MEMORY NARRATES THE STORY: IDENTITY, BODY AND SPACE IN JEANETTE WINTERSON'S SELECTED NOVELS

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I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

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This thesis analyzes Jeanette Winterson's *The Passion* (1987), *Written on the Body* (1992) and *Lighthousekeeping* (2004) within the concept of memory through a close textual analysis. Framed by theoretical background referring to philosophers such as John Locke, Henri Bergson, Thomas Reid, Maurice Merleau-Ponty and Edward S. Casey, this thesis 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 how voluntary and involuntary memory function to rediscover the past. This study 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 thesis examines the selected novels by focusing on the relationship between memory and identity, memory and body, memory and space.

Key words: memory, identity, body, space, Jeanette Winterson

ÖZET

ANLATAN BELLEK: JEANETTE WINTERSON'IN SEÇİLMİŞ ROMANLARINDA KİMLİK, BEDEN VE MEKAN

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Bu tez, Jeanette Winterson'ın Tutku (1987), Bedende Yazılı (1992) ve Fener Bekçisi (2004) adlı romanlarını detaylı bir metin analizi sunarak bellek kavramını inceler. John Locke, Henri Bergson, Thomas Reid, Maurice Merleau-Ponty, ve Edward S. Casey gibi filozofların kuramlarıyla şekillenen bu tez, belleğin bireyin kimliğini şekillendirmede nasıl bir rol oynadığını ve bedenin ve mekanların belleği nasıl oluşturduğunu keşfeder. Bir uzamsal-zamansal varlık olarak birey, dünyayı bedeninin duyusal algıları ile algılar ve bu etkileşimle beden ve mekansal belleğini oluşturur. Bu hoş veya acı verici hatıraların hatırlanması bugünü etkiler. Bu çalışma aynı zamanda geçmişin hatırlanması ve yeniden yorumlanmasının bireyin varoluşu üzerindeki etkisini ve geçmişi yeniden keşfetmede istemli ve istemsiz belleğin nasıl işlediğini göstermektedir. Bu çalışma, bir bireyin kimliği ve varoluşu üzerinde psikolojik olayların hatırlanmasında mekansal ve beden belleğinin ne kadar önemli olduğunu ve geçmişin, yani anıların, bireyin kendini tanımasında nasıl işlev gördüğünü tartışır. Bu tez, seçilen romanları bellek ve kimlik, bellek ve beden, bellek ve mekan arasındaki ilişkiye odaklanarak inceler.

Anahtar Kelimeler: bellek, kimlik, beden, mekan, Jeanette Winterson

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INTRODUCTION

This thesis analyzes Jeanette Winterson's *The Passion* (1987), *Written on the Body* (1992), and *Lighthousekeeping* (2004) within the concept of memory through a close textual analysis. Memory has been a common subject approached throughout history, ranging from inspiration, rote-memorization, escapism, trauma to recreations of the past, etc. This thesis sheds light on how memory functions to reveal ontological issues by referring to identity, body, and individualization process and highlights the effectiveness of recreations and reinterpretations of the past on an individual's existence. This thesis also examines memory by focusing mainly on the relationship between memory and identity, memory and body, memory and space in Winterson's selected novels.

This thesis is inspired by Jennifer Miller's article entitled "I Remember, therefore I am" that portrays how Descartes' doctrine of cogito ergo sum which means 'I think, therefore I am', is transformed into 'I remember, therefore I am' and Miller states "[w]hat if instead of just thinking, I need to remember?" (2013: 19). Reason may not be sufficient in the modern world in which everything is changing and transforming rapidly; things are produced and consumed fast, and values are changing rapidly. Therefore, memory is what makes people more stable and meaningful in this fast age. The idea of studying memory is strengthened when Lois Lowry's *The Giver* is analyzed for a conference in terms of how memory functions as survival in a dystopian totalitarian regime. Lowry asserts that "[m]emories are *forever* (1993, 180; emphasis in original) by pointing out the importance of memories for people and societies. The novel portrays a dystopia in which memory is used as a manipulated threat to be controlled since individuality is aimed to be destroyed and eliminated, and people's connections with the past are tried to be severed. Owing to the strong relationship between memory and identity, memory regarded as one of the major obstacles to control societies in dystopias is either tried to be controlled or destroyed completely.

Winterson's novels are selected on the grounds that Winterson, a contemporary British writer, invents her own worlds by not only creating her facts but also using history and the past that she fictionalizes with insertions of personal stories of her characters in her novels. Insertion of subjectivity into historical discourse by inventing characters or events provides textual richness of her novels and the dynamic interplay of time from the past to the

present or future. When asked in an interview what the key idea is for *The Passion*, Winterson explains: "I wanted to use the past as an invented country. So I knew I was going to land on some moment of history and rediscover it" (Reynolds and Noakes, 2003: 18). Winterson does not assume the past as a finished story but a precious moments of recollections, recreations and reinterpretations. Her reconstructions of the past and history are strengthened by the use of myths, fairy tales and magic realism, which creates alternative worlds and discourses to the traditional history and reality and also explores the unknown world and reinterpret the real world by developing new perspectives. These evolving perspectives and discourses create spiral narration. Winterson explains why she favors spiral narrative by stating "[…] [a]s a shape, the spiral is fluid and allows infinite movement. […] I really don't see the point of reading in straight lines. We don't think like that and we don't live like that. Our mental processes are closer to a maze than a motorway, every turning yields another turning, not symmetrical […]" (Winterson, 2001a: xiii). The selected novels of Winterson under discussion offer a spiral narrative that portrays an evolving movement from the past to present through repeating themes and moving backwards and forwards, which results in nonlinear narration.

Jeannette Winterson uses history as a theme in her novels and chooses a historical event that she recreates through her own interpretation of the past. The past becomes a field of imagination that creates multiple alternative worlds and stories. Winterson's choice of history or the dynamism of the past is not limited to the theme of her novels since her narration technique involves repetitions. For instance, a sentence, an image or a quote in her novel is repeated in her another novel with similar connotations. Winterson points out this process that "[a]ll the books speak to each other. They are only separate books because that's how they had to be written. I see them really as one long continuous piece of work. I've said that the seven books make a cycle or a series, and I believe that they do from *Oranges* to *The PowerBook*" (Reynolds and Noakes, 2003: 25). She adds that how the books interact with each other: "they interact and themes do occur and return, disappear, come back amplified or modified, changed in some way, because it's been my journey, it's the journey of my imagination, it's the journey of my soul in those books. So continually they must address one another" (25). This self-journey is represented by portraying Winterson's relationship with her mother as an adopted child as well as her lesbian self in love affairs. Herein, in each of

her book, she makes her readers remember her previous works. Her seven books, speaking to each other, create a dynamic nature in her narration by recreating and reinterpreting the past with the active participation of memory. The novels under discussion for this thesis portray the close relationship among memory, body and space that influence an individual's identity.

John H. Plumb in *The Death of the Past* states "[…] [f]or all societies the past has been a living past, something which has been used day after day, life after life, never-endingly" (1978: 11). Whether it is accepted or ignored, the past is always alive since the past is a collective memory of rituals, traditions and customs that shape a society, and recreations of the past enlighten the present and lead to the future. It mirrors life. Geoffrey R. Elton emphasizes the importance of the past by referring to its function of being embodiment of sets of learned experiences and notes "[t]he future is dark, the present burdensome; only the past, dead and finished, bears contemplation. Those who look upon it have survived it; they are its products and its victors" (1969: 11). The past becomes the field of survival for societies and human beings since the past bears lessons, warnings, failures and victories, which paves the way for its perseverance of dynamism and liveliness.

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. Memory refers to an individual's identity and her/his individualization process. 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. Yet, memory is a dynamic phenomenon for any individual […]" (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.

Nicola King fleshes out the influence of memory in constructing identity as in the following words: "[…] [a]ll narrative accounts of life stories, whether they be the ongoing

stories which we tell ourselves and each other as part of the construction of identity, or the more shaped and literary narratives of autobiography or first-person fictions, are made possible by memory; they also reconstruct memory according to certain assumptions about the way it functions and the kind of access it gives to the past […]" (2000: 2). Narrations of autobiographical life stories are possible thanks to the effectiveness of memory in keeping collective, body and spatial memories and its ability in connecting with the past by reconstructing it under appropriate conditions.

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. Traumatic memories generally repeat themselves and destroy the integrity of an individual since "[…] traumatized people get stuck in the past: They become obsessed with the horror they consciously want to leave behind, but they keep behaving and feeling as if it is still going on" (Van der Kolk, 2015: 9-10). Traumatic experiences blur the reality, and hence a traumatized individual cannot understand whether it was in the past or it is happening now, and body recreates that moment the individual was stuck. The individual who cannot understand this difference becomes psychologically fragmented.

Henri Bergson approaches body memory as a habitual memory that is embodiment of habits and repetitions. Accordingly, habits and behavioral responses are mechanisms constructed under suitable conditions in order to survive and adapt. Memory functions to keep information, senses or feelings created by bodily senses. Body not only is a structure consisting of habits but also plays a role in both the formation of memories and remembering them. King denotes "[w]e remember in different ways at different times: the same memories

can be recalled voluntarily, and resurface involuntarily. Moments of the past can be invoked by words, smells, tastes, and sounds: we represent these moments to ourselves in visual images, in stories, in conversations […]" (2000: 9). Body's recollections of events or experiences without thinking deliberately result in involuntary memory as in adult Proust's experience of recollecting the taste of madeleine cake in his childhood. The sensory abilities of body recollect those moments, pleasant or painful, in the past involuntarily because "[…] the body is of centralmost concern in any adequate assessment of the range of remembering's powers" (Casey, 2000: 147). Accordingly, memory is not only a conscious cognitive recollection but also related to body memory formed through bodily perceptions.

Body's interactions with the world construct its experiences and with the benefit of hindsight, body shapes the present as Edward S. Casey notes "[t]he activity of the past, in short, resides in its habitual enactment in the present […] The active immanence of the past also informs present bodily actions. A habitude becomes an active ingredient in what we are doing in the present" (150). Body chooses those memories that will help its adaptation to an environment, a group or society. This habitual memory deliberately shapes our actions in the present, and the efficiency of the past manifests itself in the movements of the body. When an individual as a spatial temporal being interacts with the world or a particular place through its bodily perception, her /his spontaneous or deliberate interaction with a specific place triggers the formation of memory based on place.

Spatial memory ensures an individual's existence in the world. It is not only a memory process based on understanding locations or memorizing them but also a process of internalizing particular places by attributing our emotions to them. Spatial memory enables us not only to remember or to be familiar with a particular place but also to feel belonging to that place or feel alienated if it threatens our existence. The places we internalize become parts of our psychology and identity. Spatial reconstructions of our memories represent an analysis of our identities and self-discovery. Memory itself becomes a space that enables us to revive memories as Paul Auster describes it as "the space in which a thing happens for the second time" (2005: 87). Memory is influential in the construction of identity by forming body and spatial memories.

This thesis consists of four main chapters. The first chapter provides the theoretical background, divided into four subheadings, beginning with a brief overview of history of memory and then dominantly focusing upon the concept of memory and its relatedness to identity, body and space. This chapter demonstrates how body and space are effective in forming memory that results in establishing an individual's identity by referring to philosophers such as John Locke, Thomas Reid, Maurice Halbwachs, Henri Bergson, Maurice Merleau-Ponty, Edward S. Casey, etc. The following chapters of this thesis offer the analyses of Jeanette Winterson's *The Passion*, *Lighthousekeeping* and *Written on the Body* by examining how body memory and spatial memory establish identity. The second chapter deals with an analysis of *The Passion* by examining the effectiveness of the past in constructing identity in terms of body and space. This chapter also discusses how body memory affects psychology of an individual both in pleasant and traumatic experiences and how spatial memories in accordance with city memory play role in recreating and reinterpreting the past. The third chapter explores how the past establishes identity of an individual through storytelling in *Lighthousekeeping*. It also fleshes out how body constructs mother and daughter relationship that is an important phase in shaping identity and how space forms memories and constructs identity. The final chapter dwells on the analysis of *Written on the Body* by presenting the relationship among identity, body and space. This chapter discusses how love establishes identity constructed by body and spatial memory and also examines how body becomes a space in construction and comprehension of self. Finally, this thesis ends with the concluding remarks that point out the findings of the discussions and analyses of the selected novels by emphasizing the relationship between memory and identity, memory and body, and memory and space.

[…] Life without memory is no life at all […] Our memory is our coherence, our reason, our feeling and even our action. Without it, we are nothing.

Luis Buñuel[1]

CHAPTER ONE

THEORETICAL BACKGROUND

This chapter divided into four subheadings presents the theoretical part of the thesis. It begins with a brief overview of history of memory, discusses what memory is and proceeds to the main discussions that constitute the argument of this thesis by examining the relationship between body memory and spatial memory in terms of constructing identity. This argument is elaborated by the theories of the philosophers such as John Locke, Henri Bergson, Thomas Reid, Maurice Merleau-Ponty and Edward S. Casey.

1.1 A Brief Overview of History of Memory

Memory studies is a multidisciplinary field that ranges from psychology, neurobiology, philosophy, sociology, ideology, literature to anthropology and many other fields. It has been studied and practiced for centuries through different approaches that discuss the relationship between past and memory, the role of memory in body, space, time and cognitive functions. Memory has been a component of both oral and written culture. In earlier times, arts of memory were related to rhetoric, artistic creativity and prophecy. In Greek mythology, Mnemosyne, the goddess of memory, was the mother of the Muses, goddesses of imagination, inspiration and creativity. The Nine Muses give their mother, Mnemosyne, the power to know the past, present and future. Peter Sherlock in "The Reformation of Memory in Early Modern Europe" asserts that "[…] premodern societies were inhabited by a 'natural' living form of collective memory, expressed ritually, orally and visually, rather than closeted into static memorials or books" (2010: 40). In pre-modern

[1] Buñuel, Luis. (2013). *My Last Sigh*, (trans. Abigail Israel), Vintage Books, New York, p.11.

societies, the past, namely the collective memory, constructed by myths and legends is transmitted orally through performances and rituals. The past manifests itself in all aspects of life through rituals that are important parts of pre-modern societies, as John H. Plumb in *The Death of the Past* states "[…] [t]he past becomes the theatre of life" (1978: 26). Memory bridges the past, present and future, and this collective past functions as a guide to the present and offers an insight into it.

In Middle Ages, memory is regarded as rote memorization. Marry Carruthers in her essay "How to Make a Composition: Memory- Craft in Antiquity and in the Middle Ages" expresses that "[…] [t]he true force of memory lay in recollection or *memoria*, which was analyzed as a variety of investigation, the invention and recreation of knowledge—indeed the very principle whereby new understanding is created by human minds. To achieve this power, people educate themselves by building mental libraries" (2010: 16; emphasis in original). Rote memorization is endowed with ability to train memory to learn works, places, events, etc. by rote. It is possible to say people create mental maps in their memories in order to recollect things. Hence, memory is approached in a functional way to spread knowledge of anything through rote memorization, which is formed by repetitions. This memorization technique lessens with the invention of the printing press that multiplies and spreads knowledge faster in the Enlightenment Age.

The relationship with the past changes due to the social, political, economic, scientific and technological changes that the societies undergo in different eras. The fact that the industrialism brings many changes into the lives of people in different fields results in the tendency of breaking their ties with the past. As the transformation of agrarian society into industrial society paves the way for poor and harsh living conditions, alienation and isolation, people long for the past that becomes nostalgia in nineteenth century. Karl Marx and Charles Darwin decenter human beings who think they are at the centre of secure universe. In Marx's[2] view, the control that people lose over their productions results in alienation not only from their products but also political, social, and cultural life. Darwin's[3] evolutionary theory defines people as the outcome of natural selection rather than being holly creatures. Hence,

[2] Marx, Karl. (1962). " Alienated Labour", *Man Alone: Alienation in Modern Society*, (eds. Eric and Mary Josephson), Dell Publishing, U.S.A, pp. 93-105.
[3] Darwin, Charles. (2003). *The Origin of Species*, Signet Classics, (n.p).

people who feel alienated and isolated want to reconstruct the connection and harmony with the past when they feel secure. However, in modern times, the past is perceived as a burden, pain, nightmare and trauma.

Bill Schwarz in his essay, "Memory, Temporality, Modernity" remarks how the past transforms from nostalgia into a nightmare to be fled as in the following words: "[…] This desire to flee from the past, and to transcend the incubus of memory, has many correlatives in the aesthetic and philosophical imaginations of high modernism", adding that "[o]n the other hand, though, there are many contrary manifestations in modernist thought in which memory, in a variety of conceptualizations, comes to be located as the means for salvation from a world in which no other access to the past exists and in which history has become the vehicle for pain and trauma, transmuting—as some believed, Joyce among them— into a nightmare. (2010: 42). As stated here, the past turns into a nightmare that threatens the present because modernism fosters a tendency to break with the past, rejects traditions, customs and social norms, but encourages creations of new ideas. The past is perceived as the embodiment of religious, political and national dogmas that engulf people, and thus, the past becomes a shadow over the present. James Joyce[4] and Henry Miller[5] are among those who express history as a nightmare and a threat in their works. Friedrich Nietzsche also defines the past as the "gravedigger of present" (1957: 7) and points out that those who cannot get rid of and forget the past cannot experience the feeling of achievement, victory and happiness of the moment.[6] Hence, an individual is required to suppress her/his memory in order to destroy the past.

The concept of memory and past change throughout history. There are those who are in favor of the power of the past which stems from retelling, recreations and reinterpretations besides those who consider the past as a destructive force. This thesis is in favour of taking the past as a dynamic force in terms of determining the present through its recollections,

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[4] James Joyce in *Ulysses* explicitly states through his character, Stephen Dedalus, that history is a nightmare: "History, Stephen said, is a nightmare from which I am trying to awake" (2000: 42).

[5] Henry Miller in *The Time of Assassins*: *A Study of Rimbaud* explains how the past pervades into the present: "[…] We live entirely in the past, nourished by dead thoughts, dead creeds, dead sciences. And it is the past which is engulfing us" (1962: x).

[6]Nietzsche in *The Use and Abuse of History* remarks that "[…] [n]o artist will paint his picture, no general win his victory, no nation gain its freedom, without having striven and yearned for it under those very 'unhistorical condition'" (1957: 9).

reinterpretations and recreations that establish identity of an individual. Furthermore, being aware of the past both enlightens and secures the present and future. David Lowenthal in *The Past is a Foreign Country* highlights how the past functions as a guide to the present and future: "[a]ll past awareness depends on memory. Recollection recovers consciousness of former events, distinguishes yesterday from today, and confirms that we have a past" (2015: 303) and he adds that "[r]ecollection pervades life. We devote much of the present to getting or keeping in touch with things past" (305). Recollections of the past events and awareness of the past are conscious and emotional acts of an individual to determine the present since the past is embodiment of the things an individual learns, takes lessons and make decisions. An individual remembers the events s/he experienced with her/ his present consciousness. The past is the construction of personal experiences, choices and decisions as well as a social construction forming collective memory.

In his work *On Collective Memory*, Maurice Halbwachs, a philosopher and sociologist, refers to the past as the collective memory and perceives an individual as the creation of values of the society. He explains "[…] [c]ollective frameworks are […] precisely the instruments used by the collective memory to reconstruct an image of the past which is in accord in each epoch, with the predominant thoughts of the society" (1992: 40). In a way, the past constructed by collective consciousness adapts itself in each epoch by transforming or adapting its values. Halbwachs highlights the collective memory and explains the link between memory and society by saying: "[…] the mind reconstructs its memories under the pressure of the society" (51). As an individual is the sum of his family, religious, political, social values and traditions of society, s/he recreates or reinterprets the past in harmony with this collective consciousness.

Among the studies on memory, there are approaches that associate memory with trauma due to painful, devastating and traumatic outcomes of world wars, alienation and existential anxieties. Fragmented and destroyed by the two world wars killing millions of people, the collapse of the belief systems and institutions and depression, modern people lose their absolute authority on their productions. Machines become more valuable than handicraft. The materialized world widens the gap between the soul and matter, which causes loss of autonomy and authenticity. People become alienated masses who lose the connection

with the past. The world where people believe themselves to be at the centre turns into a meaningless place where people cannot comprehend their lives and existence, and hereby, memory becomes an important source for those who desire to recreate the harmony with the past.

Nicola King in *Memory, Narrative, Identity: Remembering the Self* explains what recent memory studies aim to dwell on: "[…] [t]he recent insistence on the role of memory might also mark a renewed desire to secure a sense of self in the wake of postmodern theories of the decentred human subject" (2000: 11). This renewed desire makes modern people, who lose the sense of integrity and harmony between body and the soul and for whom absolute truths are shattered, become aware of the past that affects their identity and lives. Hence, studies done in modern period tend towards approaching memory in terms of the role of memory in restoring a psychologically integrated secure self.

Memory is a source of creative process that stems from recreation, reinterpretation and retelling of the past. The past is not dead or finished, but a dynamic phenomenon that connects to the present through memory. Pierre Nora depicts what memory is and its features by emphasizing the fact that "[…] [m]emory is life, borne by living societies founded in its name" and he adds that "[…] [i]t remains in permanent evolution, open to the dialectic of remembering and forgetting […] vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived […] Memory is a perpetually actual phenomenon, a bond tying us to the eternal present [...]" (1989: 8). Memory and the past are intertwined concepts, and the dynamism of the past and its evolutionary nature pave the way for its various manifestations throughout history. Because memory and the past affect societies and people throughout history, it is studied and classified in different fields. Therefore, various types of memory emerge such as cultural, collective, historical, national, autobiographical, spatial, bodily, involuntary, habitual, etc. As memory studies is a vast field, this thesis narrows the study of memory by focusing upon the relationship between body and space both in terms of how they form memories and play roles in triggering the recollections of memories.

1.2 Memory and Identity

Etymologically, identity[7] is described as "sameness, oneness, state of being the same" and derives from "French *identité* (14thc.)" (emphasis in original). An individual creates her/his self by preserving the sameness or oneness of her/his identity. The term derives from the meaning of oneness, and the sameness refers to an individual's creating her/his self through her/his social interaction. 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. The individual forms her/his identity from the social norms to which s/he belongs. If this balance is broken or s/he rejects this sameness with the society by questioning her/his identity, an identity crisis occurs.

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 in *Time and Memory* 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 links experience with thought, permits reflection and planning, and 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

[7] Identity is described as "sameness, oneness, state of being the same, from French *identité* (14c.), from Medieval Latin *identitatem* (nominative identitas) 'sameness,' ultimately from *idem* (neuter) 'the same'. Earlier form of the word in English was *idemptitie* (1560s), from Medieval *idemptitas*" (Online Etymology Dictionary, n.d).

the past, present and future through recreations and reinterpretations of the past. Memory marks our actions in the past and determines our present. The three novels under discussion in this thesis portray that memory is an entity constituted by our actions, feelings, emotions and traumas, which forms our identity. In addition to constructing personal identity, memory, intensified by pleasure or pain sometimes functions as a caution for the future since an individual can comprehend the present or future through the active participation of memory in recollecting the past events that enlighten the present. That is to say, memory forms the future by choosing among various possibilities and potentialities.

