin, ghost, fairy which stands out of the fiction of modern episteme and makes setting weird. Freud taking attention to this situation in phenomenological way in his "Uncanny" titled essay, he insists that uncanny must be a secret, he mentions about the paradox that every visible has to be a name defines the role of these kinds of images on individuals; because "Uncanny refers to basically to the unfamiliar, no conversant, it has also the meaning of profoundly inherent and familiar" (Kearney 2012: 96). This "uncanny" when it takes its place in the setting, in the poetry of Necip Fazıl not only destroys normal flow of life but also creates a traumatic situation; Here is an example of this: "*Drop by drop a fear grows in me/ Giants blocked the ways I suppose/ Constructed its ebony glasses on me / Houses like a probed blind"..... Let me go and let the road go, Let me go and let the road go/ Let the lanterns flow like a flood./Tak, tak, dogs hear my footsteps./Triumphal arch of my road, stone belts of shadows.*" (Necip, Fazıl 2012: 157).

In these lines, it is seen that a very “natural” familiar situation/place in daily life loses its naturalness, becomes uncanny, a blue flunk when signified comes under the signifier and signified which lost its signifier produces desire. Images that makes this existence brings out this uncanny situation into desired desire are always resistance to symbolization and dialect which is a positive ontological condition. These images, in fact, primary signifiers’ transformation into signified and closeness of human to the desire makes daily events fill with thrilling resonances, and everything becomes suspicious. The source of these images in symbolic space and symbolization is generally boundary senses that Necip Fazıl stated in the above mentioned lines. These boundary senses and perceptions continue their existence in a symbolic system despite the distance they are thrown away from symbolisation and come up in a traumatic recycle form that shrinks the chain of daily reason and result. Hence, they destroy illusion which is a feature of symbolic space and symbolisation. Function of these senses and perceptions being exposed by images of gin, ghost, fairy, and giant is to make familiar and ordinary virtues, meanings, situations, and perceptions unnatural and pave the way for categorical impossibilities such as strange, weird, wrong, suspicious, and shady against symbolic space. At the same time it is an alienation effect destroying the life stage. It is possible to see this naive and fragile situation in daily life. It brings out similar alienation in daily life which is fictitious and transcendental when a small detail is changed life becomes strange and uncanny, signifier and signified come across in ceremonious, conditioned language, signified is lost behind signifier, instincts of individuals stimulated by outburst of symbolization as a result of new signifiers’ becoming signified under other signifiers. The images of gin, ghost, and fairy take the attention of the subject to the resistant by destroying the meaning and virtue space that is imposed by symbolisation and symbolic system. Because, meaning and value imposes of this symbolic space are fictionalised to hide the existence reasons included to the senses and perceptions that Lacan defined as Reality which is beyond reality. Contrary to boundary senses and perceptions, images of gin, ghost and fairy have the feature of difference in symbolisation level. For this reason, boundary senses and perceptions symbolised as gin, ghost, fairy and giant destroys the symbolic-representation system by making all the signifiers meaningful in turn. They show that impossible is possible/may be possible. These boundary senses and perceptions undermine the symbolisation as soon as captured by external sense-making net. Thus, boundary senses and perceptions which are nonsymbolised become a reality for individual. Otherwise, as Lacan indicated, “body is imposed to castration sifting through signifier, pleasure discharged from the body, organs of the body live in a rotten and ripen way” in symbolic space. (Zizek, 2012: 139). It is noticed that signifier system that Lacan named as great other and pleas-

