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This is the final peer-reviewed author's accepted manuscript (postprint) of the following publication:

Published Version:

Dolcerocca, O.N. (2024). Peripheral Modernisms and Parody of the Bildungsroman: A Comparative Case Study on Italo Svevo and A. H. Tanpinar. COMPARATIVE LITERATURE STUDIES, 61(3), 468-496 [10.5325/complitstudies.61.3.0468].

Availability:

This version is available at: <https://hdl.handle.net/11585/980486> since: 2024-09-24

Published:

DOI: <http://doi.org/10.5325/complitstudies.61.3.0468>

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Peripheral Modernisms and Parody of the Bildungsroman: A Comparative Case Study on Italo Svevo and A. H. Tanpınar

Abstract

This article offers a comparative reading of Svevo and Tanpınar's mock-development novels in light of the history of economic development in Italy and Turkey, and their trajectories of integration into global capitalism. These authors from the semi-peripheries of Euromodernity employ strikingly similar modernist techniques in order to unsettle the bildungsroman and its humanist ideals. The article argues that the farcical use of psychoanalysis as a thematic attack on the unity of subject, chronopathology in both form and content, and parody in style, situation, and plot represent peripheral narrative strategies developed as a response to being always already late vis-a-vis the hegemonic core culture. The classical bildungsroman is comically distorted and creatively adapted to the peripheral condition, becoming a key vehicle for reflecting on disintegrated subject positions, temporal shifts, untimely interruptions, and discordances. The form is simultaneously subverted and creatively adapted to the peripheral condition, reflecting the inevitable encounter with the hegemonic culture and the nation-state.

Keywords: modernism; periphery; Italian; Turkish; bildungsroman

Introduction

Hans-Georg Gadamer in *Truth and Method* defines *Bildung*, the concept of self-formation, education and cultivation, as the greatest idea of the eighteenth century and one of the guiding concepts of humanism. Following Hegel, he characterizes the concept as keeping oneself open to more universal points of view: "it is the universal nature of human Bildung to constitute itself as

a universal intellectual being. Whoever abandons himself to his particularity is *ungebildet*¹ (“unformed”).”² Moreover, one needs to not only absorb this cultivation but also preserve it. It has an underlying telos, an aim towards which one cultivates oneself (*sich bilden*). The classical bildungsroman emerges out of this idea of self-formation, of aesthetic and spiritual Bildung in the late eighteenth century. The form fosters enlightenment values and humanistic ideals, including freedom and self-determination, intellectual autonomy, and the cultivation of interiority, all pursued by a young hero for her individual growth. The historical transformation of the genre, from aesthetico-spiritual to socially pragmatic Bildung, even in its most classical examples, certainly presents a more complex picture of the literary representation of these values.³ Yet, despite these variations, or modernist challenges to the genre that come later, the bildungsroman has remained the exemplary model for the formation of bourgeois subjectivity in modern literature.

The concept of Bildung is clearly grounded in the premise of a false universality of culture and cultivation. The aim of rising to the universal intellectual being through *sich bilden* presupposes a certain line of development of subjectivity and culture that is ubiquitous and therefore to be repeated everywhere. Correspondingly, the bildungsroman presupposes the bourgeois notions of the free individual and self-determination, even if only to challenge them. The process of cultivation—narrated or in theory—that forms the self in accordance with an ideal Bild (image) thereby becomes the telos, an objective, and a necessary fiction to be pursued. The Bild in question, however, is only as universal as capital. A failed formation of the Bild would result in an *ungebildet* subject and an *ungebildet* culture. The presumption of a universal bourgeois subject, with a clearly delineated principles of interiority, autonomy and public-private divide, is part of the problem of the universality of capital, or in Aritro Majumder’s terms, “the

unevenly universalizing tendencies of capital.’’⁴

This assumed universality of Bildung and its literary ramifications in the bildungsroman genre present us with two questions: first, what happens to the form of the coming-of-age novels once modernity goes through a crisis of representation and time? That is, when the unity of the subject or the linear plot development no longer seems adequate to represent the alienating and discontinuous experience of modernity, how does modernist fiction, with its linguistic and formal experimentation, its distorted temporal and spatial order, and its fragmented representation of the subject, reshape this genre? This question has been relatively studied in relation to core modernisms,⁵ but it remains to be explored within peripheral modern literary traditions, which are always already *ungebildet* and which often find themselves in a position of comparison with the center. The second question is as follows: what is the relation between parodies of developmental fiction and the uneven development of Europe’s periphery? What are the particular ways modernists on the periphery adopt classical Bildung in order to represent their disillusionment with modernity? This article addresses these questions by focusing on two case studies from Euromodernity’s semi-periphery: the Italian modernist Italo Svevo’s *La Coscienza di Zeno* (*Zeno’s Conscience*) (1923) and the Turkish modernist Ahmet Hamdi Tanpınar’s *Saatleri Ayarlama Enstitüsü* (*The Time Regulation Institute*) (1954). It demonstrates that these modernists adopt a set of representational strategies that ill-appropriate, displace, parody, mock, caricature and destabilize the bildungsroman chronotope as the central organizing narrative of the modern bourgeois culture, which could be summarized as the conflict between the ideal of individual Bildung and the demands of socialization⁶. It also brings together these two novelists from two cosmopolitan imperial port cities—Trieste and Istanbul—who have never been considered together despite striking parallels and mutually illuminating thematic, stylistic

and formal properties in their works.

Comparative Modernism in the Semi-Periphery of Capitalism

Considering their similar paths to relatively late nation-state formation, economic development and industrialization and their slower trajectory of integration into global capitalism, Italy and Turkey provide a concrete backdrop for comparative analysis of their respective modernisms. A comparative reading of Italo Svevo and Tanpınar's mock-development novels would thereby serve to explore the possibilities of peripheral modernist aesthetics. These authors from the southern and eastern semi-peripheries of Euromodernity employ strikingly similar narrative techniques in order to unsettle the developmental paradigm fundamental to the Enlightenment ideals of rationality and progress. In an open and sustained violation of the classical bildungsroman plot, of the chronicle of bourgeois interiority and even of subjective aestheticism that belongs to the genre's modernist calibrations, these novels present youthful protagonists who remain suspended in time, avoid professional or domestic closure, refuse social adjustment, and instead compulsively remain a man-child. Svevo and Tanpınar embrace deep skepticism regarding the humanist ideal of Bildung, and I contend that the genre of mock-autobiography along with the overt parody of bildungsroman tropes provide key subversive formal and stylistic elements that express contradictions between the ideal and the concrete historical situation in the semi-periphery. If we consider the bildungsroman as "an instrument for the exploration of the new possibilities of bourgeois society, a kind of registering device, the establishment of a laboratory situation in which those possibilities can be acted out before our eyes," as Fredric Jameson argues, its modernist subversions from the periphery reveal contradictions and illusions at the heart of those very possibilities.⁷ These novels are marked by pervasive unevenness and subsequent temporal disorder that disturb the ordinary course of development required by the

‘laboratory situation’ where new possibilities can unfold.

The comparative reading of Tanpinar and Svevo’s novels within world-systems analysis helps us explore the common ground in their formal and narrative aspects. The world-systems analysis aims to demonstrate how historical capitalism has functioned as a world system, with an unequal division of labor between three regions: countries in the core, the periphery and the semi-periphery. Many scholars have applied the world systems theory to literary studies in the past two decades, spearheaded by Pascale Casanova and Franco Moretti, who mainly focused on flows of cultural goods, showing how “books from the core were incessantly exported into the semi-periphery and the periphery, where they were read, admired, imitated, turned into models—thus drawing those literatures into the orbit of core ones.”⁸ The world-systems methodology employed in this paper is rather based on understanding the way cultural hegemony, with its promise of liberal world order, functions in the peripheral literary field. Capitalist modernity does not come all at once in the periphery; instead, it subsumes and appropriates older modes of production. According to Harry Harootunian, “the most appropriate figure for development was unevenness and the temporal disorder it is capable of producing. Each present, then, supplies a multiplicity of possible lines of development.”⁹ What better way is there for the author in the semi-periphery, that share characteristics of both core and peripheral countries, to express these “spectral reminders of temporal unevenness, untimeliness, and arrhythmia” than taking on the *bildungsroman* form?¹⁰

Harsha Ram in his essay “The Scale of Global Modernisms” defines peripheral modernism as a twofold program that involves “the coordination of artistic practices between the center and the margins (aesthetic or cultural modernization, generally inflected by an amalgam of formal artistic innovations), as well as a heightened sense of regional specificity or local

difference.”¹¹ Following Ram’s attention to the dialectics of the local difference and cultural modernization at the global scale, I argue that peripheral modernisms, due their already mediated relation with modernization, anticipate the crisis of modernity and develop cultural strategies that allow for simultaneity of multiple temporalities and the synchronicity of divergent forms. We can trace this idea of modernism born out of the peripheral condition from Roberto Schwarz’s “misplaced ideas,” through Neil Larsen’s and Jameson’s respective analyses of the movement, and finally to the more recent calibrations of the world-systems method in literary studies, culminated in the extensive debates on world literature.¹² Schwarz’s idea that Brazil did not fit in with liberal ideologies of Western Europe and it always appeared somehow displaced in relation to them, provides an interpretive framework for understanding literary fields at the periphery of capitalism. Cultural displacement as a result of relations of production and “parasitism” in the periphery, its “economic dependency and its counterpart, the intellectual hegemony of Europe, revolutionized by capital,” offers ways to foreground and unsettle modernity’s ideologies of progress, liberalism and reason that comes with Capital.¹³

The displacement in the periphery simultaneously signifies belated and *ungebildet*—as in deformed and disfigured—modernity, and modernity itself as inherent belatedness and disfigurement. The latter, that is, the idea that modernity is inherently disfigured, is not unique to the peripheral experience. Core modernism, generally understood as France, Britain and marginally Germany, provide many examples of such narratives that address modernity’s crises of representation, of language, of subject and of time.¹⁴ Modernism is marked by its critique of instrumental reason, positivism, social and industrial modernity, bourgeois society and coherent subjectivity, among others. Revealing modernity’s inherent disfigurement is therefore a defining aspect of the modernist aesthetics both in the core and in the periphery. Neither is the anti-

bildungsroman form unique to the peripheries of Euromodernity. Jed Esty in *Unseasonable Youth* demonstrates that many prominent authors of the modernist period, including Oscar Wilde, Virginia Woolf and James Joyce, subverted the classical bildungsroman form in their critique of modernity: “Modernism exposes and disrupts the inherited conventions of the bildungsroman in order to criticize bourgeois values and to reinvent the biographical novel, but also to explore the contradictions inherent in mainstream developmental discourses of self, nation, and empire.”¹⁵ Thomas Pfau, in his work on Goethe, demonstrates that the Bildung genre never fully attained the formal perfection developmental narrative suggests.¹⁶ This study follows the methodological steps of Esty and Pfau’s studies on bildungsroman, and further complicates their theoretical premise by bringing to attention the question of semi-periphery, uneven development and imperial cosmopolitan configurations that reappropriate the form.

