Sarjana
Vol. 29, Bilangan 1, Jun 2014, pp. 47-66.

RECOVERING PARADISE LOST: HOME AS SPACES OF BECOMING

Gladys Koh[1]
Carol E. Leon

Abstract

The concept of "dwelling" in phenomenology posits that home is an existential state, a feeling or experience of being comfortable in the place where one lives. A sense of belonging is produced through the complex interaction between the self and the realities of home, which are both abstract and tangible. In *The Garden of Evening Mists,* the notion of dwelling and belonging are interrogated through the interaction between the self and the shifting landscapes of Cameron Highlands. Author of the book, Tan Twan Eng, constructs home in the image of an Edenic Garden, with a surreal surrounding that seems to reflect the uncertainties and fallibilities of memory. However, how does one return to an Eden that has fallen? This is the dilemma of the postcolonial subject who faces the trauma of displacement and dislocation from their places of birth. The space of home is key in shaping one's identity and defining a sense of sameness and otherness in a community. *The Garden of Evening Mists* acknowledges that the space of home is problematized because it is a place the characters can no longer return to, after it has been destroyed by the war. Nevertheless, they can revisit home in their minds through dreams and memories. This article argues that the recovery of the lost space of home is not a return but an expansion and transgression of boundaries separating the self and other. To put it differently, it is a *becoming* journey.

Keywords: Tan Twan Eng, *The Garden of Evening Mists*, dwelling, home, space, memory

Introduction

> The notion of dwelling highlights the contrast between house and home. First, it does not assume that the physical housing defines the experience of home. It connotes a more active and mobile relationship of individuals to the physical, social and psychological spaces around them.
>
> (Saegert, p. 287)

The concept of "dwelling" in phenomenology posits that home is an existential state, a feeling or experience of being comfortable in the place where one lives. A sense of belonging is produced through the complex interaction between the self and the realities of home, which are both abstract and tangible. In investigating what it means to have a sense of belonging, Leon notes in *Movement and Belonging* that "a place defines the individual. It has its own lore, associations and myths that emerge from it that sets patterns for ways of seeing and feeling life" (p.3) and, thus, when places are threatened, individuals lose their sense of identity. Amidst the threat of displacement, however,

"belonging can still be procured within dynamic, persistently uneven tensions between self and place" (Leon, p. 4).

In *The Garden of Evening Mists,* the notion of dwelling and belonging are interrogated through the interaction between the self and the shifting landscapes of Cameron Highlands. Author of the book, Tan Twan Eng, constructs home in the image of an Edenic Garden, with a surreal surrounding that appears to "part and merge" and "part again" according to the uncertainties and fallibilities of memory.[2] However, how does one return to an Eden that has fallen? This is the dilemma of the postcolonial subject who faces the trauma of displacement and dislocation from their places of birth. The space of home is key in shaping one's identity and defining a sense of sameness and otherness in a community. *The Garden of Evening Mists* acknowledges that the space of home is problematized because it is a place the characters can no longer return to, after it has been destroyed by the war. Nevertheless, they can revisit home in their minds through dreams and memories. This article argues that the recovery of the lost space of home is not a return but an expansion and transgression of boundaries separating the self and other. To put it differently, it is a *becoming* journey. In the characters' journey to becoming, they are forced to confront the natural other, represented by the landscapes of Malaya and the human other, seen as the colonizers. This encounter with both the natural and human other leads to self-discovery and, ultimately, self-knowledge. They learn what it means to belong and not to belong at home. A sense of belonging, it seems to appear, can only be achieved through the acceptance of the otherness that lies external and internal to the self.

Spaces of Heterotopia

This physical, social and psychological encounter with the other is played out in what is known as spaces of heterotopia. Michel Foucault defines heterotopic space as "sites with no real place" that is "simultaneously mythic and real contestation of the space in which we live" (p. 24). It is an illusion of an utopia, or terrestrial paradise. The heterotopic space is "capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (p. 25). These are sites of resistance and challenge that displaces established forms of discourses, and disrupts the linearity of time, location and historicity. Foucault further singles out the Oriental garden as the oldest example of a heterotopia which consists of "contradictory sites" (p. 25). In *The Garden of Evening Mists*, the space of a Japanese garden is used to conflate historical and socio-political narratives in a way which collapses the colonial boundaries between the self and the other. The novel propagates the idea that the integration of the self and other can only take place in the heterotopic spaces represented by the natural landscapes of the dweller.

> On a mountain above the clouds once lived a man who had been the gardener of the Emperor of Japan. Not many people would have known of him before the war, but I did. He had left his home on the rim of the sunrise to come to the central highlands of Malaya [...]. A decade would pass before I travelled up to the mountains to see him. (p. 9)

The opening paragraph of *The Garden of Evening Mists* tells the tale of the Japanese gardener, Nakamura Aritomo, who left his home to dwell in the tropical wilderness of Malaya. Right from the beginning of the novel, the idea of travel and travelling is introduced as a way of establishing the mobile nature of dwelling. Uprooting himself from his homeland, Aritomo settled down in Cameron Highlands under mysterious circumstances. He is sought after by Teoh Yun Ling, the heroine of the story who is a traveller in search of restitution from the traumas of Japanese colonization. She recounts how she made a pilgrimage up the mountains to visit this Japanese man who would teach her the art of gardening and, subsequently, of dwelling. Her journey to meet the gardener will become a physical and spiritual experience throughout the narrative.

