Point Counter Point (Ses Sese Karşı) ve *Saatleri Ayarlama Enstitüsü'nde* Sosyal ve Ahlaki Yozlaşma ve Kültürel Bellek[1]

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Özet

Bu çalışmanın amacı Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* (1961) ve Aldous Huxley'nin *Ses Sese Karşı* (Point Counter Point) (1928) eserlerinde sosyal ve ahlaki yozlaşmanın nasıl sunulduğunu incelemektir. Aldous Huxley, *Ses Sese Karşı* adlı romanında Menipusçu hiciv geleneğini kullanarak I. Dünya savaşı sonrası İngiliz toplumunda gördüğü sosyal ve siyasi yozlaşmalara dikkat çekmektedir. Romanda her bir karakter bir düşüncenin temsilcisidir. Bu nedenle her bir karakter sosyal ve ahlaki bir duruma karşılık gelmektedir. Bu nedenle bu romandaki karakterler, fikirlerin daha özgür bir söylemle kendilerini ifade etmeleri için yazarın yozlaşma olarak gördüğü şeyleri eleştirebilmesi için uygun bir ortam sunmaktadır. Tanpınar'ın *Saatleri Ayarlama Enstitüsü* adlı eserinde de karakterler bir sosyal ve ahlaki durumun yansımalarıdır. Tanpınar, romanında Bakhtin ve Menipus'un hiciv modelini kullanmaktadır. Romandaki kinayeli anlatı ve çağının düşüncelerinin karakterlerle temsili yazara Türk toplumunda yozlaşma olarak gördüğü şeylere okuyucusunun dikkatini çekmek için özgür bir düşünce alanı sağlamıştır. Huxley ve Tanpınar hiciv geleneğini kullanarak İngiliz ve Türk toplumunda ve İngiliz toplumunda ortaya çıkan yozlaşmaların yeniden anlatıya uyarlanmasında birbirlerine benzer bir tutum sergilemişlerdir. Bahsi geçen romanlardaki bu tutum ve yozlaşmanın örnekleri bu makalede incelenmiştir.

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Social and Moral Corruption and Cultural Memory in *Point Counter Point* and *The Time Regulation Institute*

Abstract

This paper aims to compare how social and moral corruption is represented in Aldous Huxley's *Point Counter Point (Ses Sese Karşı)* (1928) and Ahmet Hamdi Tanpinar's *Saatleri Ayarlama Enstitüsü* (*The Time Regulation Institute*) (1961). Writing about post WW1 England, Huxley employs the Menippean model of satire in *Point Counter Point* to draw our attention to the moral and political corruption he observes in

Keywords

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English society. Characters of the novel stand for ideas, each character representing certain social and moral attitudes. Thus, they create intellectual space for the free interplay of ideas and become mouthpieces for the writer to satirize what he sees as corruption. Tanpinar's characters in *The Time Regulation Institute* also embody certain social and moral manners. Tanpinar employs both the Bakhtin and the Menippean models of satire in the novel. The ironic tone and embodiment of contemporary ideas through the characters in *The Time Regulation Institute* provide Tanpinar a free intellectual space in the novel to draw the readers' attention to what he sees as corruption in contemporary Turkish society. Using the Menippean satire, Huxley and Tanpinar, then, re-appropriate a similar attitude towards social and moral corruptions in English and Turkish society. This paper analyses their attitudes and ideas of corruption with reference to the novels under discussion.

INTRODUCTION

Menippus of Gadara establishes a comic narrative known as Menippean satire out of the philosophy of Diogenes. Using philosophical ideas and abandoning the serious tone of traditional dialogues, Menippus ridicules conventional institutions and social manners. He embodies mythological settings in a striking discourse and presents the story with untraditional plot. This choice provides him easy access to a wide range of readers who are already familiar with the ideas and setting of the narrative. Yet, his deviation from the familiar plot of the conventional narrative adds new colour to the story and lightly takes readers' attention to the ideas ridiculed. Incorporation of ideas within literary context has been imitated by novelists and critics. For instance, in *Anatomy of Criticism* Frye (1973) makes a distinction between the novelist and the Menippean satirist. He says: "[t]he novelist sees evil and folly as social diseases, but the Menippean satirist sees them as diseases of the intellect" (pp. 309-12). Frye suggests that the Menippean satire is a tool to explain some ideas through the representatives of each idea. In his work, Frye elaborates this claim in the following way:

