



NARRATING MEMORY IN JEANETTE WINTERSON'S *LIGHTHOUSEKEEPING*: IDENTITY, BODY AND SPACE

Jeanette Winterson'ın *Fener Bekçisi* Adlı Romanında Anlatan Bellek: Kimlik,
Beden ve Mekân

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ABSTRACT

This article analyzes Jeanette Winterson's *Lighthousekeeping* (2004) within the concept of memory through a close textual analysis and explores how memory plays a role in shaping an individual's identity and how body and spaces form memory. An individual as a spatial temporal being perceives the world through sensory perceptions of her/his body and forms her/his body and spatial memories through this interaction. The recollections of these memories, pleasant or painful, affect the present. This study also highlights the effectiveness of recreations and reinterpretations of the past on an individual's existence, and investigates how spatial and body memories are important in recollections of the events that have psychological impacts on an individual's identity and existence, and how the past, namely memories, functions for the self-realization. This article dwells on the function of the past through storytelling in the construction of identity by referring to body and space in *Lighthousekeeping*. The lighthouse and stories function to form spatial and body memory that shape identity and shed light on psychology and existence by exploring the relationship between mother and daughter and the role of body in establishing this relationship.

Keywords: memory, identity, body, space, Jeanette Winterson.

ÖZ

Bu makale, Jeanette Winterson'ın *Fener Bekçisi* (2004) adlı romanında detaylı bir metin analizi sunarak bellek kavramını inceler ve belleğin bireyin kimliğini şekillendirmede nasıl bir rol oynadığını ve beden ve mekânların belleği nasıl oluşturduğunu keşfeder. Bir uzamsal-zamansal varlık olarak birey, dünyayı bedeninin duyuşsal algıları ile algılar ve bu etkileşimle beden ve mekânsal belleğini oluşturur. Bu hoş veya acı verici hatıraların hatırlanması bugünü etkiler. Bu çalışma aynı zamanda geçmişin hatırlanması ve yeniden yorumlanmasının bireyin varoluşu üzerindeki etki-

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sini ve bir bireyin kimliği ve varoluşu üzerinde psikolojik olayların hatırlanmasında mekânsal ve beden belleğinin ne kadar önemli olduğunu ve geçmişin, yani anıların, bireyin kendini tanımasında nasıl işlev gördüğünü tartışır. Bu makale, *Fener Bekçisi*'nde beden ve mekâna atıfta bulunarak hikâye anlatımı yoluyla kimliğin oluşmasında geçmişin işlevi üzerinde durmaktadır. Deniz feneri ve hikâyeler, kimliği şekillendiren mekânsal ve beden hafızasını oluşturma işlevi görür ve anne-kız ilişkisini ve bu ilişkinin kurulmasında beden rolünü keşfederek psikolojiye ve varoluşa ışık tutar.

Anahtar Sözcükler: bellek, kimlik, beden, mekân, Jeanette Winterson.

Introduction

Etymologically, identity is described as “sameness, oneness, state of being the same” (URL-1). An individual creates her/his self by preserving the sameness or oneness of her/his identity. Social values, belief systems and family structure are among the factors that are effective in shaping an individual’s identity. An individual as a member of a small family unit first learns the rules of the family and then the rules of the society by identifying herself/himself with these units or groups of society to be different from the other groups or societies. Besides the factors mentioned above, memory has an important place both in an individual’s psychological development and individualization process. Memory is effective in both cases, regardless of whether an individual rejects these values by forgetting or complies with these values by remembering. Remembering becomes an important cognitive and sensory function of an individual in order to achieve personal consistency which is important for the formation of identity. Michael Crawford expresses the relationship between memory and identity as in the following words:

As sensate beings afloat on the river of time, the only faculty that we possess that we can endow us with both a sense of permanence and identity is memory. Memory plants signposts along the banks of where we have been, fixes markers of our experience of the present, and helps us to chart our course into the future. Memory [...] helps us to form our very selves (2006: xvii).

As stated here, human beings are endowed with memory that enables permanency and identity. Memory records and stores the actions, emotions and feelings, and thus, it connects the past, present and future through recreations and reinterpretations of the past. Memory marks our actions in the past and determines our present.

Memory can be approached as both a cognitive and physical construction. An individual is in constant interaction with the world and tries to observe and comprehend it through her/his senses by attributing emotions to her/his experiences that are kept by memory. Our memories are the sum of our individuality and identity because “[b]y remembering, we form an idea of our self and shape a sense of our identity; thus we end up embodying the memory that inhabits us. [...]” (Plate and Smelik, 2009: 1). An individual has the ability to recollect memories. At the moment of recollection, an individual does not remember the stored knowledge in a simple manner since s/he recreates and reproduces it due to features of the moment of the recollection. The moments of these recollections elucidate an individual’s identity and give clues about her/his psychology. Kirsten Jacobson suggests that “memory is the home of our identity, that which provides the stable point from which our egress into the new is made possible *and to which we can return* with those new developments. Memory is our ever-developing and yet ever-continuous home; the home that lives and breathes through us” (2015: 39; emphasis in original). Memory enables the past to be remembered, reinterpreted and recreated, resulting in new possibilities and meanings. That is why it is our developing home of identity that determines subjective personal existence.

Memory is the essence of an individual and maintains its dynamism by forming spatial and body memory and recreating the past voluntarily or spontaneously. Body is representations of cultural, political and religious discourses. An individual, a spatial temporal being, understands her/his existence by interacting with the world through her/his senses. There is a close connection between body and memory in terms of forming body memory that contributes to the formation of an individual’s identity. Body not only constructs the past but also enables the past to be recreated in the present. Body memory provides the connection with the past through recreations of the past moment, and sensations attributed to that moment establish their presence on an individual’s psychology by preserving pleasant, painful and traumatic memories.