ure system which is materialised form of it are heterogeneous, incoherent. In fact enemy of the symbolised space and symbolisation is not boundary senses and perceptions; it is pleasure which is existent potentially. Pleasure is the thing that is not symbolised, resisting to symbolisation: "existence of it is determined only by means of holes and inconsistencies of this space, thus only possible signifier of pleasure is signifier of deficient in other, signifier of other's incoherence." (Zizek, 2012: 139). At this point, signifiers of cultural, historical and social value and meaning included into intersubjective symbolisation in symbolic space try to discharge pleasure in symbolic net, boundary senses and perceptions and out of life. But it cannot be succeeded totally. Because, how dominant are the signifiers of the symbolic net may happen to meet some physical sense and perceptions distributed randomly in other space. Lacan states that symbolic network emerges from pleasure which is remnant of these sensations and perceptions that fantasy fills the blank of the experiences which are not experienced or cannot be experienced. Thus, these kinds of boundary sensations have both the aim of filling the gap of great other dialectically and hiding deficiency, incoherence of it. These boundary sensations hide "the symbolic system of "other", a thing that cannot be symbolised around a traumatic impossibility, that is around reality of jouissance (by means of fantasy, jouissance can be tamed and gentrified.)" (Zizek, 2012: 141).

Tame of jouissance is the best evident that subject is divided by symbolic space. At this point, Kantian subject, "is divided one side is always sunk into phenomenal instinct and desire, into untamed ego's id, while the second side climbs to high points and inside. Like Freudian subject, Kantian individual stays in two contrasting areas synchronically and everything right for one side is negated by the other side. (Eagleton 2011: 121). This divided subject is possible to see clearly in the poem, Gizli, by Necip Fazıl, "*Do not steam the mad in me, leave him alone/ Do not ask, The secret that I know*". (Necip Fazıl, 2012: 311). Necip Fazıl draws attention to two different identities living synchronically in these lines. One of them is persona-personnel that Jung expressed and meaning of which is mask in Latin. The other one is little other impose us to behaviours whose reasons we do not know and lives in subliminal area of (Snowden, 1912: 87) little other in Lacan's words. Persona-common identity, never owns the area of little other, thus walks around always with its mask. Stable reality seen on the face of human is not "I", actually, obscureness and extensive formlessness of the core that Lacan called as "Real"

Though "I" or "face" belonging to unreachable Reality shows itself through various phantasms, it is slave of this personnel mask worn on face. It has to obey it. Actually, there is painning a face or I under this personnel identity-mask. Because this persona-common identity never knows which authentic and ex-



otic sensations and perceptions it throw to subliminal space when it is set/fictionalised and on which life experiences it leaves space.

In this respect generally poets/writers/artists, specifically Necip Fazıl feels the guilty of little other that they try to kill, suppress against symbolic network in their lifetime. In symbolic, cultural and linguistic field that Famous French psychoanalyst Lacan defines Prometheus in every strong man having established ego-I- has the guilty of swallowing child Dionysus and it continues during his lifetime. In this respect Prometheus symbolizes transcendental power trying to realize itself, opening to existence and discovering ways of enduring life pains, Dionysus symbolizes authentic, exotic, primitive, original pleasure and desires and wishes, pain and sensation. In this way human being creates art generally and literature specifically through applying to elevating such as Orpheusism to stifle this quilt. (Bloom, 2008: 143). Orpheus is the example of suffering soul. Orpheusism stops primary and original desire, wish and pleasures that cultural, symbolical and linguistic field suppress from destroying the life comfort of human and diminishes it into the lowest level that will harm ego at least. Poets are the people noticing and revealing that such kinds of events happen: "Orpheusism as a religion of all poets appears as an askesis. Orpheus considering time as the root of everything have not forgotten their loyalty to ht Dionysus newly born from Semele swallowed by Titans. Destiny of this myth is there is bad Prometheusian element in a human born from the ashes of sinful Titans and good Dionysian element. All these poetical ecstasies, the whole feeling that poet transferred from humanity to godhood, this unpleasant reincarnation belief and fears with it, is reduced to a myth beginning with the fears of swallow of previous ego. (Bloom, 2008: 144).