> The Menippean satire deals less with people as such than with mental attitudes. Pedants, bigots, cranks, parvenus, virtuosi, enthusiasts, rapacious and incompetent professional men of all kinds, are handled in terms of their occupational approach to life as distinct from their social behaviour. The Menippean satire thus resembles the confession in its ability to handle abstract ideas and theories, and differs from the novel in its characterization, which is stylized rather than naturalistic, and presents people as mouthpieces of the ideas they represent (p. 309).

Bakhtin, in *Problems of Dostoevsky's Poetics* (1984), writes about the Menippean satire and argues that "Socratic dialogue and the Menippean satire" contributed much to the development of serio-comic narrative. He writes:

> The most unrestrained and fantastic adventures are present here in organic and indissoluble artistic unity with the philosophical idea. And it is essential to emphasize once again that the issue is precisely the testing of an idea, of a truth, and not the testing of a particular human character, whether an individual or a social type. The testing of a wise man is a test of his philosophical position in the world, not a test of any other features of his character independent of that position. In this sense, one can

say that the content of the menippea is the adventures of an idea or a truth in the world: either on earth, in the nether regions, or on Olympus (p. 115).

Bakhtin takes the Menippean discourse as the early phase of carnivalesque in which diverse and contradictory ideas merge and find ideal discursive sphere for free interplay of voices. Thus, serious philosophical arguments and comic fictitious narrative are consolidated in one discourse. Using Menippean model of satire, the present paper aims to investigate Huxley's *Point Counter Point* (1928) and Tanpinar's *The Time Regulation Institute* (1961).

As a novel of ideas, Aldous Huxley's *Point Counter Point* embodies moral and philosophical issues via fictitious characterization. Likewise, Ahmet Hamdi Tanpinar's *The Time Regulation Institute* employs each fictitious character to criticise certain social manners. Both Tanpinar and Huxley play with the idea of memory and identity, re-appropriating the approach popularized by Menippus of Gadara. Martin Riker (2014) uses the Menippean discourse to analyse *The Time Regulation Institute* in his critical paper entitled "A Ramshackle Modernity: *The Time Regulation Institute*, by Ahmet Hamdi Tanpinar". He argues that due to incorporation of historical context within the context of literary narrative *The Time Regulation Institute i*s a first-rate comic novel, one with a fairly large foot in the Western literary tradition called the Menippean satire. Referring to Aristophanes's "The Clouds," Erasmus's "In Praise of Folly," Huxley's "Point Counter Point" and "Fortuna's wheel" and to sections of Toole's "A Confederacy of Dunces", Riker argues that the Menippean satire has been re-appropriated throughout the ages. Riker writes:

> What such otherwise dissimilar books have in common is a delight in exposing the limits of human reason, with particular scorn for any intellectual system that attempts to comprehensively explain the world. Throughout history, whenever a theory arises that seeks to encapsulate human experience — politically, philosophically, economically, whatever — a Menippean satire emerges to make fun of it. So too with "The Time Regulation Institute," in which Tanpinar creates an allegorical premise at once specific and broad enough to effectively satirize the entire 20th century, a century of systems if ever there was (2014, p. BR11).

Tanpinar uses the Menippean discourse to re-contextualize Turkish modernity which is mostly based on the European model. However, there is an opposite relation between the European and Turkish history. European modernization is an amalgamation of Greco-Roman and Judo-Christian ideas. Turkish history develops based on Islamic and Eastern ideas. In addition, the Ottomans had imperial leanings and thus felt superior to Europeans for centuries. Having completely different past-memory, the discourse of Turkish modernization [Europeanization] is full of contradictions. Tanpinar, like Huxley, transmits ideas into political context and uses novelistic setting to satirize moral problems in the phase of Turkish modernization. Thus, Huxley and Tanpinar use culture as a medium to transmit memory. Assmann argues that cultural memory

> is a kind of institution? It is exteriorized, objectified, and stored away in symbolic forms that, unlike the sounds of words or the sight of gestures, are stable and situation transcendent: They may be transferred from one situation to another and transmitted from one generation to another (2008, p. 111).