The relation between the core and the periphery drawn here is therefore not that of opposition, but that of historical difference and of the latter’s dialectical dependence on the former.¹⁷ This geopolitical condition, I argue, adds a new dimension to the scholarship on the bildungsroman, which has so far remained underexamined. For instance, modernists’ attack against the unified bourgeois subject of early capitalism presumes a coherent subject to begin with. Similarly, their critique of capitalism’s excessive rationality and abstractedness presupposes a logically closed system, even if it is only to reveal its constructed nature. Modernists in the periphery, however, are faced with more complex local manifestations of development.

The center-periphery relation has idealized typologies of bourgeois humanism, such as the unified subject, rational organization of society, and novelistic development of interiority, but these remain ideal and unattainable precisely because of this relation. Peripheral aesthetics are

informed by a *consciousness* of their status as ideals, one that is infused with local circumstances. As a result of their mediated relation to modernity, peripheral authors not only anticipate but also develop aesthetic strategies to represent the pervasive unevenness with different local effects. It is through this response that a set of shared representational strategies emerge, as exemplified by Svevo and Tanpınar's parodies of the bildungsroman. In this article, I argue that their farcical use of psychoanalysis as a thematic attack on the unity of subject, chronopathology in both form and content, and parody in style, situation, and plot represent peripheral narrative strategies developed as a response to being always already late and *ungebildet* vis-a-vis the hegemonic core culture. The classical bildungsroman is comically distorted and creatively adapted to the peripheral condition, becoming a key vehicle for reflecting on disintegrated subject positions, temporal shifts, untimely interruptions, and discordances. The form is simultaneously subverted and creatively adapted to the peripheral condition, reflecting the inevitable encounter with the hegemonic culture and the nation-state.

By way of illustration, let us take Esty's hypothesis on modernist bildungsroman. "Mainstream developmental discourses of self, nation, and empire," Esty writes, "underwent substantial revision as the relatively stable temporal frames of national destiny gave way to a more conspicuously global, and therefore more uncertain, frame of social reference."¹⁸ Esty returns to George Eliot and Charles Dickens to prove this hypothesis, tracing the transformation in the developmental logic of the form. As opposed to the canonical high Victorian bildungsroman with "strong emplotment and characterological progress," the modernist rendering of the form, *Dorian Gray* in this instance, is "static and antidevelopmental."¹⁹ For Wilde, Dickens is a point of reference for the developmental paradigm, which he consciously violates. In the case of Tanpınar's modernist rendering of the form, Dickens is such a point of

reference: Tanpınar's mock-autobiography begins with a section titled "Great Expectations," which corresponds to the narrator's childhood memories, and the empire's pre-reformation/ pre-modernization era.²⁰ Tanpınar turns the developmental paradigm into a masquerade, an irony of poor substitutes, imagining what a Pip would look like in the imperial capital Istanbul in the late-Ottoman era. The juxtaposition of Tanpınar's protagonist Hayri with Dickens' Pip in comic ironic mode verging on parody further complicates the anti-Bildung narrative, as Hayri unlike his British peer is unable and unwilling to transcend his place of origin.²¹

The literary histories examined in this article are particularly significant for three reasons. First, they are both part of the semi-periphery of Europe and therefore they cannot be easily resolved into sharply defined East-West, North-South, or developed-underdeveloped binaries. The Risorgimento that unified the Italian peninsula fostered economic and political unevenness that would hinder the modern nation-state project for the decades to come. As Michael Hardt and Antonio Negri remark, "the Italian economy did not complete one stage (industrialisation) before moving on to another (informatisation). Various regions will evolve to have peasant elements mixed with partial industrialisation and partial informatisation. The economic stages are thus all present at once, merged into a hybrid, composite economy that varies not in kind but in degree across the globe."²² The Ottoman modernization project and the eventual transition from empire to nation-state showed similar patterns of uneven development, in which archaic and modern practices continued to coexist.²³

Second, these traditions have no history of being directly colonized; on the contrary, they may as well be considered perpetrators of domination, colonial or imperial in different contexts. That said, the experience of incongruity between the ideological function of European liberal ideas and their places of adaption, laid out by Schwarz, is persistent in the late nineteenth and

early twentieth century Italy and Turkey. This incongruity and distinction were an integral part of the cultural debates on modernization and modern literary practices, as well as socio-economic dynamics and political imaginary. A comparative study of peripheral aesthetics in these traditions would not only broaden the horizon of scholarship on peripheral literatures, but also address the question of shared typologies in the world literary system.

Finally, Tanpınar and Svevo's novels both reflect on the cosmopolitan orientation in Trieste and Istanbul's history over the last century, marked by nostalgia and spectral reminders of pre-modern imperial social and cultural forms. Çağlar Keyder in his study on port-cities traces the beginnings of cosmopolitanism to the nineteenth century expansion of the world economy in terms of flows of goods, capitals and people and ends it with the end of World War I—a trajectory curiously corresponding to Hayri and Zeno's life stories. Cosmopolitanism in port-cities of the nineteenth century formed a coexistence “whose diversity is sufficiently great that their interaction entails mutual reshaping and redefinition.”²⁴ Two aspects of the imperial cosmopolitan past are significant for the comparative analysis of the two novels: the first one is the complicated population structure, not in an isolated co-presence but in a joint existence; the second one is its challenge to the homogenous linearity projected by nationalism and the nation-state, which eventually obliterates cosmopolitanism in these port-cities after the Great War. Both Hayri and Zeno are cosmopolitan characters who are able “to switch codes, to employ diverse sociolects, and to recognize the different grammars that provide structure to different groups.”²⁵ Yet, at the time of the narration, they are part of the nation-state (Trieste as part of a unified Italy and Istanbul no longer a capital in the newly founded Turkish republic) looking back on their past experience for a psychoanalytic reconstruction of their own biographies. Both novels, in this sense, could be read as nostalgia for true cosmopolitanism, a heterogenous mixture discordant

with the mainstream developmental discourse of the nation-time.

There is, of course, no monolithic category of peripheral literatures as “internally coherent object of theoretical knowledge,” a point which Aijaz Ahmad raises against Jameson’s taxonomy of Third World literature.²⁶ Such a clearly delineated and limited category as peripheral aesthetics would only repeat the handicaps of recent configurations of “world literature,” which is substantiated by a similar world-systems approach to culture. In this approach, both local and global reception of peripheral works end up celebrating “nationally and ethnically branded differences, niche-marketed as commercialized identities,” as Emily Apter describes.²⁷ For instance, the image of the Bosphorus as a lazy metaphor for the composite of East and West, has become such a commercialized identity in Turkish literature. Similarly, Italian literature’s selective and amnesic approximation by the world literature canon subjects it to a time-lapse between its early modern greatness and twentieth century experimentation. Such monolithic perspectives would eventually lead us to conclusions both Tanpınar and Svevo would argue against: an ideological model that assumes distinct national histories, as it does autonomous individuals, whose line of progress necessarily follows that of the European civilization. Peripheries would then provide unique flavors (i.e., product specialization, put in political economy terms) that are recognizable in so far as they are legible in the global market and rendered richer with local distortions. Any literary study that simply rely on the metropole-periphery distinction and on the criteria of cultural legitimation generated in Europe without consideration for the particular histories of national traditions would eventually internalize this Eurocentric taxonomy. “Instead of viewing these texts [from the periphery] and contexts as unique, autonomous or culturally irreducible, the differences and similarities should be studied as dialectically interlinked instantiations of a literary world-system,” Majumdar argues in his article

on peripheral aesthetics.²⁸ Therefore, in order to avoid a comparatism that is reduced to questions of originality and mimicry, or the subjection of peripheral traditions to facile postcolonial analyses without considering their historical specificities, we need to first recognize the tension between local realities and hegemonic ideologies, and then the peculiar displacements in each literary field in question.

Parody, Tricksters and Uneven Development

Engagement with time is a dominant concern, if not the signature aspect, of modernist fiction on many levels. There are, I would argue, two sets of representational strategies concerning this engagement with time. While some works offer an extensive picture of memory and trauma, from stream-of-consciousness novels to the *Zeitroman*, others carry a greater irony through parody, pathos, satire, narrative instability and mutually canceling ambiguities. The former retimes chronotopes by sustaining the idea that fragments of “lost time” can be retrieved and “streamed” back into consciousness, while the latter produces a parody of managed existence, poking holes in any stable form of chronometry. Such parodies offer formal strategies to represent the chaotic multiplicity of temporalities. In contrast to the heroic model of recovering lost time, as we see in stream-of-consciousness novels, this model functions with offset heroes: ordinary characters without unique qualities, such as clerks, assistants, vagabonds or tricksters, who are suspended in developmental time. The modernists from the semi-periphery examined in this article employ the second strategy, that is, the anti-heroic and multiplistic treatment of time, in which we find the radical critique and the ultimate failure of any model of chronometry, particularly that of the *bildungsroman*.