Places are effective not only in the process of individualization and formation of identity but also in construction of spatial memories. Places play important roles in people’s memories because people shape their memories through their emotions in those places. To feel belonging to somewhere constructs spatial memory. Describing the close relationship between memory and places, Dolores Herrero states that “[c]losely linked

to place, memory is also an ongoing process, a constant dialogue between past and present” (2017: 233). Memory is a phenomenon that occurs in the interrelatedness of body, space and time, and this interrelatedness enables its ongoing dialogue between the past, present and future. As a spatial being, an individual is in a dialogic relationship with the world, namely places, in order to feel her/his existence. Body’s act of positioning itself in a place is the onset of formation of memory. It bridges between the psychological outcomes of remembering and places that are experienced. Remembering triggers body that has previously positioned itself in a place to replace itself in that place due to spatial memories.

Knitting the Fabric of Identity

Published in 2004, *Lighthousekeeping*, dwells on both the stories about the history of the lighthouse of Cape Wrath told by Pew, lighthousekeeper, and life story of Silver who comes to the lighthouse as an apprentice after the death of her mother. The fact that storytelling prevails throughout the novel and functions as a way for Silver to comprehend her existence and life results in constructing her own identity. Furthermore, storytelling provides her to recapture past and memories. David Lowenthal in *The Past is a Foreign Country* argues “[...] [i]s there no way to recapture, re-experience, relieve it [the past]? Some agency, some mechanism, some faith must let us know, see, sense the past” (2015: 55). The agency between past and present is storytelling that paves the way for re-experience and recovery of finished experiences by recreating multiple points of views and possibilities.

The novel is a story of self-quest to realize the meaning of life and the self by the help of the stories and memories of the other characters and also by considering the fact that life is a text constructed with storytelling and story-writing from birth to death. Thus, storytelling becomes a means for Silver to express her desire to form identity by defining her existence. Furthermore, stories enable her to feel belonging to somewhere throughout the novel. Silver narrates the history of the lighthouse in never ending stories which create a new one as in the following words: “[...] It was a long story, and like most of the stories in the world, never finished. There was an ending- there always is- but the story went on past the ending-it always does. [...] I suppose the story starts in 1814 [...] The story begins now- or perhaps it begins in 1802 [...] or does it really begin in 1789 [...]” (Winterson, 2004: 11-3). The lighthouse as a space is the source of memory transmitted through storytelling. The history of the lighthouse is about Dark family, which Silver learns from Pew’s never ending stories that transmit the history

of both lighthouse and the family. Each beginning adds a new story which presents the past dynamically and in each story, Pew as a storyteller retells and recreates the past with his own versions, which creates a never ending process. Silver is aware of the importance and dynamism of the stories that take their energy from the transmission of memories, namely, the past.

Life consists of moments of darkness and light, which constructs identity. The broken relationship between Silver and her parents results in darkness that she feels in her life. She does not feel herself safe and says: “[t]here were two Atlantics; one outside the lighthouse, and one inside me. The one inside me had no string of guiding lights” (21). She tries to compensate her loss and bereavement with stories. Silver’s fondness for stories indicates that she was stuck in her childhood shaped by her loss of parents. The stories create a safe space for Silver who does not know much about her father and whose memories are mostly based on her mother’s fears and survival. The lack of parents in childhood period affects psychological development of children since they perceive their parents as their guide. Silver suffers from this lack, and she does not know how to start her life story.

Already I could choose the year of my birth-1959. Or I could choose the year of the lighthouse at Cape Wrath, and the birth of Babel Dark-1828. [...] And what about the year I went to live in the lighthouse -1969, also the year that Apollo landed on the moon? I have a lot of sympathy with that date because it felt like my own moon landing [...] So there’s my flag- 1959 [...] (23-4).

Body first exists and then defines itself. Silver has difficulty in determining her place in the world and deciding how to start her story to define her existence. Silver feels belonging to nowhere since she cannot establish a strong bond with her parents. The lighthouse becomes an important place in her quest to attain self-knowledge and create her identity through stories. Therefore, the lighthouse is the place that unites darkness and light as it happens in life. Silver’s coming to the lighthouse refers to settling down and feeling of belonging to somewhere. The act of coming to the lighthouse is likened to the moon landing, which stands for a new beginning and exploration. To identify your place in somewhere triggers formation of memories related to that place.

The way of telling and transmitting your story identifies your place in the world. Transmission of stories involves narrations and reconstructions of memories. Storytelling and stories enable Silver to comprehend the world

and make sense of her existence. While Pew reconstructs memories of Babel Dark and the lighthouse, Silver constructs her own identity through Pew's narration. Pew whose narrative is enriched with biblical stories, myths and legends besides his memories likens Babel Dark's life to the biblical story of Samson who is deceived by a woman. Samson's hair representing power is cut, and his eyes are gouged in the story. Becoming blind refers to blindness to truths, which is metaphorically seen in Babel's surname. Pew likens Dark to Samson since Dark's life changes when he thinks the woman he loves, Molly, is cheating on him. Pew continues to tell Silver about the love story between Babel and Molly. This love story from which Silver learns a lot will be a guide in her own love story. The following dialogue between Pew and Silver clearly shows that Silver tries to identify a role in the story by finding a similarity between the fate of Babel's daughter and hers:

“[...] Molly found herself having a child, and no legal wedded father.’

‘Like me?’

‘Yes, the same.’

[...]

‘Who knows? It was a child born of chance.’

‘Like me?’