There is a close connection between identity and memory as Julian Barnes in *Nothing to be Frightened of* states: "[m]emory is identity. […] You are what you have done; what you have done is in your memory; what you remember defines who you are […]" (2008: 140). An individual is sum of what s/he has done and what s/he can remember. As much as an individual's actions, choices, decisions, and experiences are effective in the formation of her/his identity, her/his memory has an effect on her/his identity. In fact, what you remember is the moments that reveal your real identity even though they are remembered for a short time. The places, people or events you remember are the glimpses of the past that enlighten your identity. The moments you remember may be recollection of traumatic events that shatter the integrity of your identity or pleasant ones that strengthen it and lessen the gap between your real identity and the persona you try to show. What is in your memory and what you remember affect the present choices and events and also guide you to the future. Understanding memory is actually an effort to understand one's own soul and self. As Charlotte Linde states that "[a]ny analysis of identity is also an examination of memory. Identity, whether individual or collective, is identity though time. The very idea of identity requires at least some degree of continuity through time" (2009: 222). Identity is associated with memory, and consistency of identity requires more or less the sameness and continuity. The relationship between memory and identity has been the field of study for philosophers such as John Locke and Thomas Reid.

In *An Essay Concerning Human Understanding*, John Locke's definition of what a person is points out the way to understand the relationship between memory and personal identity. He defines person as "a thinking intelligent being, that has reason and reflection,

and can consider itself as itself, the same thinking thing in different times and places; which it does only by that consciousness, which is inseparable from thinking" (Locke, 1997: 302). Locke's emphasis upon a person's consistency in different times and places refers to the consciousness of identity, and thus, he associates consciousness with personal identity which means "the sameness of rational being" (302) in various times and places. Personal identity is constituted through memory that Locke defines as "the storehouse[8] of our ideas. He expresses that "[…] our ideas are said to be in our memories, when indeed, they are actually nowhere, but only there is an ability in the mind, when it will, to revive them again; as it were paint them anew on itself, though some with more, some with less difficulty; some more lively, and others more obscurely" (147-8). As a thinking intelligent being, a person has the ability to store ideas in memories and the ability of the mind triggers revival of ideas and memories in different degrees of remembering. Locke explains the process of memory and the act of remembering as follows: [....] [f]or to remember, is to perceive anything with memory, or with a consciousness, that it was known or perceived before: without this, whatever idea comes into the mind is new, and not remembered" (101) and he adds that "[…] [w]henever the memory brings any idea into actual view, it is with a consciousness, that it had been there before, and was not wholly a stranger to the mind" (102). To consider an action as remembering, ideas or events must have been previously perceived in the brain and been familiar to the person.

Being able to be aware of something that has been experienced before is a feature that determines the identity of an individual. The individual is the same person if s/he is aware of something that happened in the past. If s/he is able to remember, it means that there is consistency in personal identity. Locke points out what personal identity means as in the following words: "the sameness of rational being: and as far as this consciousness can be extended backwards to any past action or thought, so far reaches the identity of that *person*; it is the same *self* now it was then; and 'tis by the same *self* with this present one that now reflects on it, that that action was done" (302; emphasis in original). To Locke, only if an individual can remember an experience by the same consciousness in the past can her/his

[8] The reason why Locke perceives memory as the storehouse of ideas stems from his theory that regards mind as a blank state, namely tabula rasa.

identity remain the same. The consistency in identity depends upon this sameness of consciousness both in the present and past.

Locke expresses that personal identity can be achieved with the sameness of rational being who is able to maintain the same consciousness at any time and place. Within his framework of philosophy, "[…] [f]or as far as any intelligent being can repeat the idea of any past action with the same consciousness it had of it at first, and with the same consciousness it has of any present action; so far it is the same personal self. For it is by the consciousness it has of its present thoughts and actions, that it is self to itself now, and so will be the same self, as far as the same consciousness can extend to actions past or to come […]" (303; emphasis in original). An individual should have the same consciousness in order to repeat that event in the present. If s/she cannot remember a past event properly, there is not wholeness in self since that event does not belong to the self. However, Thomas Reid's argument about the relationship between memory and identity is different from Locke's personal identity which points out the sameness of self that is formed by memory of a person.

Thomas Reid in his *Essays on the Intellectual Powers of Man* expresses what differs memory from the senses and explains that memory is the means of knowledge of the past. Reid states that "[i]t is by memory that we have an immediate knowledge of things past: The senses give us information of things only as they exist in the present moment; and this information, if it were not preserved by memory, vanish instantly, and leave us as ignorant as if it had never been [...]" (2002: 253). If the information acquired by the senses is not preserved by memory, it disappears. The immediate knowledge is not outcome of reasoning but recalling of past events that are experienced rather than ideas experienced previously. In Reid's view, remembering one piece of information is just a recollection of it. In order to talk about memory, experience is important; you have to experience the event, you have to do that action rather than just remember a piece of information.

The things that are remembered must be the outcomes of past experiences in order to mention memory. Reid explains this essential by pointing out the object of memory as follows: [t]he object of memory or the thing remembered, must be something that is past; as the object of perception and of consciousness must be something which is present: What now is, cannot be an object of memory; neither can that which is past and gone be an object of

perception or of consciousness (254). The act of remembering highlights the fact that an individual must be aware of the things that s/he remembers are her/his experiences. The individual must be involved in that event; otherwise, it is not possible to remember anything unfamiliar and unknown. What is known or experienced is remembered and recreated in the consciousness of the present. Reid exemplifies this situation:

> Things remembered must be things formerly perceived or known. I remember the transit of Venus over the sun in the year 1769. I must therefore have perceived it at the time it happened, otherwise I could not now remember it. Our first acquaintance with any object of thought cannot be by remembrance. Memory can only produce a continuance or renewal of a former acquaintance with the thing remembered. The remembrance of a past event is necessarily accompanied with the conviction of our existence at the time when the event happened [...] (Reid, 2002: 254-5).

What the important thing Reid puts forward in the quotation is that he experiences the transit of Venus over the sun when it happens. He perceives the moment that the event happened and memory functions to renew the former acquaintance with the thing remembered. The object of memory is renewal of perception of transit of Venus over the sun, which is a past event that is apprehended by him. After discussing the object of memory and the function of memory, Reid discusses how memory forms identity.

Reid explains the function of memory to form personal identity by exemplifying a brave officer:

> Suppose a brave officer to have been flogged when a boy at school, for robbing an orchard, to have taken a standard from the enemy in his first campaign, and to have been made a general in advanced life: Suppose also, which must be admitted to be possible, that when he took the standard, he was conscious of his having been flogged at school, and that when he was made a general he was conscious of his taking the standard, but had absolutely lost the consciousness of his flogging (276).

The fact that the general cannot remember his being flogged at school and loses the consciousness of this act does not change his personal identity and does not transform him into a completely different person. According to Reid, although the general does not remember the flogging, he is the same person who is flogged at school. Reid comments on

this example by comparing it with Locke's ideas. According to Locke's theory of personal identity, an individual should remember the past events that form his identity. Locke relates memory with the consciousness. If a person cannot remember a past experience, s/he is not the same person who experienced that event in the past. Wherefore, within Locke's philosophy, the general is not the same person who was flogged because the person, brave officer, or his memory lacks the continuance and preservation of the past event. Reid criticizes Locke's understanding of personal identity by pointing out: "[…]if the intelligent being may lose the consciousness of the actions done by him, which surely is possible, then he is not the person that did those actions; so that one intelligent being may be two or twenty different persons, if he shall so often lose the consciousness of his former actions" (276)[9]. To Locke, a person should remember any event that happens in the past and is experienced by him/her. If one does not remember the event, s/he is not the same person. Inability to remember an event does not change or destroy personal identity formed as a result of many events and experiences unlike Locke asserts.

Identity is the consciousness of an individual, and s/he reflects this consciousness in her/his relationships and social interactions. When Locke's and Reid's theories are evaluated in this thesis, in fact, personal continuity of identity changes according to where you stand. To be more precise, an individual's inability to remember an important event due to the loss of consciousness of that moment and having a difficulty in evaluating its effect on her/his identity does not make her /him a completely different person since that event leaves its effect on the identity of the individual one way or another. Memory keeps both events that are ready to be easily remembered and the events consciously suppressed in depth within its dynamic nature. An individual's forgetting that event may be the result of a physical condition such as brain damage or psychological consequence of consciously ignoring that experience. Not

[9] Thomas Reid expresses in a detailed way why he objects to Locke's theory of personal identity: "These things being supposed, it follows, from Mr. LOCKE's doctrine, that he who was flogged at school is the same person who took the standard, and that he who took the standard is the same person who was made a general. […] the general is the same person with him who was flogged at school. But the general's consciousness does not reach back so far back as his flogging, and therefore according to Mr. LOCKE's doctrine, he is not the person who was flogged. Therefore, the general is, and at the same time is not the same person with him who was flogged at the school" (2002: 276).

remembering that moment does not deny the reality of the presence of event and its effect on the individual.

Memory is not a static and linear phenomenon but "[…] awash in the multi-channeled riverine behavior of remembering, fascinated by its shallows and its depths and upwellings, its eddies and backwaters, the way things sink out of sight and then surface thanks to an unexpected quirk of the undercurrent" (Gifford, 2011: 29). Gifford metaphorically likens memory to a river with its eddies and backwaters, which refers to its dynamism. While forming identity, the function of memory in re-apprehension of previous impressions of the past enriches the present. Don Gifford in *Zones of Re-membering* remarks "[…] impressions from the past are being reworked, modified, recombined in the service of present moods, interests, needs, purposes" (23) and he adds that "[n]euroscientists liken this to a continuous process of mapping and remapping as we find our way in the dailyness of consciousness" (22). Mapping and remapping of memory is a dynamism of life since it reinterprets the past, informs the present and functions as an expectation of the future. It forms the experiences and life through the dynamic relationship between the past, present and future.

Memory proves the evidence of being and shapes personal identity. Maurice Merleau-Ponty in *Phenomenology of Perception* asserts that [e]xistence always carries forward its past, whether by accepting or disclaiming it. We are, as Proust declared, perched on a pyramid of past life […] What we have experienced is, and remains, permanently ours; and in old age a man is still in contact with his youth" (2002: 457). Past and memories show their effects and vitality on existence and individuals. The past is always reconfigured in the present anew. Our experiences and memories construct our identities, and existence nourishes itself by integrating itself with vividness of the past. Identity is formed by the dynamic relationship between the past, present and future, and therefore memory should be identified not only with the past but also with the future, possibilities and new meanings thanks to its generative nature. Kirsten Jacobson likens memory to a home that "[…] provides us with a dynamic pivot our past and future; it is the living, breathing landscape of identity. […] we belong to our memories, that memory, in other words, provides the home in which we *can* be and become ourselves" (2015: 29-31; emphasis in original). Memory is the essence

of identity like a home that creates a sense of belonging. The sense of who we are develops from memories that shelter our identities.

The familiar and known world created by an individual's own experiences is a part of memory that can be described as home, figuratively. This concept of home is a phenomenon that ensures an individual's integrity and sense of belonging. The home s/he constructs from her/his own experiences that form her/his own self both creates her/ his memories and triggers the recreations of these past experiences in the present. Memories are manifested through familiar things and surroundings.

The fact that memory is associated with the idea of home stands for a safe space that "enables us literally *to remember ourselves* as we encounter and engage the otherness of the world" (Jacobson: 2015, 33; emphasis in original). We can comprehend our existence by establishing a meaningful relationship with the world and the other. Thus, we determine our place in the world. This meaningful relationship is held through our memory which is "not a primarily a resource stored in isolation from our daily being and that we can electively access and inspect from a distance, but is rather held within our present way of being" (34). Memory is not an isolated entity but it is in a dynamic relationship with the world that shapes an individual's identity. 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" (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.

1.3. Body and Memory

Body is an overarching concept that includes biological, historical, political, economic representations throughout history. Body is one of the means to comprehend existence, individuality and the world through its dynamic relationship with the institutions and the society in which it takes a place. Michel Foucault in *Discipline and Punish* points out

that “[t]he classical age discovered the body as object and target of power. It is easy to find signs of the attention then paid to the body- to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces” (1995:136). Foucault objectifies body through power and becomes the object to be manipulated and controlled, which increases its skill through the usage of power and knowledge. He also expresses the role of power in the embodiment of self by stating “power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production” (194). Body becomes the object and target of political authority which is empowered by institutions such as family, law, government, schools and punitive systems such as prisons. Body becomes a site or text in which cultural, political, social and religious inscriptions are written. Besides becoming the production of ideology, namely including both political and social conditions, body creates its subjectivity through memories it constructs.

Body observes and perceives the world through its responsive functions and enables individuals to attach meanings to life. Giuseppe Riva explains that “[...] [f]rom one perspective, it [body] provides the background conditions that enable perception and action (cognitive approach); from another perspective, it is associated closely with our sense of self and its intentionality (volitional approach)” (2018: 242). Body reacts both physically and cognitively to the things and events around it. This interaction with the world provides the sense of being in the world. As Merleau-Ponty states that “[…] [t]he body is the vehicle of being in the world, and having a body is, for a living creature, to be intervolved in a definite environment, to identify oneself with certain projects and be continually committed to them […]” (2002: 94). Interacting with the world to comprehend and attach meaning to it, body habitually and cognitively stores memories that have a role in shaping individuality and identity, which results in formation of body memory.

There is a close connection between memory and body which is embodiment of an individual’s identity since an individual perceives the world through dialogic relationship established by sensory abilities. As Thomas Fuchs defines that “[b]ody memory is the underlying carrier of our life history, and eventually of our whole being-in-the-world” (2012:

20). The things that emerge as a result of what the body perceives is either learned knowledge or transformed into memories when accompanied by emotions.

Past images or memories pervade into the present perceptions awakened by sensory abilities of body. Memory is the outcome of endurance of the past images which enrich perception of the present. Henri Bergson in *Matter and Memory* explains memory as in the following words:

> […] if there be memory, that is, the survival of past images, these images must constantly mingle with our perception of the present, and may even take its place. For if they have survived it is with a view to utility; at every moment they complete our present experience, enriching it with experience already acquired; and, as the latter is ever increasing, it must end by covering up and submerging the former (1929: 70).

In Bergson's philosophy, memory is the keeper of past images that survive in the present through act of remembering. Those past surviving images interact with the present perception that recreates or reinterprets the past to enrich the present with the aim of utility. This is practical memory that ensures an individual to survive through bodily formation of habits.

To Bergson, body functions to repeat past actions in the pursuit of utility in the present, and thus he divides memory into two forms: the past "survives as a bodily habit, or as an independent recollection" (86). Bodily habit refers to motor mechanisms of body and Bergson states "[…] "[t]he things which surround it [body] act upon it, and it reacts upon them […] in the form of motor contrivances, and of motor contrivances only, it can store up the action of the past" (86-7). He perceives body as an agent of habit memory stemming from the motor repetitions of the body. Learning how to ride a bicycle is a combination of balance of the body among its movements. Body codes these movements and stores them in body memory that turns into motor movements of body, namely habits. Body recalls automatically these movements while cycling.

Bergson argues the function of body in creating memory and its usefulness by declaring that "[t]he function of the body is not to store up recollections but simply to choose, in order to bring back to distinct consciousness, by the real efficacy thus conferred on it, the useful memory, that which may complete and illuminate the present situation with a view to

ultimate action" (233-4). Body chooses from the past experiences and remembers the appropriate ones for survival and adaptation or for any particular purpose. Relatedly, Bergson attributes the function of recognition to body since it perceives the present, and this "[…] present perception dives into the depths of memory in search of the remembrance of the previous perception which resembles it: the sense of recognition would thus come from a bringing together, or a blending, of perception and memory" (106). Present perception consciously calls up memory to remember previous perceptions that resemble it in order to adapt to the situation. Recognition is provided by joining of perception and memory.

Bergson differentiates habits, namely body memory, from independent recollection. Habits are "the complete set of intelligently constructed mechanisms which ensure the appropriate reply to the various possible demands. This memory enables us to adapt ourselves to the present situation […] Habit rather than memory, it acts our past experience but does not call up its image" (195). Constructed from motor contrivances, body memory/habits are the outcomes of intelligent decisions of body which provide appropriate solutions to the present situation in order to adapt and survive. According to Bergson's understanding, as body memory is mechanisms of body's motor contrivances and repetitions, body does not need to remember its image in the past due to automatic repetitions of bodily movements as in the example of cycling. While Bergson defines body memory as habits, he explains independent recollection through its cognitive function.

Bergson defines independent recollection as "the true memory" because "[c]o-extensive with consciousness, it retains and ranges alongside of each other all our states in the order in which they occur, leaving to each fact its place and consequently marking its date, truly moving in the past and not, like the first, in an ever renewed present" (195). Unlike habits, to Bergson, true memory preserves situations and events that mark their places and times, and it recalls the past. True memory does not store repetitive experiences and events as in body's automatic repetitions after learning to do something. Unlike the formation of habits, "[t]rue representative memory records every moment of duration, each unique, and not to be repeated (94). Bergson highlights true memory focusing on uniqueness of nonrepetitive action by distinguishing it from body memory constructed by repetitions in its renewed present.

Marcel Proust centers his discussion on sensuous perception of body, which results in involuntary memory, while Bergson reduces efficiency of body to recollect. Involuntary memory stems from the spontaneous action of body that retrieves an experienced event. Remembering an experienced event is not a deliberate function of body or cognitive conscious process to remember that event. The difference between voluntary and involuntary memory is due to differences in stimuli that are effective in different recalling process and ways of remembering. Tara Hembrough distinguishes involuntary memory from voluntary memory by stating that "[…] [w]hile one mentally induces voluntary memory, body memory appears without warning via an uncontrollable and unpredictable flashback, one of value in allowing access to the past. Comparatively, mentally inducing voluntary memory can be arduous, involving an exercising of will power […] with one applying intellectual or higher-order mental capacities in order to reengineer an event" (2018: 5) and she adds that "[v]oluntary memories may seem lackluster, while involuntary memories are sensationalistic and sensory-based […]" (5). Voluntary memory demands intentional mental activation in remembering, whereas involuntary memory spurs spontaneous recalling of bodily senses. While voluntary memory may become outcomes of highly mental capacities to reproduce and recreate the event, involuntary memory is associations of sensuous abilities of body.

Fragments of memory are recalled without awareness of an individual, and there is no deliberate demand on personal past in involuntary memory. Spontaneous recalling of past experiences and memories are sometimes "*acceptable* spontaneous recall" (Baars and et al., 2007: 178; emphasis in original) which reveals pleasant memories or "*unwanted* spontaneous recall" (178; emphasis in original) which refers to traumatic memories. Marcel Proust in his novel *In Search of Lost Time* focuses upon the effects of senses on involuntary memory. In the novel, when Marcel tastes madeleine, he says "[…] extraordinary thing that was happening to me. An exquisite pleasure had invaded my senses […] [w]hence did it come? How could I seize and apprehend it? […] And suddenly the memory revealed itself. The taste was that of the little piece of madeleine which on Sunday mornings at Combray […]" (1992: 60-63). Sensuous perception of the taste of madeleine, acceptable spontaneous recall, triggers recollections of Marcel's childhood memories. Involuntary memory of taste of madeleine reproduces past impression of that pleasure in the present, and the individual re-experiences

the moment in the past. Body memory enables the connection between past and present, and the recollections of the past revive the moments that are impossible to live again.

Julia Kristeva in *Proust and Sense of Time* depicts this Proustian involuntary memory "as being grafted in the actual body of the narrator" (1993: 82). Body determines existence with its own perceptions. Hence, recollections of memories are performed not only cognitively but also physically through body's interaction with the environment and objects. Kristeva points out how involuntary memory is formed by referring to the desire that occurs between past and present: "[t]he past sensation remains within us, and involuntary memory brings it to light when an experience in the present bears a connection to it. Past and present sensation are magnetized by the same desire. In this way, an *association* of sensation is established, across time and space: a link, a composition, a reminiscence of the desire" (77; emphasis in original). Body functions in the formation of involuntary memory and enables the connection with the past through an experience constructed by sensuous perceptions. Body re-enacts the past sensations, emotions and desires related to past experience. As James P. Gilroy states that "[…] [t]he senses have a more direct link with the soul's depths than the rational faculties. Memories are preserved in our bodily sense long after the intelligence has lost sight of them […]" (1987: 101). Hence, senses deeply connected with the soul are powerful in forming memories, and body preserves these memories long after mind has lost interaction with them.

Voluntary or involuntary recollections of body memory in *The Passion* are generally created by the senses of smell and taste. These spontaneous or deliberate recollections of the past either evoke pleasant memories that strengthen the sense of belonging or cause traumatic events that repeat themselves in body's reactions in the novel. *Written on the Body* portrays how body plays an active role in establishing identity and how a body becomes a land to be explored in its mystery. Body preserves its memories to be remembered under appropriate conditions. In *Lighthousekeeping*, body establishes the mother and daughter relationship, which metaphorically symbolizes the insecurity of body in the world and desire of returning to the womb. This thesis does not approach body and body memory as a mere recollections of motor abilities and habits, which reduces the importance of body but it highlights its importance in constructing identity and affecting psychology.

While body carries the traces of the past to the present and undertakes a guiding role in the present, it is also effective in construction of traumatic body memories. Edward S. Casey in *Remembering* points out that "[…] [t]raumatic memories assume many forms, ranging from those that are strictly psychical in status (e.g., memories of painful thoughts) to those that are thoroughly interpersonal (as in memories of perceiving someone else in distress). Traumatic *body* memories, however, arise from and bear on one's own lived body in moments of duress" (2000: 154; emphasis in original). When body is under pressure and threat, it forms memories, accordingly and it reenacts traumatic memories. Memories, painful or pleasant, are struggles of body to survive and feel its existence. Body sometimes cannot heal traumatic events of painful thoughts owing to their repetitive nature since consciousness of pain becomes unbearable for body. *The Passion* impressively illustrates body in trauma and what happens when trauma is too much to bear as in Henri's repetitive bodily actions that destroy the integrity between body and mind. *Written on the Body* portrays how the loss of the lover causes pain to the narrator who desires her/his body to decay. In *Lighthousekeeping*, her mother's death makes Silver feel so insecure that she curls up like in the womb to feel safe again, which symbolizes body's reaction in a threat.

Body becomes accumulation of subjective experiences, pleasant or traumatic, which enlighten the present through bodily connection with the past. Bergson states that "[…] [t]he whole of our past physical life conditions our present state […] it reveals itself in our character, although no one of its past states manifests itself explicitly in character" (1929: 191). Memory and bodily awareness form self-knowledge and self-consciousness due to the fact that body is in a dynamic relationship with the world by perceiving and comprehending it. Memory is formed in bodily movements and the reactions of the bodily selves. Merleau-Ponty explains the relationship between the world and body as in the following words: "[…] I treat my own perceptual history as a result of my relationships with the objective world; my present, which is my point of view on time, becomes one moment of time among all the others, my duration a reflection or abstract aspect of universal time, as my body is a mode of objective space" (2002: 81-2). An individual creates her/his personal history as a result of her/his relationship and interaction with the world. Body becomes a space of experiences and source of memories through sensations and perceptions. The novels under discussion

elucidate how body becomes a space and creates its own text. Especially *Written on the Body* portrays how body is constructed as a space that creates the sense of belonging.