Jameson, borrowing from Bloch’s idea of “simultaneity of the nonsimultaneous,” relates this

crisis in time in modernism to an uneven moment of social development, that is, the co-existence of realities from radically different moments of history.²⁹ In this regard, modernist aesthetics faces a more complex system in the periphery, in which for instance, remnants of older ethical legal religious values continue to prevail in conflict with progressive reforms. The aforementioned parody model, with its emphasis on trickery and disrespect for rational order as value, is therefore more prominent in (semi)peripheral literary traditions. Depending on the period when the peripheral encounter figures in local intellectual debates, one can cite examples of this model from different cultures, including *The Same Old Story* (1847) by Ivan Goncharov, *The Late Mattia Pascal* (1904) by Luigi Pirandello, *I am a Cat* (1906) by Natsume Sōseki, *Jakob von Gunten* (1909) by Robert Walser, and *An Béal Bocht* (1941) by Brian O'Nolan (Flann O'Brien). The modernist techniques based on comic-irony, culminated here in the formal aspects of anti-Bildung and bildungsroman parody,³⁰ arise precisely because of their peripheral situation— that is, belatedness, misplaced ideologies, deep skepticism with modernity—and not in spite of it. These are cultural traditions where the dissociation between the global model and local historical circumstances is deeply felt and where the ideal of rising to the universal projected by capital and nation-state becomes a perpetually delayed objective, only to be revealed as a masquerade in the end. In this context, Majumder's hypothesis that “the condition of possibility of peripheral aesthetics is combined and uneven development” is justified: the juxtaposition of multiple capitalist and non-capitalist modes of production and their determinate social relations within the world-system engender a modernism, which is, contrary to metropolitan modernism, arises out of this unevenness.³¹

Uneven development in Italian and the Ottoman-Turkish context, where multiple and contradictory modes of temporalities coexist, calls for a cultural strategy that evoke older forms

in their respective literary traditions, such as the picaresque, exemplum, confession, “hikaye” [episodic tales; folk romance], “menkıbe” [hagiography; biography] and *fıkra* [anecdotal humorous story]. The picaresque and the literary confession as forerunners of the *bildungsroman* has been a widely discussed topic among literary scholars.³² Svevo in *La coscienza di Zeno* takes up these two typologies at the heart of the genre—the picaro and the confessor, in order to distort the *bildungsroman* model. As we shall see below in detail, the picaresque type of the non-developing adventurer is juxtaposed against the protagonist of growth, consciousness and guilt in both novels. These two clashing temporalities—stasis and change—in character typology are further complicated by narrative time, which maintains episodic structure of the picaresque adventure, moving from one quest to another without psychic development. Svevo uses psychoanalysis in order to create the modern permutation of the older literary confessional form, on the one hand. Both confessional and psychoanalysis involve the restructuring of one’s recollections, albeit by a sinner for the former and a patient for the latter. On the other hand, the medieval rogue figure is brought back to life as a merchant capitalist, serving different masters/father-figures throughout his ventures. The picaresque is historically a derisive genre. Edward Friedman defines the form as “a response to – and a deconstruction of – idealistic fiction (chivalric, pastoral and sentimental romance) and spiritual autobiography; a satirical view of the public sphere from the bottom up” and “a satirical reality check.”³³ Svevo conjures up the derisive aesthetics of this older form in his parody of the developmental ideal, which unfolds within the subjective and introspective world of the bourgeois subject.

Tanpınar, besides his engagement with Western heritage, turns to the literary parentage of Arabo-Persian and Turkic traditions. *The Time Regulation Institute* opens with a couplet from a ghazal by Divan poet İzzet Molla, praying to be saved from what is left of his reason. Defining

reason as an affliction in a world of madness, the epigraph serves as an introduction into the dubious and ironic authority of the first-person narrative of mock-autobiography. The narrative structure of the novel follows the episodic form of *hikaye* tradition, specifically that of comic storytelling and mundane adventure tales of everyday characters. Coupling the composite form with content, Tanpınar creates a carnivalesque and cosmopolitan set of characters, which the narrator describes as “ilk bakışta ortaoyununun, tulûatın, Karagöz’ün, meddah hikayesinin bir kalıntısı gibi gelen bu garip kalabalık” [a bizarre crowd [which] seemed like traditional meddah, or fugitives from improvisatory performances of ortaoyunu or shadow-puppet theater].³⁴ All these genres refer to the oral storytelling and performance tradition in comic and satirical mode, which Tanpınar elsewhere refers as “komik vaziyet repertuarı” [a repertoire of comic situations].³⁵ In addition to these old genres, the narrator Hayri names other classical works, such as Tûtînâme, Persian tradition of adventure stories with moral lessons narrated by a parrot dating back to the fourteenth century, and Ebû Ali Sînâ Hikâyesi, which is a cross form between biography and adventure tale. The parodic mode of the novel pivots on these now antiquated genres, while the episodic adventure structure of *hikaye* draws attention to the certain stages a classical bildungsroman protagonist goes through. In order to parody the process of gradual development, both novels set off the circular temporality of the episodic adventure tale, which serve as a trick, a game of transformation, maturation, and change. The employment of archaic forms in both Svevo and Tanpınar is therefore not an obscure romantic longing after premodern modes but a portrayal of deviation, discordance and arrhythmia inherent in the peripheral condition.

Svevo’s Chronopathology

Social, political and cultural contradictions engendered by the juxtaposition of multiple modes of production are nowhere more acute in Europe than in Italy in the nineteenth century. Although the national unification of Italy took place in 1861, albeit quite belatedly with respect to the Western European centers, these contradictions continued decades after the integration. Italy was divided into regions with distinct economic structures and social organizations, different political systems and highly distinct cultural traditions in different languages and dialects.³⁶ Remo Ceserani suggests that due to these contradictions in the cultural atmosphere, the establishment of full modernist aesthetics happens belatedly, that “the real leap into modernity” occurs in 1922, particularly with Svevo’s completion of *Zeno’s Conscience*.³⁷ Much like a hero of a national allegory, Italo Svevo, born Ettore Schmitz, was born in the same year with the unified kingdom of Italy to a Jewish family in Trieste. A rich port city of the Habsburg empire, where *Mitteleuropa* and the Mediterranean meet, Trieste was a city of dissonance: the residents spoke a Venetian dialect looked down on by metropolitan Tuscan speakers; the trading and industrial bourgeoisie spoke Italian; the authorities spoke German, while the rural population around the city spoke Slavic languages (including Slovene, Croatian, and Serbian). The city therefore never formed a unified culture due to its idiosyncratic cosmopolitan and uneven development.³⁸ This is partly why the Triestine tradesman Italo Svevo becomes the modernist author par excellence of peculiar incongruities, ambiguities, and contradictions in Italian culture.

Svevo, quite like his contemporary Luigi Pirandello and Carlo Emilio Gadda, was a dissonant figure in his contemporary literary-critical environment.³⁹ His work was initially shunned by the Italian literary scene for its unsophisticated language, its lack of coherence and unity, and its unpopularity, among other perceived setbacks. Had it not been for James Joyce’s support, it is highly unlikely that Svevo would have reached the canonical status he has today—a

case in point for Casanova's application of world systems theory to the literary field, in which a peripheral author gains recognition through a central and canonical figure. Giulia Minghelli in her extensive study calls attention to the "elusive gap between tradition and the new" in Svevo's work, quoting the prominent critic of the time Giacomo Debenedetti. Following the author's death, Debenedetti praised Svevo's work for its classical quality (in the tradition of the great nineteenth-century models) and their disconcerting timeliness (*sconcertante attualità*).⁴⁰ In this view, Svevo is timely because his experimental fiction is concomitant with other metropolitan modernists such as Proust, Joyce and Musil. He is disconcerting as a provincial Triestine author (or a Sicilian in Pirandello's case) who accomplishes the "real leap" into modernity. What we might add to Minghelli's analysis here is that this "disconcerting timeliness" is also a condition of the peripheral modernist, who is at the disjunction between layers of the past, which are neither abolished nor forgotten, and the projected ideal of modernity. This mediated relation to modernity makes Svevo disconcertingly simultaneous with metropolitan culture, if not a precursor of many modernist aesthetic strategies.

Zeno's Conscience has been widely analyzed by literary scholars in terms of its gender dynamics, subjectivity, autobiographical form, linguistic properties, bourgeois consciousness and hypochondria, among other subjects.⁴¹ In his article, I focus on the mock-bildungsroman form in the novel, employed in the service of parodying the coherent and unified bourgeois subject. As both this ideal of *sich bilden* and the literary form it embodies are organized by a specific temporal ideology, I foreground psychoanalysis as a narrative component, a formal aspect and a theme of the novel.⁴² This focus will also help build a comparative interpretive framework with Svevo and Tanpınar's mock-autobiographies.