‘Yes, like you’” (29-32).

Silver tries to cope with loneliness and establishes an emotional bond between herself and Babel's daughter, who was born by chance like her. The lack of the father and the mother makes Silver question her existence and seek the meaning of life in her individualization process. She constructs meaning, comprehends her existence and explores herself with stories through which the reconstruction of the past becomes an important part of Silver's psyche and identity.

Pew explains the power and dynamism of the past by telling the story of a vessel. Silver is curious and asks Pew what haunts the vessel:

‘The past,’ said Pew. ‘There was a brig called the *McCloud* built two hundred years ago [...] Nothing happened until they built the new *McCloud*, and on the day launched her, everyone on the dock saw the broken sails and ruined keel of the old *McCloud* rise up in the body of the ship. [...] How could she carry in her body trace-winds of the past? (46- 7; emphasis in original).

The vessel metaphorically stands for dynamism, memory and ongoing presence of the past. The past enlivens in the present through re-interpretations and recreations of the past and memories since “[m]emory is not like the surface of the water – either troubled or still. Memory is layered [...]” (149-50). The past and memories are alive and dynamic, and their connection with the present is productive. This productivity results in reinterpretations and recreations of the past. The past is not dead but exists in harmony with the present. The past constituted by both the lighthouse and Babel’s life permeates Silver’s life in the process of shaping her identity and self-realization. The harmony between the past and the present as in the vessel McCloud becomes a guide for Silver through stories.

The past, present and future are interconnected through storytelling or writing which stems from a desire to witness history. The act of writing is important since “writing functions as a textual replacement for memory itself [...]” (Campbell, 2000: 10). Keeping a diary or collecting things belonging to that moment is a will to transfer the past and memories to the future. Besides Pew’s storytelling which is a way of transmitting the past through reinterpretations, Babel Dark writes his memories and his two different journals shed light on his psychology. The first journal illustrating the life of a clergyman stands for the visible part, namely consciousness, and the second journal that is “scattered and disordered” (Winterson, 2004: 57) refers to unconsciousness. While his unconsciousness is related to his love for Molly and his cheating on his wife, the visible part portrays him as a well-respected representative of patriarchal society. The gap between the visible and the invisible alienates him from himself, and therefore, he cannot recognise himself.

The dualism in his nature resembles the fight /conflict between good and evil. The fact that Babel wishes to be free indicates the case of Dr. Jekyll and Mr. Hyde since “[i]n 1886, when Robert Louis Stevenson came to Salts and Cape Wrath, he met Babel Dark [...] and the rumour that hung about him, that led Stevenson to brood on the story of Jekyll and Hyde” (26). Babel Dark’s meeting with Robert Louis Stevenson is a turning point for Babel. Pew remembers how Dark explains his situation to Pew: [...] when Stevenson came to visit me [Babel] [...] he asked me if I thought a man might have two natures; the one almost ape-like and bestial in its fury, the other committed to self-improvement. [...] ‘You understand me, Pew? I am Henry Jekyll.’ [...] ‘And I am Edward Hyde.’ [...] (186-7). The fight between good and evil is an allegorical journey human beings experience. The loss of

control over the self results in split self, and Babel is aware of the dualism in his nature. Although he loves Molly, he marries another woman since he is suspicious that Molly has deceived him. Hence, he does not accept his own child.

There is a huge gap between what Babel lives and what he wants to live. Pew points out that Babel “was like this lighthouse in some ways. He was lonely and aloof [...] He was dark. Babel Dark, the light in him never lit [...]” (102). His marriage imprisons him, and he wants to free himself from such a life since Babel cannot overcome his love for Molly. Furthermore, he projects his anger to his wife. When his dark side rises in its fury like Mr. Hyde, Dark hits his wife. The moment he realizes what he has done, he punishes himself by dipping his hands in boiling water until they get red, and he cuts the woods until his wounds bleed. The act of self-punishment is a sign of regret and desire to silence his dark side. Babel is disturbed and refuses his wife’s offer to give apples to the poor. When she tries to persuade him by saying “the tree would fruit again” (57), Babel tells her “[n]o, it never will” (57). His memories of Molly pervade into his life, and Babel remembers the day he took Molly to his father’s garden to pick up apples. With the fear of infertility of the tree, Babel insists on not giving apples which is remembrance of Molly. The garden in which Babel and Molly pick apples is a reference to Garden of Eden where Adam and Eve create their own world. In this sense, apples can be regarded as a metaphorical symbol that presents the connection between Molly and Babel as in Adam and Eve. Babel’s answer that the tree will not fruit again metaphorically refers to the fact that he cannot be with Molly again.

Babel remembers Molly and his memories with her. When Molly and Babel meet in the Great Exhibition, “he [Babel] remembered her [Molly] that night, that first night, with the moon shining white on her white skin” (82). Babel associates Molly with the moon, and his fondness for the moon derives from his memory of the first night with Molly. Pew says to Silver “[...] [h]e loved the moon [...] My barren rock, he called her [Molly], and said sometimes that he would be happy there, pale tenant of the sun” (65). The moon is associated with woman while the sun stands for man. The moon symbolizes fertility, change and energy. Carl G. Jung asserts “[...] certain early Christian sects gave a maternal significance to the Holy Ghost (world-soul or moon). [...] It is an ‘unending All of life’ and wholly energy; a living organism of ideas which only become effective and real in it” (1976: 216). The moon associated with fertility and energy embodies change, re-

newal and reproduction. Molly is the source of light, love and joy of life for Babel, and thus he stays with Molly twice a year, April and November. Those times are “[...] where life is, where love is, where his private planet tracked into the warmth of its sun” (Winterson, 2004: 88). Molly associated with the moon is the source of life, energy and love that renews Babel when he visits her. She is the one whom he feels belonging to. Babel’s visits to Molly are the hidden, dark and unknown side of Babel’s life as opposed to his life in which he lives as a married and respected man. His visible and invisible life and self are metaphorically a play of darkness and light. This darkness gives him light, and moreover, in this darkness he finds joy and energy. Babel’s memories of Molly connect him to the life and recreate the feelings and love he feels for her.