Mechanisms of exteriorized remembrance in cultural memory are categorized as performance and body. Various ceremonies, funerals and celebrations are cultural

mechanisms. Common symbols of society such as architecture, buildings, sculptures, sayings, museums and festivals are certain cultural signs. Cultural memory is represented by public space where people meet and exchange ideas. Accordingly, Huxley and Tanpinar create certain cultural spheres for the interplay of diverse ideas among the characters from different social classes. In *The Time Regulation Institute,* the coffeehouse is the central meeting place for people. On the other hand, in *Point Counter Point* Tantamounts' house becomes a contact zone where characters become social by exchanging ideas. Huxley eliminates the distinction between reality and fiction. Although Huxley's novel is described as a *roman a clef*, his characters become mouthpieces of their ideas. Divisions between what is real and what is not, between what is imaginative and what is fictitious in Tanpinar and Huxley are blurred.

Emma Patchett (2013) argues that memory itself, or "the act of remembering, is evidently not a homogenous and linear experience," as it is, for instance, with Salman Rushdie's narrator in *Midnight's Children* with his fallible memory' in his 'fragmentary vision' of India. However, 'broken mirror' in the narration, rather than being flawed, gives an opportunity to focus on the important parts of a culture. In a similar way, the Menippean satire deals with cultural ruptures in a society. The present paper, using Bakhtin and Frye's model of the Menippean satire, examines Huxley's *Point Counter Point* and Tanpinar's *The Time Regulation Institute*.

Point Counter Point

Point Counter Point is a polyphonic novel, which amalgamates various voices to emphasizes the idea that there is no absolute truth in this world. Each mind develops its own view based on certain idea[s]. The character Quarles deals with how philosophical ideas and fictions merge in one discourse. He uses the term 'novel of ideas' to explain this and argues that *Point Counter Point* reflects the characteristics of the novel of ideas:

> The character of each personage must be implied; as far as possible, in the ideas of which he is the mouthpiece. In so far as theories are rationalizations of sentiments, instincts, dispositions of soul, this is feasible. The chief defect of the novel of ideas is that you must write about people who have ideas to express, which excludes all but about 01per cent of the human race. Hence the real, the congenital novelists don't write such books. But then, I never pretend to be a congenital novelist (p. 326).

Characters represent the ideas which are acted out on the fictitious stage. However, none of the ideas represented by the characters emphasize the reality of each point of view. Variety of voices and diversity of point of views provide a free sphere to question and deride each serious proposal. Yet, ideas presented in similar novels do not implicitly or explicitly impose any social instruction. Characters in the novel of ideas are stock characters, or types, whose sole function is the embodiment of certain ideas acted out in the globe" (Grosvenor, 1932, p. 11). In Huxley's *Point Counter Point*, for instance, Rampion is not subject to any moral or social accusation. He criticizes the idea of absolute truths in the world via the characters whose identifying quality is deviation. In *Point Counter Point*, the character Rampon says:

> And all perverted in the same way by trying to be non-human. Non-humanly religious, non-humanly moral, non-humanly intellectual and scientific, non-humanly specialized and efficient, non-humanly the businessman, non-humanly avaricious and property-loving, non-humanly lascivious and Don Juanesque, non-humanly the conscious

individual even in love. All perverts. Perverted towards goodness or badness, towards spirit or flesh; but always away from the central norm, always away from humanity. The world's an asylum of perverts. There are four of them at this table now (p. 326).