Svevo's novel is a mock-memoir penned by Zeno, a Triestine merchant who records his

confessions as part of a psychoanalytical treatment. In five parts, the narrator-author recounts the most important periods of his life, namely “Smoke,” “My father’s death,” “The story of my marriage,” “Wife and mistress” and “Psychoanalysis.” The formal unity and thematic coherence between these sections are disrupted at the end of the novel when the war breaks out in the summer of 1915. Zeno is an unevenly disjointed figure. He is partly a trickster, a picaro figure and partly a modern subject plagued by extreme self-consciousness. He is partly an eternal patient under psychoanalytic scrutiny and partly a bourgeois subject in search of individual and financial growth. He is also the author of his own biography and thereby an unreliable narrator adding to the fragmentary self-image. None of these roles take priority; Zeno’s professed desire to become “l’uomo ideale e forte” (“a strong ideal man”) is constantly undercut by a cyclical and repetitive temporal frame, in addition to a navel-gazing focus on social adaptation, mimicry, self-fashioning and self-narration.⁴³ Additionally, each one of these roles correspond to the organizing principles of the classical bildungsroman, which originally developed out of picaro tradition. The title is a covert reference to the founding text of the modern national literary tradition in Italy, Ippolito Nievo’s *Confessions of an Italian* (1867). Although Zeno repeatedly mentions his “sogni di equilibrio e di forza” (28) (“dreams of stability and strength” [33]) in order to convince himself as much as his assumed reader Dr. S. of his resolve to change, this professed desire contradicts with his motives of self-preservation. Like a picaro, he serves various masters, including his father, his father-in-law Malfenti, his business consultant Olivi, his rival and brother-in-law Guido, and, by way of his treatment, his psychoanalyst. In each case, he comes out stronger and healthier (even wealthier) in these familial relations and business partnerships. Guido dies in a botched fake-suicide attempt because he follows Zeno’s well-intentioned and fatal advice. Malfenti passes away in pain, cursing Zeno for his health and luck.

Despite his irrational ideas about business, as in “regolare col mio desiderio i cambii mondiali” (328) (“regulating, with [his] mental willpower, the international stock exchanges” [393]), Zeno manages to take over late Guido’s affairs and even come out as a successful businessman at the end of the novel due to a thriving black market during the war.

Zeno’s constant search for health, his cigarette addiction, his obsession with Ada the “divina fanciulla” (68) (“divine maiden” [82]), his sporadic studies at the university, all testify to a contradictory framework of experience, between the ideal of a “mondo sano e regolato” (135) (“healthy and regulated world” [162]) and a chaotic and cyclical one in which he repeats his patterns. He is a modern anti-hero plagued by extreme self-consciousness, as a result of which no action or thought is natural or immediate. Everything is mediated for Zeno: “La salute non analizza se stessa e neppur si guarda nello specchio. Solo noi malati sappiamo qualche cosa di noi stessi” (135) (“Health doesn’t analyze itself, nor does it look at itself in the mirror. Only we sick people know something about ourselves” [163]). ‘Sickness’ requires one to self-analyze. Instead of moving in a linear direction, presumably a ‘healthy’ temporality, it plagues one with regressive thoughts, repetitive fixations, unresolved contradictions, and subversions of logic and reason. Sickness thereby becomes a metaphor for arrested development in the novel. Zeno reports that “il tempo ... Da me, solo da me, ritorna” (11) (“time... for him, and only for him, retraces its steps” [14]). This moving backwards in time is partly a reference to the psychoanalytic method and partly to his time-sickness, or chronopathology. Zeno is never *on* time. He is either too late or too early for important developmental turning points in his life. He is too late for the important dinner with his father, who wants to finally share his wisdom with him. He runs late for his own wedding with Augusta, and for a crucial business transaction he’s jotted in a notebook. He is also too early: he is balding while his father dies with full hair; he

works for an examination at the university only to realize that he had studied subjects for the senior year; he meets the father-in-law for his marriage resolution, before he meets the bride. Time does not merely move backwards or forwards for Zeno, but also in circles, passing “tuttavia da sigaretta a proposito, e da proposito a sigaretta” (10) (“from cigarette to resolve, and from resolve to cigarette” [12]). As opposed to his father’s little notebook in which he jotted down everything he wanted to remember, Zeno’s notebook is full of dates for his last cigarette. He covers the walls with these dates, which he calls “il cimitero dei miei buoni propositi” (10) (“the graveyard to my good intentions” [12]). These resolves are a result of a pathological obsession to pay a debt that can never be paid, that is, to run after an ideal of health, coherence, unity and agency that is always already lost.

As for the bourgeois subject of the bildungsroman in search of self-cultivation, Zeno mimics his nineteenth-century predecessors: he tests the limits of the ideal promised by Bildung in its classical sense. Yet, Zeno’s self-narration is, what we might call, an anti-expression of a harmonious and unified self, instead of its exploration. One of the “healthy and regulated world” narratives to deflate for Zeno is Freudian psychoanalysis. He defines it as “l’avventura psichica” (347) (“the psychic adventure” [416]), a newly discovered model for *sich bilden* or self-formation through self-analysis.⁴⁴ It dictates that one’s past overdetermines one’s present; the past therefore needs to be remembered and reformulated for what his analyst calls Zeno’s “rieducazione” (reeducation). Psychoanalysis emerges as yet another misplaced idea, a chronometry that is incongruous with its object. It is trivialized and mocked for forcing the Oedipal narrative onto Zeno, to the point that the patient had to invent dreams to meet the doctor’s expectations. The lines of causation and consequence in psychoanalysis, as well as the telos of cure and reeducation it prescribes, are recognized and simultaneously trivialized in the

Zeno's narration, turning it into yet another unresolved contradiction.

Beyond these surface images and signifiers, and the plot crowded with addictions, sexual advances, doctors and symptoms, accounts and bookkeeping, lies the other half of the story, its “political unconscious.”⁴⁵ The comic-ironic vein in the novel, heightened with the prevalent trope of mimicry in Zeno's actions, allows for the adaptation of alternative socio-cultural models and ideals in unexpected and incongruous ways. Any attempt at order and regulation, that is, any form of chronometry—organizing time in a rational and productive manner— is compulsively contradicted. The unity of time projected by the nation-state is undercut by peripheral and cosmopolitan realities. Marriage, adultery, romance, capitalist ventures, psychoanalysis, study of law and chemistry, self-cultivation, science and philosophy—particularly Goethe and Schopenhauer, whom Zeno arrogantly calls his “predecessori” (342) (“my predecessors” [410])—are all disrupted and discredited in parody and irony. The comic trivialization of these models, which symbolically legitimize the existing social order, demonstrates disrespect for order itself as a value. What the mock autobiography ultimately reveals is an inconsistent sketch of a man who looks like a mere shadow of an idealized self-image, a shadow of the universalized model of *Bildung*.

In the novel, it is not just Zeno who is physically deformed with his traveling pains and a strange limp, which he develops after learning about the anatomy of the human leg and become too self-conscious to walk. It seems like almost everyone in Trieste has a physical deformity: Augusta's eye looks in an errant direction, the broker and Austrian nationalist Nilini has a gap on one side of his mouth, his brother was disfigured by prognathism and Ada is deformed due to Basedow's disease. Set at the cusp of the Great War, the novel also portrays a chaotic cosmopolitan port-city as the locus of the discordance, distortion, and an uneven union of

temporal asymmetries. Its turmoil joins other metaphors for temporal mismatches in the novel, such as Zeno's limping gait, signifying an off-beat life and an out-of-step sense of rhythm. In addition to these defects and imperfections in characters, we find formal, stylistic and situational distortions operating through sarcasm and humor. Contrasting elements—namely between patriarchal vestiges and liberal ideology, negative exemplum and psychoanalytic self-exploration, romantic plot and financial drama, overstated sentimentalism and scientific abstraction—are never resolved into a unifying synthesis; they are instead kept in tension through comic incongruity.

The most significant example of these distortions takes place in the realm of language and representation. Both in form and in content, we observe the author-narrator's mistrust in his representation due its literary medium, that is, writing in Tuscan hailed as the language of unified Italy, and not in his Triestine dialect. Having to communicate with his analyst (and his readers) in Tuscan, Zeno complains that his doctor "ignora che cosa significhi scrivere in italiano per noi che parliamo e non sappiamo scrivere il dialetto. Una confessione in iscritto è sempre menzognera. Con ogni nostra parola toscana noi mentiamo!" (336) ("doesn't know what it means to write in Italian for those of us who speak the dialect and can't write it. A confession in writing is always a lie. With our every Tuscan word, we lie!" [404]). The trope of mimicry and trickery thereby gains a new dimension: the peripheral condition represented in the metropolitan language and form fails the artist, who can only produce "dei segni grafici, degli scheletri d'immagini" (337) ("graphic marks, skeletons of images" [405]). In addition to this linguistic displacement, Zeno relentlessly pursues discordant unions, particularly the one with the idealized woman Ada. Yet, discordance as union, which arguably signifies the cosmopolitan model, perpetually fails in the novel. Triestine cosmopolitanism, long challenged by the French

invasion, Austrian imperialism and strong Italian irridentism, loses to the nation-state paradigm after the Great War, only to be further distorted by Italy's uneven unification. The representation of Triestine reality in modern literary form remains peculiarly distorted for Svevo.

Towards the end of the novel, Zeno's pseudo-autobiographical narration is derailed by the outbreak of the war. When the Austrian soldiers take over Lucinico, a border town where Zeno and his family spend their vacation at the time, Zeno is separated from his family. While his family stays on the Italian side, he has to go back to Trieste.⁴⁶ What seems like a solipsistic narration of a self-seeker and his narrow circle of socialization so far, is interrupted by world history, which Zeno had genuinely believed would not reach him. Even at this critical moment at the crossroads of individual and political history, the narrator-protagonist insistently pushes the narration back to its self-interested focus. His separation from his family and the trip back to Trieste are narrated around his unsuccessful pursuit of coffee and lunch. Yet, the story of the man-child, who refuses to grow up, is eventually overdetermined by history. On the surface, Svevo seems to employ modernism's calculated detachment from society—through psychic fragmentation, social alienation, linguistic dislocations, and formal disintegration—which is typically identified as the “unpolitical impulse” of modernism.⁴⁷ However, this presumed isolation of Zeno from society, reality, history and politics, is yet another act that parodies the bourgeois notion of one's capacity for self-determination.