Body has an important function in not only preserving memories but also recreating and reinterpreting them in new meanings and possibilities. Merleau-Ponty expresses memory is both spatial and temporal phenomenon by asserting: "[…] [t]he part played by the body in memory is comprehensible only if memory is, not only the constituting consciousness of the past, but an effort to reopen time on the basis of the implications contained in the present, and if the body, as our permanent means of 'taking up attitudes' and thus constructing pseudo- presents, is the medium of our communication with time as well as with space […]" (210). Body's intervolving arrangement with the world defines its existence, and memory formed from this engagement is the product of consciousness of the past that is arranged in space and time. An individual is a living being that reveals her/his existence in the interrelatedness of time and space. S/he determines her/his position in the world through her/his body which becomes her/his space.

1.4. Space and Memory

People and spaces are in continuous interaction since people are exposed to their environment, family and home that play important roles in shaping their selves and individuality. Martin Heidegger in *Time and Being* argues ontological existence of an individual that he defines as a spatial being, Da-sein[10]. He states that "[…] *[b]eing-in is thus the formal existential expression of the being of Da-sein* which has the essential constitution of being-in-the world. […] Da-sein itself has its own 'being-in space'" (1996: 51-2; emphasis in original) and he adds that "[…] [t]he understanding of being-in-the-world as an essential structure of Da-sein first makes possible the insight into its *existential spatiality* […] human being is initially a spiritual thing which is then subsequently placed 'in' a space" (52-3; emphasis in original). An individual's existence depends upon having a place in the world,

[10] In Heidegger's philosophy, Da-sein refers to existence and the word derives from "da" which means "there" and "sein" which means "to be", and thus the meaning of the word is "to be there" (Langenscheidt Dictionary).

which is expressed through spatial existence of an individual. S/he has own her/his space, and thus, s/he is being-in-the-world.

Each person observes places differently, and a perception of a place differs how each individual constructs it since "[…] every specific space offers material opportunities and limitations and also shapes – through its 'atmosphere'-human emotions" (qtd in Rohkrämer 2009: 1343). To be exposed to a specific surroundings and experiences in specific places create emotions and feelings that affect personal identity and sense of belonging.

Edward Casey in *Remembering* points out the relationship between memory and place by referring the place's intrinsic nature to memory and identity: "[i]t is the stabilizing persistence of place as a container of experiences that contributes so powerfully to its intrinsic memorability. An alert and alive memory connects spontaneously with place, finding in its features that favor and parallel its own activities" and adds that "[w]e might even say memory is naturally place-oriented or at least place-supported. Moreover, it is itself a place wherein the past can revive and survive […]" (2000: 186-187). Places are integral parts of memory with the emotions and experiences they create. Memory spontaneously interacts with places revealing favorable experiences or unpleasant ones, and therefore memory itself becomes a space in which it revives the past. Specifically place-oriented memories affect the individualization process of an individual. For instance, in *The Passion* and *Lighthousekeeping*, a childhood home as a specific place affects a child's development and becomes a pleasant or traumatic place according to the child's interaction with her/his home and spatial memories that are created from this interaction.

As a spatial being, an individual is in a dialogic relationship with the world, namely places, in order to feel her/his existence. Casey points out how the relationship between places and body results in spatial memories as in the following words:

> […] the lived body puts us in touch with the psychical aspects of remembering and the physical features of place. […] the lived body traces out the arena for the remembered scenes that inhere so steadfastly in particular places: the body's maneuvers and movements, imagined as well as actual, make room for remembering places scenes in all of their complex composition. […] And if it is the body that places us in place to start with, it

> will be instrumental in re-placing us in remembered places as well […] (189-90).

Body's act of positioning itself in a place is the onset of formation of memory. It bridges between the psychical 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.

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. In *Lighthousekeeping*, the lighthouse as a place is important in terms of shaping spatial memories and functions as a metaphor that connects the past and present by transmitting its legacy to the future as in Venice in *The Passion*. There is a macrocosmic and microcosmic relationship between Venice and Villanelle. Venetian space that bridges the past, present and future is embodied by both the collective city memory and autobiographical spatial memories of the character.

The formation of spatial memory is twofold: either an individual ascribes a meaning to that place and shapes it in her/his memories or memories are created from emotions arising from the effect the place has created on the individual. As Lowenthal points out "[m]any maintain to touch with their past in natal or long-inhabited locales. Places need not be magnificent to be memorable. The genius of the place is identifiable 'more by the tenacity of its users than by its architecture'" (2015: 94). Places are not required to be perfect buildings since meanings and feelings attributed to places are important in construction of memories. Spatial memories are manifestations of psychological experiences and owing to those spatial memories, a person feels belonging to that place or escapes if s/he feels threatened.

Boyer expresses the relationship between memory and space that results in collective

city memory as in the following words: "[…] memory always unfolded in space, for when memories could not be located in the social space of a group, then remembrance would fail. Consequently, the activity of recollection must be based on spatial reconstruction" (1994: 26). Constructing spatial memories specific to a place and reconstructions of those memories are not completely isolated actions from a social space because an individual cannot completely separate herself/himself from social spaces or society. Thereupon, an individual's spatial memories are both autobiographically and socially constructed.

Places are dynamic and alive spaces that are recreated and recollected through formation of people's spatial memories. Dylan Trigg in *The Memory of Place* notes "[…] [t]he memory of place forces us to return to the immediacy of our environment and to all that is absorbed, both familiar and strange, within that environment. In doing so, not only do we *feel* the measure of time pass through our bodies, but through attending to the phenomenon of place, we catch sight of how memory forms an undulating core at the heart of our being" (2012: xvi; emphasis in original). A place with its familiar and unfamiliar things is perceived by an individual who depicts her/his existence primarily through spatiality of her/his being. The perceived place takes its presence in the formation of spatial memories and at the moment of recollection, an individual returns to that place realizing the fact that both time has passed and how memory plays an important role in self-discovery.

All things considered, as a spatial temporal being, an individual tries to prove or feel her/his existence through her/his bodily interaction with the world or a dialogic interaction with the other lived body to complete herself/himself. In the process of this individualization and self-exploration, autobiographically, collectively, socially, cognitively, bodily and spatially constructed memory is effective in shaping identity and psychology of an individual by bridging between the past and present and leading to the future. Memories that are recollected spontaneously or deliberately consist of both pleasant and traumatic experiences. While the recollections of pleasant memories establish a peaceful connection with the past, traumatic memories blur the reality of a traumatized being and shatter her/his integrity due to her/his inability of overcoming the outcomes of the traumatic experience. All in all, memory is a kind of a space or entity that bears the imprints of our identity, and therefore exploration of memories is a way of understanding identity.

The past is never dead. It's not even past.

William Faulkner[11]

CHAPTER TWO

"I'M TELLING YOU STORIES. TRUST ME." ANALYSIS OF *THE PASSION*

Divided into three subheadings, this chapter analyzes Jeanette Winterson's *The Passion* by shedding light on the relationship among memory, identity, body and space and discussing how memory is effective in self-description and self-creation. It also explores how the past, namely memories, functions for the self-realization of the characters. This chapter examines the past as a primary subject since the past forms characters' identities. It also studies the relationship between body and memory and discusses how body through its sensory abilities and responsive functions constructs bodily memories that affect an individual's psychology and identity. *The Passion* is also analyzed in terms of the connection between places and the characters and how spatial memories are important in recollections of the events that have psychological impacts on their identity and existence.

2.1. "Home of Identity": Memory in *The Passion*

Published in 1987, *The Passion*, which combines history and fantasy, portrays a retelling of a historical event, Napoleonic wars, through multiple points of views resulting in the fact that history is narrated by the subjectivity of the characters. Past is fictive and each character interprets and recreates it through their memories. The novel has a multilayered narration that begins with life story of Henri, the cook of Napoleon at the army, continues with the Villanelle, a bisexual Venetian woman suffering from loving a woman and ends with events stemming from the meeting of these two characters. Each character creates their own story. As Crawford states "[m]emory takes many forms, from personal recollections to written histories and narratives (2006: xvii), this part of the chapter discusses the function of

[11] Faulkner, William. (1919). *Requiem for a Nun*, Chatto &Windus, London, p.85.

memory in forming personal identity.

The novel begins with Henri's life story and memory that is formed through his personal stories and experiences constructed from his perception of a historical figure, Napoleon Bonaparte. Henri, who spends most of his time in French army as a cook, explains his own world rather than relying on national (historical) memory. Henri describes Napoleon in an unusual subjective way instead of depicting him as a heroic man of official history. He illustrates Napoleon as a man who is fond of eating and says "[i]t was Napoleon who had such a passion for chicken that he kept his chefs working around the clock. What a kitchen that was, with birds in every state of undress; some still cold and slung over hooks, some turning slowly on the spit, but most in wasted piles [...] Odd to be governed by an appetite" (Winterson, 1987: 3). Henri's preference to portray Napoleon as a man of appetite demonstrates how his greediness destroys people and Henri himself. Henri diminishes Napoleon's heroic standing into bodily appetites through portraying Napoleon's daily routines and private life.

Napoleon is an important figure that shapes both Henri's memories and identity. Henri says "[…] [h]e liked me because I am short. I flatter myself […] No one over five foot two ever waited on the Emperor. He kept small servants and large horses" (3). Referring to the Napoleon complex, Henri establishes a bond with Napoleon and believes Napoleon likes him because of their physical resemblance. Henri feels his shortness is compensated when he is approved by Napoleon. His focus on the physical resemblance refers to his body memory constructed by finding a similarity with Napoleon. Henri feels like a privileged person thanks to this body memory he establishes. This constructed body memory shapes Henri's identity so much that it will haunt him later. The reason why Henri admires Napoleon so much also stems from his childhood memories, and he says "I learned his battles and campaigns instead of history and geography […] I was only five when the Revolution turned Paris into a free man's city and France into the scourge of Europe. […] I knew about Egypt because Bonaparte had been there" (15-7). The memories of this five-year- old child are constructed by his admiration for Napoleon and his heroic successes. Henri attaches meaning to the world through Napoleon's invasions.

The fact that the lack of a dominant father figure makes Henri idealize Napoleon can

be explained with the symbolic order of Lacanian psychoanalysis[12] that divides formation of psyche into the imaginary, symbolic and real order. The construction of memory correlates with the symbolic order in which a child enters the world of rules, laws, ideology and authority through the use of language. The symbolic order is represented by the father figure that stands for authority. As there is no strong father figure, important in psychological development and individualization process, in Henri's memories, Napoleon symbolizes the symbolic order. Henri realizes the effects of not having a dominant father when he is a soldier in Moscow. His experiences as a soldier in Moscow make him question himself and confront his unconscious. Henri becomes aware of the reason behind his admiration for Napoleon and says: "[t]hey called the Czar 'the Little father', and they worshipped him as they worshipped God. In their simplicity I saw a mirror of my own longing and understood for the first time my own need for a little father that had led me this far" (81). The quotation clearly indicates Henri's lack of a strong father figure, and longing for such a figure causes Henri to follow Napoleon without questioning his deeds.

Henri's first meeting with Napoleon brings out the realization of whether Napoleon is a man as in Henri's childhood memories. Henri whose memories shaped by Napoleon and his accomplishments remembers the day when he meets Napoleon: "[…] Bonaparte turned to me. 'You'll see great things and you'll eat your dinner off an Englishman's plate before long. Captain, see to it that this boy waits on me personally. […] This was more perfect than any ordinary miracle. I had been chosen" (18-9). Henri exaggerates his admiration for Napoleon and the meeting turns out to be more than a miracle for him. Napoleon is a hero as in Henri's childhood memories and promises Henri a victory. Henri, whom Napoleon chooses as his cook, gets the opportunity to observe him closely and tells how time passes with him: Bonaparte "woke before us and slept long after us, going through every detail of our training and rallying us personally. […] He became the focus of our lives. […] We're not free men. He made sense out of dullness. […] While he stood on the shore shouting orders we put our faces to the wind and let our hearts to go out to him" (19-20). Henri idealizes Napoleon whom he considers as a gift and for whom they are eager to die when Napoleon

[12] Jacques Lacan (2001). *Écrits*, (trans. Alan Sheridan), Routledge, London and New York.

shouts his orders to the soldiers. In addition to being a heroic figure, Napoleon is epitome of passion for Henri who says "[w]hy would a people who love the grape and the sun die in the zero winter for one man? Why did I? Because I loved him. He was my passion […]" (108). Henri's idealization of Napoleon through his physical appearance, ideologies and Henri's passionate feelings for Napoleon can be regarded as Henri's queer nature. His passion for Napoleon is never satisfied, and this creates an identity crisis. Identity means achieving the sameness and oneness within a group or society, and Henri rejects this state of being the same in the society. The unsatisfied passion will appear through traumatic apprehensions and apparitions during Henri's days in the asylum.

Henri constructs his version of history by portraying Napoleon through his appetite, passion to conquer, love for Joséphine and exploring what he means to Henri. He remembers how Napoleon's parlance charms him:

> When I started working for Napoleon directly I thought he spoke in aphorisms, he never said a sentence like you or I would, it was put like a great thought. I wrote them all down and only later realised how bizarre most of them were […] I wept when I heard him speak. Even when I hated him, he could still make me cry. And not through fear. He was great. Greatness like his is hard to be sensible about (30).

Henri's admiration for Napoleon's diction and usage of language are among the features that shape Henri's memories. This admiration turns into passion. His exaggerated reactions such as weeping refer to the onset of psychological disorders that Henri will suffer from. His memories of Napoleon will haunt his present time when Henri is put in an asylum in San Servelo.

Henri establishes an intense emotional bond with Napoleon, and to be separated from him is a kind of threat to his existence and also means being bereft of father figure and a leader. He is horrified when Joséphine, Napoleon's lover, asks him to wait on her. Henri gets into panic and says "[…] [h]ad I come all this way just to lose him?" (36). The offer to become her servant disturbs Henri, and he rejects the offer, fearing that he will lose the opportunity to be close to Napoleon with whom Henri considers his life makes sense. Therefore, he sees Joséphine as an obstacle and a threat trying to divert his passionate feelings for Napoleon and says "[…] I wrote about her [Joséphine] or tried to. She eluded me the way

the tarts in Boulogne had eluded me. I decide to write about Napoleon instead" (36). His preference to write about Bonaparte stems from his perception of Joséphine as an object of distraction. Henri envies Joséphine for being loved by Napoleon, and he utters: "[…] I caught her Majesty watching me, but if our eyes met, she smiled in that half way of hers and I dropped my eyes. Even to look at her was to wrong him. She belonged to him. I envied her that" (36). Admiration springs from a deep need of sense of belonging. As Henri does not have a strong father figure with whom he would feel the sense of belonging in the symbolic order, he tries to make up for this lack with Napoleon Bonaparte.

Henri's idealized Bonaparte transforms into a man suffering from paranoids after a while. Henri displays how the perfect image of Napoleon is shattered: "[i]n the weeks that followed he grew morbidly afraid of being poisoned or assassinated, not for himself, but because the future of France was at stake. He had me taste all his food before he would touch it and he doubled his guard. Rumour had it that he even checked before he slept […]" (36). Ideological ambitions shatter the wholeness of body and self and create anxiety for Bonaparte. Henri realizes this destructive side of ideology on New Year's Eve when he and Patrick go to the church though he is not a believer. Henri says "I took the wafer on my tongue and it burned my tongue. The wine tasted of dead men, 2,000 dead men. In the face of the priest I saw dead men accusing me. I saw tents sodden at dawn" (42). The quotation displays the memory of war haunting Henri. His experiences in battlefields are effective in the formation of his identity. The harsh conditions and traumatic realities of the wars make Henri confront the brutality of the wars and question Napoleon's deeds. It is an awakening moment for Henri, which shatters his idealized memories of Napoleon.

Henri questions his existence when he sees a scrawling of a game of noughts and crosses outside the church. This game metaphorically implies that an individual is sum of his/her choices in life since life is a cycle of winning and losing.

> On the flagstones, still visible under the coating of ice, some child had scrawled a game of noughts and crosses in red tailor's chalk. You play, you win, you play, you lose. You play. It's the playing that's irresistible. Dicing from one year to the next with the things you love, what you risk reveals what you value. I sat down and scratching in the ice drew my own square of innocent noughts and angry crosses. Perhaps the Devil would partner me. Perhaps the

> Queen of Heaven. Napoleon, Joséphine. Does it matter whom you lose to, if you lose? (43).

Angry crosses refer to failures, losses and outcomes of the wars that threaten Henri's existence. The Queen of Heaven symbolizes Henri's disbelief in religion; Napoleon is both his idealized other and destroyer; and Joséphine is a threat on the way of reaching idealized other. The moment when Henri feels devastated, a woman appears on the street on New Year's Eve and wishes him a happy new year. Henri cannot forget this moment and says "[d]own the street towards me [Henri] comes a woman with wild hair, her boots making sparks orange against of the ice. She's laughing. She's holding a baby very close. She comes straight to me. 'Happy New Year, soldier'" (43). The woman symbolizes hope and life against death. Henri remembers this woman and baby when he flees from the front with Villanelle in Russia due to his loss of belief in Bonaparte. Henri asks "[w]hy do all happy memories feel like yesterday though years have passed" (88). He takes refuge in memories of happy moments that keep him hopeful for a new life without harshness of wars.

War is a factor that shapes people's memory just as in traumatic events. Henri becomes aware of the fact that "[…] [e]very victory leaves another resentment, another defeated and humiliated people. Another place to guard and defend and fear. What I [Henri] learned about war in the years before I came to this lonely place were things any child could have told me" (79). Memories shaped by wars leave similar effects on people such as anxiety, fear, loss and traumas. Henri questions the consequences of the wars and says "[a]nd the heaviest lie? That we could go home and pick up where we had left off. That our hearts would be waiting behind the door with the dog. Not all men are as fortunate as Ulysses" (96). Henri likens their journey to Ulysses' journey to home. Ulysses, a legendary Greek hero, is able to return his home after fighting with the Greeks against the Trojans; however, Henri imagines their journey as an unsuccessful one, and he does not consider the soldiers as lucky as Ulysses. The harsh conditions of the wars, which cast doubt on Henri's belief in Bonaparte, dampen his admiration for him:

> […] I think it was that night I started to hate him […] I can't stay here. These wars will never end. Even if we get home, there'll be another war. I thought he'd end wars for ever, that's what he [Bonaparte] said. One more, he said, one more and then there'll be peace and it's always been one more. I want to stop now. […]

I don't want to worship him any more (84-6).

Henri's memories of Bonaparte begin to shatter, and his belief that Bonaparte would give them a better life is a vain hope. The gap between the expected and the achieved makes Henri understand the fact that Bonaparte is not a perfect man. His memory, shaped by his admiration for Napoleon, becomes a site of hatred, anxiety and even trauma. Villanelle explains Henri's obsessiveness about Napoleon: "I have heard that when a duckling opens its eyes it will attach itself to whatever it first sees, duck or not. So it is with Henri, he opened his eyes and there was Bonaparte. That's why he hates him so much. He disappointed him. Passion does not take disappointment well. What is more humiliating than finding the object of your love unworthy? (147). Confronting the realities diminishes the sense of belonging and loyalty. His unrequited passion for Bonaparte takes Henri far away from his home, and his escape from the army with Villanelle brings Henri to Venice in May 1813. He envies that Villanelle is able to return to her city and says "[…] I was still an exile" (110). The loss of connection with home makes him feel in exile, which paves the way for the traumatic disorders.

Before delving into Henri's psychological disorders, it will be better to shed light on his desire for telling stories and keeping a diary, which stands for an attempt to make meanings and comprehend the world and its own identity. Henri fictionalizes his own version of Napoleon's life and dethrones official history. While Napoleon leads people to the wars and death, Henri's feelings about the wars are related to his mission that is to wring chickens' necks. Henri says "[n]owadays people talk about the things he [Napoleon] did as though they made sense. As though even his most disastrous mistakes were only the result of bad luck or hubris. It was a mess. […] I'm telling you stories. Trust me" (5). The things that shape Henri's memory are different from what the official history offers. Telling stories is a way to construct memory and identity. Henri can construct and change the story as he wishes since he is the story, and he writes his own text, namely his life and memory. As his mother escapes from her family, Henri does not know his grandparents and says "[…] I like my anonymity. Everyone else in the village had strings of relations to pick fights and know about. I made up stories about mine" (11). Older members of a family are sources of stories, and they transfer family heritage and history to younger generations through stories. As there are no elderly people in his family, Henri feels free to make up stories and fictionalize places and people as

he wishes. Fictionalization makes Henri shape both his memory and other people's memory.

Stories are means of transforming memory and the past. As L.P Hartley in *The Go-Between* expresses that [t]he past is a foreign country" (1913: 9) and each character forms it differently though they experience the same things. Winterson points out "[…] [e]veryone who tells a story tells it differently, just to remind us that everybody sees it differently" (2014: 119). In the same vein, Jana L. French argues "[…] facts are (or should be) subordinate to narrative […] [i]f history is nothing more than storytelling, we can all rewrite our own versions of the past" (1999: 232). It is possible to deduce from the quotation that history is composed of various stories and storytelling. Anyone who tells a story actually creates her/his own story narrated according to her/his point of view. Telling a story is an act of knitting identity and memory. This knitting metaphorically refers to Greek Goddess Clotho[13], the spinner, who determines the fate of human beings by spinning the thread of their life from birth to death. (Berens, 2019:118). The spinning and constructing story have similar connotations. As Henri has the power of constructing his own story, he tells his own version of the past and makes up stories by enriching his narrative with fantasy.

Henri blurs the reality and creates fantastic spaces that are both components of his narrative and a means to escape the harsh realities of the world and recreate his own self and identity. He tells the stories of two priests by associating them with obscenity. The one is about a priest who puts pictures of women in his Bible and the other story is about Irish priest, Patrick, who is dismissed from church since his left eye "could put the best telescope to shame" (Winterson, 1987: 21). Patrick can see a girl's undressing from two villages away. He is brought to French army to spy on English ships and tell what he sees. Henri says "Patrick said he could see the weevils in the bread. Don't believe that one" (23). Henri likes storytelling and fictionalizing the past with possibilities, alternative discourses and perspectives by recreating and reinventing the past. As Linda Hutcheon[14] in *The Politics of Postmodernism* points out that "[k]nowing the past becomes a question of representing, that

[13] In Greek mythology, Clotho, Lachesis and Atropos known as Three Fates determine the fate of human beings and their life span.

[14] Although historiographic metafiction is not one of the subjects discussed in details in this thesis, it will be better to mention the definition of the term. Linda Hutcheon in *A Poetics of Postmodernism* coins the term 'historiographic metafiction' to describe "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages" (1988: 5).

is, of constructing and interpreting, not of objective recording" (2002: 70).[15] Henri's narration is not objectively narrated history because he constructs hi(s)tory through subjectivity and various stories. He also enriches his narrative with imagination. He says "[i]n my soldier's uniform I was treated with kindness, fed and cared for, given the pick of the harvest. In return I told stories about the camp at Boulogne […] I embroidered and invented and even lied. Why not? It made them happy [...]" (Winterson, 1987: 30). Henri not only shapes his own memories with stories but also memories of other people who listen to him. Metaphorically, as Henri himself is the story, he tells and changes the story as he wishes.