Deviations from social norms and escaping from what is humane become perversion. Cultural norms such as religion, morality, money [business], luxury and sexuality are central to human life and dominate one's idea of truth. Huxley reverses the conventional human relation with physical and metaphysical world to make fun of what is serious. Thus, the human world is transformed into an asylum where perversion is normalized. Human culture [serious-memory] signifies all the serious parts of reality and norms. Perversion is not humiliation, but an opposite aspect of what is serious. Such perversions are given voice to express themselves in *Point Counter Point*; Burlap as a "pure little Jesus pervert", Philip Quarles as an "intellectual-aesthetic pervert", Spandrell as a "morality-philosophy pervert", and Rampion as a "pedagogue pervert. Jeremiah represents the "worry-about-the-bloody old-world pervert." As Grosvenor (1932) explains, characters do not stand for themselves, but represent different ideas shifting the readers' attention from normal identity into an 'ideal identity'. Characters are just phases giving voice to ideas. Grosvenor says:

Lord Edward Tantamount is the personification of socially disengaged scientism; Illidge is the socialist; Rampion represents the vitalist; Spandrell is vitalism's nihilist negation; Philip Quarles the desiccated and isolated intellectual; Carling is the religious hypocrite; Lucy Tantamount is the sexually emancipated woman of the 1920s; and so on (p. 11).

In his article entitled "Aldous Huxley's Use of Music in *Point Counter Point*", Brudevold (1940) supports Grosvenor's claim, arguing that *Point Counter Point* focuses on four different themes. Philip Quarles may be considered as an 'intellectual maladjustment', Mark Rampion as a symbol of 'harmonious living', Maurice Spandrell as 'moral-philosophical maladjustment', and finally Burlap as 'religious maladjustment'. Love and social reform are two other very important themes. Walter Bildlake represents 'Love', and 'Social reform' which is represented by Everard Webley and Illidge.

Bakhtin's idea of the co-existence of contradictory states of existence in the Menippean satire is also acted out in *Point Counter Point*. As pointed out by Cushman (n.d.), "[t]he parallels in *Point Counter Point* most often involve the split between emotion and intellect, body and spirit, instincts and social convention. Only two characters—the artist/writer Mark Rampion and his wife Mary—live sane, fully integrated lives and enjoy a successful marriage" (p. 2). For instance, self and its other co-exist and share similar social space in *Point Counter Point.* Conflict between self and its other is eliminated by cultural norms. Once each character tries to have a free choice not conforming to the norms, he faces certain restrictions that cannot be overcome. Thus, freedom means alienation, and identity means restrictions. This awareness leads to disorientation. Gramm argues this as follows:

The characters introduced in *Point Counter Point* are often sarcastic and show a loss of orientation. In order to place a meta-discussion on his literary concept Huxley integrates a novelist character into his novel, who reflects on the idea of writing a novel using the contrapuntal views, thoughts, memories and associations of different characters, brought to the reader by techniques similar to the stream of consciousness, to construct a multi-perspective view. Finally, the different characters' main function is

to describe different aspects in an ongoing discourse elaborating various ideas concerning life in the contemporary society (2002, p. 8).

Characters such as John Bidlake, the painter and Lucy Tantamount leave their traditions through the rejection of values in the old respectable world. As quoted in Gramm's study (2002, p. 10) "[l]ike Lucy, Spandrell, has left the value system his parents' generation promoted, renouncing a proper employment, which makes his father see him as "a waster, an idler; drinking and drabbing; making his mother miserable ... disgracing the family name" (p. 82).