Babel Dark constructs a connection between the world’s history and his own memories through an ancient seahorse that he digs out from a small hole on the cliff. He “put it [seahorse] in his pocket [...] More than anything, he wanted to keep it [...] They were like the tablets of stone given to Moses in the desert. They were God’s history and the world’s [...] the creation of the world, saved in stone” (117-8). Fossils and sediments bear the history and memories of the world. David Morris denotes “‘geological time’ [...] which operates as a deep form of memory that summons up a past that we did not live through, that was never present to us, that is not our *own* memory but rather what Merleau-Ponty calls the “memory of the World”- and yet that shelters our sense of self” (2015: 16; emphasis in original). The world has its own memory witnessed by human beings through fossils and sediments that highlight the formation of the universe. When Charles Darwin visits Babel Dark, Darwin explains this memory system to Babel: “[...] Nothing can be forgotten. Nothing can be lost. The universe itself is one vast memory system. Look back and you will find the beginnings of the world” (Winterson, 2004: 167). Besides the memory of the world, what Dark is interested in is the ancient seahorse fossil. The past shows itself in different forms and images as in seahorse fossil.

Seahorse stands for memory because hippocampus effective on memory means “a kind of sea monster, part horse and part dolphin or fish, often pictured pulling Neptune’s chariot, from Late Latin *hippocampus*, from Greek *hippokampos*, from hippos “horse” + *kampos* “a sea monster” [...] Used from 1570s as a name of a type of fish (the seahorse); of a part of the brain from 1706, on supposed resemblance to fish” (URL-2, emphasis in original). Hippocampus is known for its effectiveness in memory, and Ba-

bel's insistence on keeping the seahorse indicates his efforts to live with memories. The seahorse fossil Dark insistently keeps refers to his memories of Molly and love for her since she calls him "my seahorse". He establishes a relationship between Molly and the seahorse that represents his memories of Molly.

Silver whose identity and memory are constructed by Pew's stories and Babel's life, tells what happens to her after she has to leave the lighthouse in the "New Planet" chapter. She spends her days in the library where she feels happy because reading new stories and exploring new worlds create a safe space where she feels secure just like the space created by the stories Pew tells in the lighthouse. Each story is a new journey and meaning for Silver, and thus she tries to create her own stories. Creating or narrating stories is a dynamic process that paves the way for establishing her identity and proving her existence. This constant pursuit of meanings out of stories shapes her behaviours. Unable to borrow books from library without giving a permanent address, Silver takes notebooks and copies the stories out. She even follows the librarian and enters her house to retrieve the book that Silver cannot finish reading. When she is arrested, she says: [...] *all I had wanted* was to borrow her book. [...] the police discovered that as I had no mother or father, I didn't officially exist. [...] Miss Pinch [...] claimed never to have heard of such a person as myself. [...] the psychiatrist [...] suggested I come in once a week for observation, like I was a new planet (Winterson, 145; emphasis added). Silver tries to comprehend her own self and the world throughout her life as she has no parents to prove her existence officially. Furthermore, Miss Pinch, who looks after Silver for a while before taking her to the lighthouse, ignores her. Silver tries to compensate her feeling of lack of parents and loneliness by the help of stories since life is a text that needs to be written and told; I tell, therefore I am. The meanings that she tries to construct with stories also continue after she has to leave the lighthouse. Like the lighthouse, the library becomes a meaningful place for her, and all she wants is to borrow the book to finish, which metaphorically symbolizes that all she wants is to exist.

Constructing identity is a process that includes desire to complete the self by filling the gaps in its nature. This desire shows itself in Silver's attempts to retrieve a book and steal a bird that calls her "Bongiorno, Silver" (155). In two different cases, the act of stealing expresses her desire to construct meaning since the book is a journey she will explore, and the bird that calls her name makes her feel well given the fact that she does not

have parents and even Miss Pinch ignores her. Psychologically, stealing stems from the desire to complete her self and fill the gaps in her nature. Creating anxiety in her, this desire forces her to steal and Silver says: “[...] [e]very day the bird reminded me of my name, which is to say, who I am. [...]” (158). What Silver does is perceived as a sign of a mental breakdown, and she is sent to the psychiatrist although Silver clearly states that the reason why she steals a bird is not related to a mental breakdown. The traumatic consequences of her mother’s death in her childhood period and lack of father affect Silver’s psychology and life. As Carl G. Jung states “[...] the mother always plays an active part in the origin of the disturbance, especially in the infantile neuroses or in neuroses whose aetiology undoubtedly dates back to early childhood [...]” (2003: 19). As Silver does not have many memories with her family, she tries to compensate her loss through stories of Pew, by reading books at the library and stealing a bird that reminds her who she is when it calls her name.

Reflections of Body Memory in Mother and Daughter Relationship

Jean-Paul Sartre’s main doctrine of existentialism, “[...] existence precedes essence” (1969: 568), explains an individual’s self-journey in the world by emphasizing that s/he must first exist, and then try to construct her/his essence. Sartre expresses an individual’s struggle to exist and create ontological security by stating: “[...] man first of all exists, encounters himself, surges up in the world- and defines himself afterwards” (1948: 28). An individual creates her/his autonomy by choosing her/his own possibilities, taking responsibility of her/his actions and defining herself/himself. Heidegger points out that an individual has “*existential spatiality*” (1996: 53), which expresses her/his existence in terms of determining her/ his being in the world. Existence occurs through body and its reactions, sensory abilities and perceptions. Body enables an individual to interact with the world and comprehend the meaning of the world that enlightens her/him in individualization process.