Storytelling and writing enable Henri to construct his own version of history, and his subjective perspective of history shapes his memory. When two thousand men drown in the canal in vain due to the orders of Bonaparte who ignores his men's warnings about the weather, Henri decides to keep a diary.

> It was after the disaster at sea that I started to keep a diary. I started so that I wouldn't forget. So that in later life when I was prone to sit by the fire and look back, I'd have something clear and sure to set against my memory tricks. I told Domino; he said, 'The way you see it now is no more real than the way you'll see it then.' I couldn't agree with him. I knew how old men blurred and lied making the past always the best because it was gone (28).

Henri thinks the past is not complete, but it continues to live through its re-creations and recollections of memories. Deciding to keep a diary to remember how he felt rather than what happened, Henri says "I don't care about the facts, Domino, I care about how I feel. How I feel will change, I want to remember that" (29). The diary becomes a means of recreating and reinventing the past and memories. As his past is shaped by Napoleon, wars, pain, unrequited love and struggle to survive, Henri wants to fictionalize history and believes he will feel better in that version. Writing also becomes a way for Henri to cope with haunting figures of the past in the asylum.

Henri, psychologically distorted, suffers because of the gap between reality and

[15] Hutcheon points out the authenticity of the past constructed through recreating and reinterpreting as a result of subjective choices as in the following words: "[…] Historiographic metafiction self-consciously reminds us that, while event did occur in the real empirical past, we name and constitute those events as historical facts by selection and narrative positioning" (1988: 97).

expectations. He is sent to San Sarvelo, an asylum where the past haunts him. The past is there, alive, and continues to exist in the present and in his memories. David Lowenthal states that "[t]he past is integral to our sense of self, 'I was' requisite to being sure that 'I am' […] Even painful memories remain essential emotional history. Constructing a coherent self-narrative […] is widely held crucial personal integrity and psychic well-being" (2015: 94). The past functions to be one of the factors determining personal identity. To identify and feel the saying "I am", the concept of "I was" as a part of identity becomes essential in psychological development and individualization process. Although Henri's painful memories weaken his sense of reality and personal integrity, the past also constructs his identity. Bonaparte, Villanelle and his mother are distorted recollections of Henri's past.

> They say the dead don't talk. Silent as the grave they say. It's not true. The dead are talking all time. On this rock, when the wind is up, I can hear them. I can hear Bonaparte; he didn't last long on his rock […] died in the mild damp […] When the wind is up, I hear him weeping and he comes to me […] he asks me if I love him. His face pleads with me to say I do […] He talks about his past obsessively because the dead have no future and their present is recollection. They are in eternity because time has stopped (Winterson, 1987: 133-4).

Henri's idealization of Bonaparte and his passionate feelings become the embodiment of obsession. In the asylum, this obsession and passion trigger Henri's memories, and he believes Bonaparte is speaking to him although he is dead. Metaphorically, the past imprisons Henri in the asylum. The asylum both refers to Henri's loss of sense of reality and functions as a confrontation with his self and the unconscious. He makes a comparison between his love for Villanelle and Bonaparte and says "I am in love with her; not a fantasy or a myth or a creature of my own making. Her. A person who is not me. I invented Bonaparte as much as he invented himself. My passion for her even though she could never return it, showed me the difference between inventing a lover and falling in love. The one is about you, the other about someone else" (157-8). Henri realizes he invented Bonaparte out of his love and admiration. Inventing someone is a kind of illusion that distracts a person from reality. Bonaparte and Villanelle are the images of unsatisfied desires that later transform into obsession Henri cannot overcome. After serving Bonaparte for eight years, Henri, disappointed, comes to Venice and falls in love with Villanelle. In addition to Henri's painful

experiences in the battlefields and witnessing deaths of many people, his disappointment about his unrequited love for Villanelle also affects his psychology.

The psychologically disordered individual loses the connection with the real world and begins to live in her/his memories. Henri remembers a moment when Villanelle tries to persuade him to escape from the asylum: "[t]here was a time, some years ago I think, when she tried to make me leave this place, though not to be with her. She was asking me to be alone again, just when I felt safe. I don't ever want to be alone again and I don't want to see any more of the world" (151-2). Henri thinks the real world outside is a threat for him, and therefore, he constructs his own world and space in the asylum. The past constructed from memories and experiences guides an individual in her/his self-realization. Henri stops admiring someone and begins to question himself, his decisions and existence. He judges his own decisions and says "[…] I had run away with her before, come as an exile to her home and stayed for love. Fools stay for love. I am a fool. I stayed in the army eight years because I loved someone. You'd think that would have been enough. I stayed too because I had nowhere else to go. I stay here by choice. That means a lot to me" (152). His decision to stay in the asylum is an implication of the fact that he does something for himself at least for once.

Reality blurs in the asylum for Henri since he believes his mother lives with him there in addition to his belief and anger that Napoleon comes and speaks to him. Henri longs for his home that stands for the sense of belonging and security, thus he transforms the room and asylum into his own home and space. He tries to make up for his loneliness with his longing for his mother and home. He arranges a garden and plants there. The garden is important for him and he says "I will write to Joséphine and ask for some seeds. My mother dried poppies in our roof and at Christmas made scenes from the Bible with the flower heads. I'm doing this garden partly for her; she says it's so barren here with nothing but the sea" (155-6). Garden refers to the mother archetype that is "[…] often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave […] vessel-shaped flowers like the rose or the lotus" (Jung, 2003:15). Garden metaphorically refers to the connection between Henri and his mother and his desire to reunite with her. Hence, he wants to arrange a garden.

There are two things that Henri does at the asylum: writing and planting which are

means of living forever and reaching eternity. Henri says "[f]or myself I will plant a cypress tree and it will outlive me. That's what I miss about the fields, the sense of the future as well as the present. […] I like to know that life will outlive me, that's a happiness Bonaparte never understood" (Winterson, 1987:156). Henri tries to free himself from Bonaparte's influence and take control of his life. He is aware of the fact that to be able to decide on something makes him happy. Even dancing freely in the rain makes him happy because it is his own choice. Henri denotes his feelings about the dance: "I danced in the rain without my clothes one night. I had not done that before, not felt icy drops like arrows and the change the skin undergoes. I've been soaked through in the army times without number but not by choice" (156-7). Dancing naked in the rain as his free will and the change the skin undergoes refer to rebirth and also imply reconciliation with nature where people are free from boundaries. Henri says "[a]t the garden, although I have a spade and a fork, I often dig with my hands if it's not too cold. I like to feel the earth, to squeeze it hard and tight or to crumble it between my fingers" (157). Metaphorically, digging with hands both points to the connection with nature that makes him peaceful and digging for his past that is an attempt of self-realization and decisiveness to become an autonomous individual.

Writing becomes a way to cope with haunting figures of the past and recreate it. When Villanelle visits Henri at the asylum, he wants writing materials. Villanelle says that he "[…] seemed intent on re-creating his years since he had left home and his time with me […]" (146). Henri started to keep the diary in the army to remember how he felt rather than what happened, and thus, he wants to go on writing in the asylum. The power of writing is an attempt to adhere to his self. Henri says "I re-read my notebook today and I found: I say I'm in love with her [Villanelle], what does that mean? It means I review my future and my past in the light of this feeling" and he adds that "It is as though I wrote in a foreign language that I am suddenly able to read. Wordlessly she explains me to myself; like genius she is ignorant of what she does. I go on writing do that I will always have something to read" (159). Reading his diary, psychologically distorted Henri realizes Villanelle makes him understand his self, and thus, he tries to establish integrity in his psychology through his diary.

Fragments of memory enable Henri to hold on to life. Henri recreates and reinterprets his memories in the asylum. Although Henri hopes the future will be better during his camp

days, the future becomes unpromising for Henri. His future becomes his past that makes him feel safe and belong to somewhere. Andermahr and Pellicer-Ortín in *Trauma Narratives and Herstory* point out "[...] power of storytelling to turn traumatic memories into narrative memories, which may function as 'strategies for survival' both at the individual and collective level" (2013: 5). Storytelling empowers the ability to create a variety of narrations and is used as a discourse of restoring order in the fragmented self. Henri says "I will have red roses next year. A forest of red roses. On this rock? In this climate? I'm telling you stories. Trust me" (Winterson: 1987, 160). Stories are parts of Henri's identity. Storytelling is a kind of struggle for survival and existence. The fact that Henri arranges a garden implies his desire to hold on to life and have power of creating as he wishes.

There is a strong relationship between identity and memory that is the record of actions, feelings and emotions which are painful or pleasant. An individual is sum of her/his experiences as Jacobson expresses "memory is the home of our identity […]" (2015: 39). Henri's past is constructed by traumatic events, harsh conditions of battlefields, disappointment and unrequited love. Repetitive nature of traumatic experiences threatens the existence of an individual and makes her/him suffer since it overwhelms her/his psychology. For Henri, storytelling is an escapism and an attempt to liberate himself from these harsh realities. *The Passion* is portrayal of how memory entails self-description and self-creation in forming identity in accordance with the use of storytelling.

2.2 "The Body Must Move": Constructing Body Memory through Embodiment of Bodily Interactions in *The Passion*

The Passion, fleshed out by focusing upon the relationship between memory and identity, will be analyzed in terms of body memory and the functions of senses in reawakening past experiences in this part of the chapter. The title of the novel refers to body that functions as a means of expressing emotions deliberately or spontaneously. Passion, as a powerful emotion, is also a bodily expression which is effective in the formation of body memory. Maxine P. Fisher defines that involuntary memory is "triggered […] by our sense of smell, taste, sound or touch bumps against something in the present that takes us back to

a hidden and unbidden memory in which we experienced this precise sensation in the past" (2011: 153). In his view, body memory triggered by senses accomplishes recollection of hidden memories created by a particular sense and emotion in the past. These memories strengthened by emotions in the past highlight childhood period, love relationship, separation from family or lover, etc.

Body memory recalls not only acceptable memories with pleasant feelings such as sense of belonging but also unwanted ones that trigger traumatic and painful experiences threatening an individual's integrity. Henri's connection with both his past and childhood memories mostly stem from the triggering of the senses by the participation of the body. He remembers his childhood and says "[d]o you ever think of your childhood? I think of it when I smell porridge. […] I smell the slow smell of oats [...] I don't know who lives in the house, who is responsible, but I imagine the yellow fire and the black pot. At home we used a copper that I polished […] My mother made porridge, leaving the oats overnight by the old fire" (Winterson, 1987: 25). Henri associates the smell of porridge with his childhood. The physical sensation of smell enables him to recollect his memories at home and of his mother while she is making porridge.

Childhood memories offer a kind of healing in the harsh conditions of the battlefields. The smell of porridge stands for belonging and longing for the past and makes Henri re-experience this happiness of the childhood memory, which soothes him. He keeps narrating "[t]his morning I smell the oats and I see a little boy watching his reflection in a copper pot he's polished […] But in the shaving mirror the boy can see one face. In the pot he can see all the distortions of his face. He sees many possible faces and so he sees what he might become" (26). Remembrance of oats takes Henri to his childhood. The fact that Henri sees the boy who is watching his reflections on the copper pot makes Henri associate himself with the boy in a way. Henri is aware of the fact that the copper pot the boy polished represents life experiences, and the act of polishing metaphorically represents an individual's decision to write her/his own life story. Henri realizes that the shaving mirror his father offers the boy means nothing to him. Mirror and the pot refer to the mirror stage in Jacques Lacan's discourse of psychological development of an individual.

Lacan expresses mirror stage as a period from six to eighteen months in a child's

development when an infant recognizes his image in a mirror. An infant begins to identify himself with his own image namely, 'ideal I', which is the process of formation of the ego. An infant whose needs are met by her/his mother begins to realize her/his bodily autonomy. The infant sees her/his own image as a whole in the mirror, which is a contrast with her/his "motor incapacity and nursling dependence" (Lacan, 2001: 2). As a lack of control of her/his body, this creates aggression in child and perception of fragmented body. If the infant can lessen the aggressive situation by identifying herself/himself with her/his image, it creates jubilation which paves the way for imaginary sense of controlling. Lacan states "[…] [t]he *mirror stage* is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality […]" (2001: 3, emphasis in original). Perception of body that starts with the mirror stage constitutes the formation of body memory and realization of bodily autonomy since "[…] a human being is always looking forward to self-mastery, entails a constant danger of sliding back again into the chaos from which he started; it hangs over the abyss of a dizzy Assent in which one can perhaps see the very essence of Anxiety" (Lacan, 1953: 15). A baby, who realizes her/his bodily perception for the first time in mirror stage, tries to achieve the integrity of her/his fragmented body throughout her/his life. S/he tries to control her/his life, fearing that s/he will return to the moment of chaos that s/he tries to realize her/his own image in a mirror.

Mirror and reflections on the pot mentioned above are the illustrations of the mirror stage in which an infant realizes herself/himself as a separate being. This wholeness is attained through possibilities in life as in the example of the pot that reflects the face in distortions standing for possibilities rather than absoluteness. Henri comprehends that life is cluster of meanings out of multiplicity and alternatives. The smell of porridge and the pot the boy polished take Henri to his childhood. There is a similar scene illustrating the effect of the sense of smell on childhood memories in *Written on the Body*. The sense of smell triggers the childhood memories of Elgin when he enters his father's pharmacy after the death of his mother.

> Elgin, close behind his father, was sick to the stomach at *the smell*.
> It was *the smell of his childhood*, formaldehyde and peppermint.

> It was *the smell of his homework* behind the counter. The long nights waiting for his parents to take him home. Sometimes he fell asleep in his grey socks and shorts, his head on a table of logarithms, then Esau would scoop him up and carry him to the car. He remembered his father's tenderness only through the net of dreams and half-wakefulness. Esau was hard on the boy but when he saw him head down on the table, this thin legs loose against the chair, he loved him and whispered in his ear about the lily of the valley and the Promised Land (Winterson, 2001: 65; emphasis added).

No sooner does Elgin enter the pharmacy than the smells of formaldehyde and peppermint trigger spontaneous recall of the past, which is an example of involuntary memory. The smell of the pharmacy makes Elgin recreate his childhood days and remember his relationship with his father. He also remembers how his father tries to shape his identity by transmitting their Jewish legacy. His involuntary memory shows how childhood memories preserve their effects on an individual's existence and identity.

Discerning movements of other people, body interacts with them. It functions effectively to form memories and identity through the emotions emerging from these interactions. The effects of the bodily movements, gestures and mimics such as gazing have deeply connected with emotions. Eyes have an important role in recording the movements and actions of the other. When Villanelle sees the woman with a mask over her face[16] in Venice, the body becomes the means of non-verbal communication and interaction between them. The first connection with the woman is through body, and Villanelle describes this interaction: "[...] [s]he holds a coin in her palm so that I have to pick it out. Her skin is warm. […] she did not speak, but watched me through the crystal and suddenly draining her glass stroked the side of my face. Only for a second she touched me and then she was gone and I was left with my heart smashing at my chest" (Winterson, 1987: 59). The coin is the means for this bodily connection, and the body records the warmth of her skin and keeps it as a body memory. Body interacts, explores and dominates the other body by touching, gazing and striking. Queen's bodily movements leave Villanelle with a heart smashing.

An individual needs an interaction with the other body to understand her/his own self.

[16] Villanelle addresses the woman as "The Queen of Spades" and the woman will be alluded "Queen" in this thesis.

Thomas Fuchs puts forth that "[…] [a]s soon as we have contact with another person, our bodies interact and understand each other, even though we cannot say exactly how this is brought about. [...] These embodied interactions are to such a large extent determined by earlier experience that we may speak of an intercorporeal memory, which is implicitly and unconsciously effective in every encounter (2012: 14). The earlier encounter of Villanelle and Queen has created such a bodily interaction that it bonds them deeply. This encounter is not only a bodily interaction but also accompanied by emotions. Villanelle is so much impressed that she says "[i]f I find her, how will my future be? I will find her. Somewhere between fear and sex passion is. Passion is not so much an emotion as a destiny […] I spent the weeks that followed in a hectic stupor. […] The body must move but the mind is blank. […] I lost weight […] forgetting where I was going. I was cold" (Winterson, 1987: 62). The fact that Villanelle is cold does not refer to a physical reaction of her body but an emotional breakdown since the body acts as a repository of memories of emotional bonding.

Body plays important roles in different ways to reawaken the past adorned with emotions. Like the sense of smell, the sense of taste is also effective in recollecting the past. Casey asserts that "[…] the opening onto this past is provided by a sensation of *taste*, surely the most thoroughly participatory form of body memory […]" (2000: 252; emphasis in original). As a sensuous interaction, the taste of wine with Queen is an unforgettable moment for Villanelle who says: "I hadn't tasted Madame Clicquot since the hot night in August. The rush of it along my tongue and into my throat brought back other memories. Memories of a single touch. How could anything so passing be so pervasive?" (Winterson, 1987: 64). Tasting wine reveals the memories of Villanelle with Queen, and she underlines the pervasiveness of the sense of taste. The body keeps the record of even a single touch that penetrates into the body, which affects Villanelle both physically and emotionally.

The connection with the other lived body creates memories stemming from sensations that have powerful effects on the characters. Being aware of the power of body that transforms the moments into memories, Villanelle explains how she is attached to Queen through senses by saying "[…] [s]he buried my head in her hair and I became her creature. Her smell, my atmosphere, and later when I was alone I cursed my nostrils for breathing the everyday air and emptying my body of her" (70-1). Queen's smell becomes a part of body

memory that Villanelle wants to keep desperately. She strives not to forget the memories of her interaction; otherwise, Villanelle will find herself in a desperate situation. Cursing nostrils metaphorically refers to death. Thomas Butler in *Memory* expresses "emotion seems to be a good bonding agent for personal memories; except in extreme cases of fright or horror, an affective component can help both retention and retrieval" (1989: 14). In the same vein, Karen Davies emphasizes "[…] incidents that are painful, energizing or ecstatic can be easily brought to mind" (2006: 57). Love and passion are powerful feelings that lead body to both construct and recreate memories under appropriate conditions. Love, which is the primary emotion that affects Henri and Villanelle, also establishes their body memory.

Villanelle thinks that love is a kind of game or war which refers to a cycle of winning and losing, and she describes how love makes her feel as in the following the words: "[…] [w]hat was it about me that interested her? You play, you win. You play, you lose. You play." (Winterson, 1987: 66). Love arises from conflicts just like winning and losing a game. In these gains and losses, an individual redefines herself/himself by remembering her/his past experiences created by the interactions of bodies. Fuchs asserts that "[e]ach body forms an extract of its past history of experiences with others that are stored in intercorporeal memory. In the structures of the lived body the others are always implied: They are meant in expression and intended in desire. […] The lived body can be understood by other bodies only" (2012: 15). The lived body makes sense of the self through interactions with the implied body, which creates intercorporeal memories. That's why Villanelle desires Queen to comprehend her own self through body's perceptions. Queen's house, the place they meet, becomes an entity of both spatial and body memory. The interactions between the bodies that create pleasant memories turn into painful ones that torment Villanelle after losing the connection with the lover who refuses to meet.

Disappointed by the loss of her beloved, Villanelle wants help from Henri to literally take her heart back. They go to Queen's house with the funeral boat, which stands for Villanelle's loss of hope for their love. Although she knows the house better, she sends Henri to the house. Villanelle is afraid of not taking her heart back as she will remember her memories with Queen. When Henri enters the house, he sees "[…] [t]he picture of a young woman cross-legged in front of a pack of cards. It was Villanelle" (Winterson, 1987: 119).

The tapestry is the embodiment of love and an object of memory that eternalizes Queen's memories with Villanelle.

Standing for the memory of the lover, tapestry creates and tells its own story by each knot in its embroidery. Dolores Herrero points out "[t]he body, and in particular the senses, play a crucial role in resurrecting the past, because they act as a repository of remembered locations and recollections of all kinds. […] body is essential to the memory that grasps the past in its entirety, since it revives not only memory images, but also related sensations and emotions, which are quite often related to specific places" (2017: 243). Villanelle's denial to enter the house portrays her fear of remembering the emotions and feelings she experienced there. Deborah M. Horvitz in *Literary Trauma* puts forth that "[…] the female body "converts" emotional pain into physical or somatic symptoms so that the body *always* "narrates" the story" (2000: 70; emphasis in original). Villanelle is aware of the fact that her body will trigger memories and past experiences with Queen when it interacts with the remembered place through its sensory perceptions.

Winterson uses magic realism in order to create an interesting love story between Queen and Villanelle who is desperate due to being abandoned by her lover. When Henri gives Villanelle the throbbing jar that he takes from Queen's house, he says "I heard her uncork the jar and a sound like gas escaping. Then she began to make terrible swallowing and choking noises and only my fear kept me sitting at the other end of the boat, perhaps hearing her die. […] [W]hen I turned round took my hand again and placed it on her breast. Her heart was beating. *Not possible.* I tell you her heart was beating" (Winterson, 1987: 120-1; emphasis in original). The heart is the source of emotions and personal memories, and Villanelle's literally giving her heart to Queen refers to emotional bonding of two souls and interaction of two bodies that construct intercorporeal memories. Because Henri thinks the heart is responsible for our choices and experiences, he says "[i]t's the heart that betrays us, makes us weep, makes us bury our friends when we should be marching ahead. It's the heart that sickens us at night and makes us hate who we are. It's the heart that sings old songs and brings memories of warm day and makes us waver another mile, another smouldering village" (82). The quotation is a summary of what Henri has experienced so far and expresses his memories about love. It is the heart that makes him follow Napoleon to the battlefields

and Villanelle to Venice.

Henri is impressed by Villanelle's magical act of putting her heart back to its place and says "I will always be afraid of her body because of the power it has. […] I think about her body a lot; not possessing it but watching it twist in sleep" (123). Metaphorically, the power of the body refers to Villanelle's passionate love. Henri's unsuccessful relationships with women until now and his fear of touching the other's lived body shape his memory. Giuseppe Riva states that "[…] body memory provides to the self the bodily know-how, i.e. the knowledge of how to act with or towards a part of one's body" (2018: 243). As Henri cannot establish healthy relationships with women, and does not know how to treat them, his body memory does not enable him to know how to behave the other body. His fear of Villanelle's body psychologically stems from both the mother-son relationship and infantile fear.

Sigmund Freud in *Three Contributions to Sexual Theory* puts forth infantile fear as in the following words:

> The children themselves behave from their early childhood as if their attachment to their foster-parents were of the nature of sexual love. The fear of children is originally nothing but an expression for the fact that they miss the beloved person. They therefore meet every stranger with fear, they are afraid of the dark because they cannot see the beloved person, and are calmed if they can grasp that person's hand. […] Children who are predisposed to fear absorb these stories [the terrifying stories told by nurses] which make no impression whatever upon others; and only such children are predisposed to fear whose sexual impulse is excessive or prematurely developed, or has become pretentious through pampering. The child behaves here like the adult, that is, it changes its libido into fear when it cannot bring it to gratification, and the grown-up who becomes neurotic on account of ungratified libido behaves in his anxiety like a child; he fears when he is alone, i.e., without person of whose love he believes himself sure, and who can calm his fears by means of the most childish measures (1910: 71-2).

