

Necip Fazıl Kısakürek's Creation of a Man and William Shakespeare's Hamlet Works' Soul Falls

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ABSTRACT

Necip Fazıl Üstad has written articles in poetry, theater, anecdote, story, article, history, critique, biography. We can only say that he is a writer and poet who looks at the kinds of works he gives and skillfully crafts a wide variety of products. Necip Fazıl is also the first important poets of the Republican Period. All his poems are collected in his work called Çile 'suffering'. The poetry book, which has been published nine times in its health, has been enriched with new poems every print. The notion of 'suffering' is an important concept in Tasavvuf as well as its meanings like 'torment, suffering and punishment'. William Shakespeare is regarded as one of the greatest poets of the Western world. Like Shakespeare's Hamlet game, Necip Fazıl is in the East; William Shakespeare is living and experiencing the same human suffering and mood crises in the West, giving the same messages universally.

Keywords: *Necip Fazıl Kısakürek, William Shakespeare, Suffering, Creating a Man, Hamlet.*

NECIP FAZIL KISAKÜREK

Grand Master Ahmet Necip Fazıl Kısakürek was born in Istanbul on May 26, 1904 and died on May 25, 1983 in the same city. He is a famous Turkish poet, writer and thinker. Necip Fazıl was known for his second poetry book *Pendants*, published at the age of twenty-four. Until 1934, it was known only as a poet and at that time, the Ottoman Empire's mastermind and government headquarters, which was the center of the Turkish press, became a feature of the Ottoman bureaucracy and members of the Ottoman Empire. After 1870, Cagaloglu started to become the center of the Turkish press and took his place among the leading names. Sayyid Abdülhakim Arvasi (belonging to the family of Arvas Sayyids, mother of Abdülkadir-i Geylânî, descendant of Abdülkadir-i Geylânî, Naqshbandi-Hâlidî shaykh in 1934.) Necip Fazıl Kısakürek, who was a great thinker and artistic man of the Republican era, met him and chatted and made him recognized in the intellectual circles. After having met with the *Encyclopaedia of Islamic History*, Kısakürek is a poet who has made a big change and publicized Islamic views through the *Great East Magazine*, published between 1943 and 1978, published 512 times and leading the *Great East Movement*. The name of this school which aims at personality, dignity and spiritual supremacy is

BIG EAST. Necip Fazıl is a great author who finds this master writer to be the most mighty writer of Turkish Literature, a writer who knows the West better than Western, emancipation is rooted in the loyalty, away from the West, from the Western, away from the bastion, surrounded by truth, our writer and journalist. *Magazine*, has played a leading role in the spread of anti-Semitism in Turkey. In his relations with the East and the West, the Grand Master expresses the viewpoint of both sides in the simplest way:

"East says that in the west, the sun is conquered

The spirit is bended to the truth"

Determination of Necip Fazıl; The first East-West pantheon came into being with the attack of the Persians by the Greeks and gained different meanings over time. Again, according to Necip Fazıl, the East has an understanding of a nation and has clarified this understanding especially after Islam, a manifestation of such a view. While the West represents intelligence and material, East is the depth and spirit symbol. In this direction Necip Fazıl pursues the remedies of recovering from this depression and cheapness by taking the Kısakürek, Batishi and Doğuyu in their own struggles with conflicts and conflicts. Of course; The way to regroup is through Islam. The idea is that "the path to the

Turkish nation is the most intricate, most intimate and innermost way to reach the expression of salvation with its own personality, then all the eastern world, and then with all the earth and humanity. According to him, it is Islam. 'Because according to him; the upstream is Islam, the downstream is everything. So; "Everything is on him and he is everything." In this sense, we can easily say that Islam is the main source of Great East thought. Najip Fazil deals with this issue in a broad way. The main source is the Islamic Religion; people, society, state, universe, politics, justice, property, army, women, arts etc. the main criterion is the shari'a outside, the eastern gaze which is the inner mysticism.

Necip Fazil is constantly preparing the preparations for liberation of the Great Eastern origin, which began to deteriorate during the period of Kanuni Sultan Süleyman (the name of the wise Suleiman). It is in the expectation of a revolution, which will bring the humanity back to the light of Islam. The Great East should take an active role in the coming of this Revolution.