The novel begins with Silver’s narration of her birth and her mysterious father. She describes herself as a character of fantasy whose father mysteriously comes out of the sea and returns to it. Silver’s speech about her birth by describing her existence refers to the first phase of existing. Birth is the result of a successful attempt to survive and exist. She defines herself: “[m]y mother called me Silver. I was born part precious metal part pirate. [...] My own father came out of the sea and went back that way. [...] His splintered hull shored him for long enough to drop anchor inside my mother.

Shoals of babies vied for life. I won” (Winterson, 2004: 3). She attributes a supernatural feature to herself: being both a precious metal and a pirate. Silver compensates the feeling of lack of father through both portraying herself as a character of a fairytale and implying her father as a portrayal of Poseidon, god of sea. Silver’s narration strengthened with the elements of fantasy can be explicable by the fact that fairytales are representations of unconsciousness and “narrative patterns that give significance to our existence” (May, 1991: 15). Fairy tales provide us an insight to understand our psyche and the world. Because of the fact that the narrative patterns of fairy tales represent gender identities and stereotypes, they shed light on psychological development, individualization process and existential anxieties.

A child first struggles to define her existence formed by bodily reactions that are accompanied by spatial construction. Silver’s childhood memories of her home demonstrate the relationship between her mother and Silver, which depends on survival. Her home becomes a place that threatens her existence rather than a safe place that creates a sense of belonging. Her mother and Silver were ostracized from the society and sent up the hill since the society does not accept a child born out of wedlock. Hence, home becomes a symbol of struggle, fear and alienation, which also sheds light on the relationship between the mother and daughter. Silver narrates her home and the hard conditions of the place that affect her life as in the following words: “[...] my mother tucked me into a hammock slung cross-wise against the slope. [...] My mother and I had to rope us together like a pair of climbers [...] Why didn’t we move house? (Winterson, 2004: 4). Being alienated from the society causes Silver to compare her life with the lives of other children. She dreams of a different place where she will feel safe since she does not feel belonging to her home, which also highlights the mother and daughter relationship. Her wish to move her house also refers to her desire to establish a healthier relationship with her mother. Silver and her mother have to rope together to climb their home at the top of the hill. The rope refers to the bond between a child and mother. Mother who takes care of an infant and supplies her/his needs is the first image of the other that an infant faces. Hence, the connection between mother and daughter determines psychology, identity and individualization process of daughter.

The rope mentioned above indicates that Silver cannot complete a child’s psychological development stages successfully. She cannot sepa-

rate herself from the mother as in Lacan's mirror stage. Lacan explains mirror stage by assigning "a twofold value. In the first place [...] it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image [...]" (1953: 14). The mirror stage expresses the cognitive development of a child, and it also creates an important moment of awareness that is achieved by the child's image in the mirror. This awareness is the result of bodily separation from the mother by realizing the fact that her/his image in the mirror is whole, which creates desire of attaining this wholeness throughout her/his life. Body has its first recognition of being a separate entity. When the child sees the 'ideal I' in the mirror, s/he realizes s/he is not like the image in the mirror, and therefore, s/he constantly tries to attain it, which sometimes creates tension and anxiety. The mother is important in this process, and the rope explains that Silver cannot achieve herself as a separate being from the mother.

Her childhood memories are based on the struggle to survive in harsh conditions and the absence of a strong mother and father figure who play important roles in a child's development. Silver expresses her mother's attitude towards her: "[t]he eccentricities she [her mother] described as mine were really her own. [...] She longed for me to be free, and did everything she could to make sure it never happened. We were strapped together like it or not. We were climbing partners. And then she fell" (Winterson, 2004: 5-6). The quote clearly indicates that the mother is not a free individual and has to live in the world given to her by the society. In order to overcome the feeling of guilt and disillusionment, the mother projects her fears and hatred as if they were her daughter's.

Nancy Chodorow denotes "mothers transmitted to their own anxieties and conflicts about femininity" (2004: 102). The close connection between mother and daughter stems from bearing the same consciousness: "[m]others tend to experience their daughters as more like, and continuous with, themselves. [...] (1978: 166). Mothers see their daughters as themselves and want to transmit the feminine issues/ legacy. Although girls sometimes want to reject this understanding and break the bond, they continue preserving this type of relationship with the mother. Silver is aware of the fact that her mother transfers her fears and anxieties to Silver instead of guiding her, and she thinks her mother deliberately decides to abandon her. Although the mother sometimes is regarded as an obstacle to attain freedom, daughters cannot completely break the bond with her. Silver does not

also want to break this bond although she perceives her mother as an embodiment of anxieties.

Chodorow explains this attachment with bodily connection, namely attachment behavior which is described as a: “behavior directed toward binding the mother to the child, especially through the maintenance of physical closeness to her” (1978: 71). The phase of this attachment behavior develops from six months to eighteen months, and it is an important phase in child development that “requires experienced separateness, and the ability to perceive and differentiate objects. [...]” (72). A child should differentiate herself/himself from the mother by noticing her/his own body image. The mother becomes the embodiment of attachment behaviour for Silver, who lacks a father figure. Silver cannot achieve her bodily autonomy, and this is manifested metaphorically in her attachment to her mother with a rope.