Tanpınar's *Aksak* bildungsroman

Tanpınar's *Saatleri Ayarlama Enstitüsü* provides another pertinent example of anti-bildungsroman in the comic-ironic mode.⁴⁸ Also a pseudo-autobiographical account by an anti-hero, the novel records stages in the life of Hayri İrdal, leading up to his involvement in the

absurd project of the Clock-Setting Institute.⁴⁹ It reads like a classical Ottoman *hikaye*, which constitutes mundane adventures of an everyday character narrated in comic circumstances, and like a picaresque adventure story, a tale of social ascent set against a background that moves between different social realms seemingly opposed to one another. The four segments of the novel introduce these ostensibly incompatible worlds populated with stories of initiation and various master-servant relationships. Hayri grows up during the last decades of the Ottoman Empire in a modest neighborhood in Istanbul. His life story spans the vast transformation Istanbul went through, from nineteenth century reformation efforts of the empire to the republican revolution and the consolidation of the nation state in the 1920s and 30s.

Hayri is the author of this mock-autobiography in which he reflects on his life, birth, employment, marriage and family. Initially, Hayri intends to write a biography of Halit Ayarçı, founder of the Clock-Setting Institute, only to contradict this professed authorial purpose and instead recount his own personal history.⁵⁰ Like Zeno, Hayri has an anxiety-driven compulsion for stability which turns his personal development narrative into an episodic adventure of non-development. He overplays his inadequacies, repeatedly reminding us that he is a “cahil” [uneducated] man, a victim of circumstances and a passive observer. This self-proclaimed impotence, however, must not be taken at face value. In a complex use of irony, he latently subverts the authority of all his master-models, namely the Sufi watchmaker-philosopher Nuri Efendi, who introduces Hayri to clockmaking and chronometrophilia;⁵¹ Abdusselam Bey, the patriarch of a formerly large household, who provides accommodation for the newlywed Hayri and his wife; the fabulist Seyit Lûtfullah who initiates the narrator into occult and magic; and the Greek pharmacist and alchemist Aristidi Efendi; his psychoanalyst Dr. Ramiz and finally Halit Ayarçı (Halit the Regulator), a visionary bureaucrat of the Republic and the founder of the

absurd Clock-Setting Institute. A panorama of the late Ottoman Empire and its transition to modern Republic of Turkey, each master represents a societal organizational model, which are all trivialized or sublated eventually.

Tanpınar's novel distorts different temporalities on multiple levels: the time of the bildungsroman and autobiography on the narrative level, the chronometrics of old and new time regimes (such as mysticism, capitalism and bureaucracy) on the thematic level, and most importantly, on the extra-diegetic level, the time of duration, the subject's inner time is put into question. Like Zeno, Tanpınar's protagonist suffers from a chronopathology, which could be called chronostasis—a temporal dilation and suspension—experienced under the force of the new and the rupture with the past, institutionalized as progress.⁵² The time of modernization, the capital and the nation-state, that is, the 'development to come' proves to be yet another form of temporal illusion: it is the time of promise that can never be fulfilled. It can never reach or catch up with itself. The Clock-Setting Institute is a parody of this missionary globalization of modernity and its single politically charged chronographic tradition. The institute's absurd compulsion for the synchronization of citizens' times to that of the nation, and thereby to that of the global capital, only creates further fragmented chronologies with false origins. *The Time Regulation Institute* therefore invites us to rethink the idea of simultaneity as a heterogeneous multiplicity: simultaneity of the non-simultaneous, contemporariness of the non-contemporaneous.

Halit the Regulator, as part of his mission to civilize the nation, proposes that "herhangi bir insan bile mazisiyle dargın yaşayamaz" (295) ("nobody can begrudge his past forever" [314]), meaning if the nation fails to replicate the unilinear historical progress of European civilization, it must overcome its own past, even to the point of reinventing it.⁵³ Ironically, instead of

following a ‘healthy’ developmental line of progress, all the characters in the novel are inflicted with an *aksaklık*⁵⁴—temporal irregularities, disorder, imperfection. Hayri’s father is ruined by inheritance debt left behind by his grandfather, unable to move forward for being debilitated by a sense of obligation to his past. His childhood household is haunted by a malfunctioning and unpredictable clock called “the Holy One” that seems to mock the family’s desperate efforts to adapt to the new temporal regime imposed by modernity. All these temporal irregularities are further replicated by abrupt and untimely revelations of his friend Seyit Lûtfullah, his wife Pakize’s chronic indulgence in daydreaming, his aunt’s resurrection from the grave, Dr. Ramiz’s delayed reactions outside of any conversational rhythm, and the confused genealogies of another father figure Abdüsselâm Bey. These characters are mere oddities. They are outsiders “bir çeşit aralıkta yaşıyorlarmış” (131) (“living in some kind of limbo” [139]), spectral remnants of a cosmopolitan past overridden by national development.

In a remarkably similar approach to Svevo’s, Tanpınar uses psychoanalysis in order to parody individual self-understanding narratives as another form of time regulation. While he was an adamant reader of Freud, psychoanalysis is subject to the same comic-ironic treatment with the Institute. Is psychoanalysis not founded on Halit’s principle that “nobody can begrudge his past forever,” and that past traumas and wounds need to be addressed for a fully functioning personality? An *aksak* character like Hayri, quite like the *aksak* society he lives in, finds himself forced to undergo psychiatric treatment, to recollect and reorganize his past around the Oedipal narrative. His assigned doctor Ramiz, a young and enthusiastic analyst educated in Vienna, turns Hayri’s chronopathology into a Freudian case study, in which repressed details from his childhood would explain his current obsessional neurosis. While Freud theorized non-linear temporality at the individual and societal level as the intrusion of the past in the present, the

psychoanalytic narrative of the self and its universal epistemology of the modern subject constitutes a *Bildung* ideal, which becomes the object of parody in both novels.

Dr Ramiz, in order to illustrate the nature of the human mind uses the metaphor of a grand villa, in which only the cellar and the attic are complete, while the first floor is either empty or unfinished.⁵⁵ A reenactment of the Freudian trio in the novel, the metaphor of the incomplete structure points to a new form of asynchronicity, treating psychoanalysis as yet another discourse of temporal regulation, which is predicated on the construction of a new self-history through the act of remembering. The past in psychoanalysis is aggressive: it returns and haunts the present. It also possesses a hermeneutic value. For Dr Ramiz, Hayri reports, there is nothing but psychoanalysis: “hepsi dönüp dolaşıp ona geliyorlardı. O hayat muammasının biricik anahtarı idi” (99) (“sooner or later everything came back to it. With this humble key, he proposed to explain all life’s mysteries” [104]). With this “miraculous lever” to “cure the entire nation,” if not to move the earth, Dr Ramiz returns to his homeland from Vienna only to be denied a position and funding to practice psychoanalysis in Istanbul. He nonetheless sets out to cure Hayri with this wondrous Austrian method of the father complex. The dialogues between a reluctant patient and an overenthusiastic analyst are one of the most witty and entertaining sections of the novel. With slips of the tongue, dream reports, symptoms, and associations, Dr Ramiz slowly reconstructs the patient’s life story in his own fashion.⁵⁶

Psychoanalysis not only represents a temporal order that traces every detail of one’s life back to infancy, but it also asserts the universality and timelessness of psychic life. When confronted with Hayri’s protests that his parents are from the older generation with its specific quirks and superstitions, Dr Ramiz strongly disagrees: “Bu işte eski, yeni yoktur. En iptidâî insan ile aramızda hiçbir fark olamaz. Şuur hayatı yahut şuaraltı hayatı her yerde birdir. Psikanaliz...”

(104) (“There’s no such things as old or new in our field. The most primitive person is no different from ourselves. Conscious and unconscious lives are the same everywhere. Psychoanalysis...” [109]). At this moment the readers are privy to Hayri’s inner thoughts: “Ve böylece hayatımda o kadar çok işiteceğim kelimelerden biri dudaklarının arasından bir lahzada fırladı, lop yumurta gibi önüme oturdu” (104) [“And that was how the word I would hear so often for the rest of my life popped out of his mouth and plopped down before me like a soft-boiled egg” (109)]. The word hitherto unknown to Hayri forces him into another form of *sich bilden*, with an unwarranted assumption of universality, objectivity and the psychic unity of mankind. Hayri realizes that he must gulp down this egg in order to get out of trouble. The temporal coordinates of the Oedipal complex do not recognize the “specific quirks and superstitions” of the older generation. Dr. Ramiz, with his scientific approach to Hayri’s psyche as a universal text to be interpreted, compulsively looks for a traumatic and unresolved event from his patient’s past. However, neither the diagnosis nor the treatment seems to deliver such hermeneutic promise. Through the narration of these seances, the novel offers its own tongue-in-cheek psychoanalytic interpretation, without truly providing a narrative of origin, that is, an original trauma whose unresolved tension the reader would then symbolically decode. Discontent with his patient’s symptoms and dreams, Dr Ramiz reproaches Hayri for not having dreams that are more in line with his Oedipus complex and assigns him a list of dreams he is supposed to have that week, quite like in Zeno’s case.⁵⁷ Thus, Dr. Ramiz disorients the temporality of psychoanalysis: the diagnosis of the analyst precedes the patient’s symptom.