Necip Fazil Kısakürek has spent a considerable part of his life in earthly prisons where he perceives it as "a place where time has taken off from all its forms, with all its nakedness, the place where man sucks and sucks his brain". Because, like any intellectual, he did not stop from saying what was right at any cost. The one-sided thinker is a judge, the contradictory ideas and thoughts have passed through a gate without passage. For this reason, every time he was misunderstood or perceived as a threat to the current establishment, he was often punished with prison. But all these physical and psychological pressures can not give up on his justice. He spent days in Istanbul, Ankara and Malatya prisons on various dates and recorded books on a daily basis. Dungeon life Prison for him; "a medieval castle that explores the ghosts of forgotten people in it."

There is a sad journey to Necip Fazıl's inner world in this prison diary. This prison life is; Necip Fazil has an important place in his life. Because this process of personality, the effects on summer life and action are seen in the later periods so that the prison, Necip Fazıl'ın further sincerely the spirit. It seems to be making a more delicate and gentle expedition to the inner world. In prison diaries. We are witnessing more tightly wrapped up in religion Prison, as Necip Fazil said; "snake well" is such a well; The keeper is just over his door. Woe to those who

entered that well; "Those who enter the well will either become snake or food for snakes."

For prison - especially prison days in Malatya - for Necip Fazıl; "a sky full of silence and thunder." Talking in prison is also very difficult. Or a word of wisdom always stuck in a place. For a time, for my soul, I give you a lot of balmy milk from your breasts, and when I can not empty it again, I think now blood comes from the same breasts instead of milk. "

We can easily say that Necip Fazıl Üstad is a very productive person who wrote and wrote works in poetry, theater, anecdote, story, article, history, critique, biography. We can only say that he is a writer and poet who looks at the kinds of works he gives and skillfully crafts a wide variety of products. The number of works printed after his health and death is around seventy as of its final state. He has identified his life with his writing, almost.

Necip Fazil is the first important poets of the Republican Period. All his poems are collected in his work called Çile. The poetry book, which has been published nine times in its health, has been enriched with new poems every print. In the field of poetry, Cahit Sıtkı Tarancı, Ahmet Muhip Dranas, Sezai Karakoç and many other important poets. Necip Fazıl's poetical art (poetika) is a wide explanation, the end of the book is at ÇİLE poetry. His poetry gives us a framework and evaluation on his own poetry. So he speaks about his poetry. The notion of 'struggle' is an important concept in Tasavvuft as well as its meanings like 'torment, suffering and punishment'. Tasavvufta has a process of 'forty days of suffering' in order to purify the soul from bad feelings and to achieve perfection. It is called 'to take an ordeal' in the sense of 'bother to get to Allah' (c.c.) ', Then it has expanded to meaning by expanding meaning.

For this purpose, the arts, the aesthetics and the idea are the front plan. In general, heroes are found in wise speaking. His first theatrical work TOHUM was later criticized. The most important theater work is to create a man. Creating a Man is a three-act play by Necip Fazıl Kısakürek in 1937. This work tells about the great soul and delirium of a theater writer. The fear of death, the flesh of the art, the fate, the insanity always refers to the different angles. The subject is a dark, stifling and depressing atmosphere in the game "in an unknown history, Istanbul". The author completes the game as a result of a study that lasts two years at intervals. Necip Fazil, who wrote the second theatrical

masterpiece after the first pole, Tohum, is considered to be the first master craftsman in theater writing and a tragedy masterpiece of the Turkish theater. The play "Fear of Death", written by the writer Hüsrev, which is a play hero, has been skillfully used inside the "Creating a Man".

The work was first performed by Istanbul City Theater during the 1937-1938 season, and Muhsin Ertugrul played the lead role. It was staged by the Istanbul State Theater in 1994.