Huxley's depiction of contemporary society is void of harmony. The harmony of voice is threatened by the search for consistent values. Each character has his own ideas of social norms which prevent any social or moral consensus. For instance, Rampion believes that contemporary society shall not and should not have norms because it is created upon the division of religion from science. Huxley, in *Point Counter Point*, thus "dwells on radical and one of the greatest shifts in Western thinking since the Renaissance" (Gramm, 2002, p. 3). Philip Quarles, another pervert and a social outcast, is a representative of 'intellectual [perspective] and language of ideas'. He has no one to share his intellectual ideas with; he feels lonely and alienated. He prefers to express himself through writing. As quoted in Gramm's work, Philip Quarles states "the artist should 'counterpoint' different strata as 'a new way of looking at things'" (2002, p. 265). Co-existence of the self and other, normal and pervert is made possible via the Menippean discourse. Rather than just inventing a new literary style, Huxley creates multi-dimensional perspectives to mediate a multi-disciplinary cultural situation that may provide "a way of coping with and representing increasingly specialized and distinct views of reality". As Stevenson remarks, the fractured and contrasted narratives of *Point Counter Point* "reproduce the fragmented, discontinuous aspect of contemporary history". Once again this is represented by the character Quarles when he dreams of looking at reality "with religious eyes, scientific eyes, economic eyes" (Gramm, 2002, p. 13). Huxley deals with subjects such as "a preoccupation with intellectual and social elites; the necessary coexistence of a multiplicity of perspectives on reality; the narrative creates a sense of uncertainty in the novel regarding modernist meta-narratives and the political ideologies to which they gave rise; the social and moral hazards of scientific amorality and hubris; and a disdain for monotheistic religion and its tendency towards puritanism and hypocrisy" (Grosvenor, 1932,p. 13). *Point Counter Point*, besides its satirical quality, includes "a powerful didacticism—a diagnosis of, and prescription for the maladies Huxley found in the post-War human condition" (p. 3). Grosvenor explains this as follows:

> Into the perturbing cultural void of the post-War period rushed a highly developed intellectual pessimism, at the root of which was the conviction that four years of internecine warfare had induced nothing short of a European civilizational crisis. Since the eighteenth-century Enlightenment, European culture had been animated by a belief in unilinear historical progress (p. 5).

As quoted by Grosvenor (p. 10), Arnold Bennett disapproved that "the book is almost, if not quite, wholly destructive. It is a very formidable and uncompromising attack on the society which it depicts, and there are few or no implications which might pass for constructive criticism. The ground is littered with the shapeless rubble of demolished images. Never was ruin so ruthlessly accomplished" (pp. 174–75). Huxley's argument in *P.C.P.* is mostly based on ideas that cause social and moral deviation in English society.

Disintegration of conventional manners and morals in addition to the overwhelming power of the new and modern ideas in modern English society is presented in the context of the novel via "perverted characters". Thus, the social space no longer has a ground and one's identity is demolished. The familiar world of the old generation is left void of any value for the upcoming generation. The new generation needs to discover new values or face the new and shapeless social-order.

The Time Regulation Institute

Time and place are the two narrative elements in *The Time Regulation Institute*. Tanpinar works with several meanings of the terms. Firstly, he takes time in a traditional way which is linear and divided. Historical time, after all, consists of years, months, weeks and days. Secondly, he uses unconventional idea of time which divides the day into seconds. The regulation of the time institute provides solutions to common people who are much confused with the unnatural and extraordinary flow and reversal of time. Flow of time and human experience are compared in the context of modernity. Contemporary Turkish society could not follow and logically integrate the changes inaugurated by the revolution. Halit Ayarci, to overcome such confusion and regulate peoples' life decides to establish the institute. Halit Ayarci's idea of regulating all watches and clocks reflects how modernity tries to dominate over people's perception of time. As Feldman states (1998, p. 44), "[Halit Ayarci] determined that Turkey could only enter modernity once all its individual consciousness start to perceive time in the same way." Feldman also suggests that Halit Ayarci uses the traditional idea of time together with the modern sense to grab readers' attention on memory and its failure to mingle past and present. For instance, Ayarci employs ambiguous discourse to complicate what is abstract and what is concrete in the advertisement that popularizes his institute. Such discourse is a trick to blur people's mind and memory. Thus, mental time represents the memory of people, whereas physical time embodies human experience. The two are always in conflict in the novel. Another conflict is created by dividing modern and mystic experience of time. Irdal gives voice to Nuri Efendi and compares his idea of time to that of Ayarci. Both make time central in their lives. Nuri Efendi is a traditional and religious man, but Halit Ayarci is a modern intellectual. Nuri Efendi does not experience time fragmently, whereas Ayarci's experience of time is fragmented. For Ayarci, time is "lying between the hour and second". Time has a power to draw a "person into the fast rhythm of daily life". Yet, Nuri Efendi thinks that time flows and goes in itself (Işın, 1977, p. 31). For instance, he is much concerned about praying-time, and always tries to follow the prayer's call: "once clock is not regulated, prayer-time may be confused". On the other hand, Halit Ayarci believes that "time is money" thus no one second shall be wasted in life.

