

PHENOMENOLOGY OF VOID / NOTHINGNESS / SENSE IN TURKISH POETRY

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Abstract: Up to now, in Turkish poetry with the image of ‘Void’ or ‘Nothing’ it has been considered that poets proved existence from ‘Void’ and ‘Nothingness’ paradoxically. This tendency has a positive factor towards negative perception of ‘Void’ and ethical attitude is displayed. In the paper as we tried to explain, those who study on Turkish poetry couldn’t tackle with the image of ‘Void’ and ‘Nothingness’ as a negative gesture around which it was formed. It couldn’t be accepted as a sense coming from human’s unreachable Reality. It has been forgotten this ‘Void’ or ‘Nothingness’ shapes subject, being, and reality. Furthermore, the fact that sense of ‘Void’ or ‘Nothingness’ occurs when object is exceeded has not been mentioned. Similarly, it has not been determined sense of ‘Void’ or ‘Nothingness’ is desire of desire-pure idealization of desire. Finally, sense of ‘Void’ is withdrawal of psychic world from real world, its self-closure, contraction, cut off all links with the outside world, and with this aspect void and nothing means end of individual’s sink into natural world has been ignored.

Keywords: Turkish, poetry, “Void” and “Nothingness”, Turkish poetry

TÜRK ŞİİRİNDE BOŞLUK / HIÇLİK DUYUMUNUN FENOMENOLOJİSİ

Özet: Türk şiirinde ‘Boşluk’ ve ‘Hiçlik’ imgesi zengin otantik ve egzotik duyuş ve düşünceleri karşılar. ‘Boşluk’ ve ‘Hiçlik’ imgesi Türk şiirinde insanın o ulaşılmaz Gerçek’inden gelen bir duyum olarak kabul edilerek Özne’yi kuran insanlaşmanın kurucu jesti olarak işlenir. Türk şiirinde ‘Boşluk’ ve ‘Hiçlik’ imgesi nesnenin, özne tarafından kat edilerek aşılma çabası sonucunda ortaya çıkardığı duyumlara karşılık gelir. Benzer şekilde ‘Boşluk ve ‘Hiçlik’ imgesi Türk şiirinde öznenin arzusunun arzusunun yani saf idealleştirilmiş arzuyu ortaya koyar. Türk şiirinde görülen ‘ruhun-psişik dünyanın-filî dünyadan çekilişi, kendi içine kapamışı, içe-çökelişi, dış dünya ile tüm bağların koparışı sonucunda yaşandığı tüm duyumlar ‘Boşluk ve Hiçlik’ imgeleriyle sunulur. Bu noktada Boşluk ve Hiçlik imgesi Çağdaş Türk şiirinde bireyi kuşatan doğal çevreye gömülmüşlüğüün sona ermesi anlamına gelir.

Anahtar Kelimeler: Türk Şiir, Boşluk ve Hiçlik, Türk Şiiri ve Boşluk/Hiçlik

Hegel, in his manuscript he wrote in his youth, titled as Jenaer Realphilosophie states subject is fictionalised around emptiness with abstract negativity:

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“The human being is this night, this empty nothing that contains everything in its simplicity - an unending wealth of many representations, images, of which none belongs to him - or which are not present. This night, the interior of nature, that exists here - pure self - in phantasmagorical representations, is night all around it, in which here shoots a bloody head - there another white ghastly apparition, suddenly here before it, and just so disappears. One catches sight of this night when one looks human beings in the eye - into a night that becomes awful” (Zizek 2000: 29).

The image of “night of the world” in Hegel’s statements is not identical with the image of ‘emptiness’ / ‘nothingness’ mentioned in mystic experience. Because, “emptiness” in this image is not the statue of inner peace and balance told by mystics, it is in fact de-etymologisation of these. For this reason, “night of the world” in Hegel’s expression is not ephemerality and mortality of worldly life as in the following poem of Cahit Sıtkı, it is the expression of energy dissipation, sink of subjectivity to the bottom, and disconnection with truth: “*Renkler çekildi işte simsiyah bir saraya/ Birbirine müsavî artık her şey: Gecedir./ Geldi minarelerle kuyular bir hizaya;/ Ya her şey dev gibidir, yahut her şey cücedir./ Bir sular hücumudur ansızın hafızaya; / Bu, başlayan, belki de biten bir işkencedir./ Kafalar ayna gibi şimdi bir muammaya;/ Bu, içinden çıkılmaz bir müthiş bilmedir./ Korku bir korkudur ki karışmış bu havaya; Ve sükkût bir çığ gibi büyüyen düşüncedir. Şimdi her kırmıldanmış usulca, sessizcedir./ Bir torba tutmuş gibi boşlukta bir el güya, Gülen, ağlayan başlar düştü aynı torbaya; Gece bir sebep değil, belki bir neticedir.*” “*An ebony palace was worn in colours./ Everything is equal to each other: That is night./ Minarets and mills are in alignment now;/ everything is either giants or gnomes./ It is a sudden attack of water to the memory; / It is starting or finishing torture./ Heads are like mirrors of an enigma;/ This is an amazing undecipherable riddle. / Fear is fear amalgamated in air; and silence is like a snowballing thought. And now, every move is gentle and quiet./ As if a hand held a sack in emptiness, Smiling, crying heads fell into that same sack; Night is not a reason, may be a result*” (Tarancı 2010: 70).

The association between Hegel’s passage and Cahit Sıtkı’s lines is not only presentation of the sense ‘emptiness’ with the image of night, but also appearance of ‘emptiness’ with fantasmatic images. In both passages pure self before image is “night of the world”. It becomes clear with phenomenologically separated images such as “a silhouette suddenly appeared like a death, a head, heads like mirrors, smiling, crying heads” The unreachable, terrifying sphere before fictitiousness which Lacan defined as Reality of human is described with uncanny images to arouse terror.

‘A bloody head shoots at night covering all around’, ‘white ghastly silhouette appears’ in Hegel’s text, meantime ‘Heads become like mirrors of an enigma’, ‘Smiling, crying heads fell into night similar to a sack held by hand’ in poetry

of Cahit Sıtkı. The statements in poetry of Cahit Sıtkı “a starting and ending torture expressing the disappearance of reality and objects” are clear explanations of the argument that objects and reality is fictionalised around emptiness with a negative gesture. The image of “emptiness” is in other words principle of Hegel’s ‘negation of abnegation’ ‘negation of negation’. Here abnegation-negation is emptiness, the second one is existence- object sphere occurred after inclusion of desire to this abnegation and negation. At his point, reality which is both existence and realm of existence is the emptiness added to present negativeness/ deficiency/ nothingness.

In fact, this negativeness/ deficiency/ nothingness are negative displacing and solubiliser dimension of imagery attributed to reality and objects. This dimension is uncertain and imaginary shadows reflected from the things which are effective when they are parts of a bigger organism. These turn the reality and object that they were added into “partial objects”, “complicated multiplicity” as in the passages of Hegel and Cahit Sıtkı. Herein, imagery attached to object corresponds to abstraction of an element from the others and disaggregation of the elements that direct perception keep together rather than abstraction of a known concept. To ‘imagine’ means to imagine a partial object without its body, a colour without shape, a shape without a body (Zizek 2000: 30). Thus, images in Hegel’s passage “here shoots a bloody head - there another white ghastly apparition, suddenly here before it, and just so disappears” and emptiness defined in Cahit Sıtkı’s lines “*Ya her şey dev gibidir, yahut her şey cücedir. Bir sular hücumudur ansızın hafızaya;/ Bu, başlayan, belki de biten bir işkencedir. / Kafalar ayna gibi şimdi bir muammaya;/ Bu, içinden çıkılmaz bir müthiş bilmedir*” “*everything is either giants or gnomes./ It is a sudden attack of water to the memory; / It is starting or finishing torture./ Heads are like mirrors of an enigma;/ This is an amazing undecipherable riddle.*” (Tarancı 2010: 70) are with deepest and the most severe form constituent power of subject on object and reality. Because, “subject is absolute nothingness of the object which is to say that it is a kind of nothing, that this vaunted liberty is also a vacancy.” (Eagleton 2010: 110). So subject ne zaman özenip bütün gerçek ya da özellikle imgesel taleplerini alt alta yazıp toplamaya kalksa sonuçta bir sıfırla, bir boşluk çöküntüsüyle karşılaşır” , “confronts with a zero, an empty breakdown whenever it is to add its real or especially imagery demands one under the other” (Tura 2013: 51). This kind of “vacancy” is the element unbinding all the relation based on the object itself, articulations and phenomenal field. It is a sort of arbitrary liberty which is one of existence category being a statue of for its own sake. By obliterating the imagery, this kind of “vacancy” forms “contexts” again. Thus, Hegel’s sense of “vacancy” expressed with the image of “night of world” constructs images interdependent from contexts in phenomenal terms. Unreasonably, simi-