As a victim of the Japanese Occupation, Yun Ling nursed a deep wound within her which could not heal. The emotional baggage that she carries around prevents her from feeling at home again with herself. This is evident from the way she introduces Aritomo: "He did not apologize for what his countrymen had done to my sister and me" and "What words could have healed my pain…?" (p. 9) Born to a wealthy Straits Chinese family in Penang, she remembers a life of privilege and comfort. Her father, Teoh Boon Hau, refused to sell rubber to the Japanese government during a business trip to Tokyo in 1938. As a result, they were targeted for vengeance when the Japanese invaded Malaya. Her house was bombed by the troops, and both her sister and she were sent to a concentration camp to become the "Guest of the Emperor", a euphemism for prisoners of war. There, Yun Ling was condemned to hard labour while her sister Yun Hong was forced to become a comfort woman, one of the countless military prostitutes that were mobilized by the Japanese during World War II. She was eventually murdered and buried in an unknown, forgotten location. Yun Ling claimed her sister now "lies in an unmarked grave" (p.59), while she herself has become obsessed with finding the location of this grave. Being the sole survivor of the camp, Yun Ling was tormented by feelings of guilt and shame. In order to redeem herself, she wants to build a Japanese garden in honour of her sister's memory: "Creating a garden was something I had to do for Yun Hong, something I owed her" (p.52), believing that "this is the only thing I can do for her" (p.59). The garden is a chance for redemption but she is constructing the space for herself as much as it is for her sister. It offers her a chance to lay to rest the ghosts of the past.

> I went to a picture hanging on a wall, a watercolour of the home I had grown up in. My sister had painted it. It was the only work of hers I owned, the only one I had ever come across after the war. I lifted it off the hook and set it down by the door. (p. 15)

Yun Ling recalls fond memories of her home, but all that is left of her former house is a watercolour picture which her sister had painted. This poetic image of home is the only physical link left between her and the paradise she had lost. After the war, her family fell apart and her parents were never the same again. Her father became a devastated man: "he didn't know what to make of me when he saw me. I was a ghost to him" (p. 44). Her mother suffered a memory loss due to the trauma of war. She turned cold and distant: "My mother had not recognized me, and she had turned her back to me. After a few days, she remembered I was her daughter, but each time she saw she began asking about Yun Hong – where she was, when she was coming home, why she

had not returned yet. After a while I began to dread visiting her" (p. 44). Yun Ling's home had been bombed by the Japanese forces, leaving behind only memories of what used to be better days. The destruction of her home in Penang entails the elimination of identity. The amnesia sustained by her mother can be seen as a form of escapism, a forgetfulness brought about by a desire to run away from the horrors she had witnessed. With a dead sister and estranged parents, Yun Ling's estrangement from home makes her feel like she cannot belong. She thinks of leaving her family, "'It is better for me to be out of the house, to keep myself occupied'" (p. 44) and concludes, "my father felt the same way" (p. 44). When she finally leaves home, she refocuses all her time and energy to prosecute war criminals. Her desire for justice consumes her and compels her to turn to a career in law, first as a research clerk in the War Crimes Tribunal, then as a Deputy Public Prosecutor and finally a Supreme Court Judge. Not being able to forgive and forget, she relies on legal recourse to punish the war criminals and gather information on the location of her sister's grave.

However, Yun Ling is diagnosed with aphasia – a memory degenerating disease. Time is running out. Soon, she will forget even her own identity: "The prospect terrifies me. For what is a person without memories? A ghost, trapped between worlds, without an identity, with no future, no past" (p. 33). She is gradually turning into her mother, a subaltern who has lost her own voice. In a way, her mother represents the postcolonial subject who has been robbed of a history, identity and agency. But Yun Ling desperately wants to remember, and her struggle against forgetting is interpreted as a resistance to the imposition of amnesia by the colonizers. She clings to her memory for she has not found closure after the war: "there are fragments of my life that I don't want to lose, if only because I still have not found the knot to tie them up with" (p. 33). In other words, she has not come to terms with herself yet. To begin consolidating her identity, she needs to retrieve spaces that have been forcefully taken away from her. Home is the first space she needs to reclaim in order to rewrite her self-identity and her identity in relation to others. The garden she becomes obsessed with creating is a substitution for and a restitution of the space of home she has lost. This space can only be created through the help of "the other", a Japanese. She travels to Cameron Highlands to commission Aritomo to build this garden for her, and is surprised to discover that he owns an artwork depicting her home in Penang.