The playwright Hüsrev, the writer's protagonist, the inner voice character, completed the work called "Fear of Death". The hero of her work lost her mind when she killed her mother with an accident bullet and committed suicide by hanging herself on a fig tree like her father had done before. The writer of the play Husrev is the one who lost his suicide end result by hanging his father on the fig tree in the plain garden where he sat. They are discussing a day at the mansion where they currently reside, the daughter of the old man (Selma), the main actor of the film (Mansur), the newspaper boss (Honor), the wife of Zeref in love with Husrev (Zeynep) and his mental doctor friend (Nevzat). Hüsrev, shooting with a pistol that he thinks is empty while attempting to explain the scene to his guests who do not find the realistic part of shooting his mother with accident in the trail, accidentally shoots Selma and kills him.

On the second floor Husrev is asking about the suicide of his mother's mother in the winter apartment in Maçka about five months after the accident. Husrev is in a great loneliness after he has suffered a lot of confusion after the accident. His friend Dr. Nevzat wants to use it as an advertising medium, while Seref is trying to increase the sales of his newspaper by spreading the event. Trying to find out why his father committed suicide in this confusion, Husrev is dragged into madness as he tries to solve "secret of creation" by questioning "death".

At the third stage, Hüsrev's mother is afraid that her son will commit suicide like her father, and nods the fig tree to the butler Osman in the garden. Hüsrev starts to see his mother who is looking for a tree as an enemy, like friends who prepare themselves for conspiracy. Talk to her in front of her father's portraits, talking about death in a delirious way. In the final table of the game, Hüsrev surrenders himself to the government doctor, hospital guard, Nevzat and Honor to take him to a state gendarmerie. The main frame of the complex structure of the Creation of a Man is the society in which a

person with a soul and a pole of nectar possesses and maintains a way to live in the point where the human being - the Husrev in the end - lives at the point of life, death and desire for eternity. It is based on the basis that it should be.

From this point of view, creating a Man is a matter of individuality and individuality, the individual's suffering and crisis in the existence crisis and the crisis of society, and the concern of existence of the society left to his own, It is the story of the deli being closed to the hospital. He said: "Mom! Let me live in this community.

I want to die in one of you, one in Selma, the other in the palace. "The words of the writer present the delusions of society in the society where Hüsrev lives. Hüsrev, who can be called "the type of tragic person", would prefer to die in a house instead of living in a society that has been faced by his ideas like Socrates because he heard the deepest of his anxiety about existence.

For the first time in a collective way, the idea of an asset man, a metaphysical ürpertin, a metaphysical ürpertin, in the sense of a master "in an effort to frame an idea boom with crise-intellectuel" It is a work that reflects in the form of Creating a Man ... The story of Hüsrev, the other person in the work, to discover the greatest Creator and discover the great Creator in front of the greatness of the Lord when he knows it, in front of the theater-life scene of "kneeling, kneeling in front of a difficult nose, , it also contains an intensified state in which the mystic that we can call a kind eclectic which will be seen later will be able to handle the incomprehensible issues of many writers. Indeed, even in the years when he wrote his work, he chose to show a closed attitude when explaining his ideas about the work in detail, saying, "My weakness forbids me to speak much. I am already an enemy to spend the secrets of the disciples in crude formulas and formulas, not to do great dogmas. "

This work of Necip Fazıl Kısakürek was compared with William Shakespeare's Danish Prince Hamlet in many ways, and many writings were written on these topics. But the comparison idea between the two works is not only the attitude, but the years in which the work is published and staged - it is certain that the present day literary and artistic society has comparatively better pens than the time - certainly more recent than history. Nowadays, unfortunately, the more material the money is, the more the material values are the basic and the real value of the work, the more spiritual,

scientific and profound things are giving a deep shadow to the dilemmas.

The first of these, if we have to write two notes about this issue at this time, because we have a connection between creating Necip Fazıl, Shakespeare, Hamlet and a Man besides all of them and how we intend to evaluate this relation. Najip Fazıl's "eye-open dream" is one of the ideas of a man with a task-oriented opinion and every subject is attracted to the ulviyye face, not only with this and then the idea of combining these ideas might try ... might. The second is that we are also rude around the peaks made by saying "Baudelaire and Necip Fazıl" in the same matter; not just the comparative bases, but the intellectual and literary power of the comparative forms, the ways in which they are handled, and the value to which they are connected ... In addition, the writer describes Western and Western Literature as a world intellectual with gifted, impressive, touching and multi- it can be said to be a judge.