lar images appear in Oktay Rıfat's poem accidentally around the sense of "vacancy": "*Bir kurt tahtayı kemiriyor, bir bacak uzanıyor yanı başımda, bir el oracıkta hemen/ Bir makas oracıkta; bir peşkir oracıkta hemen; nice niceleri uzakta, çok uzakta. / Boşlukta duruyorlar, anular gibi; durmadan duruyorlar, kemirmek için bizleri./ Duradursunlar! Kargıyla kılıç oracıkta hemen! Ya bizler! Kimlerin yanı başındayız bizler, kimlere yakın, oracıkta!"* "A woodworm eats, a leg lying beside me, a hand just there/ A scissors there, a towel there and then; a great many, far, far away./ Waiting in vacancy, like memories; relentlessly waiting, to eat us./ Let them wait! Then and there javelin and sword! What about us! There, close to whom, next to whom!" (Oktay Rıfat 2010: 366). AS images in these lines, fantasmatic as Lacan defined belong to reality of human, are fragmented not to form a unity. It is in accordance with Lacan's image of "fragmented body" too far from the unity that human seeks.

Behçet Necatigil's poem to Console not only shares ontological vacancy having the feature of the subject that Hegel stressed, but also images from this "vacancy" are considered as "fragmented body" in Lacan's term. "Vacancy" here is storage of images: "*Hayallere sarıyorum artık yazdıklarımı/ Yani yarı boşlukta uçuşan görüntüleri/ Yazmasam olmuyor yazdım peki neyi/ Dar çevre yitikleri/ Utancım çoğalıyor,/ kendimi avutuyorum. "I wrap my writings into the dreams/ That is visions flying in half vacancy/ I cannot do without writing, well you wrote but what/ Losses of narrow surround/ My shy rises, / I console myself.* (Necatigil 2009: 101). This field of fragmented visions are before language- symbolic space called power of entitlement. For subject, an object in order to exist and be born in human-self as a partial creature, first of all should go beyond the "night of world" with language which is clean and clear start.

"Night of the world" expressed in Hegel and Cahit Sıtkı's passages is positioned by Hegel as "explicitly posits this 'night of the world' as pre-ontological: the symbolic order, the universe of the Word, logos, emerges only when this inwardness of the pure self 'must enter also into existence, become an object, oppose itself to this innerness to be external; return to being" (Zizek 2000: 34). This case makes itself appear in Tanpınar's poem: "*Yavaş yavaş aydınlanan bir deniz altı âlemi/ Yosunlu bir boşluktan çekiyor kendine beni*", "*A gradually enlightening world of submarine/ Pulls me to itself from a mossy vacancy*" (Tanpınar. 2012: 21). "Mossy vacancy" in these lines is just "the night of the world" put forward by Hegel. That is the space which Freud called as Id, and Lacan called as Truth. Ego-Imaginary world which is withdrawal of the night of the world is shown with "submarine world". It is observed on Hegel's thing-in-itself, (Identity, thesis, given-nature, and essence), thing-for-itself (negativity, antithesis, and activity, human), thing-in-itself and thing-for-itself (totality, synthesis, product, history) trio matrix Freud's Id, Ego, Superego and Lacan's Real, Imagery, Symbolic essence spheres are established (İzmir 2013: 86). Husserl does not ignore He-

gel while constructing concept of intentionality on Perception, Imagery, Interpretation trio matrix (Küçükalp 2006: 64).

Here space of thing-in-itself/Id/Real or Perception is a fantasmatic “vacancy” space which cannot be reached as totality. Human self finally intents this vacancy in which he can discover matter whose creator is himself and establish real world around it. That is the subject is pure ‘night of the Self’, the ‘infinite lack of being’, the violent gesture of contraction that negates every being outside itself (Zizek 2000: 34). This sense and sphere of vacancy occurs after withdrawal of psychic world from actual world, closure of self, self-contraction, cut all links with outside world. Although Hegel thinks this withdrawal is regression of subject immersed in its natural-life world to the level of ‘animal soul’ determined by the rhythm of nature, this withdrawal means severing of the links with the *Umwelt*, the end of subjects immersion in its immediate natural surroundings; the founding gesture of humanization (Zizek 2000: 34). In fact, regression to founded gesture, withdrawal of soul, psychic world form actual world, the closing of the soul in itself, its ‘contraction’, cutting of links with the external reality is passage from “existence” and the world it created in turn. Consciousness regresses and progresses while constructing itself. Consciousness’ return to self “its withdrawal towards vacancy shapes vacancy which is absolutely cut off the external reality certainly and completely” (İzmir 2013: 129). This kind of withdrawal is possible to see in Cahit Sıtkı’s poem *Ölümden Sonra* (After Death): “*Öldük, ölümden bir şeyler umarak/ Bir büyük boşlukta bozuldu büyü./ Nasıl hatırlamazsın o türküyü/ Gök parçası, dal demeti, kuş tüyü./ Alıştığımız bir şeydi yaşamak/ Şimdi o dünyadan hiçbir haber yok;/ Yok bizi arayan, soran kimsemiz./ Öylesine karanlık ki gecemiz, Ha olmuş ha olmamış penceremiz; Akarsuda aksimizden eser yok.* “With many hopes about death we perished, / But the charm was broken in a vacuum. / Our song of love we cannot help exhume, / A view of the sky, tuft of twigs, bird’s plume; / Living was a habit we had cherished. / No news comes from the world now or ever; /o one misses us, no soul cares to know, / The darkness of our night is endless, so We might just as well do without a window: Our image has faded from the river (Taranacı 2010: 149). With these lines Tarancı not only indicates the one having the sense of founding gesture of “vacancy” whose phenomenology we try to establish and its reality can be passed in turn, but also notices after reaching this sense, both living space presented to itself- subject and reality it establishes is charm and illusion. This realization means break of charm and illusion. When sense of “vacancy” which subject builds its life around it, is reached, it isn’t only told that existence scheme is deformed also sense of death is reached through death is illustrated. It is “symbolic death” in Lacan. Symbolic death is composed of reality-happiness in life and death- bad ending (Zizek 2011-a: 187). Actually, symbolic death here is the death of ego which makes subject unhappy as it re-

sists to bad ending. Considering concepts of Lacan stressing the necessity of dying symbolically to reach reality of death, sense of “vacancy” in this poem is death of symbolic world. Human will arrive in ‘vacancy’ which is founding negative gesture of self after this kind of symbolic death. While expressing his travel to such a space- vacancy, self-closing, contraction and cut off links with external reality with these lines “Bahsetmeyin bana yolculukta/ Elime ne geçti bu boşluktan, Tarlalar yanıyor susuzluktan;/ Çöllerden usandı pencereler “In travel do not tell me /What did I gain from this vacancy, Fields parch;/ Windows are tired of deserts (Tarancı 2010: 92) he also pictures a paradox. Passage from symbolic space that Lacan indicates is possible when it is travelled over backwards. When it happens, satisfaction when objects are got instead of satisfaction of objects is provided. Instead of reaching subject creatures, satisfaction of getting them is provided. Subject, is too much dependent on that satisfaction he doesn’t want to obliterate it by getting a thing. It reveals pure satisfaction without thing. What remains in sense of ‘vacancy’ in the hand of subject after going beyond thing is pure satisfaction which cannot be violated by any other creatures. Thus, Tarancı complains about having nothing after passing over creature and reaching ‘vacancy’, Borges states reason is before result and “motive of travel” is one of the results of “travel” (Zizek 2011-b 56).