Dr Ramiz himself is inflicted with a sort of chronostasis. Since his character serves as the comic-ironic embodiment of the psychoanalytic narrative, he lacks immediacy. He is unable to achieve any form of comprehension without mediation, which are usually of a Western kind. For

instance, the grotesque character of Seyit Lûtfullah the fabulist becomes intelligible to Ramiz only through theories of Marx and Engels, although, Hayri sarcastically points out, the former does not even speak proper Turkish, let alone any German. Ramiz appreciates the “value of Nuri Efendi’s words” and of Hayri’s wisdom, only after Halit the Regulator declares his admiration for them in the doctor’s presence, so much so that after Freud and Jung, Hayri becomes the most cited author in Ramiz’s books titled *Time and Psychoanalysis* and *The Irdal Method of Time Characterology*.⁵⁸ Psychoanalysis itself becomes a pathology: he sees symbols, tropes, analogies and subtle allusions in the most absurd and arbitrary circumstances. Everything is a metaphor for something else, everything is mediated through a misplaced interpretive apparatus. “Doktor Ramiz’in konuşması daima böyleydi. Bir nokta olarak başlar ve birkaç saniyede büyük bir çığ olurdu” (49) (“He would pronounce on a single minor point and within seconds be on the verge of an avalanche” [48]), Hayri observes of his analyst. Dr Ramiz does not follow a pace, a progressive tempo of inductive reasoning, he passes over multiple steps and speeds right into a conclusion.

This temporal irregularity is also present in Ramiz’s physical appearance: “Ramiz Bey kendisiyle ilk karşılaşan insan üstünde daha ziyade anlaması güç bir aksaklık duygusu bırakıyordu. Sonradan, kendisine iyice alışınca, bu duygunun ileriye doğru çıkık alnı ve kemikli yüzün düzgün mimarisiyle bütün çizgileri kaçmak istiyormuş gibi birdenbire bitiveren çenenin arasındaki uygunsuzluktan geldiğini anladım” (98) (“You were nevertheless left feeling that there was something about it that wasn’t right. Then, as you came to know him, you began to see how badly put together it all was, with his overgrown forehead, his overly symmetrical bone structure, and, last but not least, his chin, which ended abruptly, like a fugitive struggling to break free of its unnatural contours” [103]).” He also has vocal distortions: “Garip ve açık

aksanlarla başlıyor, sonra bir çeşit mırıltıda âdeta izini karıştırmak ister gibi kayboluyordu. Nedense bu çehre, bu ses bana daima gayri muntazan kavislerle yapılmış helezonları hatırlatıyordu” (98) (“he would start off in a bizarre and articulated accent that trailed off into a kind of muttering, until finally it vanished into nothingness. For some reason it conjured up spirals made of uneven curves, and so, too, did his face” [103]). It is not just Dr Ramiz who suffers from physical deformities. The distortions in characters’ temporalities are also present in their physical manifestations, interrupting the linear flow of time, much like a skipping video in which some frames jump back and forth. Everyone around Hayri, like Svevo’s Triestine characters, are inflicted with similar physical defects and tics. One remarkable instance is that of the fabulist, Seyit Lûtfullah who initiates Hayri into occult and magic as part of his surreal treasure hunt. Lûtfullah has “a continuous series of short, awkward, involuntary spasms,” his left arm swings back and forth, his neck twitches violently and with one foot forever drags behind him.⁵⁹ Given the similarity of their defects, Dr Ramiz becomes an implicit double to the fabulist Seyit Lûtfullah, who also sustains a mediated temporality, as in a Platonic cave, where two temporal frames—the time of the fabula and that of reality, overlay onto one other.

The incompatible temporal epistemologies embodied by his masters in different stages of his life force Hayri into performing conflicting roles. He must repeatedly stage himself anew, and being an amateur actor, and a truly picaresque character, Hayri easily performs his parts. Both a trickster and a debilitatingly self-conscious hero, Hayri represents a playful parody of conventions and the temporality of life-writing on one hand, and a critique of Euromodernity’s developmental paradigm, which promote such self-narratives, on the other. Although he presents his memoir as a story of self-development and upward mobility, this chronicle of transformation is undercut by cyclical and repetitive temporal frames, hinging on social adaptation and mimicry,

much like in Zeno's case. Hayri frequently reminds us that he has "daima kendimde seyirci hâleti ruhi-yesinin hâkim olduğunu gördüm" (65) ("always had spectator's frame of mind" [66]). This tone of self-deprecation is yet another form of mockery—as he is an agent as much as an onlooker, an author as much as a reader. Hayri subverts the teleology of selfhood by performing his *Bildung* as a pseudo-autobiographical observer. Franco Moretti in his account of the temporality of classical *bildungsroman*, argues that the ultimate step to a protagonist's formation lies in the perfect compromise between individual aspirations, and the constraints and expectations imposed by society.⁶⁰ The telos of a supposed autonomous individual turns on such compromise. Although there is something to be said about Hayri's concessions to Halit the Regulator's project, he is nonetheless an outsider, who has learned to observe human affairs with detachment. He does not compromise; only pretends to do so. Hayri's transformation is a mockery through and through; it stages the failure of its own narrative telos.

Conclusion

Certainly, the *bildungsroman* genre cannot simply be reduced to an essentially linear process of achieving a complete self-image, with the narrative telos to reconcile central conflicts. The classical *bildungsroman* and its later socially pragmatic versions, up to its modernist subversions, all test the limits of the Enlightenment ideals of autonomy, unified subjectivity and progressive rationality, and approach them with different degrees of irony. That said, the peripheral modernist calibration of the form self-consciously evades this ideal, leaving no possibility for direct engagement with it, whether in positive or negative terms. Unlike in the case of Proust's artistic liberation from disenchantment with this ideal or Joyce's staging of the failure of autonomous voice in his *Künstlerroman* variation, for the peripheral modernist there is no

possibility of the dissolution of the genre, or failure of the Bildung ideal, because these ideals have always been misplaced ideas that create a sense of ‘ill-assortedness’ in the peripheral context. They endure as “unmanageable contrasts, disproportions, nonsense, anachronisms, outrageous compromises.”⁶¹ As the analysis of Svevo and Tanpınar’s novels has shown, employing parody, humor, irony and sarcasm become an effective formal and stylistic choice to represent this condition of misplacement.

Neil Larsen, in his seminal study on modernism, argues that the peripheral work actively transforms and regrounds the modernism of the metropolis by promoting a synthesis of the metropolis with local cultures.⁶² While the idea of synthesis has always been part of the intellectual debates in the (semi)periphery, as in Tanpınar’s famous formulations of *terkib*, I would argue that the foregrounding principle of peripheral modernisms, if there is such a category, is not synthesis but its very failure. The shared typologies in pervasive unevenness and temporal disorder demonstrated here unmistakably testify to the impossibility of reaching either the ideal form or a unifying synthesis. The center and the periphery; unity of time of the nation state and the cosmopolitan histories; modern bourgeois subjectivity and local realities with *aksaklık* [specific quirks] of “noi malati” [we sick people] remain unresolved, and instead sustained in tension by comic incongruity. Distorting the bildungsroman model through adaptation of anachronistic literary forms, Svevo and Tanpınar foreground residues and “reminders of unevenness, untimeliness and arrhythmia,” as Harootonian puts it. They undermine the uniform linearity projected by the Bildung ideal and advance the claims of another kind of contemporaneity.⁶³ Finally, they invite us to reimagine the link between the aesthetic and the political in parody—“the most combative of literary forms.”⁶⁴

¹ *Ungebildet* means *ohne Bildung*, that is uneducated, or without education. *Bildung* here does not necessarily refer to institutionalized education but to upbringing and culture. Gadamer's attention to the etymology of the term (i.e. un-ge-bild-et, literally disfigured, deformed) demonstrates how *Bild* as image is part of the idea of cultivation and education. Also see his use of *Urbild*, "original"; *Vorbild*, "model"; *Abbild*, "copy"; *Bild*, "picture"; and *Einbildungskraft*, "imagination." See the translator's preface in Hans-Georg Gadamer, *Truth and Method* (New York: Bloomsbury Academic, 2013), xi., xi.

² Gadamer, 11.

³ See Franco Moretti, *The Way of the World: The Bildungsroman in European Culture* (London: Verso, 2000); Gregory Castle, *Reading the Modernist Bildungsroman* (Gainesville, FL: University Press of Florida, 2006).

⁴ Auritro Majumder, "The Case for Peripheral Aesthetics: Fredric Jameson, the World-System and Cultures of Emancipation," *Interventions* 19, no. 6 (August 18, 2017): 781. Another significant, and methodologically brilliant, scholarship on peripheral aesthetics is the Warwick Research Collective's innovative approach to "the literature of the world system" within the paradigm of combined and uneven development. Also see Sharae Deckard et al., *Combined and Uneven Development: Towards a New Theory of World-Literature* (Liverpool: Liverpool University Press, 2015). I would like to acknowledge the contributions of Harsha Ram, Ilya Kliger and other members of *The Bologna Research Collective* for the discussion sessions on "Combined and Uneven Development" held between July 2022 and March 2023.

⁵ See Castle, *Reading the Modernist Bildungsroman*; Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development*, Modernist Literature and Culture (Oxford, New York: Oxford University Press, 2013).

⁶ The idea of the *bildungsroman* chronotope used here is derived from Bakhtin's theorization. According to Bakhtin, the protagonist of the novel of development evolves within a particular national-historical context, embodying a collective truth about a culture during a specific historical era. The hero therefore reflects foundational historical shifts, rather than purely individual ones: "[man] is no longer within an epoch, but between two epochs, at the transition point from one to the other" M. M Bakhtin, *Speech Genres and Other Late Essays*, ed. Michael Holquist and Caryl Emerson, trans. Vern W. Mc.Gee (Austin: University of Texas Press, 1986), 24. Also, see Moretti for a detailed analysis of the tension between the ideal of individual autonomy and the demands of socialization, Moretti, *The Way of the World*.

⁷ Fredric Jameson, *The Antinomies of Realism* (London: Verso Books, 2013), 146.