Parents have effective roles in the formation of childhood memories as Edward Casey states [m]emories are formed from the first in *the image of the other*, primarily the caretaking parent; also *in view of the other* [...] It is a matter of keeping the other in mind” (2000: 244; emphasis in original). The interaction between Silver and the image of the other, namely the mother who projects her own fears to her daughter, is not a healthy relationship. Besides the lack of the father, the loss of the mother makes Silver desperate. Silver explains how she feels: “[w]hen we buried my mother, some of the light went out of me [...] I was lost, so it didn’t matter to me” (Winter-son, 2004: 24). Despair accompanies renunciation, and Silver feels herself lost without her parents. Her losses and childhood memories create disorder and anxiety. The inability to establish a strong bond with her mother shapes her life, and this lack manifests itself in later periods of her life since “[...] loss of the mother, at a certain stage, threatens the individual with loss of his self” (Laing, 1969: 116). Silver tries to compensate the lack of her mother throughout her life. This unsatisfied desire affects Silver’s psychology, and it manifests in different ways like stealing a bird that calls her name and makes her remember who she is. Stealing is psychologically an effort to compensate for the losses she experienced in her childhood. As she cannot establish a healthy relationship with the mother, she is after stories that will complete her psychological development or identity.

Silver’s childhood memories of her mother consist of being climbing partners rather than mother-daughter relationship. She remembers her mother’s tragic fall by undoing the harness to save Silver. The act of undo-

ing the harness, according to Silver, is her mother's will not to save Silver but to abandon her. The mother's sacrifice creates a psychological breakdown, and as a ten-year-old child, Silver assumes it as an abandonment. She says "[...] She had undone the harness to save me. Ten years before I had pitched through space to find the channel of her body and come to earth. Now she had pitched through her own space, and I couldn't follow her. She was gone" (Winterson, 2004: 7). The feeling of abandonment stems from the fact that she believes her mother chooses her own path by breaking the bond between her and Silver. The fact that this separation creates psychological disorders and anxiety results from Silver's blaming herself for not being able to follow her mother this time.

The rope metaphorically refers to the umbilical cord, which literally meets a baby's needs, supplies nutrients and ensures development of the baby in the womb. Standing for the psychological cord that connects the mother and daughter, the rope affirms the security and represents the desire to return to the womb. In archetypal criticism, this desire is associated with rebirth and safety; however, Silver cannot follow her mother this time when she undoes the harness to save Silver.

Silver's desire to return to the womb does not diminish after she is given as an apprentice to the lighthouse. She says "[...] I curled up to keep warm, my knees under my chin, and hands holding my toes. I was back in the womb. Back in the safe space before the questions start [...]" (32). The lighthouse plays different roles for Silver. Her curling up to keep herself warm symbolizes her desire to return to the womb, which is an outcome of the unhealthy relationship with the mother. The position of body in curling narrates this desire. The lighthouse actually symbolizes Silver, fetus in the womb, which represents the beginning of everything. The lighthouse stands for Silver herself. As an adult, she returns to the lighthouse to visit, which metaphorically symbolizes her desire to return to the womb that represents the secure space. The act of returning to the lighthouse also represents Silver's returning to her self and inner nature.

The lighthouse, associated with the womb, is important for each character. As it is his secure place, Pew does not want to leave the lighthouse when it is said to be automated. There is also a connection between the lighthouse and Babel, who thinks the lighthouse as his beginning because the light was lit for the first time when he was born. In his childhood, Babel strengthens this connection by learning the lighthouse from Robert Stevenson's drawings. Babel comes to the lighthouse and even he drowns himself,

which symbolizes the fact that the world turns into a cruel place that disappoints him since he cannot be together with Molly. As water symbolizes womb, killing the body by drowning metaphorically symbolize the desire to return to the womb.

The Lighthouse: A Space Identity and Memory

Places that become meaningful when attached emotions and feelings both form memories and activate them at the moment of recollection. Spaces becomes embodied when an individual creates her/his spaces by experiencing and materializing it with her/his consciousness. Having an important place in the novel, the lighthouse affects the lives of the characters and is influential in creating memories and constructing identity.

Silver's narration about her new life in the lighthouse sheds light on how the lighthouse becomes the centre of her life. She remembers her first days and how darkness pervades into her life: “[o]ur business was light, but we lived in darkness. [...] That first night, Pew cooked the sausages in darkness. No, Pew cooked the sausages *with* darkness. It was the kind of dark you can taste. That's what we ate: sausages and darkness (Winterson, 2004: 20-1; emphasis in original). Silver tries to get accustomed to the darkness which contrasts to the nature of the lighthouse. The presence of darkness is metaphorically related to the fact that Silver does not know the history of the lighthouse, and it also refers to Silver's darkness in her quest to understand her self and identity. Metaphorically, darkness created by her family devours Silver. As in the quotation above, Silver is embodied with darkness. There is a pathetic fallacy between the lighthouse and Silver's psychology. The presence of darkness in the lighthouse is Silver's darkness in her nature. She says: “[d]arkness was a presence. I learned to see in it, I learned to see through it, and I learned to see the darkness of my own” (20). Her childhood is in darkness since she does not know much about her father. As her mother dies when she is a child, Silver lacks a strong mother figure that will guide her.

The history of the lighthouse is narrated by focusing upon the bond between the lighthouse and Babel Dark whose story and memories have effect upon Silver's psychological development and identity. Babel's fate is tied to the lighthouse since he was born at the moment when the first light was lit and died there years later. His name refers to Tower of Babel where God confounds a single language spoken by all people and the name, babel, means “the confusion of tongues” (URL-3). A misunderstanding and

confusion shape Babel Dark's life, and he is after giving meaning to his life out of confusion until he learns the truth about her lover, Molly. His surname, dark, symbolically refers to Silver's narration of the lighthouse owing to the fact that the lighthouse contains both darkness and light.