It is noticed that the feeling of guilty arising from Prometheus's swallowing of Dionysus can be seen when Necip Fazıl's Çile is analysed. At this stage, it is witnessed that Necip Fazıl walks around the boundaries of human sensations, push the limits, and seek for different sensation and satisfaction ways. Because, desire, pleasure and wishes coming out of dreams in which consciousness is ignored are suppressed with masks in roles played in daily life. This reality concept is in fact an illusion, fiction and a siege mentality. The poet expresses this mentality in his poem Visal: "*Time sieged, space cuffed me/ What an art it is, everything camouflaged every other/ Truths in sheets, light is different, radiance is different/ Momentary eternity is different, continuous peace is different/ Colour, smell, sound and shape, Messenger from the other side/ Is it life you spend in your shell, imitator? Or eye is lime of suppose of seeing? / Or is it heavy stillness that cannot be heard? /*" (Necip Fazıl, 2012: 233). These lines show that social reality is just a spider web which is fragile, symbolical with the interval of reality inside individual. (Zizek, 2012: 33). Also it is not accidental that name of the first po-

etry book of Necip Fazıl is Öürümcek Ağı and spider symbolizes female-mother which is the symbol of siege. So image of Spider Web is linguistic field that Lacan called as symbolical field-web. In life "As phenomenal creatures we are caught in webs; our freedom (our being free and self-appointedness by means of our being moral subjects) indicates that we have noumenal dimension. (Zizek, 2003: 37). As phenomena is not independent from causality, human is not free, his freedom happens through his being a noumenal existence. A subject is an existence occurs in space between phenomenal and noumenal area. Boundary sensations and perceptions given with Giant, gin, ghost and fairy images in the poem of Necip Fazıl exist outside of the symbolic space. Because, symbolization excludes authentic and exotic sensations by means of neutralizing negativity. It lays all the sensations onto the same level. Thus, according to Lacan symbolic field is always reorganized around crossed out, disabled, vulgar, external-private, a core, impossibility, the subjects in this space is crossed out. For this reason, subject in symbolic network are the messengers sending values and meanings to next generations. Thus, what Necip Fazıl seeks to find real "I" in depth is boundary sensations and perceptions persisting to be included into symbolic web-Spider Web. Hence, poet always prefers living on the boundaries of symbolic web- Spider Web: *"Yes, I'm going beyond the forbidden boundary/ Death dies, but I live death. / How madman counting skin can find the eternity?/ Is it losing yourself as the cost of truth?/ Secret veils while looking at private / May be ready for the one escaping from the self/ Crush memory cube get down, and you imagination, bury!" ? /"* (Necip Fazıl, 2012: 233).

It is stressed that individual's authentic and exotic sensations in Necip Fazıl's lines undoubtedly are under the thread of a web spun by historical, social, cultural values and meanings carried on language. Submission to this web means death in terms of sensation, desire and wish. In these lines Necip Fazıl tries to pass beyond the death by meaning it. This is second death according to Lacan. Losing himself as the last cost of truth is actually manipulation of personnel- identity against little other comprised of surpassed desire, wish and pleasures. As Lacan stated, that is return of art in general and literature in private from symbolic to imaginary. Human's escape from individuality which has authentic and exotic Reality between personnel-cultural identities it is absolutely alienation. Not to experience it, symbolic web must be worn out and manipulated of stated above lines. But in the last stanza of the poem Necip Fazıl states with these lines that "ego" and ultimate union cannot be reached: *"Give up unending ultimate union, my heart. / That truth, gives life as a present when you live/ Goodbye soul, sun, mom and darling goodbye"* (Necip Fazıl, 2012: 412).

No doubted, Necip Fazıl underlines the expression that pleasure cannot be reached. Phenomenological reason of this is again according to Lacanian psy-

choanalysis developed on the basis of Hegel's philosophy. That is desire and will never be satisfied. Thus, deficiency and nothingness will be added to the current one and they will create a circular process by triggering desire and nothingness. Lacan states that pleasure is already impossible. But it is interesting that figure of father prevents reaching the pleasure. That is human who cannot succeed ultimate union, desire, and pleasure. (Zizek, 1912: 41). Lacan explains it as language cannot give existence wholly; stopping joy after human reaches the existence by taking its place. Signifier theory of Lacan aims to show us pure contingency, and meaning is the result of meeting a range of contingency. That is a discourse system in which every element emerges from its difference from others Lacan tries to show a letter statue which is still full of pleasure essence by rehabilitating "signifier" term. (Zizek, 1912: 61).