If we do not mention what one of the interesting scenes in Creating a Man has made one of his famous markers of the time, we will have missed an important point. In terms of giving some idea about the style of the work, it is useful to transfer the following quote from the interesting tradition which is the reason why it is understood later. This dialogue emerges after the newspaper's boss Seref wants to obtain Hüsrev and Zeynep's apparently outward manifestations of his feelings towards Husrev are followed by hiding in the back room upon the arrival of Şeref in the scene of the incident, the buyer is one of the manufactures. Sharif, the husband of Zeynep, who depicts the simple woman of the upper layer of the time, published a news about Hüsrev's mental health before this hadith and was in the hands of the newspaper Husrev:

SECOND CURVE - SEVEN STAGE (Şeref - Mansur [Hüsrev's friend, muharrir / Tr] - Hüsrev) (The Mansur stands at the side of the screen and follows from there with his eyes.) The honor quickly approached Husrev, he seemed to like to extend his hands and say something, he sees the newspaper in Husrev's hand. can not say anything.)

HÜSREV - What are you coming face to face here, Seref?

COMPLETE - They said teessicle. I came. Why is this infial? Would you explain?

HÜSREV - Do not you understand?

SHEREF- I do not understand. I guess you're in charge of what's going on today. But do you have the right?

HÜSREV - So I have no right!

SHEREF - Of course not. You know how similar it is to people like you, everyone you love, everyone you love. We also wrote what we learned.

HUSBREV - (Trying to come to Himself) I can not imagine any reader, so that you can get rid of your soul joy enough to ask someone else's privacy. Do not slander your customers!

FRIEND - This is the reader.

HÜSREV - No, this is not the reader. You are your business. Once you do not recognize the reader. You do not know your face, your shape, your wishes. You are looking for and finding the benchmarks above his choice.

SHEREF - Let's pretend, that's it.

HÜSREV - In this case you have to be self-sufficient and dignified enough to take responsibility.

SHEREF - (Irmakla) Hüsrev Bey, you are going too far. I see you as unprepared. Because...

HÜSREV - Because?

SHEREF - Your patient.

HÜSREV - Good, maybe I am sick. But do not know me sick right now! If you find something that can not be digested in these words, assume that they are out of a healthy man, a healthy one minute!

ŞEREF - Hüsrev Bey, please.

HÜSREV - Yes. Suppose so! I'm very curious about the response. At least I have some honor to respond.

SHEREF - (Take a step back, rub your forehead as if you're wiping it with mint.) I will not react to your move now. Show me everything before, where is the crime of this crime?

HÜSREV - (Hateful eyes, Honestly weighs a long distance) A man is burning in hell; everyone has lost their simplest self-defense weapons, masks. Is not there a crime to expose this guy to make it fun?

SHEREF - Why? So, everyone is about this guy!

HÜSREV - Everyone is concerned with this man, does not he alone leave a spiritual person right and property in him?

SHEREF - People who belong to the community are undoubtedly fed by some personal property.

HUSBREV - This sacrifice may be shared with everyone, belonging to the outline. Are there any feelings that keep you from showing everyone the most intimate levels in their individualities?

- No!

HÜSREV - (He combs his face with the fingers of his left hand, as if the face will crack) Only this style can drive me crazy. I mean, I'm a loser with no common sense to anyone. So I live on this land. I mean, my brain is a disease field that grows some kind of illusion that does not belong to anyone. My God! Either I am a madman, or a creation that is as fond of man as the man can not look at!

While continuing this review, which is rather incompetent with such a work as creating a Man, even though it is full of such a long society, personal, spiritual values, material-spiritual conflicts, social degeneration and individual depressions, true literature and religion, humanity, , it must be reiterated that Creating a Man should be one of the best theatrical works written on this land, and it is certainly a wonder of world-wide evangelism. This work, which has a crucial place both in terms of event sequencing and excellent dialogue, seems to have guaranteed the depth and depth of its possession and already putting its name among the classics. This work which is appreciated even by the people who do not approve of the political opinion of the master and approaches to it with every prejudice for this reason is exhibited by pruning the metaphysical aspect of the work as if it was devised by some theatas even though it still can not see the interesting interest it deserved as it is today and it is exhibited with a superior intuition he will feel as good as he is at the discretion of the temperament he chooses. Note: This work was transcribed by Yücel Çakmaklı in 1977 and the film was published in TRT.