In Freud's view, children think that their attachment to their parents is related to sexual love. Whenever children need their parents, they want to see them or be with them. If this need is not satisfied, fear arises in the belief that s/he has lost her/his parents, and moreover, the

surrounding becomes unfamiliar for her/him. This learned experience takes its place as a warning in memory that enlightens the present. Therefore, children approach people with suspicion and fear. Libido transforms into fear if not satisfied. If a child is dominated by her/his mother, the jubilation of realizing her/his own image separated from the mother turns into anxiety and depression. Henri's life is considerably shaped by his mother from childhood to adulthood. The mother figure signifies the past that pervades into Henri's life. Having witnessed many deaths and faced with the harsh conditions of the battlefields, Henri says "I am thinking of my mother with her noisy heart [...]" (Winterson, 1987: 27). Throughout the novel, Henri mostly thinks and remembers his mother. Henri's commitment to his mother and his inability to become an autonomous individual stems from the fact that his mother is a dominant figure who shapes his life and identity. His devotion to his mother and his inability to overcome her influence prevent him from establishing a healthy relationship with women, which creates anxiety for him. Thus, Villanelle, who has passionate love for Queen, becomes an image of fear for Henri owing to the fact that Henri's emotions and love he feels for Villanelle are not satisfied by her.

His mother plays an important role in Henri's individualization process. When he is sent to the asylum, recollections of memories with his mother increase due to her powerful influence on him. And he even thinks that she lives with him in the asylum. According to Freudian psychoanalysis, the influence of mother and father shapes an individual's choice of a lover since children's basic idea of attachment to parents, previously discussed as infantile fear, clearly shows its presence in love affairs. Freud points out this process as in the following sentences: "[…] the first serious love of the young man is often for a mature woman and that of the girl for an older man equipped with authority i.e., for persons who can revive in them the picture of the mother and father. Generally speaking object selection unquestionably takes place by following more freely these prototypes. The man seeks above all the memory picture of his mother as it has dominated him since the beginning of childhood […]" (1910: 74). Children choose their lovers in the image of their parents. While a young woman chooses a mature man who represents authority, a young man often chooses a woman who resembles his mother because his mother's influence or his memories with her make him feel her presence in his love affairs. Unable to overcome his mother's influence, Henri has difficulty in love affairs. He seeks unconditional love as his mother gave him; however,

Villanelle refuses this kind of love because of her passionate love for Queen.

Body memory does not only keep pleasant memories but also traumatic events that disrupt the harmony between body and self. The triggering event that sends Henri to asylum is his confrontation with the cook, a figure of the past, at the French army. The cook wants to take his revenge from Henri since Napoleon dismissed him and chose Henri as his own cook. He believes it was Henri's fault. The cook, Villanelle's husband, attempts to kiss her, which becomes a traumatic event for Henri, who can't help remembering that moment and says:

> What happened next is still not clear to me even though I have had years to think about it [...] I remember he [the cook] leaned forward when she spat and tried to kiss her. I remember his mouth opening and coming towards her, his hands loosed from the boat side, his body bent […] His mouth. His mouth is the clearest image I have. A pale pink mouth, a cavern of flesh and then his tongue, just visible like a worm from its hole. (Winterson, 1987: 127-8).

Opening the mouth and attempting to kiss refer to sexual devouring of the body that is metaphorically perceived as food. This act of devouring, which also means a vulgar display of power, is a threat to the existence of Henri and Villanelle, and shatters Henri's integrated self. Tongue as an extension of body stands for phallus, and Henri's obsession with the tongue also stems from his confrontation with his queer nature and his passion for Napoleon. Furthermore, the function of tongue in speech refers to formation of words and power of telling, defining and writing, which metaphorically manifests the power of self-definition since tongue as a means of speech, namely language, constructs an individual's worldview and identity. In this way, the image of tongue refers to Henri's inability to clearly define his queer nature. Self-definition and self-realization denote Henri's identity crisis. He perceives the movements of the cook's body and keeps it as a traumatic event.

Henri cannot overcome the consequences of this traumatic event. When Villanelle visits him at the asylum to tell him about her pregnancy and attempts to save him, Henri says he wants to marry her, but Villanelle does not accept his proposal. He becomes silent for a while but later loses his temper. Henri who has been afraid of Villanelle's power of body so far tries to dominate her, and she explains how he loses his temper: "[…] when we made love he put his hands to my throat and slowly pushed his tongue out of his mouth like a pink

worm. ‘I’m your husband’ he said […] ‘I’m your husband, and he came leaning towards me, his eyes round and glassy and his tongue so pink. I pushed him off and he curled in the corner and began to weep” (148). Tongue, a part of body, transforms into traumatic body memory for Henri who can’t help remembering the cook’s pink tongue. Unable to forget the cook’s leaning forward to kiss Villanelle and opening his mouth, Henri reenacts the cook’s movements and slowly puts out his tongue.

Henri behaves like the cook and even imagines that he is her husband. He transforms into the cook who becomes the embodiment of horror and grotesque body. Henri’s integrity is destroyed, and he is confused. As Michel Foucault in *The Foucault Reader* asserts “[…] [t]he body manifests the stigmata of past experience and also gives rise to desires, failings, and errors […]” (1984: 83). Just before Henri has to kill the cook, the cook puts his hands on Henri’s throat. The last things that Henri perceives are the cook’s bodily movements of mouth, tongue and hands. Hence, Henri’s body keeps the marks of this traumatic past experience. When Henri remembers this moment, he puts her hands on Villanelle’s throat like the cook did to him. When Villanelle pushes him, he begins to cry due to the fact he suffers from the effects of his past experience with the cook. Another obvious thing is that when Villanelle describes how Henri behaves her, she highlights opening mouth and pink tongue that resembles a pink worm. These bodily movements of Henri also make her recollect the cook’s behaviors and relive that moment.

The memory fragments of this trauma appear in different forms when Henri is in the asylum. John H. Mace in *Involuntary Memory* puts forth “[…] traumatic involuntary memories are quite repetitive” (2007: 9). The repetitive nature of traumatic involuntary memory of the tussling between Henri and the cook threatens Henri’s integrity between body and soul. Henri remembers the tussling several times since “[…] body plays an important […] role in traumatic forms of remembering” (Whitehead, 2009:12). Body manifests its reactions in remembering traumatic experiences; it either struggles to overcome trauma or repeats bodily movements that demonstrate the collapse of bodily control. Henri says “[w]hen I first came here [the asylum], I forget how many years I’ve been here, he [the cook] tried to strangle me every night. I lay down in my shared room and I’d feel his hands on my throat and his breath that smelt of vomit and see his fleshly pink mouth, obscene rose pink,

coming to kiss me" (Winterson,1987:135). Henri whose mind is disordered cannot distinguish what is real and what is imaginary. He imagines that the cook comes to his room at the asylum and attempts to strangle him. Judith L. Herman in *Trauma and Recovery* states "[…] traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death" (2015: 33). Henri whose self-integrity is destroyed by the fact that he killed the cook cannot overcome the violence he suffers and therefore, he reenacts involuntary memory several times. Just as the body is effective in keeping pleasant memories, it also preserves the traumatic ones and triggers recollections of them repeatedly under appropriate conditions.

Re-enactment of the traumatic experience deteriorates Henri's sense of time and space. There is a huge gap between Henri's dream of accompanying Napoleon whom he admires and the reality of being in the asylum where he tries to strangle himself as if the cook put his hands on his throat. When Villanelle visits Henri, she learns how much Henri suffers and says: "[…] I heard from the warders that he woke up screaming night after night, his hands round his throat, sometimes nearly choked from self-strangling. This disturbed his fellow and they had him moved to a room by himself. He was much quieter after that, using the writing materials and a lamp I brought him" (147). Henri becomes obsessed with the past, and the traumatic event has affected him so much that he cannot realize the event has already finished. The act of strangling becomes a traumatic experience for Henri, and thus he wakes up by strangling himself since he believes that they are the hands of the cook that tries to kill him. Van der Kolk points out "[…] [a]n experience becomes traumatic when the human organism becomes overwhelmed and reacts with helplessness and paralysis — when there is absolutely nothing you can do to alter the outcome of events, the whole system comes crashing down" (2015: 2). The cook's attacks on both Villanelle and Henri make Henri paralyzed for a moment and cannot overcome the overwhelming psychology of the event. What Henri remembers is that the cook's hands and tongue like a pink worm emerge in nightmares, and the past enlivens in Henri's body movements as in self-strangling.

Henri is disorganized and does not distinguish what is real and illusion. The fact that the harmony between body and soul is damaged results in fragmented self and the disruption of the integrity of Henri. His delusional disorder can be expressed in the relationship between

active and passive memory. Catherine A. Jones explains "[…] [a]ctive memory is positive and enables selection and self-construction. When the mind is disordered, it is no longer held by the active faculties. The disordered experience is projected in passive memory, when the mind is at the mercy of the spontaneous progression of ideas. The passive-patient is the sufferer of memories. Identity fragments and madness results" (2000: 34). Active memory protects the integrity between body and self thanks to the ability of selecting positive ones for self-construction. However disordered mind cannot take the control of this process, which results in passive memory.

Henri who is psychologically disordered and captured repeatedly by the act of strangling even in his sleep shows the symptoms of delirium. William Cullen defines delirium as in the following words: "in a person awake, a false judgement arising from perceptions of imagination, or from false recollection, and commonly producing disproportionate emotions" and he adds that "[…] a very unusual association, in any individual, must prevent his forming judgement of those relations which are the most common foundation of association in the memory […] (1810: 162). When Villanelle comes to see Henri, he tells her that the dead talk to him, and they even come to his room. Henri's false imaginations and recollections such as coming of the dead to talk or attack him in the asylum threaten his integrity, and he cannot constitute a true judgement of the situation. He finds himself in disproportionate emotions such as self-strangling, waking up screaming and crying after the recollection of involuntary memory of the cook's attack. The dialogue between Henri and Villanelle shows clearly how Henri cannot distinguish what is real and what is imaginary:

> I told her about the voices and about the cook's hands on my throat.
> 'You're imagining it, Henri, hold on to yourself, you'll be free soon. There are no voices, no shapes.'
> But there are. Under that stone, on the windowsill. There are voices and they must be heard (Winterson, 1987: 142).

According to Cullen's definition of delirium in the quotation above, Henri displays the false imagination that the cook tries to come to the asylum and the dead come and talk to him. The misjudgment manifests itself in Henri's belief of the cook's ongoing attempts to strangle him, and disproportionate emotion arouses in Henri's repetitive passionate act of strangling due

to the fact that Henri cannot overcome the traumatic past experience.

The past affects the present by preserving its aliveness on the present. If the awareness of the past is lost, the present is also affected and shattered. Prager explains "[…] [t]rauma is a memory illness characterized by the collapse of timeliness, when remembering prior experiences or events intrude on a present day being-ness" (2006: 229). Henri's sense of time collapses and the past intrudes into the present. He believes that Napoleon and the cook come to the asylum. He arranges the room as if his mother was living with him there. When Villanelle comes to save him, Henri decides to stay since he sees the asylum as his home. Henri explains how he feels:

> [...] What difference could it make to me, safe at home with my mother and friends? [...] I'm tired of hearing his life-story over and over. He [Napoleon] walks in here, small as it is, unannounced and takes up all my room. The only time I'm pleased to see him is when the cook's here, the cook's terrified of him and leaves at once. They all leave their smells behind; Bonaparte's is chicken (Winterson, 1987: 151).

Henri constructs his earlier memories of Bonaparte by focusing upon Bonaparte's appetite as his first job in the army is to wring the chicken's necks. As an element of involuntary memory, the sense of smell triggers Henri's memories of Bonaparte. There is a clash between Henri's belief of his mother's presence that soothes him in the asylum and the presence of the cook and Napoleon that violate Henri's existence. His traumatic memories of them torment him psychologically. Henri loses his inner peace, and his self-integrity is shattered.

To imagine that his mother and friends live with Henri in the asylum creates a safe space that Henri harbors form the harsh realities of the real world. Therefore, he does not accept Villanelle's offer to save him from the asylum which means for Henri returning to the real world. Henri creates both his own space and own concept of time, namely kairos. James Rose explains the difference between chronos and kairos as in the following words:

> The Greeks distinguished two senses of time: *chronos* and *kairos*. While *chronos* refers to clock time, *kairos* refers to a sense of a special time that is significant and meaningful […] the concept of *kairos* gives us the ability to wonder whether a patient may seek to create a space-time of *kairos* as a defence against the insistence of *chronos*. In other words, what we may be observing when we

> see distortions of time in the consulting room is evidence of different space-times in the patient's psychic reality (2007: 24-5; emphasis in original).

Time works differently for Henri in the asylum. The tormenting insistence of chronos is represented by Henri's unrequited love for Villanelle and his disappointment of Napoleon. He suffers from being rejected and unloved, and therefore, he says "[…] she [Villanelle] hurts me too much" (Winterson, 1987: 151). Henri's psychic reality is shaped by his space-time kairos in the asylum which means that he creates his own space where he believes he is living with his mother. The moments he lives with his mother are special moments that make Henri feel peaceful and safe. His memories of his mother and home keep him alive.

Henri's being stuck in the asylum triggers him to excavate his past as in Freud's approach to hysteria as an excavation[17]. Excavation of the past illustrates that Henri's self-integrity is shattered due to disappointment and traumatic involuntary memories. As Peter Levine argues "[…] traumatic memories are fixed and static. They are imprints (engrams) from past overwhelming experiences, deep impressions carved into the sufferer's brain, body and psyche" (2015: 24). Henri's encounter with the cook becomes an overwhelming involuntary memory that threatens the integrity between body and mind. Furthermore, he cannot overcome the effect of Napoleon that emerges as hallucinations that leave deep imprints on Henri's psyche.

Body plays an important role in forming both pleasant and traumatic experiences. An individual experiences the world through her/his body's perceptive and responsive abilities. In this interaction, the individual attributes meanings to the world, the other and her/his own self. Due to its interactive nature, body recollects spontaneously past experiences that become involuntary memories. *The Passion* portrays how sensory perceptions of body enable the familiarity of the other body and form body memory through this interaction. Body also functions as a space that creates psychological spaces represented by emotions, desires and fears, and physical spaces that manifests social, cultural and political representations. Body becomes a space empowered by pleasant memories or a fragmented space constructed by

[17] In *Studies in Hysteria*, Freud expresses how the procedure in his first analysis of hysteria was carried out: "[…] This procedure involved a level-by-level clearing out of the pathogenic psychical material, and we liked to compare it to the technique of excavating a buried city […]" (2004: 143).

traumatic memories. On the one hand, memories empower bodily integrity by enabling an individual to control her/his body and providing a safe space, which creates bodily autonomy. On the other hand, memories shatter bodily integrity by creating fragments that construct a threatening space represented by body's reactions.

2.3. Spatial Memory in *The Passion*

The Passion will be examined by displaying how spaces shape an individual's identity and how spatial memories emerge in different phases of an individual's life. Spatial memories invoke familiar emotions that were formed in a place in the past. Being effective in the development of an individual, places in which s/he lives especially in her/his childhood period provide a touch with the past. Yi-Fu Tuan asserts "[…] places are locations in which people have long memories, reaching back beyond the indelible impressions of their own individual childhoods to the common lores of bygone generations" (1979: 421). The novel portrays both Henri's spatial memories of hometown and Villanelle's spatial memory of Venice with its mysterious and magical atmosphere.

The harsh conditions of the battlefields make Henri, who leaves his hometown to have a better life in Napoleon's army, realizes that it is a futile dream to share Napoleon's passions of dominating other countries. And hence, Henri suffers from homesickness. His home and village play an important role in shaping Henri's memories. Although his village is not a magnificent place that offers him what he hopes to possess, Henri remembers his days at home in the battle fields.

Remembering the old days is a kind of escapism to his spatial memories that offer security to his existence, and thus, Henri says: "I was homesick from the start. I missed my mother. I missed the hill where the sun slants across the valley. I missed all the everyday things I had hated. In spring at home dandelions streak the fields and the river runs idle again after the months of rain. […] Our village holds a bonfire every year at the end of the winter" (Winterson, 1987: 6). One of the reasons why he misses his home or village so much stems from the fact that he identifies the home /village with his mother. His memories of the nature and home embody psychological experiences which help Henri to trigger his spatial memory

to feel the sense of belonging he longs for. The landscape of his village which Henri associates with its peaceful and safe atmosphere shapes Henri's memory. He remembers dandelions of his village both in war camps and in the asylum. Besides the fact that blooming of dandelions in spring signifies renewal, rebirth and hope, dandelions are associated with home and sense of belonging for Henri. Therefore, recollections of dandelions stand for Henri's hope of returning his home.

Henri narrates his memories of his mother, Napoleon and spatial memory of his village through embedding his personal life into the history of France. Henri remembers the bonfire several times that refers to both cultural and religious rituals of his village and he says: "[l]ast time we had this bonfire, a neighbour tried to pull down the boards of his house. […] He smashed his fist into the seasoned wood until his hand looked like a skinned lamb's head […] I sometimes wonder why none of us tried to stop him" (7). He adds that "I think we wanted him to do it, to do it for us. To tear down our long-houred lives and let us start again. Clean and simple with open hands. It wouldn't be like that, no more than it could have been like that when Bonaparte set fire to half of Europe" (7). Despite flames, Henri's neighbour's attempt to tear down his house refers to a desire for a new beginning and to obliterate ideological memory that ignores the poor but praises war and national goals to rule other countries.

Henri likens his neighbour's attempt to Napoleon's greed for setting fire the half of Europe for his aims. Surrounded by Napoleon's ideological motives, Henri, loaded with nationalistic emotions, perceives England as an arrogant nation to be invaded, and his concept of space is constructed by Napoleon's desires. People follow Napoleon and leave their hometowns with many hopes that they think Napoleon will provide them better conditions. However, the harsh conditions of the war camps change Henri's old perception of home before joining the army. He says "[…] we talked about going home and home stopped being a place where we quarrel as well as love. It stopped being a place where the fire goes out and there is usually some unpleasant job to be done. Home became the focus of joy and sense. We began to believe that we were fighting this war so that we could go home. To keep home safe, to keep home as we started to imagine it" (83). Henri's desire to escape from the limited opportunities of his hometown transforms into a longing for his village, and this feeling is

strengthened by his spatial memories. That's why Henri repeatedly remembers his village, family, folk and landscape.

Landscapes shape lives and identities of people who save their memories according to effects of landscapes upon them. Henri's longing for his village is depicted through dandelions which are effective memory images since they signify his connection to his village and his family. Both in the war camps and the asylum, he says "I dream of dandelions" (9, 155). Henri feels so connected to his hometown, and his spatial memory enables the connection between the past and the present. Places have important and effective roles in forming memory that provides the recreation of the past experiences and feelings attached to that place. This ongoing dialogue between past and present occurs through Henri's spatial memories of landscape. Even though Henri is mentally distorted at the asylum, he remembers dandelions.

Henri, who loses an eye at Austerlitz, escapes with Villanelle from the battlefield in Russia and arrives in Venice where he thinks he will begin a new life and leave the past behind. He realizes that he is not satisfied with the man he is transformed into due to the harsh conditions of wars and disappointment. He criticizes himself and says "[s]o the past had gone. I had escaped. Such things are possible. I thought of my village and the bonfire we hold at the end of winter, doing away with the things we no longer need; celebrating the life to come. Eight soldier years had gone into the canal with the beard that didn't suit me. Eight years of Bonaparte. I saw my reflection in the window; this was the face I had become" (125). When Henri who establishes a bond with Napoleon due to the fact that they are both short confronts his face/ his body, he realizes this body memory is already shattered. Venice as a city of canals and water reflects how the body memory constructed by his admiration for Napoleon is shattered in Venetian space. Henri's past which is mostly shaped by his unrequited admiration for Napoleon transforms into disillusionment that haunts Henri at the asylum.

Henri's hope to begin a new life is destroyed by Villanelle's husband who is the dismissed cook of French army at Boulogne before Henri. The fact that Henri comes across with the cook is the realization of the prophecy of an old woman who says that old enemies will disguise in new forms in Venice, city of disguises. The cook, a figure of the past, ruins

Henri's life since he has to kill the cook, which is a traumatic event that Henri cannot forget. Thanks to the efforts of Villanelle to save Henri from being hanged and to convince the jury about his insanity, Henri is sentenced to life imprisonment in San Servelo, an asylum.

The asylum is a new space that Henri constructs through his memories of the past. He internalizes the cell of the asylum as his home. The feeling of connection to his childhood home as space keeps its effect on Henri, and he wants to return there. He likens the cell to his home and says "[…] [t]here's straw on the floor, like at home, and some days when I wake, I can smell porridge cooking […] I like those days because it means mother is here. She looks just as always, perhaps a little younger. She walks with a limp where the horse fell on her, but she doesn't walk far in this little room" (135). Henri's past pervades into his present with fragmentations, and he cannot comprehend whether the things he remembers are just memories or they are happening now. Smell of porridge as a body memory makes him remember his home and mother. Whitehead defines memory as "[…] a construction of the past under conditions determined by the present. […] Meaning is constituted as retroactively and repeatedly, and forgetting is embedded as an integral principle, for the activity of ceaseless interpretation involves both selection and rejection. Memory, in this instance, is no longer related to the past as a form of truth but as a form of desire" (2009: 49). Henri reconstructs the past under the conditions of the asylum, and he rejects the reality that his mother is not there. Memories become his way of living the present. Henri is not very good at forgetting his traumatic memories of the cook and Napoleon, and thus, he tries to choose the memories of his village, his mother and Villanelle, which refers to his desire to live with them. The past is perceived through a selection of memories that are desired to be remembered and recreated. Hence, Henri misses his days at his village and home, which refers to the sense of belonging and security.

Henri tries to create his own space at the asylum by holding on to his memories of his hometown and mother. When Villanelle comes to save him from the asylum, he does not accept her offer by saying "[t]his is my home, I can't leave. What will mother say?" (Winterson,1987: 149). Leaving his mother and home to join the French army is a regret that destroys his life. Although he blurs the reality, he is happy in the cell of the asylum by remembering his past, mother and hometown. In his article "Religion and the Study of Social

Memory, Sakaranaho points out that "[…] returning to the past can foster a sense of security in a world of insecurities" (2011: 137). The past becomes a land of security for Henri since the real world does not bring anything good to him; his admiration for Napoleon is a failure, and his love for Villanelle is unrequited.

The second part of the novel, Villanelle's depiction of Venice, reveals that cities have memories related to social, cultural and historical life. Each city has its own characteristics, narrates its own stories and writes its own text. Venice, a city of water and canals, has its own city memory and history. Emotions attributed to places emerge spatial personal memories that may also contribute to the city's narration of the collective memory. Venice creates its own fantastic and mysterious atmosphere and stories as in the boatmen story which tells that boatmen's feet are webbed in Venice. Villanelle's life and memories are encircled by fantastic features of the city since "[t]here never was a girl [Villanelle] whose feet were webbed in the entire history of boatmen" (Winterson, 1987: 51). When Henri's and Villanelle's lives are compared, Villanelle's life is more fantastic and supernatural from her birth to adulthood like Venice's mysterious magical space.