No doubt, subject is no longer the Light of Reason opposed to the non-transparent, impenetrable stuff (of Nature, Tradition...); his very core, the gesture that opens up the space for the light of Logos, is absolute negativity, the ‘night of the world’, the point of utter madness in which phantasmagorical apparitions of “partial objects” wander aimlessly. According to Zizek the withdrawal-into-self, the cutting off of the links to the environs, is followed by the construction of a symbolic universe which the subject projects onto reality as a kind of substitute-formation, destined to recompense us for the loss of the immediate, pre-Symbolic Real (Zizek 2000: 34). The founding gesture of subject as an ontological necessity of ‘madness’ lies in the fact that it is not possible to pass directly from the purely ‘animal soul’ immersed in its natural life-world to ‘normal subjectivity’ dwelling in its symbolic universe defined by Hegel. Situations when it is not possible, is reflected in Tanpınar’s poem: “Boş dehlizlerinde ne ziya, ne ses / İnziva, korkudan kısık bir nefes/ Gibi dalga dalga ürperir, erir. / Her şey bu bakımsız, eski sarayda/ Bir sonsuz eleme hatırlatmada/ Duyulan, sezilen yalnız kederdir. Dallarda inlerken rüzgârın neyi Mehtapta yükselen bir fıskiyeği Beyhude düşünür vıran bir bahçe ;/ Ve sularda sükkût harelenirken Boşlukları süzen pencerelerde Kızıl hayaletler geçer her gece” “Neither light, nor sound in empty galleries/ Reclusion, like a choked breathe/Shivers and dissolves in waves./ Everything, in this neglected, old palace,/ Remind an eternal sorrow/ Sensed and perceived is just grief./ Winds reed tuning on branches/ In vain, ruined garden thinks a fountain rising in mo-

onlight;/ Silence moiring on waters/ at windows watching vacancy, Scarlet ghosts appear every night." (Tanpınar 2012: 109).

It is seen 'vacancy' described in these lines is "night of the world" defined by Hegel, phantasmagorical pre- symbolic-lingual space of partial impulses, an inseparable part of subject' own experience. Actually 'vacancy' is going to be seen when a sudden ignorance of positive order of reality, oncologic gap in which reality never turns into a holistic, self-closing, and positive order of existence. It is pre temporal vacancy.

No doubt neither present reality established in living area with negation nor a transcendental object cannot fill ontological vacancy which is founding gesture of subject. It is expressed in Tanpınar's poem: "*İsterse bir bahar olsun günlerin/ Bir esneyişinde yorulmuş tenin/ Silinir aynadan her nazlı hayal/ Arzuların sana ördüğü masal/ Bağrında bir bıçak yarası boşluk/ Simsiyah kesilir gözünde ufuk/ Siyah açar güller ve siyah öter/ Ömrün gecesinde öten bülbüller/ "Let your days become a spring/ Your skin got tired by yawning/ every coy dream disappears from the mirror/ Folk tale knitted by desires for you/ A vacancy of stab wound in your bosom/ Horizon becomes ebony in your eye / Roses rise in black and in black/ sing the nightingale at night of life /*" (Tanpınar 2012: 44). It is stated images and symbols in these lines belong to imagery narcissist space between Real and Symbolic space called by Lacan, and they break, disappear when they meet reality of symbolic space. As the imagery space where narcissist sensations amble which is negation of present in Hegel, fantasy space in Žižek- actual desire space is briefly a world of folk tales which never refers to reality. Neither images belonging to space where narcissist sensations amble nor superego symbolic space of castration can never fill the gap of 'vacancy' which is founding negative gesture of subject. Because 'vacancy' here is the vacancy we negation on present- object leading dialectics which Hegel also shows and we add to the thing-in-itself. Hegel thinks it is demand of subject on present one. This Deficiency of the subject is desire, demand of another one, because the thing which subject demand belongs to another person and connected with his desire. In fact it is not object of thing-in- itself which is desired by subject, it is object connected by the other's desire. It is evidence of subject's wish to reach the other's desire in object. Subject, in reality, desires the desire of the other and connected to object. Subject reaches out the object after seeing deficiency at object which is satisfied by other's negation, and tries to make up this deficiency when he gets it. Thus, desire and wish is in deformer and modifier form, because desire is "'obliterative' in satisfaction and 'selfish' in terms of its content. Desire's relation with its object is 'self-obliteration' relation." (Kula 2010: 224) Hence, spirituality arises from the relation between subject and object-desires built up total of desires cut off from nature- emerges in history according to Hegel and it is

applied and observed on existent. The most important factor of emergence of spirituality in Hegel's thinking system is wish. For Hegel, consciousness is a wish and desire, "self-consciousness is a solitary 'single thing, 'desire'" (Kula 2010: 222) because, consciousness, turn to itself by intending and desiring. This vacancy as Hegel stated is "impletion of material existence as pure, undifferentiated, direct object, however, as a human raising act, this vacancy impleted by existence is nothingness. In other words, nothing has been established for the sake of existence." (İzmir 2013: 127). The freedom which is realized end manifested as dialectical or negating Action is thereby essentially a creation. For to negate the given without ending in nothingness is to produce something that did not yet exist; now, this is precisely what is called "creating." Inversely, one can truly create only by negating the given real. For this real is somehow omnipresent and dense, since there is nothing (nothing but Nothingness) outside of it or other than it; hence there is, so to speak, no place for newness in the World; rising up from Nothingness, newness can penetrate into Being and exist only by taking the place of given-Being-hat is, by negating it. (Kojève 2012: 232). Nothingness or emptiness belonging to existent is not imagery and scenery, it is related with the situation where object is not separated, perceived, understood by consciousness.

Now, what is the I of Desire-the I of a hungry man, for example –but an emptiness greedy for content; an emptiness that wants to be filled by what is full, to be filled by emptying this fullness, to put itself once it is filled-in the place of this fullness, to occupy with its fullness the emptiness caused by overcoming the fullness that was not its own (Kojève, 2012: 42). I "noticing this emptiness and deficiency, acts to the fullness including emptiness to supply emptiness." Generally this deficiency is a virtue which the other desires. To form value, consciousness taking other's desire into consideration gets ready to transitivize." (İzmir 2013: 68). I desires other's property not as it is but adding some deficiency to it. It is desire of I and deforms the existent. Every modification and change on the existent one triggers desire, objects and subjects are captured by dialectic which is suggested by Hegel's 'negation of negation' principle while desire is in pursue of changing the existent. Heidegger starting from Hegel's dialectic concept, claims human consciousness consists of an emptiness which it will never reach, and it thinks it directs it to outside by turning its own consciousness into nothing. For Heidegger consciousness can never stay as nothing, nothing nothings, which is nothing is pushed out from a point in which it feels it is nothing to create existence. Consciousness which stands on an emptiness and notices it is itself, will never stay as nothing when it is pulled from outside to backwards: that consciousness will negate its position, and jump outside of itself. That is it will pass from nothingness to existence. At this point,

consciousness realizes unbounded probabilities of existence stand in front of it." (İzmir 2013: 127).