⁸ Moretti Franco, "World-Systems Analysis, Evolutionary Theory, Weltliteratur," in *Immanuel Wallerstein and the Problem of the World: System, Scale, Culture*, ed. David Palumbo-Liu, Bruce Robbins, and Nirvana Tanoukhi (Durham, NC: Duke University Press, 2011), 70.

⁹ Harry Harootunian, *Marx After Marx: History and Time in the Expansion of Capitalism* (New York: Columbia University Press, 2017), 10.

¹⁰ Harootunian, *Marx After Marx*, 55.

¹¹ Harsha Ram, "The Scale of Global Modernisms: Imperial, National, Regional, Local," *PMLA* 131, no. 5 (October 1, 2016): 1377.

¹² See Roberto Schwarz, *Misplaced Ideas: Essays on Brazilian Culture*, ed. John Gledson (London: Verso, 1992); Neil Larsen, *Modernism and Hegemony: A Materialist Critique of Aesthetic Agencies* (Minneapolis: Univ of Minnesota Press, 1990); Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1992).

¹³ Schwarz, *Misplaced Ideas*, 30.

¹⁴ See Pericles Lewis, ed., *The Cambridge Companion to European Modernism* for a different classification of the modernist movement into 'core' and 'periphery.' While I apply the term semi-periphery in this article in line with the world-systems theory approach to cultural history, Pericles Lewis also considers the history of critical reception of modernist works, underlining the potential pitfalls of the core-periphery classification: "Notably, in the 'core' nations, modernism was often a critique of social and technological modernity, while in the periphery nations it seemed to be a path to more complete modernization – a fuller integration into that Europe which was always conceived as elsewhere. (It is clearly somewhat arbitrary to include the Habsburg Empire, Russia, or even Italy in the core rather than the periphery, but previous literary histories tend to have seen them as part of the core of

modernism, even if not the core of Europe)” Pericles Lewis, ed., *The Cambridge Companion to European Modernism*, Cambridge Companions to Literature and Classics (Cambridge: Cambridge University Press, 2011), 6.

¹⁵ Esty, *Unseasonable Youth*, 3.

¹⁶ Thomas Pfau, “From Mediation to Medium: Aesthetic and Anthropological Dimensions of the Image (Bild) and the Crisis of Bildung in German Modernism,” *Modernist Cultures* 1, no. 2 (October 1, 2005): 141–80; Thomas Pfau, “Bildungsspiele: Vicissitudes of Socialization in Wilhelm Meister’s Apprenticeship,” *European Romantic Review* 21, no. 5 (October 1, 2010): 567–87.

¹⁷ The concept of center-periphery here is used within the context of Immanuel Wallerstein’s world-systems theory, that is, the division of labor and integration of geographically vast set of production processes within the capitalist world economy, and the idea of culture “as an ideological battleground” Immanuel Wallerstein, “Culture as the Ideological Battleground of the Modern World-System,” *Theory, Culture & Society* 7, no. 2–3 (June 1, 1990): 31–55. The term periphery in this paper therefore does not refer to identitarian markers of ‘the other.’

¹⁸ Esty, *Unseasonable Youth*, 3,6.

¹⁹ Esty, 106.

²⁰ See Özen Nergis Dolcerocca, “‘Free Spirited Clocks’: Modernism, Temporality and *The Time Regulation Institute*,” *Middle Eastern Literatures* 20, no. 2 (May 4, 2017): 177–97.

²¹ See Meltem Gürle for the analysis of bildungsroman in the Turkish literary field as essentially incompatible with Hegelian Bildung for “being trapped in a schizoid dividedness of interiority and outside reality,” in F. Meltem Gürle, “‘Wandering on the Peripheries’: The Turkish Novelistic Hero as ‘Beautiful Soul,’” *Journal of Modern Literature* 36, no. 4 (2013): 96–112. Also see Nesrin Degirmencioglu for the application of the world systems method on Tanpınar’s work in a comparative context. Nesrin Degirmencioglu, “Aesthetics of Uneven and Combined Development: Tanpınar and Dos Passos at a World Literary Conjunction” (Leiden, The Netherlands: Brill, 2019), 289–313.

²² Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2001), 289.

²³ See Şevket Pamuk’s analysis of uneven development in the Ottoman Turkish context: “The informal institutions arrangements continued to coexist with and often substituted for the new formal institutions during the nineteenth century and the first half of the twentieth century. With more rapid urbanization and economic growth after World War II, the fiscal, administrative, and legal capacities of the state also increased. But these developments did not mean the disappearance of the informal institutions. On the contrary, regional solidarity, patronage, and religious networks, as well many other informal institutions, developed further and flourished in the urban areas since 1950.” Şevket Pamuk, *Uneven Centuries: Economic Development of Turkey since 1820* (Princeton, N.J.: Princeton University Press, 2018), 309.

²⁴ Çağlar Keyder, “Imperial, National, and Global Istanbul: Three Istanbul ‘Moments’ from the Nineteenth to Twenty-First Centuries,” in *Living with Difference in a Global City*, ed. Nora Fisher-Onar, Susan C. Pearce, and E. Fuat Keyman (Ithaca, NY: Rutgers University Press, 2018), 25.

²⁵ Ibid.

²⁶ Aijaz Ahmad, “Jameson’s Rhetoric of Otherness and the ‘National Allegory,’” *Social Text*, no. 17 (1987): 4.

²⁷ Emily Apter, *Against World Literature: On the Politics of Untranslatability*, (London; New York: Verso, 2013), 2.

²⁸ Majumder, “The Case for Peripheral Aesthetics,” 783.

²⁹ Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, 306.

³⁰ Gerhart Mayer uses the term *Anti-Bildungsroman* as a form with a critical corrective function challenging contemporary developmental ideas (66). Rolf Selbmann also uses the term as a development story told in a parodical or satirical mode, following a series of malformations at the end of which the hero breaks down. Selbmann does not draw a clear difference between Antibildungsromane and Bildungsroman-Parodien. Finally, Jed Esty defines it as the plot of degeneration (13). In this article, I foreground the Bildungsroman-Parodien (bildungsroman-parody) form, and employ the term anti-bildungsroman for anti-developmental timelines, i.e. retrogression, decay, degeneration. Gerhart Mayer, *Der deutsche Bildungsroman: Von der Aufklärung bis zur Gegenwart* (Stuttgart: J.B. Metzlersche, 2016); Rolf Selbmann, *Der deutsche Bildungsroman* (Stuttgart: J.B. Metzlersche, 2016); Jed Esty, *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development*, Modernist Literature and Culture (Oxford, New York: Oxford University Press, 2013).

³¹ Majumder, “The Case for Peripheral Aesthetics,” 785–86.

³² See David H. Miles, “The Picaro’s Journey to the Confessional: The Changing Image of the Hero in the German

Bildungsroman,” *PMLA* 89, no. 5 (1974): 980–92; Alexander A. Parker, *Literature and the Delinquent: The Picaresque Novel in Spain and Europe. 1599-1753* (Edinburgh: Edinburgh University Press, 1967); Alexander Blackburn, *The Myth of the Picaro: Continuity and Transformation of the Picaresque Novel, 1554-1954* (Chapel Hill: UNC Press Books, 2014); Robert Alter, *Rogue’s Progress: Studies in the Picaresque Novel* (Cambridge: Harvard University Press, 1964); Castle, *Reading the Modernist Bildungsroman*. For relevant studies on the picaro tradition in Italy, see Francesco Alziator, *Picaro e folklore: ed altri saggi di storia delle tradizioni popolari* (Firenze: L. S. Olschki, 1959); Luigi Gussago, *Picaresque fiction today : the trickster in contemporary Anglophone and Italian literature* (Leiden: Brill, 2016).

³³ Edward H. Friedman, “The Baroque Picaro: Francisco de Quevedo’s Buscón,” in *The Picaresque Novel in Western Literature: From the Sixteenth Century to the Neopicaresque*, ed. J. A. Garrido Ardila (Cambridge: Cambridge University Press, 2015), 76.

³⁴ Ahmet Hamdi Tanpınar, *Saatleri Ayarlama Enstitüsü* (İstanbul: Dergah, 2010), 128; Ahmet Hamdi Tanpınar, *The Time Regulation Institute*, trans. Alexander Dawe and Maureen Freely (New York: Penguin Classics, 2014), 135–36.

³⁵ Ahmet Hamdi Tanpınar, *XIX. Asır Türk Edebiyatı Tarihi*, ed. Abdullah Uçman (İstanbul: YKY, 2009), 43.

³⁶ See Antonio Gramsci, *The Southern Question* (Berkeley: Bordighera Press, 2015).

³⁷ Remo Ceserani emphasizes this date primarily due to its significance in the history of core modernism, and also due to prominent Italian critic of the time Giacomo Debenedetti’s analysis of the modernist movement in Italy, Remo Ceserani, “Italy and Modernity: Peculiarities and Contradictions,” in *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, ed. Luca Somigli and Mario Moroni (Toronto: University of Toronto Press, Scholarly Publishing Division, 2015), 50. It is also important to note that 1922 marks the year when Benito Mussolini comes to power in Italy.

³⁸ As Minghelli reports of the history of Trieste, the city was considered “a figure never quite completed” an ideal that the city failed to achieve: “The tendency to an ideal purity, to a unity of character, to the closure promised by belonging to an idealized fatherland, suffocated Trieste’s rich and fertile ‘imperfection’ in the unhappiness of an imperfect belonging. After 1918 the idea of a redeemed Italian Trieste was co-opted by a Fascist rhetoric of racial purity, one which found fertile ground in the hostility towards the Slavs, and which in turn led to the harbour being cut off from its northern and eastern hinterland, a use- less appendage to the Italian peninsula.” Giuliana Minghelli, *In the Shadow of the Mammoth: Italo Svevo and the Emergence of Modernism* (Toronto; Buffalo: University of Toronto Press, Scholarly Publishing Division, 2002), 12. Also see the recent work on Triestine modernism Salvatore Pappalardo and Imke Meyer, *Modernism in Trieste: The Habsburg Mediterranean and the Literary Invention of Europe, 1870-1945* (New York: Bloomsbury Academic, 2022).