Venice is depicted as the city of disguises, and there is a pathetic fallacy between Villanelle's identity and city's life. An old woman says to Villanelle: "[y]ou're a Venetian, but you wear your name as a disguise" (54). Villanelle is a French name; she uses her name as a disguise, and she also disguises herself by wearing men clothes. Villanelle's strolling the streets of Venice in nights by wearing men clothes is a reference to the Evelyn in Angela Carter's *The Passion of New Eve.* In the novel, a misogynist Englishman, Evelyn, is forced to transformed into a woman, Eve, which symbolizes the deconstruction of gender identity by subverting gender roles. In a similar vein, Villanelle's wearing of men clothes implies her desire to challenge her gender identity by taking control of her body. Venice as a city of disguises enables such a transformation for Villanelle, which refers to Judith Butler's idea of performativity. Butler[18] denotes that "[…] the body *is* a historical situation, as Beauvoir has claimed, and is a manner of doing, dramatizing and *reproducing* a historical situation" (522:

[18] Judith Butler likens gender to an act of a script to be performed and expresses what woman means as in the following words: "[…] to be a woman is to have *become* a woman to compel the body to conform to an historical idea of 'woman,' to induce the body to become a cultural sign, to materialize oneself in obedience to an historically delimited possibility […]" (523: 1988; emphasis in original).

1988; emphasis in original) by emphasizing that "[g]ender reality is performative" (528). Villanelle subverts her woman identity by performing herself as a man. Villanelle's body is also the embodiment of a feature that belongs to boatmen; she has webbed feet like men. Her webbed feet and performance of disguising herself in French name and men clothes provide the ground for Villanelle to perform her identity.

Villanelle explains how this performativity is achieved by emphasizing the connection between her and the city's darkness as in the following sentences: "I love the night. In Venice, a long time ago, when we had our own calendar and stayed aloof from the world, we began the days at night. What use was the sun to us when or trade and our secrets and our diplomacy depended on darkness. In the dark you are in disguise and this is the city of disguises" (56). As a city / place, Venice becomes a space with the human consciousness that embodies it by attributing feelings and emotions and experiences of its inhabitants. Tuan asserts "[…] places, like human beings, acquire signatures in the course of time. […] Loosely speaking, the personality of place is a composite natural endowment (the physique of the land) and the modifications wrought by successive generations of human beings […]" (1979: 409). A place creates its soul or atmosphere through evolutionary processes and meanings or feelings attached to that place by generations. Venice constructs its dynamism in darkness. There is a close connection between night, the aura of city and Venetians. Night pervades into their diplomacy, trade, and life. The fact that Villanelle loves the night stems from spatial memory that shapes her character.

Villanelle explains how the atmosphere of the city has changed with the French invasion: "[s]ince Bonaparte captured our city of mazes in 1797, we've more or less abandoned ourselves to pleasure. What else is there to do when you've lived a proud and free life and suddenly you're not proud and free anymore? We became an enchanted island for the mad, the rich, the bored, the perverted […]" (65). This invasion changes the city's identity by transforming it into an exotic land to be explored and where pleasure is to be sought. Villanelle who is fond of the darkness of the city that establishes its city memory with its darkness highlights the difference between what darkness means to Venetians and to the others as in the following words: "[n]owadays, the dark has more light than in the old days. There are flares everywhere and soldiers like to see the streets lit up, like to see some

reflection on the canals […]" (57). While French invasion lessens the darkness of the city and spreads light to the city, Villanelle points out that darkness keeps its presence in some places of the city and says "[…] [n]one the less, darkness can be found; in the under-used waterways or out on the lagoon. There's no dark like it. It's soft to the touch and heavy in the hands. […] You can juggle with it, dodge it, swim in it. You can open it like a door. […] Nowadays, the night is designed for the pleasure-seekers […]" (57-8). Despite Napoleon's invasion, Venice retains its own traditions and city memory. Darkness spreads through the canals that preserve their mystery and provides an advantage of hiding. Night is the bearer of life for Venetians even though the French change the meaning of night into a joyful time for pleasure seekers.

Venetians are fond of darkness no matter how much the city is transformed into a city of entertainment. Villanelle compares the new Venice to the old one and misses Venice of her memories. Darkness is a part of Venetians and Villanelle, and therefore, she seeks darkness which stands for her desire to dive into her unconsciousness formed by her love for Queen and her harmonious relation with the city. Villanelle points out the similarity between the night of Venice and their lives by saying "[…] [t]he night seems more temporary than the day, especially to lovers, and it also seems more uncertain. In this way it sums up our lives, which are uncertain and temporary. […] This is the city of uncertainty, where routes and faces look alike and are not" (57-8). Her spatial memories of Venice are formed by the liveliness of the city in its darkness, and hence Villanelle's description of Venice is based upon her praise on darkness and uncertainty. She explains the history and the characteristics of the city as in the following words:

> […] I come from the city of chances, where everything is possible but where everything has a price. In this city great fortunes are won and lost overnight. It has always been so. Ships that carry silk and spices sink, the servant betrays the master, the secret is out and the bell tolls another accidental death. But penniless adventurers have always been welcome here too, they are good luck and very often their good luck rubs off on themselves. Some who come on foot leave on horseback and others who trumpeted their estate beg on the Rialto. It has always been so (90).

Venice creates its own city memory that has been portrayed as the city of possibilities and chances throughout history, which results in creations of multiple possible stories that are

related to both personal and collective memory. Hence, it is possible to evaluate Venice as a character in the novel.

People and places are in continuous dialogic interaction. Interactions with places are unique experiences of an individual since each person perceives a place in her/his unique perception and creates spatial memories by attaching meanings to it. M. Christine Boyer in *The City of Collective Memory* sheds light on the relationship between memory and space which results in collective city memory by stating that "[…] memory always unfolded in space, for when memories could not be located in the social space of a group, then remembrance would fail. Consequently, the activity of recollection must be based on spatial reconstruction" (1994: 19). Places are dynamic and alive spaces that are recreated and recollected through the formation of spatial memories of people. To be exposed to specific experiences in specific places creates a sense of belonging.

Villanelle explains her memories and observations of Venice as well as its history. There is a close connection between Villanelle and Venice, a city of water and canals. She is aware of this spatial bond and says "[…] the only sensible thing is to borrow a boat and calm myself in the Venetian way; on the water" (61). Portrayed as a feminine space (Venice) through narration of Villanelle, water is so much integrated into the city's atmosphere that it becomes an important factor in the formation of spatial memories. As Seaboyer remarks the fact that "[…] [f]or as long as cities have existed, they have been symbolically figured as feminine; Venice's seductive, decorative beauty, its historical reputation for duplicity, and its topography, at once contained and enclosed by water and penetrated by it, has rendered it an ideal vehicle for the historical and cultural burden of ambivalence that inheres in the female body and is mirrored in theories of urbanism" (1997: 4). Villanelle is in harmony with the mysterious and fantastic Venetian space with her webbed feet, a typical characteristics of boat men, and her disguises by using a French name and wearing men clothes. Unlike France, portrayed as a masculine space in the novel, Venice constructs a feminine space with both its geographical features and atmosphere. Villanelle's dynamic character represents both the feminine space and dynamism of Venice in its architectural structure.

Venice's city structure is complicated for outlanders to adapt. When Henri, an outlander in Venice, tries to explore the city to know and feel familiar with its atmosphere, it

turns into a futile attempt. The complex architectural structure of Venice and being unfamiliar with its atmosphere make Henri feel alienated. Judith Seaboyer expresses Henri "remains an exile unable to navigate the labyrinth and is swallowed up into madness and despair" (1997: 485). It is only when places are attributed meanings that they become meaningful. Henri asks for a map to find the way as he wanders the streets and canals of Venice with Villanelle. She expresses to Henri that it is vain by saying "[…] [t]his is a living city. Things change […] This city enfolds upon itself. Canals hide other canals, alleyways cross and criss-cross so that you will not know which is which until you have lived here all your life […]" (Winterson, 1987: 113). Villanelle's following an old road remembered by only boatmen points to Villanelle's spatial memory and how she is integrated into water and canals. Her voyages on waterways and canals stand for her self-quest in a living labyrinthine city that takes its dynamism from its architectural structure in which one canal opens to the other canals, alleyways cross, and bridges both connect and separate.

Villanelle illustrates Venetian space in a detailed way and besides waterways and canals; she gives a vivid picture of bridges which are important architectures of the city. It is stated that "[b]ridges join but they also separate" (61). The literal meanings of bridges are to unite two sides or separate them. Metaphorically bridges, images of spatial memory, refer to a threshold, in-betweenness or connection between known and unknown world. Another symbolic meaning of a bridge is to unite past, present and future. Villanelle highlights the link between different times by saying "[o]ur ancestors. Our belonging. The future is foretold from the past and the future is only possible because of the past. Without the past and future, the present is partial. All time is eternally present and so all time is ours" (62). The past, present and future form a whole together. Memories enrich the present by integrating into it and shape the future. Villanelle is aware of the power of the connection among the past, present and future and says "[…] [o]n the lagoon this morning, with the past at my elbow, rowing beside me, I see the future glittering on the water. I catch sight of myself in the water and see in the distortions of my face what I might become" (62). Villanelle adheres to her past that shapes her identity and memories. Her reflection in the water and distortions of her face refer to the past as an area of reconciliation and confrontation with self.

Villanelle combines her spatial memories of Venice with personal memories that form her identity influenced by the Venetian atmosphere. Ringas and Christopoulou assert that "[…] [p]ersonal memories of events, which have occurred in cities, in time, are melded into a collective memory attached to the physical space; we refer to this as collective city memory. The collective city memory is a form of a collective memory that is created through interaction among individual memories attached to the city landscape […]" (2013:1). There is a connection between Villanelle's personal memories and the city's own history and memory. She remembers Venice in the past through the spatial reconstruction of Venice in the present shaped by her relationship with Queen.

The bond between an individual and space illustrates that a person is a spatiotemporal being and specific places become different for an individual in terms of creating emotions and forming memory. As Yi-Fu Tuan expresses that "[…] [p]lace incarnates the experiences and aspiration of a people [...]" (1979: 387). The dialogic relationship between space and an individual creates spatial memories. Villanelle's first meeting with Queen occurs in a casino when she chooses the Queen of Spades. Villanelle says to her: "[a] lucky card. The symbol of Venice. You win." (Winterson, 1987: 59). Venice, the source of spatial memories, influences Villanelle's identity, and Villanelle associates Queen with Venice. Queen is a mysterious woman like Venice that keeps its mystery and dynamism through its tendency in night and darkness. Villanelle is so impressed by Queen that she is devastated when the woman vanishes by leaving an earring to Villanelle on the table. If Queen is not there, no one will be the winner of the game for Villanelle and she says "[…] I put it [the earring] in my ear and, spreading the cards in a perfect fan, took out the Queen of spades. No one else should win tonight. I would keep her card until she needed it" (60). Card, namely Queen of Spades, and earring become images of memory that recreate emotions and passion Villanelle feels for Queen.

The mysterious atmosphere of Venice reminds Villanelle of her lover and she says "I had begun to feel that this city contained only two people who sensed each other and never met. Whenever I went out I hoped and dreaded to see the other. In the faces of strangers, I saw one face and in the mirror I saw my own" (97). Villanelle's interactions with Queen make her understand that Queen is the other whom Villanelle needs to feel her existence and

freedom. Their love embodies magical representations like Venice's magical beauty and atmosphere. Helene Bengtson points out Venice "contains the "cities of interior"- a phrase which not only covers the hidden waterways that only boatmen know, but also, symbolically, the realm of human passion" (1999: 17). Venice becomes a space of the love relationship between Villanelle and Queen, and Villanelle's wanderings in the streets and canals of Venice are accompanied by her spatial memories that both highlight collective city memory and her love.

Villanelle attributes passion, mystery, fantasy and uncertainty to streets and waterways of Venice through her spatial memories. Henri cannot imagine this magical side of Venice, and therefore, he cannot comprehend Villanelle's insistence to persuade him to find her heart in the house of Queen. The dialogue between Henri and Villanelle clearly manifests Henri's astonishment:

> Was she mad? We had been talking figuratively. Her heart was in her body like mine. I tried to explain this to her, but she took my hand and put it against her chest.
> 'Feel for yourself.'
> […] I could feel nothing. […] I could hear nothing.
> 'Villanelle, you'd be dead if you had no heart.'
> […] I've told you already. This is an unusual city, we do things differently here' (Winterson, 1987: 115-6).

Her heart is locked in the house embodied by the memories of their love. The fact that Villanelle's heart belongs to that space indicates that the memories created by strong emotions affect an individual's psychology. They go there by a funeral boat to take her heart back, which refers to failed love story and Villanelle's desperate situation. Suffering from the pangs of love, Villanelle moves into the house opposite Queen's house after a while. Queen's house as the place where Villanelle and Queen meet and explore each other becomes the centre of their love, which triggers the formation of memories. Villanelle's spatial memories entail her to move into that house to see her lover again.

Virginia Woolf in *Moments of Being* expresses the past as "[…] an avenue lying behind; a long ribbon of scenes, emotions. [...] strong emotion must leave its trace; and it is only a question of discovering how we can get ourselves again attached to it, so that we shall be able to live our lives through from the start" (1985: 67). Those moments that leave their

traces on Villanelle are her days with Queen, and the loss of the beloved causes unhappiness and anxiety. Queen's house functions as the reservoir of memories of Villanelle, and thus, her heart belongs to that house. The strong connection between a space and an individual results in spatial memories that shape her/his identity. All in all, the novel illustrates this connection and effectiveness of spatial memories on psychology and identities of Henri and Villanelle. Henri's spatial memories of his hometown represent his desire to find peace in those memories when faced with the harsh conditions of the battlefields. Places stand both in the spatial memories of people referring to autobiographical memories and in their own city memory that signifies collective memory. Villanelle's memories highlight the harmony between macrocosmic atmosphere of Venice in its city collective memory and microcosmic atmosphere of Venice in her personal spatial memories.

Sense of place is the sixth sense, an internal compass and map made by memory and spatial perception together.

Rebecca Solnit[19]

CHAPTER THREE

I TELL THEREFORE I AM: ANALYSIS OF *LIGHTHOUSEKEEPING*

This chapter 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. This chapter also explores the relationship between mother and daughter and the role of body in establishing this relationship.

3.1. Knitting the Fabric of Identity in *Lighthousekeeping*

Published in 2004, *Lighthousekeping*[20], 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 "[…] [t]hat the past should be irrevocably lost seems unbearable. We crave its recovery. Is there no way to recapture, re-experience, relieve it? 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

[19] It is quoted in Elizabeth Lewis's *Sustainaspeak: A Guide to Sustainable Design Terms*.
Lewis, Elizabeth. (2018). *Sustainaspeak: A Guide to Sustainable Design Terms*, Routledge, New York, p. 231

[20] The novel bears intertextual references to Virginia Woolf's *To the Lighthouse* through both its title and context with having similarities in terms of seeking meanings in life and experiences. In each novel, the lighthouse becomes the symbol of process of attaining meaning of life, comprehending and creating the self.

experiences by recreating multiple points of views and possibilities. This part of the chapter discusses how storytelling both transmits memories and enables creation of new stories to shape identity.

Stories and storytelling play important roles in Silver's life which is divided into three periods: her life with her mother, her life at the lighthouse and her life after she has to leave it. Silver is sent as an apprentice to the lighthouse after the death of her mother. The lighthouse of Cape Wrath is a monument of history and a source of storytelling for Silver with its history and stories. Furthermore, it becomes a home for Silver to which she feels belonging through the stories that she learns from Pew who is the lighthousekeeper, a family job passed down from generation to generation. Silver is in pursuit of meaning of life that she cannot find in her family.

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:

> Reverend Dark was the most famous person ever to come out of Salts. In 1859, a hundred years before I was born, Charles Darwin published his *Origin of Species,* and came to Salts to visit Dark. 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 when a terrible shipwreck lobbed men like shuttlecocks into the sea […] So, the story 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 story teller 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. Then there was the year Josiah Dark visited Salts-1802. Or the year Josiah Dark shipped firearms to Lundy Island-1789. 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; this unknown barren rock that shines at night. There's a man on the moon. There's a baby on earth. Every baby plants a flag here for the first time. 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.'
> […]
> 'What do you think happened to the baby?'
> '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 her self 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: "[…] The *McCloud'*s out there [...] She's the most haunted vessel you'll ever see" (46; emphasis in original). Silver is curious and asks Pew what haunts her:

> ‘The past,’ said Pew. ‘There was a brig called the *McCloud* built two hundred years ago, and that was as wicked a ship as sailed. When the King’s navy scuttled her, her Captain swore an oath that he and his ship would someday return. 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. There’s a ship within a ship and that’s fact.’ […] 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.

> […] he [Babel Dark] began to write it all down. He kept two journals; the first, a mild and scholarly account of a clergyman’s life in Scotland. The second, a wild and torn folder of scattered pages, disordered, unnumbered, punctured where his nib had bitten the paper. He taught himself to wait until he had finished his sermon, and then he took out the leather folder and the stained pages, and wrote his life. It was not a life that anyone around him would have recognised. As time passed, he no longer recognised himself. *Free me*, he wrote one night, but to whom? (Winterson, 2004: 57-8; emphasis in original)

Dark’s 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 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. In the quotation above, 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, just before his death […] 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 who is the author of *Treasure Island, Kidnapped, The Strange Case of Dr. Jekyll and Mr. Hyde* 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.' He paused for a moment, looking at his hands, strong, long, studious. 'And I am Edward Hyde.' […] Dark was a hypocrite, an adulterer and a liar. 'But he is me,' said Dark, 'and I must live with him even though I hate him' (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 mentioned as a cousin of the Duke of Argyll 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 to which Babel goes for honeymoon, "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, did Babel Dark. 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 in *Symbols of Transformation* asserts "[…] certain early Christian sects gave a maternal significance to the Holy Ghost (world-soul or moon). According Plotinus, the world-soul has a tendency towards separation and divisibility, the *sine qua non* of all change, creation and reproduction. 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; emphasis in original). The moon associated with fertility and energy embodies change, renewal 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.

> She [Molly] was a heat and light to him, whatever the month […] She was a bright disc in him that left him sun-spun. She was

> circular, light-turned, equinox-sprung. She was season and movement, but he had never seen her cold. In winter, her fire sank from the surface to below the surface, and warmed her great halls like the legend of the king who kept the sun in his hearth (88).

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 […] he wanted to keep the seahorse. 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. They were in his inviolable law; the creation of the world, saved in stone" (117-8). Fossils and sediments bear the history and memories of the world.[21] David Morris denotes "'geological time', a time manifest in the natural world around us, 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

[21] Jeanette Winterson's another work, *Weight*, highlights the history and memory of the world by retelling the formation of universe by explaining geographical forces, the process of sedimentation through the fossilization or erosion of the existing sediment in different periods. Winterson expresses the memory of the world as in the following words: "[t]he strata of sedimentary rock are like the pages of a book, each with a contemporary life written on it. Unfortunately, the record is far from complete. The process of sedimentation in any one place is invariably interrupted by new periods in which sediment is not laid down, or existing sediment is eroded. The succession of layers is further obscured as strata become twisted or folded, or even completely inverted by enormous geological forces, such as those involved in mountain building […]" (2005: ix-x). The sedimentary rock formed over the expanses of time, as layer upon layer of sediment, stands for the memory and accumulation of knowledge.

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[22] 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" (emphasis in original). Hippocampus is known for its effectiveness in memory, and Babel'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'. When Dark speaks to Stevenson about Molly, he says: "[…] I found her in the cave-miraculous, impossible, but she was there, the curve of her caught up in the living rock. When I put my hand in the gap, it's her I feel; her salty smoothness, her sharp edges, her turnings and openings, her memory" (Winterson, 2004: 167). 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. After that, things got tougher, because the police discovered that as I had no mother or father, I didn't officially *exist*. I asked them to telephone Miss

[22] "seahorse". (n.d). Online Etymology Dictionary, https://www.etymonline.com/search?q=seahorse (15.09.2020).

> Pinch but she claimed never to have heard of such a person as myself. The police had me interviewed by a nice man who turned out to be a psychiatrist for Young Offenders […] I explained about *Death in Venice*, and the problems I had had joining the library, and the psychiatrist nodded and suggested I come in once a week for observation, like I was a new planet (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:

> Forget the bird! I might as well try and forget myself. […] Every day the bird reminded me of my name, which is to say, who I am. […] I wish I could say, 'I was having a mental breakdown, so I stole a bird.' Strictly speaking that would be true, and it is why the police let me go, instead of charging me with the theft of a much-beloved macaw. The Italian doctor put me on Prozac and sent me for a series of appointments at the Tavistock Clinic in London (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 in *Four*

Archetypes 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. Furthermore, the love story between Babel and Molly told by Pew, who stands for old wise man, is important for Silver not only to understand what love is but also to find similarities between Babel's and her life.

Love becomes an important turning point for Silver when she meets a woman praying in a Greek church. Silver remembers how she meets her:

> […] You smiled, stood up, and came out into the sunshine. Perhaps it was the light on your face, but I thought I recognised you from somewhere a long way down, somewhere at the bottom of the sea. Somewhere in me. […] You sat down and I noticed your hands-long fingers, articulated at the joints; if you touched me, what would happen? I am shy with strangers – all those years alone on the rock with Pew. […] So now, when I meet someone new, I do the only thing know how to do: Tell you a story (Winterson, 2004: 200-1).

At first sight, body perceives the movements of the other body and transforms them into bodily memories. Silver falls in love with a woman she calls "you". She remembers the woman's smile, her fingers as well as the light on her face. Silver's attention to the light on the woman's face is a reference to Molly's association with the moon and light, and also marks Babel's view of Molly as the source of light and life. The love story between Babel and Molly forms Silver's memory of love and makes her comprehend what love means. Silver feels familiar with the woman whom she associates with the light.

Maurice Merleau-Ponty in *Phenomenology of Perception* expresses the relationship between a person and the other as in the following words: "[…] [w]e must learn to find the communication between one consciousness and another in one and the same world. In reality, the other is shut up inside my perspective of the world, because this perspective itself has no definite limits, because it slips spontaneously into the other's, and because both are brought together in the one single world in which we all participate as anonymous subjects of perception" (2002: 411). Silver uses storytelling to communicate with the other. She prefers

to tell a story to introduce and express herself to the woman she perceives as the other that she feels completed with.[23] Storytelling is the only thing she knows how to do through Pew's stories. As Kirwan Rockefeller denotes, "people tell their life stories, certain symbols, images, and metaphors arise which contain patterns and/or configurations which themselves, in turn, convey guiding truths and principles which shape that person's life" (1990:193). The fact that memory is reinterpretation and recreation of past events, feelings and emotions shapes an individual's identity and subjectivity.

3.2. Reflections of Body Memory in Mother and Daughter Relationship in *Lighthousekeeping*

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. Martin 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. This determines the fact that an individual exists first through identifying her/his place 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. An individual realizes her/his existence through her/his body which both constructs and reconstructs her/his comprehension of the world. This part of the chapter examines the relationship between the body and body memory in establishing mother-daughter

[23] Mikhail Bakhtin in *Problems of Dostoevsky's Poetics* expresses the need of the other to be conscious of self as in the following words: "I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. The most important acts constituting self-consciousness are determined by a relationship toward another consciousness, (towards a thou) […]" (1999: 287).

relationship, and how body plays an effective role in the process of self-creation and self-definition.