'Emptiness' filled with negation on object is negative founding gesture of both reality and object. Spiritual truth, an event, or reality emerges from this 'emptiness'. Though it belongs to a given position, holds that symptomatic element which has no space in it. Daily habitat is not simply opposed the habitat itself is chosen in an excessive gesture of groundless decision. This act of violent imposition is the 'third term' that undermines the alternative of fully fitting into a life world context and of abstract decontextualized Reason: it consists in the violent gesture of breaking out of the finite context, the gesture, which is not yet 'stabilized' in the position of neutral universality characteristics, of the observing reason, but remains a kind of gesture to put it in Kierkegaardese. (Zizek 2000: 91). Dimension 'especially characteristics of human' exists neither in actant caught in context of limited Daily habitat, nor in the one separated from daily habitat; this sphere, in fact it is in disappearing 'vacancy' at this basic context between the two. Reality and transcendent illusions in this Daily habitat are negative gestures to fill surroundings of this 'vacancy'. It is pointed out in Necip Fazıl's poem *Çile* (Ordeal): "*Bir bardak su gibi çalkandı dünya; Söndü istikamet, yıkıldı boşluk. Al sana hakikat, al sana rüya! İşte akıllılık, işte sarhoşluk!*" "The world shook like a glass of water; / Direction ceased, space was demolished / Here is truth, here is dream! / This is intelligence, this is inebriation! (Necip Fazıl, 2012: 17). Poet claims he reached the sense of truth which is new, original and unique. New is alteration here. Changing is not reality and objects, subject's perception of these. When Husserl's famous principle 'there is no essence in existence' and Lacan's famous principle there is no self-significance, it is between subjects and signifiers are taken into consideration it will be noticed what has changed is not existence it is subject's perception of object. If subject's perception changes the object reality and existence of reality consists of fiction. A problem/question rises here. What is the reason of perception breaking reality and its objects? Hegel's dialectic answers this question. Although, mentioned alteration is claimed as transition to a new world view by Necip Fazıl with sublime, it is nothing except from alteration of wish-desire which is considered phenomenologically as equal of awakening by Hegel with its transfer to life and existence field. Necip Fazıl sees deficiency of desire in object and reality formed with values and meanings have the characteristics of being-in-itself. "Thing-in-itself, is what it lacks. It has the existence of probable deficiency it lacks what is lacking as a lack; it wishes to reach totality of existence through covering distance to the lacked. This distance is world, and it is thematized as long as it is lived." (Sartre 2009: 167) Necip Fazıl seeing lacking in being, lack of his own desire, moves this lacking-negation-own de-

sire to setting of reality, that is he nihilates previous reality. Thus, he changes, present reality and reality of presence. While fictive reality corrupted after this change rolling into the vacancy, establishment of new reality weaved around new vacancy. Because, this vacancy is filled with desires and wishes attached to the objects by antecedents. Necip Fazıl negates the negation of the antecedents. The unchanging of all of these changing is vacancy-negation, negative gesture that form cogito.

At the last line of Necip Fazıl's poem "This is intelligence, this is inebriation" can be seen Hegel's "identification of speculative opposites" principle. Negation and annihilating of existent in symbolic space presence to subject, wish to fill 'vacancy' on it with desire despite it is considered as inebriation and madness, poet thinks his drift to exotic and authentic world- imagery world is real sanity though. Likewise, sanity in imagery world is in fact inebriation for the poet. Again, it is possible to see Hegel's "identification of speculative opposites" in Necip Fazıl's lines: "*Var'ın altında yokluk, yokun altında varlık; Başını kaldır da bak, boşluk bile mezarlık*" "*Being beneath nothingness, nothingness beneath being; Raise your head and look, even vacancy is cemetery.*" (Necip Fazıl 2012: 348). It is witnessed subject creates a vacancy by annihilating the existence- object which doesn't belong to it, assimilating from other's desire, this vacancy is movable at every object- then it is filled with subject's desire by a negative gesture, thus foundation of reality and its existence is laid by negative negation, gesture.

This 'vacancy' being founder of perceived and lived reality and its existence is also founding gesture of cogito in existence field. Cogito, thing, objects and imagery space is weaved around a vacancy. It requires rejection 'I' 'essence' first of all defines self by existing in exterior world. 'I' is in a passive progression occurs as a vacancy in the middle of his own exterior world. 'Essence' is not the sources of unchanging features of individual; it is individual's spontaneity of existence process in society. A fist phenomenon before vacancy is individual not external world. As this world and existence of it don't meet with consciousness of subject, it is 'emptiness and nothingness' both for itself and for subject. For Sartre, world is both 'emptiness and fullness' if it hasn't faced with conscious despite its all existences before human. Because of Hegel's speculative unity of opposites principle emptiness and fullness are identified before human's perception of object. Human moves 'negation' or his wish-desire into this emptiness. The emptiness in which "consciousness defined itself as 'I', is a conceptual emptiness the space of its physical existence occupy. It is conceptual emptiness, conceptual nothingness full of physical existences. Conscious regresses to it which stands in the middle of its world, at place where its physical existence occupies every time it desires. Struggle of the conscious consisted of passive process to get rid of the emptiness with its wish to be known

as “humanly I” is the most important factor revealing the concept of “I””. (İzmir 2013: 129). Transcendental freedom and /or spontaneity itself is thus in a sense phenomenal: it occurs only in so far as the noumenal sphere is not accessible to the subject. This in-between –neither phenomenal nor noumenal, but the gap which separates the two and, in a way, precedes them –is ‘the subject. (Zizek 2000: 25). Lacan phenomenologically deals with the ‘vacancy’ which Zizek puts forward as negative gesture about construction of subject. According to Lacan this Locus is “as an immense display, a special spectre, situated between perception and consciousness. You know these two elements will later, when Freud establishes his second topography, form the perception-consciousness system, the Wahrnehmung - Bewusstsein. But one should not then forget the interval that separates them, in which the place of the Other is situated, in which the subject is constituted.” (Lacan 2013: 52). Every try of representing the noumenal, which is trial of willing to fill the gap between noumenal and phenomenal, will be unsuccessful. Thus, Imagery can display unsuccessfulness of noumenal dimension negatively. Because even this, sphere escapes form imagery trials. Because, imagery is the name given to that severe gesture making gap between noumenal and phenomenal before the experiment of failure and makes it permanent.

Reality occurs around an unfathomable vacancy which is weaved and minimized by ideas of reason before in all its transcendence, extremeness, intentionality like subject takes a vacancy as a ground of founding gesture. Imagery fails to chart and display dimension of reason beyond sensation within experiment of reality. Organizing ideas of reason here is nothing but try of making the unfathomable gap of ‘vacancy’ which is announced by failure of transcendent imagery permanent by covering it. Ultimately, the vacancy is a sphere which is not imagery. The point in question is pre-ontological atmosphere of ‘night of the world’ where partial objects wander around with a pre-synthesis floating. The vacancy in which unidentified objects are fluidity is reflected in Oktay Rıfat’s poem: “*Varlık bir anda büyüktü zaman geniş/ Tesadüfün boşluktan çektiği yemiş/ Her tanesi inciden bu sihirli nar/ Bir tanrı gıdası sunarken dişlere/ Kanatları neşeden kırık kuşlara/ Amansız tuzağını kurmada kenar*” “*Existence was great and time was plenty / Fruit coincidence picked from vacancy/ Every pearl seed of pomegranate /Presenting ambrosia to the teeth/ To birds whose wings were broken with joy / Edge setting its cruel trap*” (Oktay Rıfat 2010: 88).

Zizek points out “it is only at this level that, in the guise of partial libido-objects, we encounter the impossible object correlative to the pure void of the subject’s absolute spontaneity: these partial objects (‘here a bloody head-there another White ghastly apparition’) are the impossible forms in the guise of which the subject *qua* absolute spontaneity ‘encounters itself among objects’.”

(Zizek 2000: 52) Sezai Karakoç expresses reason of impossible form's apparition in the guise of libido-objects with these lines: "*Loş boşluklara sığınmış kan rengi bir huzur arzusu*" "*Desire of blood coloured peace refuges in dimmed vacancy*" (Karakoç 2007: 659). Karakoç also states desire is subject's wish for Other's thing while explaining desire and vacancy are intermingled. As it is mentioned above, according to Hegel's philosophy thing in Other's hand refers to negativity and deficiency for subject. It is nothing but subject's desire.

Consequently, the only way to account effectively for the status of (self-) consciousness is to assert *the ontological incompleteness of 'reality' itself*: there is 'reality' only in so far as there is an ontological gap, a crack, at its very heart- that is, a traumatic excess, a foreign body that cannot be integrated into it. This brings us back to the Notion of 'night of the world': in this momentary suspension of the positive order of reality, we confront the ontological gap because of which 'reality' is never a complete, self-enclosed positive order of being (Zizek 2000: 60). Tarancı states this with these lines: "*Bahsetmeyin bana yolculuktan, Elime ne geçti bu boşluktan, Tarlalar yanıyor susuzluktan; Çöllerden usandı pencereler*" "*In travel do not tell me /what did I gain from this vacancy, Fields parch; / Windows are tired of deserts.* (Tarancı 2010: 92).