Lacan who has interpreted Freud according to structuralist and poststructuralist discourse rules names the period when it is not possible to make a concrete distinction between subjects and object and himself and external world as imaginative. In this period child lacks ego centrism. (Eagleton, 2004: 202). In the period which is before Oedipal period child is in a symbiotic relation with his mother's body. (Eagleton, 2004: 202). At this stage child needs mother to survive and supposes her body as if it was his own body and perceives outer world from her. Lacan calls this period as "mirror stage" Here the reflection on mirror is his reflection and not his reflection at the same time. Child has started the process of establishing ego centrism even if it is narcissist in essence: We reach the sense of "I" through "I" which is presented to us as an object or a human. The object is both our part and a strange thing different from us. Child thinks wrong about himself, sees a pleasant unity on image that he cannot experience on his body. According to Lacan, it is the area of images where we make identifications but meantime think ourselves wrong and misperceive. Child gradually makes identifications with objects by this way his ego is constructed." (Eagleton, 2004: 203). At this point, ego is a narcissist process in which it develops a fictional holistic egotism. One of the two bodies seen here is the child's the other one is the mother's. This harmonious structure becomes triple and harmony abolishes. Father in Lacan symbolizes law and social taboo. Child not only begins to understand social structure but also adopts the roles cut out for him before. Thus, occurrence of father, law and social taboos, push the desires of the child out of conscious. Occurrence of father and construction of unconscious desire becomes at the same time. While Lacan was writing Freud's Oedipus Complex in terms of linguistic terms considers the child across the mirror as signifier and the image on the mirror as signified (Eagleton, 2004: 204). The image which child sees is the meaning of him anyway. In this way, signifier and signified unites in harmony as it is in Saussure's demonstration con-

cept. Child discovers a similarity between the other one - his reflection on mirror. As a whole it is an image of imaginary: "objects in existence shape reflect each other in a closed circle, here is no real difference and meaning is identified" (Eagleton, 2004: 203).

This period experienced in childhood determined by psychoanalysis which was first conceptualised by Hegel and then Sartre is the space of fertility-existence on the self where no sublation, nothingness, deficiency and deprivation is never seen. Child finds a "wholeness" precise and entire identity on the signifier of his own reflection. The gap between signifier and signified, subject and external world has not occurred yet. With father's interval child becomes anxious about post structural worries. It starts to understand the idea of Saussure that "identities only come into existence as a result of differences and the concept that a subject or a term only exist when it excludes the others (Eagleton, 2004: 205). When child starts to learn language he put aside the concept that a signifier has meaning only because of the differences from the other signifiers and it pre requires nonexistence of object made meaningful by signifier. Language replaces objects." (Eagleton, 2004: 203). Loss of object is possible and meaning is intersemiotic. In the same way, subject realizes that it was established by intersubjective relations. It must be emphasized that self-thing has no implicit meaning.

Subject passed through all these processes is squeezed between conscious life of ego and unconscious or suppressed desire. What makes person as human is suppressing of first desire. In other words, it must be accepted that child cannot reach the body of mother and objects identified with signifiers. Thus, man is thrown away from the statue of whole and symbolic to empty world of language. Inside of the language is empty as it is composed of existence-nonexistence process. Instead of owning an eternal linguistic chain, the child will jump from one signifier to the other. A signifier refers to another and it refers to the other, it lasts forever. (Eagleton, 2004: 206). Language is metamorphic as it replaces object. In this metamorphic signifiers' chain, meaning and signifiers are to be produced, but object and signified but object or human won't be existed totally. Derrida claims that this chain will change my identity card.