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. I have no father […] My own father came out of the sea and went back that way. He was crew on a fishing boat that harboured with us one night when the waves were crashing like dark glass. 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:

> At night my mother tucked me into a hammock slung cross-wise against the slope. In the gentle sway of the night, I dreamed of a

> place where I wouldn't be fighting gravity with my own body weight. My mother and I had to rope us together like a pair of climbers, just to achieve our own front door. One slip, and we'd be on the railway line with the rabbits. […] While other children were bid farewell with a casual, 'Have you remembered your gloves' I got, 'Did you do up all the buckles on your safety harness?' 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 separate herself from the mother as in Lacan's mirror stage. Jacques Lacan explains mirror stage by assigning "a twofold value. In the first place, it has historical value as 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 was the one who hated going out. She was the one who couldn't live in the world she had been given. 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" (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:

> Mothers tend to experience their daughters as more like, and continuous with, themselves. Correspondingly, girls tend to remain part of the dyadic primary mother-child relationship itself. This means that a girl continues to experience herself as involved in issues of merging and separation, and in an attachment characterized by primary identification and the fusion of identification and object choice (Chodorow, 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.

In *The Reproduction of Mothering*, 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. Children preoccupied with attachment are concerned to keep near their mother and demand a large amount of body contact" (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. It is directed toward and grows in relation to a particular person or persons who have provided the most intensive and strong relationship to the infant" (72). A child should differentiate herself/himself from the mother by noticing her/his own body image. The mother becomes the embodiment of attachment beaviour 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 in *Remembering* states [m]emories are formed from the first in *the image of* the other, primarily the caretaking parent; also *in view of* the other, though not just the literal view. 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, and it seemed proper that I should go and live in a place where all the light shone outwards and none of it was there for us. Pew was blind, so it didn't matter to him. I was lost, so it didn't matter to me" (Winterson, 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 undoing 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 "[t]he rope came faster and faster, burning the top of my wrist as I coiled it next to me […] 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" (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. I thought about Babel Dark, and about my own father, as red as a herring. That's all I know about him- he had red hair like me" (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.

All in all, body can be considered as a space constructed not only in social, cultural and political representations but also by our memories. It becomes the space of representation of identity. When a child realizes that s/he is a separate being from the mother, s/he begins to create bodily awareness. Thanks to this bodily awareness, s/he begins to form her/his bodily integrity that paves the way for the body to create itself as a space. Those who cannot establish the separation from the mother by comprehending her/his own image cannot successfully complete this phase of child's development. Because of the fact that this bodily integrity is not constructed, identity collapses, and an individual tries to find the ways to compensate, otherwise s/he experiences anxiety and depression manifested by her /his body's reactions.

3.3. The Lighthouse: A Space Identity and Memory in *Lighthousekeeping*

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. This part of the chapter examines in details how the lighthouse as space 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:

> Our business was light, but we lived in darkness. [...] Darkness came with everything. It was standard. My clothes were trimmed

> with dark. When I put on a sou'wester, the brim left a dark shadow over my face. When I stood to bathe in the little galvanized cubicle Pew had rigged for me, I soaped my body in darkness. Put your hand in a drawer, and it was darkness you felt first […] 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.

> The lighthouse was completed in 1828, the same year as Josiah Dark's second wife gave birth to their first child […] 'To my son!' said Josiah Dark, as the light was lit for the first time, and at that moment Mrs. Dark, down in Bristol, felt her waters break, and out rushed a blue boy with eyes as black as a gull. They called him Babel, after the first tower that ever was, though some said it was a strange name for a child (15).

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[24], means "the confusion of tongues". 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

[24] "babel". (n.d). Online Etymology Dictionary, <https://www.etymonline.com/search?q=babel> (20.10.2020)

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: "Tell me a story and I won't be lonely. Tell me about Babel Dark" (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, and it was true that as a child his favourite pastime when it rained was to turn over the book of drawings that Robert Stevenson had made, of the foundations, the column, the keeper's quarters, and especially the prismatic diagrams of the light itself. His father had never taken him there […]" (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. He thinks that he has betrayed Molly twice: the first time is when he thinks that Molly has cheated on him. The second time he thinks that he has betrayed her is when Molly offers him to come with her and start a new life but Dark refuses. 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:

> He [Dark] breathed in, wanting the cold night air, but it was salt water he breathed. His body was filled with salt water. He was drowned already. […] The water poured off his face, his hair streamed back. He wasn't dying any more. 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. He held out his hands (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, and if you sail from here to America, there'll not be a light you pass where the keeper didn't have a story for the seamen […] 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).

As explained in the quotation, 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[25] 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.

[25] Roland Barthes in "The Death of the Author" states that text is not limited to the author's intentions or messages but a construction of multiple narrations blending and clashing. He denotes that "[…] [a] text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author –God) but a multi-dimensional space in which a variety of writing, none of them original, blend and clash. […] a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue […]" (1977: 146-8).

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. You write to them and tell them that Pew is staying. They can stop paying me, but 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: "[m]y future had been the lighthouse. Without 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, as I had always known it, and 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 [tin box] for me, because he had put a silver coin on the top. […] Pew had kept loose tea and loose tobacco […] a number of leather-bound books. I took them out. 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. […] Dark's diary of his life in Salts (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 as in the following words:

> When I look back across the span of water I call my life, I can see me there in the lighthouse with Pew, or in The Rock and Pit, or on a cliff edge finding fossils that turned out to be other lives. My life. His life. Pew. Babel Dark. All of us bound together, tidal, moon-drawn, past, present and future in the break of a wave […] I would have to grow up on my own. And I did, and the stories I want to tell you will light up part of my life, and leave the rest in darkness. You don't need to know everything. There is no everything. 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 Mathew Campbell in *Memory and Memorials, 1789-1914* points out "[m]emory and imagination must act together in order to produce identity, to control the 'critical sense of self which holds that memories are not mere fantasies" (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 "[…] [w]hen I fell in love with you, I invited you to stay in a hut on the edge of a forest. Solitary, field-flung, perched over the earth, and hand-lit, 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. Inland, land-locked, sailing my years, uncertain of my position, 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 in *Damaged Identities, Narrative Repair* 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 is no continuous narrative, 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 in *Working the Past*

"[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.

Our body is the place that our memories and dreams call home for the time being.

Deepak Chopra[26]

CHAPTER FOUR

"THE BODY ALWAYS NARRATES THE STORY": ANALYSIS OF *WRITTEN ON THE BODY*

This chapter constitutes an analysis of *Written on the Body* by studying the relationship among memory, body, and space in terms of constructing identity. It analyzes how body through its sensory abilities and responsive functions constructs bodily memories that affect an individual's psychology and identity. *Written on the Body*, demonstrating a tragic love story between an unnamed, non-gendered narrator and Louise, a married woman who gets cancer, is examined by taking body as a text to be read and explored. To explore body in details as a text is an attempt of the narrator to discover and construct her/his identity.

4.1. Identity Formation through Love in *Written on The Body*

Published in 1994, *Written on the Body* portrays a tragic and passionate love story between an unnamed, non-gendered narrator and Louise, a married woman who gets cancer. This love story is a consuming one owing to the fact that the narrator[27] is forced to leave Louise. Elgin, Louise's husband, threatens the narrator that if s/he does not leave Louise, Louise will not receive proper cancer treatment. Unlike the novels discussed in the previous chapters, Winterson does not specify the gender of the main character in *Written on the Body*, and therefore, distinctive features attributed to gender, are not traceable. Winterson creates this genderless character so effectively that the moment you think you have identified her/his

[26] It is quoted in M.D. Sharma's *Top Inspiring Thoughts of Deepak Chopra*.
Sharma, M.D. (2015). *Top Inspiring Thoughts of Deepak Chopra*, Prabhat Books, (n.p), p.101.

[27] The main character of *Written on the Body* will be alluded as "the narrator" throughout the thesis due to its being an unnamed and non-gendered character.

gender, you run into dilemma again. The fact that the narrator is genderless deconstructs the idea of love that the novel depicts regardless of gender, which shapes identity.

Love as a powerful emotion bonds people and shapes their identity. In the novel, identity is constructed by questioning what love is and why the measure of love is loss. The narrator questions the nature of love and how the collective memory of love affects psychology, identity and integrity between mind and body. The narrator says "'I love you.' Why is it that the most unoriginal thing we can say one another is still the thing we long to hear? "'I love you' is always a quotation. You did not say it first and neither did I […] I did worship them [three words: 'I love you'] but now I am alone on a rock hewn out of my own body". (Winterson, 2001: 9). S/he continues depicting love and memory of love by likening it to "[…] [t]he saggy armchair of clichés [...] millions of bottoms have sat here before [her/him]" (10). Love has its own memory, namely collective memory, that keeps its dynamism in multiple representations. Love is a regenerative and developing emotion as well as a strong one that threatens and destroys the integrity between body and mind, which causes psychological disorders.

People experience love in different ways although it is an entity constructed from clichés widely known. The narrator's identity formed by her/his previous love relationships that can be regarded as adventures differs from her/his identity constructed by her/his moments with Louise. The narrator explains how love is a cliché by stating "[…] I used to think of marriage as a plate–glass window just begging for a brick […] I've been through a lot of marriages […] I began to realise I was hearing the same story every time. I went like this" (2001: 13). Before meeting Louise, love or marriage is the sum of clichés that s/he complies with. Her/his love relationships do not have much effect on her/him, except the one with Louise, which becomes important for the narrator.

Louise becomes the other to explore love and to experience how it consumes her/him. When Louise says to the narrator: "[…] I want you to come to me without a past. Those lines you've learned, forget them […] Come to me new. Never say you love me until that day when you proved it" (54), the narrator understands that s/he needs to reject the love established by clichés. Construction of her/his identity is based on proving how much the narrator loves Louise, and s/he says "I will gladly fire the past for you, go and not look back"

(81). Love is an expression of feeling of approval by the other, the beloved, and in this process of being loved and approved, how we construct love and what we attribute to it shape our identity.

Love complied with the clichés cannot be deeply felt and experienced since "[l]ove demands expression. […] It's the clichés that cause the trouble. A precise emotion seeks a precise expression" (9-10). Without body and feeling a precise thing, this demanding love cannot be expressed, which will be discussed in details in the next part of this chapter. The passionate love becomes an obsession for the narrator, and pain which also constructs identity becomes a site of curiosity to learn how Louise suffers from cancer. Therefore, s/he learns every details of body anatomy that constructs the narrator's memories of Louise. Her body of which details the narrator tries to learn becomes a text. Indeed, body that becomes the embodiment of expressions of love and pain through body memory becomes both a text to read and written.

4.2. "Love Demands Expression": Body Memory in *Written on the Body*

Body not only has an important function to store memories but also plays a role in re-creating and reinterpreting memories. As Fuchs defines "[b]ody memory is the underlying carrier of our life history, and eventually of our whole being-in-the-world" (2012: 20). Body becomes a text to be read and explored or a map to find a way in self-quest and constructing identity. Body as a text becomes a space that the narrator identifies herself/himself, and s/he explores it in order to understand Louise's sufferings and her despair. This part of the chapter discusses how body functions in constructing memories through its perceptions and responsive functions, and how it recreates body memory by affecting the psychology of the characters. The title of the novel simply demonstrates that body that becomes the textual embodiment with its own codes is writing its own story and text.

Body interacts with the world through its sensory and responsive functions to construct its existence, which makes an individual comprehend meaning of her/his existence. In these interactions, body creates memories. The narrator establishes her/ his relationship with Louise on exploration of body through the senses. At first s/he tries to connect with

Louise through the body and observes her: "[Louise] dribbled viscous juices down her chin and before I could help her wiped them away. I eyed the napkin; could I steal it? […] She touched me and I yelped" (Winterson, 2001: 37). The napkin Louise touches becomes a means of bodily connection with Louise, and therefore, the narrator wants to steal the napkin as a mnemonic device to feel and remember Louise.

The narrator keeps Louise in her/his memory through sensory functions of the body that are instrumental in both keeping her in memories and recreating them when s/he cannot overcome loss of her/his lover. Watching her movements while eating, the narrator wishes to be the objects Louise touches and the food that she eats.

> When she [Louise] lifted the soup spoon to her lips how I longed to be that innocent piece of stainless steel. […] I watched her break and butter each piece, soak it slowly in her bowl, let it float, grow heavy and fat, sink under the deep red weight and then be resurrected to the glorious pleasure of her teeth. […] When I ate my soup I strained to taste her skin. […] I will taste you if only through your cooking. […] Well, here I am at half past four with fruit bread and a cup of tea and instead of taking hold of myself I can only think of taking hold of Louise. It's the food that's doing it […] (36-9).

The acts of touching and tasting metaphorically refer to the desire for interaction of two bodies and are also an exploration of the other body for the narrator. Body associates the act of eating with the lover, which triggers involuntary memories that are recalled without intentional practice of consciousness. In the quotation above, the detailed description of how Louise eats is accompanied by the narrator's passionate feelings for her. The narrator becomes aware of the fact that the food triggers her/his involuntary memory and thinks about Louise.

James P. Gilroy in "Food, Cooking, and Eating in Proust's À la recherché du temps perdu" points out "[…] [t]he senses have a more direct link with the soul's depths than the rational faculties. Memories are preserved in our bodily senses long after the intelligence has lost sight of them. Ironically, it is our most delicate and seemingly fragile senses, those of taste and smell, which are the most persevering and zealous keepers of our past experiences […]" (1987: 101). There is a strong bond between memories and bodily senses that preserve emotions, feelings, desires, rage and traumas. Senses play roles in forming emotions and

feelings since they create a direct connection with the soul. Smelling and tasting, despite being fragile, are the most effective senses in forming and remembering past events and feelings. When the narrator says that s/he would taste Louise through her cooking, food and materials such as napkin and spoon become means to connect and create a bond. This scene resembles John Donne's metaphysical poem "The Flea" in which he conspicuously portrays such an interaction between man and woman through the little flea's sucking blood of them. The lover in the poem says "Mark but this flea, and mark in this,/ How little that which thou deniest me is; / It sucked me first, and now sucks thee,/ And in this flea our bloods mingled be (2005: 309-10). In this poem, the flea functions to be embodiment of love that the man feels for the woman and in the flea's body they are mingled. Exploring and perceiving the other lived body is accomplished by the means of food for the narrator. Hence, s/he thinks and remembers Louise when s/he eats at her/his own house and realizes that the food makes him/her think Louise.

The narrator explores an unknown and unexperienced part of love with Louise that s/he has not lived so far. The narrator slowly explores Louise's body in depth and memorizes its every details:

> I had just got to my feet when Louise strode through the door […] I could smell the steam on her from the bath and the scent of a rough woody soap. […] I took her two hands to my mouth and kissed each slowly so that I could memorise the shape of her knuckles. I didn't only want Louise's flesh, I wanted her bones, her blood, her tissues, the sinews that bound her together. I would have held her to me though time had stripped away the tones and textures of her skin (Winterson, 2001: 50-1).

Exploring the body of the other through sense of smell and attempting to memorize the details of the body indicate that the narrator forms and keeps her memories of Louise against time that will age her. The sense of smell is accompanied by the sense of touching, and the narrator discovers the lover by considering body as a primary means of knowing the other. The narrator continues to explore Louise's body through sensory memory of touch and says: "[…] [w]e lay down together and I followed the bow of her lips with my finger. She [Louise] had a fine straight nose, severe and demanding" (67). The moments enriched by accompanying

emotions, evoked by body, form implicit memory cores that Thomas Fuchs points out in his work.

Fuchs expresses "[…] sensations or situations experienced by the lived body may function as implicit *memory cores*, which, under suitable circumstances, can release their enclosed content as in Proust's famous *madeleine* experience [...]" (2012: 9; emphasis in original). Sensations of body accompanied by emotions generate cores of memory that are recreated in suitable conditions. Body keeps those fragmented memory cores that not only reflect their effects on the soul but also are recreated when they comply with the situation. The narrator perceives the other lived body through the connections and bodily experiences that stem from this interaction and says "[i]n the heat of her hands I thought, This is the campfire that mocks the sun. This place will warm me, feed me and care for me. I will hold on to this pulse against other rhythms" (Winterson, 2001: 51). The heat of the hands makes the narrator feel secure and belonging to somewhere and someone. The heat of Louise's hands that the narrator feels creates a sense of connection that transforms into body memory. In the quotation, the first 'this' is capitalized since it refers to the feeling and body memory created by the sense of touching.

Merleau-Ponty in *Phenomenology of Perception* explains the necessity of the connection between an individual and the other:

> […] this living body has the same structure as mine. I experience my own body as the power of adopting certain forms of behavior and a certain world, and I am given to myself merely as a certain hold upon the world; now, it is precisely my body which perceives the body of another, and discovers in that other body a miraculous prolongation of my own intentions, a familiar way of dealing with the world (2002: 412).

Body adopts faculties that enable an individual to comprehend the world by attaching itself to this interactive world. Merleau-Ponty denotes that with her/his autonomous perceptions of the world, an individual communicates with the other lived body that has also its own perception of life and the world. Each body has familiar process of expressing its existence in the world and discovers itself in the perceptions of the other lived body. The narrator establishes her/his relationship with Louise through exploring her body likened to a land to be explored and says: "[…] Louise, your nakedness was too complete for me, who had not

learned the extent of your fingers. How could I cover this land? Did Columbus feel like this on sighting the Americas? I had no dreams to possess you but I wanted you to possess me" (Winterson, 2001: 52). Perceiving and exploring the other living body is a way for the narrator to form memories with Louise and understand his/her self through mutual interaction. To complete her/his self in the perceptions and emotions of the other, the narrator even desires to be possessed, which creates a sense of belonging.

Breaking such a strong relationship with the other and the loss of the other body that is formed in body memory create negative outcomes such as pain, disillusionment, anxiety and even trauma. When the narrator finds out that Louise has a cancer, Elgin forces him/her to leave Louise; otherwise, she will not take a proper treatment to heal. The narrator suffers from breaking up with Louise and says: "[…] I want to rot here, slowly sinking into the faded pattern [...]" (107) and "[…] [f]or the first time since leaving Louise I was depressed. […] In August I felt blank and sick. I had sobered up, come round to the facts what I had done. […] I was drained of my manic energy and also of my tears. I fell into dead sleeps and woke unrested. When my heart hurt I could no longer cry" (156-7). When the narrator loses her/his connection with Louise, s/he becomes depressed and wants to rot. The act of rotting refers to desire to kill the body and body memory that torments her/his self.

The narrator's grief stems from her/his intense longing for Louise. Her/his dissolving of memories of Louise is a painful process, which refers to mourning. Freud in his Mourning and Melancholia[28] states "[…] mourning involves grave departures from the normal attitude to life […]" (1975: 243), which share similar features with melancholia depicted as a pathologic condition. Mourning is a conscious phase in which a person tries to overcome the grief on the contrary to melancholia in which a person cannot identify the grief and "*what* he

[28] Sigmund Freud in his "Mourning and Melancholia" denotes that mourning and melancholia differs from each other even though they share similar features as in the following words: "[t]he distinguishing features of melancholia are a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation, the same traits are met with in mourning. The disturbance of self-regard is absent in mourning; but otherwise the features are the same [...] In mourning it is the world which has become poor and empty; in melancholia it is the ego itself. The patient represents his ego to us as worthless, incapable of any achievement and morally despicable; he reproaches himself, vilifies himself and expects to be cast out and punished […]" (1975: 244-6). Freud depicts mourning as a conscious, healthy and finite process to overcome the loss and pain unlike melancholia that is an unconscious persistent process that shatters the integrity of an individual.

has lost in him" (245). To be forced to break up with the lover becomes a painful experience that affects the narrator both physically and psychologically. The narrator's loss of interest in the outside world, suffering from intense longing for Louise and psychological and physical breakdown consume her/him. The narrator explains how the loss of the lover threatens her/his being and puts her/him in a miserable situation:

> Misery is a vacuum. A space without air, a suffocated dead place, the abode of the miserable […] Misery is no U-turns, no stopping road […] Misery pulls away the brackets of life leaving you to free fall […] my heart has become a sterile zone where nothing can grow. I don't want to face facts, shape up, snap out of it. In the pumped out, dry bed of my heart, I'm learning to live without oxygen […] The miserable millions moving in time without hope. There are no clocks in Misery, just an endless ticking (Winterson, 2001: 183).

The loss of the lover makes the narrator feel suffocated and transforms her/his body into a dead place that refers to the loss of vitality of body and its clinging in relentless misery. In order to find answers to the question of what love is, the narrator tries to lessen the endless ticking of misery through body memory recollected intentionally or spontaneously.

The narrator questions the nature of love that is generated by the interaction between her/his body and the other body by asking "[…] Can love have texture? It is palpable to me, the feeling between us, I weigh it in my hands the way I weigh your head in my hands […] Your hand prints are all over my body. Your flesh is my flesh" (105-6). Texture of love is experienced by the body through understanding effects of sensations such as touching hands, head and exploring the other body. This sensuous discovery of the other living body is accompanied by emotions that turn into body memory. The narrator says "[b]one of my bone. Flesh of my flesh[29]. To remember you it's my own body I touch. Thus she [Louise] was, here and here. The physical memory blunders through the doors the mind has tried to seal. A skeleton key to Bluebeard's chamber. The bloody key that unlocks pain. Wisdom says forget, the body howls. The bolts of your collar bone undo me. Thus she was, here and here" (129-30). The narrator connects with Louise's body by believing that she is the part of her/his body. After the narrator has to leave Louise, s/he tries to forget and seal memories of Louise

[29] "Bone of my bone. Flesh of my flesh" is a reference to Adam's words for Eve in Genesis (The Holy Bible, p. 9). It refers to the fact that body becomes a means of discovering the other body.

into unconsciousness. Even though the mind tries to forget, the body memory does not allow it and affects the narrator with its memories. The narrator likens his/her body memory to Bluebeard's chamber to be locked. The chamber refers to the unconscious that consists of body memories the narrator wants to suppress due to her/his pain of loss of the lover. Although s/he struggles to bury memories into the depths of unconsciousness, the bloody key, namely body, unlocks it. Body memory is so effective that the narrator says that the mind urges her/him to forget and move but the body/ body memory does not let her/him go on.

The narrator struggles to start a new life and explains how it is painful and impossible to forget. S/he says "I bought a bicycle to cover the twenty miles that separated the bar from my rented hovel. I wanted to be too exhausted to think. Still every turn of the wheel was Louise" (107). The attempts to forget and escape from Louise resemble turns of the wheel that ironically bring him/her closer to Louise. The things that the narrator does to forget Louise make him/her remember her and his/her memories formed by the interaction with the other living body in which s/he finds his/her own self. The narrator expresses her/his identity through this relationship as Fuchs points out "[…] [t]he embodied structure of one's personality is therefore most accessible in the actual intercorporeal encounter: The lived body can be understood by other bodies only" (2012:15). The narrator's interaction with Louise displays the fact that recognition of the other lived body creates familiarity through intercorporeal memories.

> […] I was holding Louise's hand, conscious of it, but sensing too that a further intimacy might begin, the recognition of another person that is deeper than consciousness, lodged in the body more than held in the mind […] The odd thing about Louise, being with Louise, was déjá vu. I couldn't know her well and yet I did know her well. […] That afternoon, it seemed to me I had always been here with Louise, we were familiar (Winterson, 2001: 82).