'Vacancy' being negative founding gesture of reality /being and perceived when being is got, becomes valueless in itself. Negativity attributed to object as Hegel defined is Nothingness according to Sartre. However, it is valuable as it shapes subject's arbitrary wish. It is also subject's desire that it cannot see on object. In this respect, 'vacancy' works as a kind of 'negative value'. It avoids being connected to particular and positive content. Because, according to Hegel, human being moves his desire of lack to object and being. Sartre believes if human cannot move Nothingness to being and its sphere, world will stay as a dimension of emptiness and fullness. Sartre believes absolute being and absolute nothingness are same and he agrees "pure self-identification of nothingness, complete emptiness, in determination, contextlessness" (İzmir 2013: 55). Unworthiness of being that is accepting free from lack of subject's desire increases wish of configuration of reality. Thus, beings configuring are metonymies of Emptiness and Nothingness. Wishing 'emptiness' is to wish 'nothingness', to reach 'emptiness' is to reach 'nothingness'. Oktay Rifat's lines explicitly show this metonymy. "*Neye yarar bunca özlem, kavuşmak değilse kavuşmak! Yatmak değilse yatmak ve güzel değilse güzel! / Neye yarar bu kuşku, kuşkların ardında, bu üzüm gözlü köpek, seyrek tüylü ve hurda! / Sevmek ve özlemek gerekiyordu, sokağa bakmak pencereden, sevgiliye sarılmak, sarılmadan. / İp öylesine üzülmüş ki kopabilir. Kopsa deliye döner kişi, ağlar geceli gündüzlü belki de. /Koparmak ve ağlamak gerekiyordu. Yoksa boşlukta devinmekle bir, yoksa durmakla, olmamakla bir!*" "*What is such saudate if meeting is not meeting?*

Lying is not lying, beautiful is not beautiful! / What is this suspicion, beyond suspicions, grapy eyed dog, scattered and wastrel! / It was necessary to love and miss, looking streets through Windows, and hugging beloved without hugging. / Rope was so sad that it can break. Person goes mad if it breaks, may be cries night and day. / It was necessary to break and cry. Otherwise it is same with move in vacancy, or staying, not being!" (Oktay Rıfat 2010: 367).

To fall into this 'emptiness/nothingness', to wish them is too far from nihilistic attitude. "Nietzsche introduced the distinction between not Willing at all and willing Nothing itself in his "On the Genealogy of Morals", to account for the nihilistic denial of the assertive will to life: nihilistic hatred of life is 'a revolt against the most fundamental presuppositions of life; yet it is and remains a will... rather than want nothing, man even wants nothing, man even wants nothingness.' Here one should recall that Lacan (who otherwise ignores Nietzsche implicitly refers to the same distinction in his definition of hysterical anorexia: the anorexic subject does not simply refuse food and not eat; rather she *eats Nothing itself*. For Lacan, human desire (in contrast to animal instinct) is always, constitutively, mediated by reference to Nothingness: the True object - cause of desire (as opposed to the objects that satisfy our needs) is, by definition, a metonymy of lack, a stand-in for Nothingness. (Žizek 2000: 107). For Lacan, it is not necessity of a sense/idea of lack as in Hegel's dialectic matrix, it is deficiency, negation. Even if necessity is satisfied, lack/negation will never be abolished as it is desire what lacks in dialectic of object and it is not satisfied as it is seen in Behçet Necatgil's lines: "*Gene de hiç kimse kurtulamaz içinde büyüyen/ Bu korkunç boşluktan, diyorum. /Kurtarırsa o kurtarır bizi, ne aşklar, ne yaşlanmak/ Ne avuntular dışarda./ Dünyada mutluluk adına ne varsa başkaca/ Evcek, evlerde yaşar yaşarsa!"* "Nobody escapes from this endogenous/ Terrible vacancy, I say. / It is that who rescues us, neither beloveds, nor aging/ Or relieves outside. / Everything on behalf of love in the world/ Lives, with the whole family, lives at home if it lives!" (Necatgil 2009: 142). 'Vacancy' in these lines will never be filled as Hegel points out in his theory. Lacan claims object/ reason of desire is the object lost at the beginning. It is no doubt because of lack attached to object as Hegel and then Sartre put forward. Human desires object according to its level of lack. Object is nothing but becoming positive. Because lack on object is completed when it is got by subject and this completed object becomes positive. Lacan calls it as negative value. Now, this object is with its positive being is object replacing 'vacancy formed by nothingness' or gap of unreachable 'thing'. Dialectically -misconstruing the message- desiring an object, making not concessions from its connection, stops negation which is basis of dialectic, is the concrete form of wishing 'nothingness'.

The death drive is not merely a direct nihilistic opposition to any life-asserting attachment; rather, it is the very formal structure of the reference to Not-

hingness that enables us to overcome the stupid self-contended life-rhythm, in order to become, 'passionately attached' to some Cause-be it, art, knowledge- for which we are ready to risk everything. In this precise sense, it is meaningless to talk about the sublimation of drives, since drive as such involves the structure of sublimation: we pass from instinct to drive when, instead of aiming directly at the goal that would satisfy us, satisfaction is brought about by circulating around the void, by repeatedly missing, the object which is the stand-in for the central void. As for this Nietzschean difference between 'willing nothing (not willing anything at all)' and 'willing nothing itself', one should read it against the background of Lacan's distinction, elaborated apropos of Ernst Kris's case of 'pathological' self-accusation of plagiarism, between 'stealing nothing (in the simple sense of "not stealing anything")' and 'stealing nothing itself': when the patient –an intellectual obsessed with the Notion that he is constantly stealing ideas from his colleagues –is proved by the analyst (Kris) not, in reality, to have stolen anything, this does not yet prove that he is simply innocent. What the patient is actually stealing is nothing itself, just an anorexic is not simply eating nothing (in the sense of 'not eating anything') but rather *eating Nothingness itself ...* (Zizek 2000: 109). Anorexia is rejection of satisfaction, because, person in whom it rises wants to protect his desire by rejecting the object referring to desire. Anorexia is "cry against all satisfaction and an obstinate maintenance of the general state of dissatisfaction" (Phillips 2007: 216). That person loves his own desire so much that he doesn't want to ignore reason-object of his desire by getting it. IT is a part of idealisation of cry – not getting the desire.

The best example can be seen in a case of burglary. An employer is suspects one of his employees steals something, he make that man's wheelbarrow searched in detail, however, nothing is found, and till it is understood that he steals wheelbarrows. Stolen thing (being or beyond being) is in the basis of objects' form. The patient's apprehension that everything he possesses is stolen conceals the profound satisfaction-jouissance- he derives from the very fact of not having anything that truly belongs to him- that is truly 'his' (Zizek 2000: 109). This anorexic case reveals itself in Oktay Rıfat's poem: "*Neye yarar bunca özlem, kavuşmak değilse kavuşmak! Yatmak değilse yatmak ve güzel değilse güzel! Neye yarar bu kuşku, kuşkların ardında, bu üzüm gözlü köpek, seyrek tüylü ve hurda! Sevme ve özlemek gerekiyordu, sokağa bakmak pencereden, sevgiliye sarılmak, sarılmadan./ İp öylesine üzülmüş ki kopabilir. Kopsa deliye döner kişi, ağlar geceli gündüzlü belki de. /Koparmak ve ağlamak gerekiyordu. Yoksa boşlukta devinmekle bir, yoksa durmakla, olmamakla bir!"* "What is such saudate if meeting is not meeting? Lying is not lying, beautiful is not beautiful! / What is this suspicion, beyond suspicions, grapy eyed dog, scattered and wastrel! / It was necessary to love and miss, looking streets thro-

ugh Windows, and hugging beloved without hugging. / Rope was so sad that it can break. Person goes mad if it breaks, may be cries night and day. / It was necessary to break and cry. Otherwise it is same with move in vacancy, or staying, not being!" / (Oktay Rifat 2010: 367).