Lacan, reveal eternal satisfaction passing from one signifier to the other as all desire rises from a deficiency to be satisfied. To enter a language is to become bait for desire as signifiers gain meaning by means of nonexistence and exclusion of real objects that signifiers indicate. According to Lacan what empty language and make it desire is language." (Eagleton, 2004: 206). Trial of linguistification of sensations and perceptions not included to the symbolic space means, according to Hegel's dialecticism, making these sensations desires and this reveals elusiveness of desire.

To join linguistic world divided and articulated imaginary unity- mother-child association. Now, it is impossible to reach an ultimate meaning by giving meaning to another thing. Hence, starting to talk means separation from unreachable space always stands out of imaginary and beyond sense-making which Lacan called as Truth (Eagleton, 2004: 206). Although truth occupy the first place in successive skilful plane is a conception occurs finally in intellectual development of Lacan. Its definition can be made negatively; this negation is imminent in the definition itself: According to Lacan, Truth is a hard core that cannot be included by symbolic. To define Truth with its externality to Symbolic is to place it first of all into the pre linguistic namely prehuman statue. Thus, from ontogenetic perspective all the experiences of baby (for instance its existence in womb) is included to the space of Truth, phylogenetically everything in prehumanity, Nature is Truth, accordingly. Though we try to take natural objects and phenomena to the symbolic space by controlling them, "Truth always returns to the same place." Accordingly; an indefinable epidemic cancer, earthquake, storm, thunderbolt always produces the core of Truth which cannot be symbolised. In Lacan's words, "Truth is the impossible one." So death experience is always a reality as it cannot be transferred, that is, it cannot be symbolised. Symbolic system occurs as a result of an obligation of expression when a deficiency turns into a necessity. Deficiency which is the reason and aim of symbolization is actually the truth itself. It is useful to point out that Truth (as an external or objective reality) meaning of which is one of the basic concepts in philosophy and human sciences does not overlap with the Reality of Lacan. Truth is the part of symbolised reality, there will be remain which philosophy and human sciences cannot give the meaning, there will be always remainder which is absolutely Truth of Lacan. (Zizek, 2012: 299).

Minimal gap between pre reality core of reality and transcendental reality set up later reflected in the poetry of Necip Fazıl as boundary sensations such as gin, ghost, suspicion, madness images. These images belong neither to the reality of prereality nor transcendental-symbolic fiction. This minimal gap is in between. In consequence, one side of these images is given onto reality of prereality and the other one is given onto the transcendental symbolic reality. Sensations in this minimal gap reflected in the poetry of Necip Fazıl: "*This rain, superior to madness suspicion/ To dark, irremovable thoughts/ Ceremony of gins in my brain / To water, sounds and night.*" (Necip Fazıl, 2012: 201).

While image of reality of prereality is superior to sense of madness suspicion, rain symbolising the time is an image of truth. As thoughts cannot be sent from darkness, it symbolizes an emptiness equals to the ceremony of the gins, and their ceremony symbolizes phonemonal-noumenal emptiness that is ghostly, unknown, unheard. What all attempts cannot take into consideration is

that “If the thing we live as reality is to come into existence something must be prohibited from it. That is, reality like truth is never a unity.” What is prohibited from it is in symbolic space is particular sensation peculiar to human. The thing that suspicion, gin, and ghost hides is not reality; it is unrepresentable symbolic X which is surpassed on it to surpass the reality (Zizek, 2011: 72).

Boundary sensations and perceptions represented with the images of gin, fairy, ghost, and giant are actually antagonists preventing to establish him as a self-sufficient unity. This activity is described with these lines of the poet: *“Every night fairies sleep in my room, Deep breathes come from the deep, Lighting candle watches a dream at the window, The sounds are pulses of a moribund.* (Necip Fazıl, 2012: 212).