Hayri İrdal is an unreliable narrator due to his lack of the true sense of modern time. There is a mental gap in his sense of the past and the present. He is subjective and self-absorbed which is very much based on his illusions; if he remembers the past, he talks about it but always with lacks and gaps. He compensates these illusions with a belief that a modern individual should concern himself with the present, rather than the past and should look to the future. Yet a man without past inevitably leaves gaps in the memory. Thus, experience of the present becomes illusion and void of significance. The question, then, would be "Is it possible to form one's identity without memory [past]? Ayarci suggests forgetting about the past and look for future prosperity. Then how can one form his national [Turkish] identity? Lack of past [memory] means lack of self [identity]. Irdal answers the

question and tries to resolve the conflict. Referring to certain common spaces where the public meet and talk, Irdal argues that there is collective memory reminiscent of the historical past. Thus, socially it may not be possible to escape from cultural memory. For instance, Irdal takes the coffeehouse as a public space where history and culture always transmit a nation's past. Referring to the power of the coffeehouse, Irdal says "nothing was ever forgotten: events and details were lodged forever in the collective memory of the group" (p. 133). Individual and personal memory is the sum of one's life and experiences. Cultural memory, on the other hand, is everlasting experience not much affected by the individual's death. İrdal, for instance, writes about Halit Ayarci because he wants to make him memorable, though Ayarci does not believe in the necessity of the past. Irdals's book will transform Ayarci into a past narrative, and thus locate him into cultural memory.

In addition to real characters, Irdal creates imaginary characters and voice in his novel. For instance, Sheick Ahmet Zamani (his surname also suggests time – zaman) is an imaginary character who bridges mystical and abstract ideas. This choice provides Irdal with a relevant ground to express the Ottoman cultural context. Feldman argues that it is "a tangible starting point for his own conceptions of time and work deep in the Ottoman period. For this purpose, he conjures up the imaginary figure of '*Şeyh Ahmet Zamani Efendi*', a dervish and time-keeper (*muvakkit*) at an Istanbul mosque during the reign of Mehmed IV in the late seventeenth century. Given Hayri's purported knowledge of the Ottoman language and culture, he is assigned the task of writing a book about this notable Ottoman parallel to the great European scientists of the Age of Reason" (Feldman, 1998, p. 49). Developing certain awareness of past and present is an awareness of time. The need for awareness of time retrieves the concept of past and creates a challenge to Ayarci's idea of modernity in the novel. Reinvention of the past is rebirth of history and cultural memory. Such a phase may also change and shape the present. This argument is taken further by Feldman (1998):

> Halit was advocating a gross and shameless distortion of historical and cultural facts. Much of the third section of the book involves the conflict between Halit, who views societal memory as material to be manipulated for the creation of a market and [Hayri] (p. 54).

As such, by denying the past and creating an illusionary present, "Hayri betrays his sense of the public memory [by writing] the book about the non-existent Ahmet Zamani Efendi, and [by designing] the monumentally absurd building of the Clock-Setting Institute." (p. 55). The gap between real present and written [imaginary] past is taken further with Ayarci and Zamani. The conflict and fake relation between these two characters blurs the division between fact and fiction, and thus between time and identity. The question about identity without past [memory] is once more problematized.

This problem is taken into a fictional context by Tanpinar. It is further implied that social and moral corruption in modern Turkish society is stimulated by the conflict between memory and identity. Moran (1983/2001) draws attention to Tanpinar's narrative method. He argues that Tanpinar's method [as many] "is to critique society by using an observer. However, İrdal is neither a foreigner who comes from nowhere nor is he someone who is descended from another world, rather he is a man of history" (p. 2). Yet characterization of Irdal may be compared to the conflict between memory and identity. Irdal is a member of contemporary society with weird philosophy and mind. He alienates himself from the public sphere and from common people, but he is much occupied with the problem of time. On the