Oktay Rifat rejects every kind of opposition against senses of love and missing and continues situation of general dissatisfaction. The best example is "*hugging beloved without hugging*". He is in love with his hugging; he doesn't want to destroy his desire by hugging the reason, object of his desire. It idealizes both his desire of hugging and purifies it. Act of 'hugging' is the thing to intervene, and interfere. Wish to purify is a reaction against a thing made to desire of hugging or result of it. Rejection of hugging is intended to bring back desire of hugging desire. It is seen rejection-release which is a negative gesture is formed on vacancy belonging to Oktay Rifat's desire of hugging itself. "On the level of desire, this attitude of stealing means that desire is always the desire of the Other, never immediately 'mine' (I desire an object only in so far as it is desired by the Other)- so the only way for me authentically to 'desire' is to reject all positive objects of desire, and desire Nothingness itself (again, in all the senses of this term, up to desiring that specific form of Nothingness which is desire itself- for this reason, human desire is always desire to desire, desire to be the object of the Other's desire)." (Zizek 2000: 109). Desire of nothingness/emptiness is the ultimate desire; because object/thing-in-itself can fill it, it is impregnable. It is indicated that nothingness/emptiness is desired by pushing other objects into nothingness/emptiness. Nothingness and emptiness in object is in statue of thing-for-itself which is one of the categories. Object surrounded by emptiness and nothingness is the object outside of undesired wish. Thus "a Will can be a 'Will to Will', a willing which wants willing itself, only in so far as it is a Will which actively wills Nothingness." (Zizek 2000: 109). Quite the contrary, thing belonging to us not the others is pushed into vacancy by being assimilated from desire and wish can be seen in Turgut Uyar's poem, *Ne Var ki Avucunda* (What Have You Got in Your Hand): "*Ölesiye çalıştın ya da hiç çalışmadın/ hiçbir sevinç -sevinç ne- hiçbir şey yok/ şu gecenin ucunda/ ve öteki boşluklar ürpertiyor insanı/ tek başıma olmanın dengesine vurunca/ evet şimdi ne var bakalım avucunda:/ dövüş mü, yenilgi mi, bir bulut parçası mı/ aşkın fotoğrafı olan bir mayıs sonrası mı/ bir türkü mü, bir asker matarası mı/ terhis tezkeresi mi, karakol sırası mı/ becerikli bir anahatar mı, polis tabancası mı?/ şimdi nerde, ne zaman, nasıl bir kadın"* "You sweat your guts out or you never did / No joy-leave it aside-nothing remains / At the end of the night/ And other vacancies give you the creeps / Once hitting the balance of loneliness/ Yes, what have you got in your hand: / Fight, defeat, part of cloud / Or end of May which is Picture of love/ A ballad, water bottle /Certificate of discharge police

station bench,/ A skilful key, service pistol?/ A woman of where, when and how” (Uyar 2008: 562).

It is stressed that desire of filling the gap which is negative founding gesture of subject will submit to emptiness / nothingness again with capture reality and its being. This is negativity / nothingness attributed to object carrying vacancy / nothingness. Hence, owning object means owning nothingness and emptiness. What important is to consider symbolic shape-object among its own factors. Zizek calls it as “self-reflective turn”. It is like stealing “wheelbarrows (form bringing together stolen things-box) is stealing nothingness itself (vacancy including stolen things), willpower of will is will of nothingness. This ‘nothing’ ultimately stands for the subject itself-that is it is the empty signifier without signified, which represents the subject. “Thus the subject is not directly included in the symbolic order: it is included as the very point at which signification breaks down” (Zizek 2000: 109) No doubt from Hegel’s dialectic, object no belong to other not subject is encumbered with will-negation as it belongs to other. While solving the problems and lack he attributes his wish to this object. He deals with will of object, negation of the previous object not the object itself. Of course, object doesn’t come to subject as pure phenomenon; it comes with other’s negation, will. Thus, subject loads his own will-negation on other’s will-negation. Arrival of present is a result of a range of negations. Negations on present one are not ignored, “previous resorts are protected as white elephants” (Zizek 2011-b: 53). It is in fact a kind of ‘will to will’, or ‘negation to negation’ mentioned above. The ‘thing’ missed is the object itself, ‘thing-in-itself’ Subject always intent to wish and negate own just ‘vacancy’ and ‘nothing’ as it never catches the present-object. The only definition of object is: will-negation. That is being owned empty signifier, ‘nothingness’ ‘emptiness’. Subject going to objects with his own will-negation is the one grasping the sense of ‘nothingness’ ‘emptiness’ eventually. It is seen in Turgut Uyar’s poem: “Ölesiye çalıştın ya da hiç çalışmadın/ hiçbir sevinç -sevinç ne- hiçbir şey yok/ şu gecenin ucunda” “You sweat your guts out or you never did / No joy-leave it aside-nothing remains. Vacancy is anyway in symbolic space, and makes itself visible in poem. Thus, vacancy is in the feature of carrying object. Objects/existent is carried, transferred to a place with nothing and empty. What is carried here is not object but desire of subject. Subject never gets object which is in position of thing-in-itself. Subject’s passage from negation to negation, will to will on object and sense of not reaching to ‘thing-in-itself’ is expressed in Sezai Karakoç’s poem: “Değişmek mi bir mahkûmluğu bir başka mahkûmlukla?/ Ay ve yıldızların elleriyle onamaz dünya./ Parlaklıklarda değil senin iksirin, şifan./ Karanlıklarda gizli Büyük Derman./ Gökgürültüsü, şimşek ve yıldırımlarda.../ Silâhlarıyla göğsümde doldurulmaz bir boşluk açtın./ Dağıldı ayın aynalarındaki musikinin sırrı./ Toparlamak gör-

evini yok ettin şelâleler çıղlıđını./ Yakacađın ışık hâlâ uzak deđil./ Muştu, konukluk günlerini doldurmuş deđil./ Ud ve Keman, asılı o meşhur duvarda/ Sise batık elleri aramakta.” “To prefer a captivity to another one?/ The world disapproved by the hands of moon and stars./ Your elixir is not in brightness, your cure./ Great Treatment is hidden in darkness./ In thunder, lightning and thunderbolt.../ In my bosom with your pistol you left blank which cannot be filled./ Secret of music in my liturgical mirror was cracked./ You destroyed putting together duty of waterfalls’ scream./ The light you will turn on is not too far./ Good tidings have not spent visit days, yet./ Oud and violin is hung on that famous wall/ Looking fort he hands in fog.” (Karakoç 2007: 479).

It is claimed in these lines that subject is vacancy given with darkness image of negative gesture and negation. Subject is vacancy in which it wants to be and reality is founded around it. Subject and reality is founded on this vacancy phenomenologically. It is evidence of its construction as a intersubjective being and its meaning is intersymbol. As the subject is founded on vacancy it avoids having an essence, managed to escape whenever it falls into symbolic network, became a being reached to existence. This symbolic *reduplicatio* already involves the minimal dialectic of Void and Excess. The pure multiple of Being is not yet a multitude of Ones, since, as we have just seen, to have One, the pure multiple must be ‘counted as One’; from the standpoint of the state of a situation, the preceding multiple can only appear as *nothing*, so nothing is the ‘proper name of Being as Being’ prior to its symbolization. The Void is the central category of ontology from Democritus’ atomism onwards: ‘atoms’ are nothing but configurations of the Void. The excess correlative to this Void takes two forms. On the one hand, each state of things involves at least one excessive element which, although it clearly belongs to the situation, is not ‘counted’ by it, properly included in it (the non-integrated rabble in a social situation, etc.): this element is presented, but not re-presented. On the other hand, there is the excess of re-presentation over presentation :...” (Zizek 2000: 129) Behçet Necatigil in his following lines, thinks this Void and he is a positive being and it can be proved just with a negative gesture established to Void. “*Sizinle kendimi sayarak/ Ben de varım hâlâ boşlukta/ Bir dayanak aramalarınızda*” “By counting you with myself/ I still exist in vacancy/ In your search of reasons” (Necatigil 2009: 425).