As Boundary sensations and perceptions which are detected with the images of gin, fairy, ghost and giant symbolizes the phenomenal-noumenal gap indicates that human has both financial and cohesive dimensions. However, it does not mean that individual is not guarantee giving the authority to understand individual as a rational unity. Ultimate meaning of every phenomenon is determined in relations with subjects. Final paradox of boundary sensations and perceptions whose equals are gin, ghost, fairy and giant: Subject is held together by cross activity-separation, every kind of barrier destroying rational unity- preventing these senses from harmonious, transparent, rational closure. Though gin, fairy, and ghost have never been as a positive selfhood, it functions as a reference point helping us to place every kind of individual phenomena with the help of his absence. In this placement, individual makes individual fact not relating it with gin, fairy, giant and ghost but comprehending it as another attempt to hide, repair and remove traces. It is like a result of deleting the reasons of his existence. It contains a dialectical paradox. Equals of gin, fairy, giant, and ghost are boundary sensations and perceptions which are real as Lacan stated “an obstacle, barrier preventing the birth of symbols; through these symbolizations we try to unify and tame it. Even these symbolizations may lead these attempts to ultimate failure” (Zizek, 2011: 73) as in these lines: *“Is this sanity I drank in my dreams? / A cannon exploded while looking for its secret? / Move, passion on green creeper; / Palace of ants, dried sculp.”* (Necip Fazıl, 2012: 18).

Paradoxical statue of senses and perceptions which are symbolized by signifiers such as gin, ghost, fairy, and giants can be solved with the striking definition that Hegel made between Essence and Subject. In essence level, these senses belong to objective and social process. More basic inconsistency functions as the secondary indicator of an inconsistency organized by positive mechanisms. Existence of boundary sensations happens when symbolic system isn't taken the pace. Shortly, it is not possible to think an objective individual whose internal logic does not contain gin, ghost, fairy, giant, suspicion, fear and insanity. Even absence of symbolic space is the very self. In daily life, it is just

one of recyclable feature of triumphs of symbolic space and reality. It is not possible to make a balance between symbolic space and gin, ghost, fairy, and giant which are images of boundary sensations escaping from this symbolic space. The balance is the result of hegemony. Both the discursive conflict between symbolic space and sensations escaping from this space and the conflict between symbolic space and resistances of sensations which are against it actually brings about reversed polarity. It is seen these contrasts such as mind-sense, active-passive, intelligence-intuition, conscious-unconscious, physics-metaphysics is dominant on each other from time to time, and it is rarely witnessed that they establish natural balance again.

It is seen that boundary sensations and perceptions determined by images of gin, ghost, giant, and fairy of Necip Fazıl reveal a thought of "others" which are meaningless epistemologically. This manner must be avoided as it includes the possibility of reaching objective reality. It is sure that social reality includes "primary suppress" of an establishment of a symbolic space. The suppressed noumenal space is beyond reality of reality. Basis of criticism of symbolic space is not reality; it is suppressed reality of contrast. Human has an outside point giving the authority of revealing that human's experience is symbolic. Here, existence of Lacanian truth being a truth that stays out of all the possibilities in symbolic space briefly existence of boundary sensations resisting changing into symbolic space is an undeniable truth. The one prohibited from symbolic fiction is the thing returning in disguise of gin, ghost, fairy, and giant.

At this point to comment the border of sensation and perception as a response to images of demon, fairy, giant and ghost provides a distance from Derrida who thinks it is the last horizon of haunting, the ghost of the other and ethics. According to Derrida, the ontological root of ghosts as metaphysics lies under terrifying of thinking facing itself and its founding gesture, and running away from the ghost which is called by this gesture. The ghost which Derrida has put, in fact, is the otherness that will emerge in the future. This ghost that will emerge in the future is, in fact, at present as ontological. Therefore, the ghostly promise at present is transformed into a positive ontology in the future. At this point, Lacan has a further step and underlines that the ghost "witnesses the recession". "Why to recess?" Lacan goes on: "Many people get terrified when they encounter with freedom as if they encountered with magic, unidentified thing, or particularly the world of ghosts. It is no doubt that the Lacanian freedom here "is the name given for enough intellectual principle suspending to haunt the chain of fortune in the expense of the act which breaks the symbolic reality chain that we are embedded in" (Zizek, 2011:79). At this point, it is useless to fear from ghost, demon and giant because they are the products of a fear which tries to escape from symbolism, determination and restriction. At