one hand, he is an outcast living in an ivory tower. On the other hand, he is an intellectual exploring possible solutions to social problems. As Moran says "Irdal is a member of the society being critiqued; he lives with the members of that society, yet he also stands apart from them" (1983/2001, p. 2). In this way, he is the witness of past and present who can take our attention to the ongoing conflict between political and social values and to corruptions such as conceit, hypocrisy, egoism, exploitation and injustice. Like Irdal, people of the modern Republic are condemned to live in between past and present but never conforming to the two. For instance, people who frequently go to and develop contact at the coffeehouse are described as ones on the threshold. In Halit's words, "[f]or indeed here [at the coffeehouse] life was suspended. And the people inside never considered unlocking the door and stepping out; they stood forever with one foot on the threshold" (p. 140). As Riker writes "The ramshackle modernity that resulted, in which Ottoman history and tradition were largely written over, became Tanpinar's lasting subject: the "void," as he once described it, of a people "suspended between two lives" (2014, p. 11). Then, Irdal and any member of modern Turkish society share a similar fate. Characters of the novel, narrative voice and people outside have similar experience of time. In relation to this, Moran argues that "[t]he changes that these people undergo depict the features of society at the time. The same thing holds true for İrdal; as a member of society, he also undergoes changes according to the periods" (1983/2001, p. 3). "İrdal, by accepting to work at *The Time Regulation Institute* as a deputy director, not only joins in what he does not believe, but is also involved in the corruption, hypocrisies, and lies there" (1983/2001, p. 9). In addition, he has to conform to the capitalist ideals of the institution which "[furnishes] a comfortable living for Halit, Hayri and all their relatives and friends" (Feldman, 1998, p. 46). Then, such a conflict and corruption in the novel that lead to Hayri's unconscious, grudging conformity to the dictates of the 'modern world' is an allegory of the attitude of the Turkish Everyman … to the demands of the modernizing elite" (1998, p. 55).

CONCLUSION

The Menippean model of satire is an appropriate approach to expose social memory and moral corruption in Aldous Huxley's *Point Counter Point* and Ahmet Hamdi Tanpinar's *Time Regulation Institute*. Huxley writes about post-World War I English society. Tanpinar also re-contextualizes similar problems in *The Time Regulation Institute*. He uses irony and satire to criticize social and intellectual corruption in Turkish society after 1950. They both focus on the gap between the political and the social sphere widened by the denial of what is traditional and the acceptance of what is new and modern. We may argue that both Turkish and English people fell into confusion once they needed to make a choice between the traditional and the modern spheres. Unable to escape from the memory of the past and accept the values of the new political order, they were inevitably condemned to live in-between the two, and had to find a way for peace in the battlefield of past [memory] and present [identity]. This conflict caused social and moral flaws in both societies which are represented by the characters in both novels. The characters' flaws become more obvious once they are forced to make a choice.

Using the Menippean model of satire and making use of Bakhtin's interpretation, Tanpinar and Huxley transform this problem into the realm of fiction, alerting the reader to memory and identity relation. In addition, they use such a conflict to unmask the social and moral corruption frequently facing both English and Turkish society after 1950. Huxley

adopts a satirical approach to criticize this corruption by exaggerating the features of the characters. He argues that English society indicates certain signs of corruption (diagnosis of the sickness) after the end of World War and uses the characters to embody certain political ideas and social attitudes. Each character is re-located into certain sphere in the fiction. Quarles, for instance, should be read as an embodiment of intellectual deviancy. Another character, Spandrell, represents moral corruption. On the other hand, Tanpinar, in *The Time Regulation Institute*, uses the clock as a literary symbol to unravel the disintegration of Turkish society on the verge of modernity, reflecting the ongoing conflict of the last 50 years in Tukey. Using humour and irony, Tanpinar allegorized the phase of Turkish modernity. Thus, it can be argued that *Point Counter Point* and *The Time Regulation Institute* reflect people facing similar problems in two different worlds. They are both on the dividing-line of the new, modern world and of the outmoded past. History and culture are two striking elements in both novels. The clock represents collective memory, and the characters modern social structure which work against the clock. Huxley and Tanpinar attempt to marginalize this process.

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