As a result; Necip Fazıl is a great case, art and idea man who has enlightened and guided humanity with his vast genius, art, and action in the twentieth century. Perhaps the lack of experience in his time can be interpreted as the greatest spiritual misfortune of our present generation. Our downfall is to read and enjoy his vast ideas, thoughts and struggles, and to try to complete the building he has left halfway.

AS FOR WILLIAM SHAKESPEARE (1564-1616)

Poet's father, John Shakespeare, is a man who is a real farmer. Around 1550, he moved out of a

nearby town and settled in Stanford. Perhaps it is not wrong to explain the fact that it started to operate a grocery store that sells goods of all kinds, sometimes referred to as the merchant, the leather merchant, or the eldivenci. Five or six years after he settled in Stanford, he married a wealthy family named Mary Arden. The first two daughters died at a young age; William Shakespeare is the third child. Baptism was born in late April, according to the record date of 26 April 1564. The reputation of John Shakespeare in the town is increasing. The municipal council has been neglected; even an intermediate leader was elected. After William, he has two daughters and three sons. All of your brothers died before the poet.

W. Shakespeare eventually becomes one of the world's greatest poets. The judge's opinion was shudder: the deity was coming to the heavens, the art was flawed, the knowledge was scarce; but had the power and ability to 'recognize the human soul' and 'play various types'. The first explorer who brought his games together suggests the following important comparison between Hamlet and Electra, after defending the poet by claiming he did not hold the classical bases because he did not know it:

Hamlet is about the same as Electra, written by Sophocles. In both, a young ruler commits to take revenge on his son's father. Both of them are guilty at the same time, their husbands are killed, and then they are married to murderers. In the first part of the Greek tragedy, Elektra's grief affects man so much; but ... at the end of the game, the poet imperial daughter and Orestes do things like that, which is contrary to human nature and common sense. It is blurred by the blood of Orestes' hand mother; even if not on this barbaric work, the audience is so close that audiences hear that Clytemnestra has called Aegisthos for help, that he begs his son to bring mercy to both his daughter and a ruler (and both of these qualities) stood on the stage and strives for his brother to kill his mother. Clytemnestra is a treacherous fellow, deserving of death, considering the horror that this person will awaken in his life; the story is already dying with the hands of your son. But to show such a kind of movement on the stage, it is definitely against the method and the man who need to be supervised by the people who help the scene. In fact, William Shakespeare acts in the same way. Hamlet gives his father as much respect and love as Orestes, his decision to take the revenge of death is as severe as his ... his mother's hatred of crime is no different to him. But the poet

keeps Hamlet from raising his hand to his mother with an artistic and reasoning affair: he forbids vengeance from his father's ghost, his mother, to challenge such a thing.

"But, Whichever Way He Applies For This Job, Do Not Think Of A Phenomenon About The Annon, Do Not Take A Will That Will Lose From It Into Him, send it to God, let him pierce his thorns in his chest."

That is what distinguishes horror from terror by what is called fear. The second of them is a mood that is appropriate for the tragedy, but the first one must always be avoided with caution, no doubt that no drama has a better chance of awakening audiences in the minds than the well-known English writer Shakespeare. William Shakespeare's "Hamlet" in the third episode of the game, "To be, or not to be- that is the question, whether or not to present the Turkish translation and content of this tirade". Contrary to popular belief, Hamlet does not say when he has a dry head in his hand. That posture belongs to another scene in which Hamlet, along with his friend Horatio, was in a cemetery and handed over the skull of the king's former chieftain Yorick. This tirade, which summarizes man's doubts about death beautifully, comes to a point when the book is fully read. In fact, Necip Fazıl is in the East as Shakespeare's Hamlet is understood from the translation translation; William Shakespeare is living and experiencing the same human suffering and mood crises in the West, giving the same messages universally.