this point two reactions are observed on a man who manipulates the symbolic area or faces the sensations and perceptions that escape from him. We call these kinds of sensations as “a ghost that belongs to a more divine world: an unexplainable interference which is a visit to our world from a metasensational world that exists in the other world. However, we the immortals could see it as a clout of groundless fear. Or we comprehend this other world as the repetition of our earthly world in another Geisterwelt or as “an effort of these border sensations towards its delicate traumatic effect.” (Zizek, 2011:80). Lacan differs from Derrida at this point. Lacan underlines that “Our initial work is not towards the ghost in any shape” (Zizek, 2011:80). Border sensations as a real, not only violating the border of the thing that we accept / live as a real but also cancels our first debt to the ghostly other which is the pre-reality of reality.

The border sensation and perception put forward by the images of demon, fairy and giant is not a thing but complexity which is not completed, controlled, represented in a unique order. In this situation reality is not a complete thing and cannot be initially. At this point the thing that our thought cannot conceptualize and symbolize is a blind point. The thing, that Lacan points belongs to severe reality. The border sensation and perception that could not be symbolized and conceptualized reveal the returned prohibited that masqueraded as ghost, demon, fairy and giant images. No subject can fill up the place of the prohibited in the symbolic area. Because, this subject is not an impulse subject but the Cartesian subject of the symbolic modern area which is underlined repeatedly by Lacan.

The perceptions neglected by passing to the symbolic order are put forward by demon, fairy, ghost and giant images and they are revealed as border sensation and perception by Freud’s theories of dreams. To Freud we come across the severe nucleus of the reality in our dream when it is the dream in dream – in other words it is the double distance between reality and dream. We come across the thing that reminds us the social reality in constitutional reality which should be prohibited in order to emerge a consistent reality space in the guise of upper structure, the original, a shadow reflected in the mirror. Here, we are facing a paradoxical topology that occupies a place in which its surface depth is deeper and the reality is more real than it is. (Zizek, 2011:83).

The border sensation and perception given by demon, ghost and giant images are the spaces which face to beyond the reality and able to reflect the desire that transcends the symbolic world resistant to dialectic and symbolizing. These spaces cannot be reduced to the daily, ordinary reality. The reason that Necip Fazıl in particular and the poet in general makes the border sensation and perception into images is to preserve these sensations by hedging it in the symbolic area. To accomplish that in the symbolic area, the subject should in-



fest a language area and hence ghosts, demons, fairies and giants are be able to be seen here soon and the ordinary symbolic area which is at the back of this area will turn out to be a miracle space that gives birth ghosts and their confidant. Therefore, in language area the ordinary reality turns into demons, ghosts, giants and fairies. When it is looked to the symbolic area, these demons, giants, fairies and ghosts represent the images of the death sensations, feelings and perceptions.

In Necip Fazıl's poetry ghosts, demons, giants and fairies are the images of sensation and perception that discriminate the outside from inside. In these images there is the sensation of inharmonious, lopsided experiences between inside and outside that belong to everyone who has been in the symbolic area and faced the basic phenomenological experience. The symbolic area is fictional, so human beings feel themselves comfortable there. The expense of this comfort is the loss of continuity or the delay between 'inside' and 'outside'. The reality outside – noumenal area is a bit far away, a barrier made substance and castrated by language for the ones in the symbolic area. Hence, human beings sense the outside reality, the world out of language as the reality different from the reality which is not a direct continuity in the language. The evidence of this discontinuity is the anxiety and uncanny when we do not let the material reality that goes out the language to direct itself with its material being towards us. If we think as a Hegelian the cause of our anxiety and uncanny is we learn that the language that we suppose it protects us from demon, fairy, ghost and giant images, in fact does not protect us. It is no doubt that when the objects are safe in or at the back of a closed language and they have a fake appearance as if they moved another dimension and suspended their realities.

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