The history of the lighthouse offers many stories, and the past is recreated by retelling stories. Silver says to Pew: “[t]ell me a story and I won't be lonely.” (Winterson, 2004: 27). As listening to the stories or telling them becomes a way to lessen her loneliness, Silver is interested in Dark's story. She finds a similarity between Babel's birth and her coming to the lighthouse which is a new beginning for her. Pew narrates “[...] Babel thought of the rock as his beginning [...]” (30). The rock refers to the lighthouse Babel learns from the drawings of Stevenson as a child. Babel perceives the lighthouse as his beginning, and it becomes his end. Looking for traces of Molly at the places they walk, Dark relives his memories of her when he walks at the same places. The fact that he becomes hopeless about his union with Molly since he cannot leave his wife and his son results in his inability to cope with this disillusionment. He walks through the headland, and then into the water by the accompaniment of light beams that after a while witness his drowning: “[h]is [Dark] body was filled with salt water. He was drowned already. [...] She was there. She had come back. He had the seahorse in his pocket. [...] They waded out, they swam into the cone of light, that sank down like a dropped star. [...] He let the seahorse go” (222-3). Dark's drowning and his walks into water symbolize his desire to purify his sense of guilt and also symbolize a union with Molly in his unconscious. He no longer needs the seahorse that reminds him of his days without Molly because he imagines that he is with Molly now. Dark's life story beginning with the lighthouse ends at the lighthouse.

The lighthouse and the stories Pew tells function as a guide in Silver's individualization process. Each story and its retelling triggers a new perspective. Stories of lighthouses construct a clusters of stories that never end but transmitted from generation to generation, which represent multiple representations of past that enrich present and future. The dynamism of stories related to lighthouses that have their own space memories are explained as in the following words: “[...] Every lighthouse has a story to it more than one [...] These stories went from man to man, generation to generation, hooped the sea-bound world and sailed back again, different decked maybe, but the same story. And when the lightkeeper had told his story, the sailors would tell their own, from other lights [...]” (39). The act of

storytelling is a never ending process since each storyteller adds something to it, and each story is narrated from different perspectives. Drawing a similarity between a text and fabric, Roland Barthes asserts that “[...] [t]he text is a tissue of quotations drawn from the innumerable centres of culture [...]” (1977: 146). Just as the fabric is interwoven by knots so the text itself is created by multiple stories that connect each other. Lighthouses are sources and means of storytelling and have their own memories and histories enriched by the sailors’ storytelling. Pew emphasizes the importance of stories. When he tells Silver “[t]he stories. That’s what you must learn. The ones I know and the ones I don’t know.” (Winterson, 2004: 40), Silver asks Pew “[h]ow can I learn the ones you don’t know?” (40). Pew encourages Silver by replying “[t]ell them yourself” (40). Storytelling is a symbol of power for a narrator because it gives her/him an opportunity to create her/his own stories or to recreate what exists, namely the past.

The lighthouse obviously has an important place in the lives of Babel, Pew and Silver. Each character is lonely and takes shelter in the lighthouse that is a combination of darkness and light. When it is decided that the lighthouse will be automated, Pew explains why he will not leave by stating: “[t]here’s been a Pew here since 1828 [...] I need what I have. [...] I’m staying where I am” (103-4). The lighthouse is the place to which Pew belongs since all his memories are about the lighthouse. The fact that Silver becomes aware of her true nature through the stories Pew tells her at the lighthouse creates sense of belonging. She remembers how she feels after she has to leave the lighthouse: “[...] [w]ithout lighthouse, I would have to begin again-again” (105). Silver is worried that she has to leave the place where she feels like her home because she has to start all over again to find a place that she feels safe and secure. The world outside the lighthouse is the world of uncertainty that threatens her existence.

On the day when the authorities will come to automate the light, Silver thinks that it is “[...] [b]est to leave it now [...] fasten it in memory, where it couldn’t be destroyed” (124). Being forced to leave a place is what she knows best, which is a traumatic process for a child after she has to leave her home, and once again she has to leave a place: the lighthouse. The lighthouse functions as a spatial memory that Silver keeps in her memories, and this spatial memory will bring Silver to the lighthouse after a while, just as Babel came. When Silver begins to pack her own things, she sees a tin box in the kitchen and says: “[...] I knew that Pew had left it for me [...] Two first editions: Charles Darwin, *On the Origin of Species*, 1859, and *The*

Strange Case of Dr. Jekyll and Mr. Hyde, 1886. The other books were the notebooks and letters that had belonged to Babel Dark. [...]” (124). The tin box stands for the past, history of the lighthouse, life of Babel enlightened by Darwin’s work and Stevenson’s book. Pew transmits his heritage to Silver by giving the box to her to guide her after she leaves the lighthouse.