Constructionists are the first to remark the ontological construction of subject is around /on Void /Nothing.: They remain within the confines of the pessimistic wisdom of the failed encounter: is not the ultimate deconstructionist lesson that every enthusiastic encounter with the Real Thing, every pathetic, identification of a positive empirical Event with it, is a delusive semblance sustained by the short circuit between a contingent positive element and the preceding universal Void? In it we momentarily succumb to the illusion that the promise of impossible Fullness is actually realized (Zizek 2000: 133). The idea

in these lines is an illusion. Cahit Zarifoğlu states this illusion is going to break when it faces a 'void' and a void will remain after being with these lines: "*İstasyon bir boşluk/ Çünkü bir yok bir var/ Trenler çehrele*" "*Station is a Void/As it sometime exists sometimes disappears/ Trains countenance*" (Zarifoğlu 2011: 179).

The best example to explain the reason why and how the illusion break is Oedipus myth. At this point, when Oedipus is reduced to the 'scum of humanity' we again encounter the ambiguous relationship(or, in Hegelese, the speculative identity) between the lowest and the highest, between the excremental scum and the sacred: after his utter dejection, all of a sudden, messengers from different cities vie for Oedipus's favours, asking him to bless their home town with his presence, to which the embittered Oedipus answers with the famous line: 'Am I to be counted as something[according to some readings: as a man] only now, when I am reduced to nothing[when I am no longer human]?' Does not his line reveal the elementary matrix of subjectivity: you become 'something' (you are counted as a subject) only after going through the zero-point, after being deprived of the all the 'pathological' (in the Kantian sense of empirical contingent) features that support your identity, and thus reduced to 'nothing'- 'a nothingness' counted as something' is the most concise formula of the Lacanian 'barred' subject (Zizek 2000: 157). Emptiness/nothingness sense here is the purification of subject from all links, in other words it is excess of existent- object.

Emptiness/nothingness which is filled with subjectivization gesture occurs in this excess. 'Can the gap, the opening, the Void which precedes the gesture of subjectivization, still be called "subject"?' The Lacanian answer to the question is an emphatic 'Yes!'- the subject is both at the same time, the ontological gap (the 'night of the world', the madness of radical self-withdrawal) as well as the gesture of subjectivization which, by means of a short circuit between the Universal and the Particular, heals the wound of this gap (in Lacanese: the gesture of the Master which establishes a 'new harmony'). '*Subjectivity is a name for this irreducible circularity, for a power which does not fight an external resisting force (say, the inertia of the given substantial order), but an obstacle that is absolutely inherent, which ultimately 'is' the subject itself.* In other words, the subject's very endeavour to fill in the gap retroactively sustains and generates this gap. (Zizek 2000: 159) circularity between this Void and being, try of obscuring the gap is based on Hegelian dialectic. Void appears when object-thing is not gained. Subject intends the thing which is out of his desire and deformed by other's desire. He gets it by attributing the gap in it and his own desire to object. That object, escapes from dialectic of desire. It is the same case when subject tend towards another object in order to fill ontologic gap. Every time, Void in being-desire for it is presented, gained and every time object it-

self is missed. Thus, subject again tends towards a new object. The 'death drive' is thus the constitutive observe of every emphatic assertion of Truth irreducible to the positive order of Being: the negative gesture that clears a space for creative sublimation. The fact that sublimation presupposes the death drive means that when we are enthusiastically transfixed by a sublime object, this object is a 'mask of death' a veil that covers up the primordial ontologic Void (Zizek 2000: 159). In Behcet Necatigil's poem called Boşluk (Vacancy) as in Zizek's statements, it is seen that subject senses void / nothing as lack of thing-reason which fills the gap: *"Bu kuytu sokaktan geçmek/ Nerden aklıma geldi Günlerden pazardı/ Güzel günlerden biri./ Pencerede oturan kız Eli/ alnına dayalı İçi sıkılıyordu/ Çalışan kızlardan olmalı./ Yüzüne saçları gibi yaymış kederi/ Seyrediyordu/ Sokaktan geçenleri./ Pencerede oturan kız/ Gözlerinde yorgunluğu/ Bir bezginlik içinde/ Gün bitmek bilmiyordu/ Dönmüş evdekilere sırtını/ Omuzlarında bir yük gibi/ Dünyanın yalnızlığı./ Pencerede oturan kız Hep böyledir pazarları/ Akşamı bekler/ Eli alnına dayalı "Passing through this secluded Street/ How I remembered it was Sunday/ One of good days./ Hand of girl sitting at window hand/ leaned on forehead she was feeling bored / May be one of working girls./ Like her hair She laid the sorrow on her face/ She Was watching/ Passers-by./ Girl sitting at the window/ Fatigue in her eyes/ In a weariness/ Day never ends/ Turned her back to those at home / Like a burden on her shoulders/ World's loneliness./ The girl sitting at the window is always like this on Sundays / Waits for evening /Her hand on forehead (Necatigil 2009: 53).*

Void of the girl whose position and sensation is told appears when that minimal, compulsory delay at the time of applying her reality to symbolic dimension. "The act of '(symbolic) registration', the 'second take' always comes after a minimal delay and remains forever incomplete, cursory, a gap separating it from the In-itself of the registered process-yet precisely as such, it is part of the 'thing itself', as if the 'thing' in question can fully realize its ontological status only by means of a minimal delay with regard to itself. (Zizek 2000: 59) It is like distance between dual take. It is in Hegelian philosophy is the minimal gap between thing-in-itself and thing-for-itself. It occurs between fullness/emptiness in - itself and reality fictionalised for-itself. Necatigil catching this kind of gap in his poem called Together, states subject, gap coming from the field of Reality which Lacan named and not included in symbolic space shows itself. *"O size söylesin siz ona sorun, Çekişin Bitmesin çabuk./ İçinizden/ Konuşsanız tek tek,/ Saygıdan da olsa/ Başlar boşluk."* *"Let it tell you, then you ask, Argue but don't finish early./ Talk inside/ One by one ,/ Even because of respect/ Gap happens."* (Necatigil 2009: 403). Such an identification of the subject with the constitutive Void of the structure already 'ontologizes' the subject, albeit in a purely negative way- that is it turns the subject into an entity consubstantial with the structure, an entity that belongs to the order of what is necessary and a priori ('no

subject without a subject') (Zizek 2000: 59) "The subject is the negative gesture of breaking out of the constraints of Being that opens up the space of possible subjectivity. In Lacan act is a purely negative category that: it stands for the gesture of breaking out of the constraints of Being, for the reference to the Void at its core, *prior to filling this Void.*" (Zizek 2000: 160). Act with this precise meaning, includes decisions which reveal existent and excessive constitutive gesture of sense of vacancy. It is seen in Necatigil's poem *Roof* that Thing a gesture for Void cannot cover, close this sense: "*Her çatı ev/ Çadır da/ Bitmez tasaları/ Taşının sırtınızda./ Bıkılır, tükendi/ Hep aynı/ Biçimsiz boşluklar/ Dolu sandıklarınızda*" "*In Every penthouse/ Tent/ Unceasing Sorrows/ Carry on your back./ It makes being tired, exhausted / always same/ Unshaped gaps/ Are full n your cases*" (Necatigil 2009: 318).