TRANSLATION OF SABAHATTIN EYÜBOĞLU

Whether it exists or not, it's all a problem!
Is the fold of our thoughts beautiful,
To the fists of cruel fate, to their arrows,
Or against the sea of trouble
Stop, enough! is it?
Just to die, to sleep! Imagine sleeping alone
All the pain that you may endure is your heart,
All the brutes that he shoots are human beings.
Sleep, but you can dream, sleep, it is bad!
Because in that death sleep,
We worry about living from time to time,
What dreams people can see, think about it.
It is the idea that hell is the longest life.
Who can bear the time to the whip?
Zorban's demeanor, his pride broke,
For the love of the lover,
Your laws are so slow

To walk your face so quickly.

A good man to be a servant to evildoers
When you get a knife and get rid of your chest?

Who wants to put up with all this

To swallow and sweat under a heavy life.

If we are not afraid of something after death,

The unknown world that no one goes and does not return

Do not scare her heart.

We do not know what to do

Do not you agree with your pics?

Consciousness is such a fool of us all:

Your mind is blurring the pale light

The natural color of the heart.

And nice big, bold launches

By changing the roads,

They lose a job, an act of being an act.

In Shakespeare's Hamlet game, the meaning of life and death, existence and absence varies with the ever-changing value judgments. "Each concept gains different appearances according to each value, social and universal criteria." Given the female gender roles in the male roles and the psychoanalytical approach to the depths of the characters, the differences will be revealed.

After Hamlet's father's death, Hamlet marries his uncle's mother and destroys him by passing on the throne, with an extreme kinship against both his mother and uncle. Moreover, his uncle is the one who killed his father, and Hamlet learns from his father's ghost. He wants to get revenge, but he can not go through any kind of action throughout the game, and this situation has long been the head of Shakespeare's commentators. Is the hatred, hatred and enmity that Hamlet has for his mother arising from not digesting the betrayal of his father, or the deep love and jealousy he has under his subconscious? Though he apparently seems to want to take his father's revenge, inaction is confused at this point. According to Freud, a person who feels impulsive to do something prohibited lives with anxiety and uses defense mechanisms to reduce / prevent its consequences. The most basic of these is the "suppression" sentiment. The memories that lead to shame, guilt and self-worthlessness are often suppressed. It suppresses all the boys to avoid the painful consequences that would arise in the event of their sexual interest in their mother and their fathers' feelings of competition and enmity. The reason for this is explained by Freud's Oedipus complex. The name of this

complicated emotion comes from a mythological story. Oedipus, unknowingly, kills his father and marries his own mother. When he learns the truth, he draws his eyes out of conscience and exiles himself. According to the Oedipus complex revealed by Freud, the boy thinks that his mother will love him as well as his father, and consciously sees his father as an opponent. Hamlet represses his love for his mother, and his inaction is the reason why his father, whom he already considers as his opponent in the subconscious, is out of the picture. Yet, as a consequence of this complex, the child will overcome this Oedipal conflict by identifying with his father and later feel guilty about the feelings he feels. Hamlet feeds on his uncle with guilt. There are dilemmas about whether the situation is good or bad.

In conclusion; Necip Fazıl Kısakürek has illuminated mankind with its vast genius, art, and action in the twentieth century, though it seems to have remained in an outdated writer's face against the famous British actor W. Shakespeare, whom Batin has shown as a single and most important value to the whole world is a big case, art and idea man who has led. His mental deliriums, his works and his ideas are seen to be dimmed when compared to Shakespeare's characters; it is nothing more than a biased admiration to give a great sacrifice to the West, which is unilateral, biased, and one-sidedly reflecting the unilateral, biased, all-encompassing universe of colonialism, literature and culture. The real details of this situation are perhaps going to read these two literatures and works which have the same feelings in different directions and reflect them in a comparative and detailed way and take their real values in a neutral and critical way, and Turkish academicians, as readers, read N. Fazıl with real values all over the world, each area is introduced and handled as neutral and urgent.

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