³⁹ For a comparative analysis of these three figures, see Robert Dombroski, “The Foundations of Italian Modernism: Pirandello, Svevo, Gadda,” in *The Cambridge Companion to the Italian Novel*, ed. Peter Bondanella and Andrea Ciccarelli (New York: Cambridge University Press, 2003), 89–103.. For an overview of Italian modernism and its periodicity, see Ceserani and Meneghelli: Remo Ceserani, “Italy and Modernity: Peculiarities and Contradictions,” in *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, ed. Luca Somigli and Mario Moroni (Toronto, Ont. ; Buffalo: University of Toronto Press, Scholarly Publishing Division, 2015), 35–62. Donata Meneghelli, “Periodization, Comparative Literature, and Italian Modernism,” *CLCWeb: Comparative Literature and Culture* 15, no. 7 (December 31, 2013).

⁴⁰ Quoted in Minghelli, *In the Shadow of the Mammoth*, 50.

⁴¹ For critical material on the author, see Norberto Cacciaglia and Lia Guzzetta Fava, *Italo Svevo: scrittore europeo Atti del convegno internazionale, Perugia, 18-21 marzo 1992*, Prima edizione (Firenze: Olschki, 1994); Borghello Giampaolo, *La coscienza borghese. Saggio sulla narrativa di Svevo*. (Roma, Savelli, 1977); M. Buccheri and E. Costa, eds., *Italo Svevo tra moderno e postmoderno* (Ravenna: Longo Angelo, 1996); Alberto Cavaglion, “L’igenista Vecchio (Figure Di Medici Nella Coscienza Di Zeno),” *Letteratura Italiana Contemporanea*, no. 15 (1985): 305–24; Enrico Ghidetti, *Italo Svevo: La coscienza di un borghese triestino* (Roma: Riuniti, 1992); Minghelli, *In the Shadow of the Mammoth*; Elizabeth Schächter, “The Enigma of Svevo’s Jewishness: Trieste and the Jewish Cultural Tradition,” *Italian Studies*, no. 50 (n.d.): 27–47.

⁴² See Hollington’s essay on the modernist aspects of the novel’s treatment of time. Michael Hollington, “Svevo, Joyce and Modernist Time,” in *Modernism: A Guide to European Literature 1890-1930*, ed. Malcolm Bradbury and James McFarlane (London: Penguin Books, 1978), 430–42.

⁴³ Italo Svevo, *La coscienza di Zeno*, 21° edizione (Milano: Feltrinelli, 2022), 10; Italo Svevo, *Zeno’s Conscience*, trans. William Weaver (New York: Vintage, 2003), 12. Hereafter cited by page number.

⁴⁴ Svevo himself went through psychoanalysis with Ottocaro Weiss who, also a friend of Joyce's, had been trained by Freud in Vienna, reported by Scott Spector, "The Habsburg Empire," in *The Cambridge Companion to European Modernism*, ed. Pericles Lewis, Cambridge Companions to Literature and Classics (Cambridge: Cambridge University Press, 2011), 73.

⁴⁵ Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Cornell University Press, 1981).

⁴⁶ Italy's claim on Trieste and Dalmatia was significant in its change of sides just prior to the war. Having suffered major losses in the war but only gaining a fraction of these regions created a deep feeling of resentment within Italian society, which contributed to the resurgence of fascism. See Antonio Gramsci, *Prison Notebooks*, trans. Antonio Callari and Joseph A. Buttigieg (New York, NY: Columbia University Press, 2011); Frank M. Snowden, "On the Social Origins of Agrarian Fascism in Italy," *European Journal of Sociology / Archives Européennes de Sociologie / Europäisches Archiv Für Soziologie* 13, no. 2 (1972): 268–95.

⁴⁷ See Terry Eagleton, *Against the Grain: Selected Essays 1975-1985* (London: Verso, 1986), 147.

⁴⁸ The novel was serialized in 1954 in the newspaper *Yeni İstanbul*, and published in book form in 1961, shortly before the author's death. It was initially composed as a serial novel. Tanpınar edited it later for publication as a book. For critical material on the author, see Ahmet Hamdi Tanpınar, *Günlüklerin Işığında Tanpınar'la Başbaşa*, ed. İnci Enginün and Zeynep Kerman (İstanbul: Dergâh Yayınları, 2007); Turan Alptekin, *Ahmet Hamdi Tanpınar : Bir Kültür, Bir İnsan* (İstanbul: İletişim, 2001); Abdullah Uçman and Handan İnci, eds., *Bir Gül Bu Karanlıklarda: Tanpınar Üzerine Yazılar* (İstanbul: Kitabevi, 2002); Sema Uğurcan, ed., *Doğumunun 100. Yılında Ahmet Hamdi Tanpınar* (İstanbul: Kitabevi, 2003); Hüseyin Su, ed., "Tanpınar Özel Sayısı," *Hece*, no. 61 (2001); Seval Şahin, *Talih, Tesadüf ve İrade: Ahmet Hamdi Tanpınar'ın Romancılığı Üzerine Düşünceler* (İstanbul: İletişim, 2019); Nurdan Gürbilek, "Tanpınar'da Ophelia, Su ve Rüyalar," in *Modern Türkiye'de Siyasî Düşünce: Muhafazakarlık*, ed. Murat Belge and Ahmet Çiğdem, vol. 5, 9 vols. (İstanbul: İletişim, 2001); Nurdan Gürbilek, "Tanpınar'da Hasret, Benjamin'de Dehşet," in *Benden Önce Bir Baskısı : Denemeler* (İstanbul: Metis Yayınları, 2011); Nergis Ertürk, "Modernity and Its Fallen Languages: Tanpınar's Hasret, Benjamin's Melancholy," *Publications of the Modern Language Association of America*. 123, no. 1 (2008): 41; Özen Nergis Dolcerocca, "Foreword," *Middle Eastern Literatures* 20, no. 2 (May 4, 2017): 127–32, <https://doi.org/10.1080/1475262X.2017.1342456>. Special Issue, "Beyond World Literature: Reading Ahmet Hamdi Tanpınar Today," Özen Nergis Dolcerocca ed., *Middle Eastern Literatures* 20, no. 2 (2017)

⁴⁹ I will use the term "Clock-Setting Institute" for the fictional Institute in the novel, as it is a more accurate translation.

⁵⁰ Ahmet Hamdi Tanpınar, *Saatleri Ayarlama Enstitüsü* (İstanbul: Dergah, 2010), 21; Ahmet Hamdi Tanpınar, *The Time Regulation Institute*, trans. Alexander Dawe and Maureen Freely (New York: Penguin Classics, 2014), 18. Hereafter cited by page number.

⁵¹ While it is generally argued in Tanpınar scholarship that Nuri Efendi is exempted from the novel's relentless satire and irony, this saintlike figure is not idealized; he fails to gain a realistic portrait in the text and maintains an obscure tale-like presence. See Dolcerocca, "'Free Spirited Clocks': Modernism, Temporality and *The Time Regulation Institute*."

⁵² A cognitive phenomenon, also known as stopped clock illusion. It is what happens when looking at the second-hand of a clock, focusing on it for the first time, it seems to take too long before the hand moves again.

⁵³ In order to make up for the lack of Enlightened figures in Ottoman history, Halit the Regulator comes up with a fictional historical figure Ahmet Zamani (Ahmet the Timely), a modern and western clockmaker and philosopher who lived in Istanbul in the seventeenth century.

⁵⁴ The Turkish term *aksak* is primarily used in Ottoman musical theory, means "limping", "stumbling", or "slumping", i.e., irregular.

⁵⁵ Tanpınar, *Saatleri Ayarlama Enstitüsü*, 137; Tanpınar, *The Time Regulation Institute*, 146.

⁵⁶ Whether Dr Ramiz is right in his diagnosis is up for debate. According to Oğuzertem there is more to Hayri's father complex than what his analyst recognizes. See Süha Oğuzertem, "Hasta Saatler, Bozuk Sıhhatler: Enstitü Sorununa Babasız Bir Yaklaşım," in *Bir Gül Bu Karanlıklarda: Tanpınar Üzerine Yazılar*, ed. Abdullah Uçman and Handan İnci (İstanbul: 3F Yayınevi, 2002), 460–77.

⁵⁷ *Ibid*, 114; *Ibid*, 121.

⁵⁸ Tanpınar, *Saatleri Ayarlama Enstitüsü*, 13; Tanpınar, *The Time Regulation Institute*, 31.

⁵⁹ *Ibid*, 41; *Ibid*, 40. The full description of Seyit Lûtfullah in the original is as follows: "Gözlerinden biri akmış,

ağız hafifçe çarpılmış, bütün vücudu büyük hareketlerine zarar vermeyen, fakat onları bir türlü serbest de bırakmayan, her uzuv için ayrı, küçük, mânâsız ve lüzumsuz bir yığın dar sahalı harekette kendisini dağıtan bir tik kaplamıştı. Sol kolunu durmadan araba çeker gibi ileriye geriye götürüyor, ensesini kulunç kırar gibi büküyordu. Sol ayağı ise her zaman için ağırdı.”

⁶⁰ Moretti, *The Way of the World*, 79.

⁶¹ Schwarz, *Misplaced Ideas*, 25.

⁶² Larsen, *Modernism and Hegemony*, xxxvi.

⁶³ Harootunian, *Marx After Marx*, 55.

⁶⁴ Schwarz, *Misplaced Ideas*, 40.