In Necatigil's poem mask of the gap which is negative gesture of founding symbolic network is fallen. "Classic onto-theology is focused on the triad of the True, the Beautiful, and the Good. What Lacan does is to push these three notions to their limit, demonstrating that the Good is the mask of 'diabolical' Evil, that the beautiful is the Mask of the Ugly, of the disgusting horror of the Real, and that the True is the mask of the Central Void, around which every symbolic edifice is woven." (Zizek 2000: 161). "In short, there is a domain 'beyond the Good' that is not simply everyday 'pathological' villainy, but the constitutive background of the Good itself, the terrifying ambiguous source of its power; there is a domain 'beyond the Beautiful' that is not simply the ugliness of ordinary everyday objects, but the constitutive background of Beauty itself, the Horror veiled by the fascinating presence of Beauty itself; there is a domain 'beyond Truth' that is not simply the everyday domain of lies, deceptions and falsities, but the Void that sustains the place in which one can only formulate, symbolic fictions that we call 'truths'." (Zizek 2000: 161). To the limit/ sense of Void can be reached by passing reality / it's being around / on which true is woven as in the poem of Turgut Uyar: "*bir öpüşmenin tadını/ ağzında hep kurranlar/ doğamazlar sonsuz giysisini begonyanın/ bir çiçeğin açamazlığını duyarlar/ durmadan korkunç bir fırtına olarak/ yoğun bir buğu olarak/ kayıp gider sonunda birinci tekil kişi ve kokular uçup gider bir garip boşluk kalır o kokuyu anımsatan çiçeklerden yapraklardan oylumunu yitiren adamlardan öbür kalanlar için doyulmaz sanılan*" "*Those imagining/ Taste of kissing in their mouths/ Cannot be born eternal cloth of begonia/ Hear whither of a flower / As a constant, terrible storm/ As a dense vapor/ At last slides first person singular and smells fly over and gap remains from those reminding flowers,, leaves, supposed not to be enough for the rest of men lost their hollow.*" (Uyar 2008: 530). In these lines, Desire disappears when it reaches object-reason of object thus, object desired and got before becomes a Void. Hegel's 'identity of opposites' the thing which sends object to vacancy is not separation, it

is seizure being its paradox. This seizure abolishes by violating satisfaction based on sensation of pure desire, desire of desire, and object and reason of desire replaces it.

Reality network filling the gap, transcendently founded by transcendence of excessive subject also annihilates desire of desire. Symptomatic gap in the order of being, laid the basis of negative gesture. According to Lacan there is a prior excessive gap which can be filled with a positive object and all symbolic worlds is formed around it. Thus, no existing object can fill this gap which makes existent, reality, desire permanent. Human can get nothing from this apart from shaky analogies. Human moves in captivity to experience repeated on object. The missing point here is the path of primary sense of emptiness/nothingness which cannot be filled with proper object. This path creates imagine of that additional, excessive object who hasn't a place in symbolic structure. For Lacan desire is made permanent by a gap which can never be filled. Thus, Necatigil, in his poem Siper (Bulwark), this gap which cannot be covered in the field of Existence will be sensed: *"Siz ki değişmez çizgilerle/ Evler eşler çocuklar katlanmış kendinize/ Ya günün bir yarısı/ Bu giderken giderken sürçen adımlarınız/ Durur bir yol sağa sola bakınır./ Nasıl katlanacaksınız?/ Siz ki kat kat kendine siper etmiş yakınları güvenli/ Ya o boşluk duygusu/ Siz ki dolu acıyla Onlar nasıl katlanır?/ Siz ki düzgün bir mendil Gibi geçmiş ütülerden - -Dölsüz, bekâr, kaytarmışlar Onlar nasıl katlanır"* *"You, with unchanging stripes/ To yourself landed with homes, wives, and children/ Either in the middle of day /Your stumbling steps/ Stop, look around./ How will you endure?/ You who shielded your dears many times are safe/What about that sense of vacancy/ You full of sorrows How can they endure?/ You are straight like an ironed handkerchief - -Heirless, bachelor, they loafed how can they endure* (Necatigil 2009: 267).

Lacan criticises Plato's theory of Ideas on the basis of void being founding negative gesture of object, reality, and subject. "For Lacan every finite positive object is a mere semblance/lure which betrays the truth of desire. Lacan's merit consists in the fact that he brings this Platonic rejection of all finite material as worthy of love to its truth, concealed by Plato; finite empirical objects are not fragile copies of (or stand-ins for) their eternal Models, beneath or beyond them there is nothing, that is, they are place-holders of a primordial Void, of Nothingness." (Žižek 2000: 308). In the light of Necip Fazıl's line; *"Hey gidi, gölgeler ülkesi dünya! / Bir görünmez şeyin gölgesi dünya! Boşlukta ayrılık bölgesi dünya! Bu dünyada yeme, içme ve dövün!"* *"That was good world of shadows! A world, shadow of an invisible world! Separation domain in vacancy! Don't Eat and drink but lament in this world!"* (Necip Fazıl 2012: 119) there is both disappearance-vanity of real being paradoxically according to Plato's theory and its removal from gap with world's reality-fictiveness. Lacan looks for the background of metaphy-

sical longing 'beyond' shadows mentioned in Necip Fazıl's poem. For Lacan desire for these objects is the desire for Nothingness. (Zizek 2000: 308). Of course, in the basis of Lacan's idea Hegel's idea phenomenon becomes visible in being and supreme with primitive lies. Thus, according to Lacan metaphysical objects are metaphors of death, in case of nonexistence. This is not lack of indirectly existence, it is gap in the order of being, and that is subject itself. Reason of this is, it is in the gap of negative gesture which is in eternal pursue of lost object as it is separated by symbolic prohibition.

Every being captured by subject, is death or in other words object who doesn't have any desire. Thus in Necatigil's Deaths poem, gap which is life's negative gesture is filled by not reached objects but desired ones. Necatigil with his lines "*Tek kişi değil giden/ Her ölüm daha çok ölüm demektir*" "*It is not only one who went/ Every death means more deaths*" in fact points out the loss with death is not object, it is desire of desire; because desire of desire is negative gesture on object which creates subject. "Functioning as object-cause of desire is pure Void" (Zizek 2008: 184). Hence, the most painful thing is to lose desire of desire, or object-cause of desire: "*Belini doğrultamazsan/ Gencecik ölümler çocuklardan Uyur uyanık ana baba Aradığı uyku mudur/ gençlikte geleceğin ölümü siner sessizlik seslerde ferdesin? / Gençler, aşklar gidince, Çocuklar, torunlar yerlerine Boşluk nasıl doldurulur?*" "*If you can't recover/ Very young deaths from children/ Awaken parents sleep is that sleep they look for/ Death of future permeate in youth let silence light in sounds?/ When the youth, lovers go, How can children and grandchildren be replaced by vacancy?*" (Necatigil 2009: 388). Here children and grandchildren are privileged compared to other people as they are their parents' desire. Mother's desire is father's authority. What gives it to father is symbolic phallus. The child to give this authority to mother is mother's desire for phallus. Phallus belongs to father. Woman wants to be phallus "signifier of other's desire" (Lacan 2013-a: 80). Lacan claims phallus is the empty indicator-signifier to the government. It is even the power giving, empty indicator-signifier, post, cassock, title, uniform or organ. "Subject marks its existence only by crossing out the signified." (Lacan 2013-a: 80) For this reason Lacan believes concepts such as authority, gender in a society is established depending on empty indicator-signifier.

Consequently, up to now, in Turkish poetry especially in poems written in Servet-i Funun and Republican Era with the image of 'Void' or 'Nothing' it has been considered that poets proved existence from 'Void' and 'Nothingness' paradoxically. This tendency has a positive factor towards negative perception of 'Void' and ethical attitude is displayed. In the paper as we tried to explain, those who study on Turkish poetry couldn't tackle with the image of 'Void' and 'Nothingness' as a negative gesture around which it was formed. It couldn't be accepted as a sense coming from human's unreachable Reality. It has been

forgotten this 'Void' or 'Nothingness' shapes subject, being, and reality. Furthermore, the fact that sense of 'Void' or 'Nothingness' occurs when object is exceeded has not been mentioned. Similarly, it has not been determined sense of 'Void' or 'Nothingness' is desire of desire-pure idealization of desire. Finally, sense of 'Void' is withdrawal of psychic world from real world, its self-closure, contraction, cut off all links with the outside world, and with this aspect void and nothing means end of individual's sink into natural world has been ignored.

Undoubtedly, image of 'Void' and 'Nothingness' in Turkish poetry has been weaved with these rich senses. The paper is not to display rich senses put forward by the image of 'Void' and 'Nothingness' but it is to take attention to these.

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