Stories forming her identity and lighthouse that she feels as her home, are important parts of Silver. The lighthouse stands for heimat, a German word that means home, for Silver who feels belonging and enables the bond with the past that shapes her identity through stories. Home is the embodiment of an individual’s sense of ontological safety and a place of familiarity that meets her/his expectations. Boa and Palfreyman describe heimat as “[...] a physical place, or social space, or a bounded medium of some kind which provides a sense of security and belonging” (2000: 23). They also explain the relationship between heimat and an individual as in the following words: “[...] [a]s a surrounding medium, Heimat protects the self by stimulating identification whether with family, locality, nation, folk, or race, native dialect or tongue or whatever else may fill the empty signifier to fuel a process of definition or of buttressing which feeds and sustains a sense of identity [...]” (23). Heimat creates a secure place that familiarizes an individual with her/his world, family and nation which have roles in shaping and sustaining her/his identity. Silver explains how the lighthouse as a space in which stories construct her identity is important in her life: “When I look back across the span of water I call my life, I can see me there in the lighthouse with Pew [...] Babel Dark. All of us bound together, tidal, moon-drawn, past, present and future in the break of a wave [...] the stories I want to tell you will light up part of my life [...] The stories themselves make the meaning” (Winterson, 2004:134). Stories form and shape Silver’s memory, and she feels connected with the history of the lighthouse, stories of Pew and Babel’s life. As her memory is constructed with those stories, storytelling is the best way to manifest her identity. Stories function to be a light to guide her, and Silver believes stories make the meaning of her self. As Campbell points out “[m]emory and imagination must act together in order to produce identity [...]” (2000: 6). In the same vein, Pew suggests Silver to tell stories and create her own stories that will help her construct her identity.

Silver tries to feel a sense of belonging with Pew’s stories. As the lighthouse becomes her home, she returns there sooner or later. She says to her lover “[...] I invited you to stay in a hut on the edge of a forest. [...] it was the

nearest thing I could get to a lighthouse. Every new beginning prompts a return” (Winterson, 2004: 209). The lighthouse that shaped Silver and her memories was a new beginning for her in constructing identity, and this love story is also a new beginning for her. Silver feels returning to her childhood days since the hut she stays on the edge of a forest refers to her childhood house on the top of the hill that was far away from the people. Furthermore, the lighthouse is a solitary place that she internalizes as her home. Silver is so much connected with the lighthouse that the light becomes her guide and says “[...] I had often seen this light [...] the light had been what Pew had promised-marker, guide, comfort and warning” (229). Silver’s visit to the lighthouse refers to her desire to return to her childhood memories since it is the place to which Silver comes as a child, who observes the environment and records what Pew tells her and his stories, which creates narrative memory. This narrative memory constructs Silver’s identity. As Hilde Lindemann Nelson argues “[...] because identities are narratively constituted and narratively damaged, they can be narratively repaired” (2001: xii). After leaving the lighthouse and Pew, Silver composes her own stories through her experiences and understands her own self and who she is. She creates her own possibilities in the future by listening to the stories and imagining new ones.

The novel dwells on the interplay between dark and light, which metaphorically refers that life is a battlefield of darkness and light, of which moments determined by respectively existential anxieties and overcoming them. Silver comprehends what existence means: “[t]he continuous narrative of existence is a lie. [...] there are lit-up moments and the rest is dark” (Winterson, 2004: 134). Silver likens existence to the lighthouse because the moment when the light comes at intervals are lit-up moments and those times without light are darkness that pervades into the lighthouse. The lighthouse also stands for the embodiment of transition from unconsciousness to consciousness due to this interplay between dark and light through Silver’s narration, Pew’s stories and Babel Dark’s life story. Memory is the sense of identity as Charlotte Linde expresses “[a]ny analysis of identity is also an examination of memory [...]” (2009: 222). Having a Pew at the lighthouse since 1828 implies the fact that each Pew transmits stories to the next one and constructs a cumulative clusters of stories that enable the connection between memory and identity. Memories reflect many realities about an individual’s psychology, identity and existence, and all in all, memory is the core of identity.

Conclusion

This article has studied the roles of memory in constructing our identities by focusing on its relationship with body and space and has shown the fact that the past bears its existence on our identities through its reinterpretations and recreations. The analysis of *Lighthousekeeping* has demonstrated the function of storytelling in the formation of identity and how stories guide an individual in comprehending life in her/his individualization process. It has pointed out stories are a means of conveying the past and how stories enable the past to be recreated and reinterpreted. It has also argued how storytelling creates a sense of belonging and become guide in process of defining existence and psychology. The lighthouse as a space stands for a metaphorical discourse of continuity of the narrative because Pew says the lighthouse “would flash every four seconds [...] [when automated], but there would be no one to tend it, and no stories to tell [...]” (Winterson, 2004: 107). The fact that the light is lit metaphorically refers to the creation and continuation of stories, and each flash of light is a reference to stories, which creates a cycle connecting each story to the next one. The dialogue between Silver and Pew clearly demonstrates the power of stories connecting with each other. When Silver says to Pew: “[...] *Only connect*¹. How can you do that when the connections are broken?” (107; emphasis in original), he answers “[t]hat’s your job [...] These lights connect the whole world” (107). Stories connect the whole world and also bridge the past, present and future. Hence, to determine one’s existence, one needs to create and tell their own story to construct identity through formative functions of memory that plays a role in their spatial temporal being.

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¹ The quote refers to E.M Forster’s novel *Howards End* and his well-known quote that emphasizes the need to connect opposites, conflicts, dilemmas and the past with the present: “[...] Only connect! [...] Live in fragments no longer [...]” (Forster, 2007: 202).

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The following statements are made in the framework of "COPE-Code of Conduct and Best Practices Guidelines for Journal Editors":

Author's Note: This article is extracted from one of the chapters and the introduction of the author's doctoral dissertation, "Memory narrates the story: Identity, body and space in Jeanette Winterson's selected novels".

Acknowledgment: I would like to express my gratitude and thanks to my supervisor Assoc. Prof. Dr. Şeyda Sivrioğlu for her immense support during the writing of this dissertation.

Ethics Committee Approval: Ethics committee approval is not required for this study.

Declaration of Conflicting Interests: The author has no potential conflict of interest regarding research, authorship or publication of this article.