The narrator is aware of the fact that the interaction between them is marked on the body and body memories. It is the feeling of recognition of the other lived body which results in bodily integration and familiarity. The narrator explains this familiarity by saying "[w]ritten on the body is a secret code only visible in certain lights; the accumulations of a lifetime gather there […] I like to keep my body rolled up away from prying eyes. Never

unfold too much, tell the whole story. I didn't know that Louise would have reading hands. She has translated me into her own book" (89). Body constructed by memories and interactions writes its own text in which accumulations of life experiences, ups and down are written in secret codes. The narrator's body becomes a text read and explored by Louise, and thus becomes her own book. Louise both deciphers what has been written so far and transforms the body into her own text.

Hélène Cixous[30] in "The Laugh of Medusa" asserts how body becomes important for women to write their own text and states "[…] [w]oman must write her self: must write about women […] Woman must put herself into text —as into the world and into history— by her own movement" (1976: 875), adding that "[…] [w]omen must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse […]" (886). Body becomes a space to create its own text by defining and describing its own language, codes and rules. It creates its own discourse by accumulating life experiences and keeping memories that shape an individual's identity. What Louise does is to both read and write body, and the narrator finds herself /himself in Louise's perceptions and makes meaning out of the moments with her. Louise's reading hands indicate that the narrator who keeps her/his body away from prying eyes reveals his/her own self to Louise who achieves to read and understand him/her.

The interaction with Louise enables the narrator to question her/his subjectivity and consciousness. Rosi Braidotti in *Patterns of Dissonance* expresses "[t]he body as site of interaction of material and symbolic forces is the threshold of subjectivity; it is not a biological notion, but marks, rather, the non-coincidence of the subject with his/her consciousness and the non-coincidence of anatomy with sexuality" (1991: 282). Body means much more than biological matter, and it is a symbol of interaction of matter and soul, which is a kind of threshold to know and understand your personality. The interaction with Louise

[30] Hélène Cixous emphasizes the importance of women's writing, écriture feminine. She asserts that women must write themselves and define their own body by both challenging the phallogocentric writing and creating their own discourse in language and text. She emphasizes the female body becomes an important means of defining self as in the following words: "[s]he must write her self […] By writing her self, woman will return to the body which has been more than confiscated from her […] Censor the body and you censor breath and speech at the same time. Write your self. Your body must be heard […]" (1976: 880).

is an existential process for the narrator to be an integrated self, and s/he says "[…] [y]ou [Louise] are still the colour of my blood. You are my blood. When I look in the mirror it's not my own face I see. Your body is twice. Once you once me. Can I be sure which is which? […] A treasure had fallen into our hands and the treasure was each other" (Winterson, 2001: 99). The narrator integrates herself/ himself with Louise, and this integration makes her/ him feel that Louise is the other half part that completes her/him. When the narrator is told to forget her, s/he enounces that forgetting Louise means forgetting herself/himself.

The narrator's detachment from the familiar other body torments her/him and s/he expresses her/his agony by saying "[r]escue me. Swing me up beside you [Louise], let me hold on to you, arms around your waist, head nodding against your back. Your smell soothes me to sleep, I can bury myself in the warm goosedown of your body. Your skin tastes salty and slightly citrus" (123). The sensory functions of the body create emotions that turn into memories. The other body acts as a secure place for the narrator and the memory of the smell and taste of the beloved help her/him to feel peaceful. The narrator remembers body memories that envelop her/him by creating a safe place.

The sense of smell is so effective to form and recollect the memories that the narrator identifies her/his love for Louise through smells of her lover that pervade into her /his memories. When the narrator remembers Louise, s/he says "[t]he smells of my lover's body are still strong in my nostrils […] From the beyond door my nose is twitching, I can smell her coming down the hall towards me. She is a perfumier of sandalwood and hops" (136). The smell of Louise penetrates so much into his/her nostrils that the sense turns into body memory. The conscious recollections of the narrator are accompanied by body memory, and the narrator establishes the connection with the lover at the remembrance of the past formed by her/his bodily experiences.

The sense of smell functions as a powerful sense in forming memories for the narrator, and it evokes involuntary memories and enables the sense of the past. The persistency of smell in body memory reveals how the narrator constructs her/his memories. The narrator says "[…] I picked up a sweater of hers and buried my face in it. Very faintly, her perfume. […] Why does your sweater senselessly smell of you, keep your shape when you are not there to wear it? I don't want to be reminded of you, I want you" (163, 180). The scent of

perfume and sweater evoke emotions and trigger memories of the narrator with Louise, showing how the narrator desperately wants her. The smell of sweater is a way to cope with her/his despair. Louise's body as a whole is the embodiment of the narrator's identification with the world and life, and her body connects the narrator to life, and s/he says "[s]leeping beside Louise had been a pleasure […] The delicious temperate warmth of her body, skin temperature perfect with mine. […] Her smell. Specific Louise smell. Her hair. A red blanket to cover us both […]" (110). The narrator's memories mostly consist of exploration of the body through the sense of smell that is a reservoir of the memory of the peaceful bond between Louise and the narrator. The body memory formed through the narrator's interaction with Louise teaches her/him how to treat her and also shows the need for the other body in order to feel herself/himself safe, peaceful and integrated.

The narrator who feels disintegrated tries to compensate for the loss of her/his love and overcome her/his desolation after leaving Louise. To explore body in details is an attempt of the narrator to both empathize with her sufferings and reconstruct her/his memories of Louise. Anatomy as a field of study of body becomes a way for the narrator to explore Louise's body. Studying anatomy is a conscious act of the narrator in mourning. S/he explains her/his obsession to know her body as in the following words:

> […] I became obsessed with anatomy. If I could not put Louise out of my mind I would drown myself in her. Within the clinical language, through the dispassionate view of the sucking, sweating, greedy, defecating self, I found a love-poem to Louise. I would go on knowing her, more intimately than the skin, hair and voice that I craved. I would have her plasma, her spleen, her synovial fluid. I would recognize her even when her body had long since fallen away (111).

Discovering the other lived body is a way to explore yourself and create memories. The narrator wants to know and understand Louise down to her smallest cell, and thus learns anatomy in detail way by focusing on the skin, the skeleton, the cells and the senses. In the novel, the senses are named as the special ones such as hearing and ear, the nose, taste and the eye which play roles in formation and recreation of body memories. The only voice that

the narrator wants to hear again is Louise's voice. Eyes function in forming of body memory just like hearing. The narrator says "[…] I'm seeing her. I see her face on every hoarding, on the coins in my pocket [...]" (56). The narrator engraves Louise's face in her/his memory. As Louise's hair is red, red colour also means a lot to the narrator whose eyes perceive red differently and the narrator says "[…] [e]very colour has a different wavelength; red light has the longest. Is that why I seem to see it everywhere? I am living in a red bubble made up of Louise's hair. […] It's the colour I crave […]" (138) Red, colour of love and passion, is associated with the body memory that the narrator is longing for. The narrator perceives anatomy as a love poem to know Louise in a detailed way.

The narrator's obsession with anatomy and her/ his detailed descriptions of Louise's body point out her/his struggle to engrave Louise in her/her memory and "reconstruct a memory of the lost lover" (Burns, 1996:19). The narrator explains what s/he finds in Louise and why s/he is addicted to her: "I know how your hair tumbles from its chignon and washes your shoulders in light. I know the calcium of your cheekbones. […] I dropped into the mass of you and I cannot find the way out. […] Myself in your skin, myself lodged in your bones, myself floating in the cavities that decorate every surgeon's wall. That is how I know you. You are what I know" (Winterson, 2001: 120). To know every detail of Louise's body and even the calcium of her cheekbones indicates that Louise's body is idealized by the narrator's desire to explore her/his self in Louise. She is the other with whom the narrator feels completed, and s/he expresses this integrity by saying "[…] [s]he was my twin and lost her. Skin is waterproof but my skin was not waterproof against Louise. She flooded me and she has not drained away. I am still wading through her […]" (163). The narrator's perception of body stems from his/ her memories of harmony between Louise and her/him. The narrator's recalling of experiences sometimes refers to erotic body memory.

In *Remembering*, Edward Casey who classifies body as habitual, traumatic and erotic body memory explains how erotic body memory is constructed as in the following words: [t]here is a sensuously *specific source* of bodily pleasure as remembered. This pleasure occurs at a quite definite site: i.e., the upper surface of my shoulder. This ties the experience down not only to a particular part of my body but to a special sensory modality, since it is my shoulder as *touched* that is at stake in this body memory" (2000: 158; emphasis in

original). Body becomes a site of accumulation of both traumatic and pleasure-seeking experiences. Bodily pleasures accompanied by emotions occur when a precise connection is provided towards the other body as in Casey's example in the quotation. The narrator remembers Louise's bodily touches that evoke pleasure and pleasant feelings and expresses how this connection affects her/him:

> […] You have scored your name into my shoulders, referenced me with your mark. The pads of your fingers have become printing blocks, you tap a message on to my skin, tap meaning into my body. Your morse code interferes with my heart beat. I had a steady heart before I met you, I relied upon it, it had seen active service and grown strong. Now you alter its pace with your own rhythm, you play upon me, drumming me taut (Winterson, 2001: 89).

The novel ends with the narrator's dreamlike vision of Louise that s/he cannot comprehend whether it is real or s/he is becoming mad and says "[f]rom the kitchen door Louise's face. Paler, thinner but her hair still mane-wide and the colour of blood. I put out my hand and felt her fingers, she took my fingers and put them to her mouth. The scar under the lip burned me. Am I stark mad? She's warm" (190). Body memory keeps its persistence on the psychology of the narrator living with her/his memories of Louise. This body memory is so effective that the narrator feels Louise's warmth.

The title of the novel connotates body memory and love imprinted on the body. That is why the narrator learns the details of the body right down to white-cells, B and T types in order to understand how Louise's love is imprinted or written on the narrator's body memory. Louise becomes an indispensable part of the narrator's being, and therefore, s/he wants to perish without her. The narrator explains how the body cannot overcome such a painful experience by emphasizing "[t]ime is a great deadener" (Winterson, 2001:189).

The novel portrays exploration of body memory, "both as object of desire and love, and as the primary scene of trauma: the body in illness" (Van der Wiel, 2014: 38). The narrator wants to integrate with Louise whom s/he perceives as a body of desire and love that evoke pleasant spontaneous and intentional recollections of body memory. Due to the loss of the lover, the body becomes the representation of pain and trauma accompanied by its misery

and decay. The narrator feels that her/his body is decaying, and s/he wants to eliminate her/his existence.

Body is the primary subject in the novel with its function in constructing body memories through its sensory abilities accompanied by feelings and emotions. The connection and interaction between bodies create bodily experiences that enable the comprehension of the existence and the world. Body exists thanks to its connectedness to the world. Body perceived as the representation of power, culture and gender is analyzed by its role in forming body memories which are classified as involuntary memory by spontaneous recollections and voluntary one by a person's intentional recollections. *Written on the Body* is an exploration of body memory that becomes effective in recollections of pleasant, painful and traumatic experiences.

4.3. Spatial Memory in *Written on the Body*

An individual is primarily a spatial being that confirms her/his existence through body. S/he first creates her/his being by having a place in the world. Places constructed ideologically and socially for the ages have impacts on people, their identities, and psychology. People construct spatial memories through the interaction with the places and the feelings attributed to those places. As Adam Nicolson puts forth that "[…] a place consists of everything that has happened there; it is a reservoir of memories and […] a menu of possibilities […] any place that people have loved is […] drenched both in belonging and in longing to belong" (2010: 73). While places create collective memory, they also create autobiographical spatial memories because each person perceives a place differently by attributing pleasant or painful emotions to it and constructs her/his own spatial memory. Even if the place is perfect, it remains as an ordinary place unless you attribute meanings to it or keep it in your memory. Spaces are created and constructed by attributing special emotions, feelings or meanings to places. They create the sense of belonging, and spatial memory enables the reconnection with spaces through recollections of the moments related to that place. Remembering a specific place triggers those spatial memories that affect the individualization process and determines people's relationships.

Places become spaces if constructed by memories and experienced by human consciousness. As the narrator has temporary relationships, the places s/he meets with her/his lovers do not create a sense of permanency for her/him. Spaces become temporary and fragmented. Louise's house, especially the kitchen, becomes a meaningful space for the narrator. Generally regarded as the space of woman, the kitchen becomes the space where the narrator observes and explores Louise while she is eating or drinking. The kitchen is the place to which s/he feels belonging instead of rented temporary hotel rooms. As the narrator associates Louise with the kitchen, its importance as a space is highlighted in the narrator's words: "[…] [s]illy kitchen without Louise" (Winterson, 2001: 49). Places become meaningful if Louise is there. The space forms memory of body at the kitchen by perceiving Louise according to bodily appetites.

Home becomes meaningful with Louise and the narrator says: "I was strangely elated to be in my own home. Why are human beings so contradictory? This was the site of sorrow and separation, a place of mourning, but with the sun coming through the windows and the garden full of roses I felt hopeful again. We had been happy here too and some of that happiness had soaked the walls and patterned the furniture" (163). The home is the embodiment of experiences, the expression of identity and sense of belonging. Even though the home becomes a space of mourning and sorrow, the narrator prefers to remember her /his happy days with Louise. Those happy days overwhelm sorrow and mourning, and the home makes her/him hopeful again. Tuan expresses why places are important by stating "[t]o live in a place is to experience it, to be aware of it in the bones as well as with the head. Place, at all scales from the armchair to the nation, is a construct of experience; it is sustained not only by timber, concrete, and highways, but also by the quality of human awareness" (Tuan, 1975:165). While house refers to a concrete building or place, home is the construction of our experiences, feeling and emotions.

The importance of spaces is related to the presence or absence of Louise. The narrator's spatial memory is constructed through her/his interaction with Louise. The relationship between them in a way depends on eating. The narrator remembers the places they meet and says: "I ran over the road to the café, a fancy place […] I used to meet you here before you left Elgin. We used to come here together after sex. You were always hungry

after we had made love. You said it was me you wanted to eat […]" (179). As the café becomes a space that bonds them and offers a secure space to them, the narrator's spatial memory takes her/him to the café in order to feel and remember Louise after the narrator has to abandon her. Eating is the expression of body's survival and also refers to sexual connotations that express the need of the other to comprehend her/his own self. In James Joyce's *Ulysses*, Molly[31] is associated with food that becomes an important factor in identifying the relationship between Molly and Bloom. Hsing-chun Chou asserts that "[…] [f]or Molly, undeniably, food nourishes her being as sex enriches her life; the two are inseparable and indispensable" (2012: 480). Food stands for exploration of body and identity. The spaces related to eating such as the kitchen and café form spatial memories that trigger memory of the lover.

Louise's body becomes a space to which the narrator feels belonging and s/he says: "Louise, in this single bed, between these garish sheets, I will find a map as likely as any treasure hunt. I will explore you and mine you and you will redraw me according to your will. We shall across one another's boundaries and make ourselves one nation. Scoop me in your hands for I am good soil. Eat of me and let me be sweet" (20). The body becomes a map to find her/his way and explore her/his existence. Love is explored by transgressing the boundaries of each other, and body becomes a land to be discovered and experienced, which results in becoming one out of two bodies. The narrator expresses the space s/he feels belonging by emphasizing "[…] [w]hat other places are there in the world than those discovered on a lover's body?" (82). In this novel, body obviously becomes space by interacting with the other. Body examined in the second part of this chapter by dealing with how body forms memories and recollects them becomes a space.

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[31] *Ulysses* is the equivalent of Homer's Odyssey in terms of context, characters and theme of wanderings. The final chapter of *Ulysses*, "Penelope", is dedicated to Molly who stands for Penelope, the wife of Odysseus in Homer's *Odyssey*. Unlike Penelope, faithful wife, Molly is both adulterous and faithful wife of Bloom. The chapter portrays Molly's interior monologue that reflects her memories, desires and sexual self that illustrates her as a "new woman: sexually frank, bold, experimental, unsentimental, unshockable" (Watts, 2010: xxxv) Her sexual self is associated with food that becomes an important part of her identity since food "conveys to Molly private coded messages concerning Bloom, and enables her to make connections with her family, her past, and the Dublin community […] She eats; therefore she is" (Chou, 2012: 488). Molly's depicting her sexuality freely by focusing on her fondness on food makes her a strong woman. As Hsing-chun Chou states "[…] [n]ot entirely free of sociocultural constraints, Molly, nevertheless reverses the traditional gender roles of man as consumer and woman as the consumed, and suggests the naturalness and inevitability of bodily functions engendered by food consumption" (489).

Written on the Body both represents places, namely architectural ones and body as a space. Places are not mere concrete constructions but they become our spaces, the sum of our experiences that form our identity. Spaces are alive and dynamic since they are constructed and reconstructed through our memories and experiences. Existence becomes meaningful when body determines its presence in a place. As a matter of fact, body becomes our first space in the world. Just as we construct our spaces, we construct our body as the source of spatial memories in the process of exploring the other.

CONCLUSION

This doctoral thesis has studied the roles of memory in constructing our identities by focusing on its relationship with body and space. Within the framework of theories of different fields of memory, this thesis has shown the fact that the past bears its existence on our identities through its reinterpretations and recreations. Memory is our space of identity and examination of the past. This thesis has argued how body and space are influential in recreations of the past and how memory affects the psychology, integrity and identity of an individual. It has also discussed how the past functions as a field to explore and understand our being in the world, and how the past preserves its dynamism and how memory bridges the past, present and future. In this thesis, Jeanette Winterson's *The Passion*, *Lighthousekeeping* and *Written on the Body* have been studied through theoretical, thematic and close textual analysis. The main focus of this thesis has been to discuss and explore memory as a main subject in each novel. The novels under discussion have offered a textual richness to analyze the past and memory from multiple perspectives and demonstrated how the fictionalization of history with personal memories has enabled subjectivity by inserting multiple points of views to history and past.

Memory is such a vast phenomenon that the world has its own memory; nations and societies have their own collective memories, and an individual has her/his autobiographical memories. Memory is like an interwoven loops expanding from a person to the world. Memory as a cognitive and physical process enables us to experience a previous impression of the past. The past constructed both collectively and personally mirrors the life by bridging the past, present and future. The recollections of the past involve both traumatic and pleasant memories that are formed by an individual's bodily interaction with the world through its sensory abilities and recognizing a place by attributing emotions to it. If the past is considered as a traumatic entity that disrupts an individual's integrity, this forces the individual to try to break the link with the past. If s/he fails to overcome its consequences, as Thomas Fuchs states [...] [t]he body recollects the trauma as if it were happening anew" (2012: 18). Traumatic past is clearly seen in an individual's bodily actions.

Memories mark important phases in an individual's life and individualization process because they reflect her/his experiences. Memory ensures her/his existence by recording and

storing her/his actions, emotions, feelings and fears. When an individual remembers the past, indeed, s/he remembers who s/he is since it is a journey to re-explore her/his self. Memory is not a finished or dead process but a developing one through recreations and reinterpretations of the past. In addition to being a representation of culture, power and economy, body represents body memory which is embodiment of emotions and feelings of an individual. Keeping the past images that are recollected under appropriate conditions, body memory recalls the past voluntarily and involuntarily through the active participation of body and triggers recreation of that moment in the past and re-experience that impression. Body memory helps an individual to adapt and survive in the present by recalling the past images. An individual as a spatial temporal being explains her/his existence through memory that is intrinsic to her/his nature, and spatial memories like body memory are the representations of psychological experiences of an individual. This theoretical chapter of the thesis has discussed memory by analyzing its relationship with body, space and identity.

This thesis has mainly sought to express the role of body memory and spatial memory in establishing identity through the analyses of the novels under discussion. In the second chapter, *The Passion* have been studied in the light of how memory is influential in shaping identity in accordance with body and space. It has been discussed how the identities of the characters in a historical event are shaped by the influence of the past strengthened by childhood memories that hold an important place in a child's psyche by pointing out the importance of the mirror stage in psychological development. As a collection of learned experiences and selection of choices and arrangements that enlighten the present, the past provides the self-questioning that paves the way for self-creation. Memory, the core of identity, provides the consistency or awareness of the self in the past. It mirrors our feelings, thoughts, emotions, ideas and experiences. This chapter has also indicated that body through its sensory and responsive abilities is effective in forming body memory, and it becomes both a space of love, desire as well as a space of trauma at the moments of remembering. Body becomes a means of representing painful feelings through body's reactions and it re-animates trauma through remembered automatic actions. Due to its repetitive nature, trauma also shows itself in nightmares.

After dealing with the function of body, the second chapter has pointed out how space as an important constituent of identity constructs spatial memory. It has revealed how an individual's memory of her/his hometown plays a role in constituting her/his identity and how recollections of spatial memories provide the sense of belonging and security. Collective city memory preserves its existence on its inhabitants and creates the feeling of familiarity for them. It has also discussed how these spatial memories demonstrate the similarity between a character's psychology and atmosphere of the city.

The analysis of *Lighthousekeeping* in the third chapter 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. This chapter 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. In *Why Be Happy When You could be Normal*, Winterson expresses the importance and power of stories as in the following words: "[…] Stories are compensatory. The world is unfair, unjust, unknowable, out of control. When we tell a story we exercise control, but in such a way as to leave a gap, an opening. It is a version, but never the final one. And perhaps we hope that the silences will be heard by someone else, and the story can continue, can be retold" (2011: 8). Stories derive their dynamism from creating a clusters of ongoing and never-ending stories. The chapter has portrayed how body establishes the mother and daughter relationship and how this relationship is effective in constructing of identity of the daughter. The chapter has also analyzed how the lighthouse in the novel creates spatial memories. 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 as it always did [when automated], but there would be no one to tend it, and no stories to tell […]" (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*[32]. How can you do that when the

[32] 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! That was the whole

connections are broken?" (2004: 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.

The fourth chapter has questioned how identity is formed through love in accordance with body and space in *Written on the Body*. The body is portrayed as an embodiment of emotions and feelings that create pain and anxiety when threatened with the loss of the lover. The chapter has analyzed body's role in reinterpreting the past constructed by the its interaction with the other body. As a spatial being, an individual first determines her/his existence in the world. This existential process is accompanied by the interaction with the other body and these interactions are important in forming body memory. The chapter has also demonstrated that body becomes a text to be read and written, and exploring body in details is an attempt of discovering and constructing identity. The final part of this chapter has dwelled on the relationship between space and memory, which produces spatial memories. It has both analyzed space in the formation of identity and pointed out how body constitutes its own space by interacting with the other.

To conclude, memory studies is a broad field that explores the use of memory in different ways such as political, social, cultural, national, psychological and portrays the relationship between memory and an individual. It has been argued in this thesis that the analyses of Winterson's selected novels predominantly portray the influence of spatial and body memory in individualization process, subjectivity and personality. The past preserves its dynamism through recreations, reinterpretations and reinventions of it, and therefore memory is the core of our identity and psychology. Thanks to its creative power in reinventing the past, memory enables the re-establishment of identity. The past conveys its dynamism into the present through spatial and body memory, otherwise what would life be like without memories?

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of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect […]" (Forster 2007, 202).

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