> Hanging at the far end of the room was a painting of a mansion built in the Anglo-Indian style so popular in Penang. A broad verandah ran around three sides of the house, buckled into place by a portico in front. Stamped into the pediment in the centre of the roof: 'Althestane' and below it '1899.' Behind the house, the green waters of the channel separated Penang from the mainland. (p. 85)

When she meets the Japanese gardener, Aritomo, it is the painting of the house by her sister which forges a link between the latter and her. She demands that he return this house-image to her, saying that he "owed" (p. 86) her this favour. Indirectly, she is implying that he should compensate her for the atrocities of the Japanese regime. But Aritomo rejects her offer to buy the house-image. Neither does he agree to build her a garden. In this scene, Yun Ling, a Chinese, is asking the enemy, a Japanese man, to return a poetic image of her home to her. She is full of accusations and suspicion of the

other, playing out the stereotype of a colonizer-colonized binary. Initially, the self-other boundaries are fixed and there is no trust between both sides. In a video interview, author Tan Twan Eng indicates that there is a power struggle between both, with each trying to gain authority over the other: "So two very strong characters…they're circling around each other warily, trying to see who is going to give in first."[3] This tug-of-war emerges from a lack of acceptance of the other. Although Aritomo denies her request to create the garden, he strikes a bargain with her that requires mutual cooperation. He suggests that Yun Ling should learn to create her own garden by becoming his apprentice: "I will teach you the skills to build your own garden" (p. 87). Besides that, he needs an assistant to help construct his garden in Cameron Highlands, a project which he had undertaken but without success. Here, the idea of gaining self-knowledge through learning from the other takes on the form of spatial construction. The garden will be a joint project, a collaborative effort between two members of a formerly colonized-colonizer nation. Needless to say, the prospect of taking lessons from Aritomo terrifies Yun Ling, as she is afraid of becoming powerless under his authority. Memories of imprisonment by the Japanese military has hardened her: "I had vowed to myself that no one would ever control my life again" (p. 87). This phobia of losing control is characterized by her rejection of otherness, and her refusal to become emotionally entangled in any sort of relationship. She prefers to keep a safe distance from men by engaging in casual promiscuity: "I wondered if all I had been trying to do was to assert my influence over another person, after having been powerless for so long" (p. 108). It was only when she starts building the garden called *Yugiri* ("Evening Mists"), that she begins to feel a sense of comfort and belonging, feelings that are often attributed to a home.

> Gardens were created to approximate the idea of a paradise in the afterlife. Mount Sumeru, the centre of the Buddhist universe, was referred to more than once in the Sakuteiki and I began to appreciate why so many of the gardens I had seen in Japan had a distinctive rock formation as their central feature. Mountains loomed large in the geographical and emotional landscapes of Japan. (p.89)

Gardens are essentially home archetypes for their ability to provide shelter and protection. The Romantic tradition view home as magical: "the Romantics transferred images of paradise as a place of final rest of fulfilment to secular images of home. Home became a haven" (Chawla, p. 64). Yugiri seems to give a sense of bliss and solitude to Yun Ling in the middle of the vast wilderness of Cameron Highlands. She remarks that "the silence here had a different quality" (p. 53). It is other-worldly, ethereal. The homology between "garden" and "heaven" is further reinforced by the Biblical tale of Adam and Eve who were banished from Eden for disobeying God. The story of the Fall of Mankind is recounted by Yun Ling (pp. 234-5). Man's first home was taken away from them forever for the sin of not conforming to the instructions of their master, the Creator. There are similarities between humankind's fall and Yun Ling's trauma of displacement in that disobedience to authority was the crime that resulted in her family's home being destroyed. Her father's refusal to sell rubber to the Japanese was perceived as a challenge to the colonial master and, as a result, he and his family suffered the punishment of dislocation. Indeed, religion is the handmaiden of colonial discourse, with some scholars noting that "Colonialism is a form of imperialism based on divine

mandate…" (Falola, p. 33). Yun Ling's struggle to recreate a paradise lost, then, can be seen as rebellion against the "divine mandate" of colonialism.

However, the utopia known as *Yugiri* is both real and illusion. As a hetorotopia, the garden is made out of space that subverts what it purportedly represents. Although it supposedly exhibits nature's beauty, it is constructed using S*hakkei*, "the art of Borrowed Scenery", which artificially projects "elements and views from outside a garden and making them integral" (p. 34) to the space. Aritomo calls his gardening skills a "form of deception" (p. 150) meant to carefully organize and devise an orderly paradise on earth. Like a gigantic piece of mirror, everything is reflected from outside the utopia, making it a non-existent place or "placeless place" (Foucault 1986, p. 24). Ironically, this place can be linked to a specific location on the map of Cameron Highlands. In other words, the garden of Evening Mists is simultaneously natural yet artificial, full yet empty. The heterotopic space is a marriage of dualism, an embracing of contradictions and otherness within itself. On one hand, Yugiri is synonymous with heaven, on the other hand, it is clearly a terrestrial place. Furthermore, it has no fence separating itself from the outside world but it remains distinct and self-contained: "'There's no fence on this side', […], 'but you'll know when Yugiri starts when you come to it" (p. 52). The lack of boundaries separating itself from other spaces around it implies an openness to penetration and merging of territories while maintaining a strangely unique and distinctive territory of its own. The idea of collapsing boundaries and the melting away of binaries between self / other is explored within the garden space. Aritomo remarks that "Yugiri will always be a private garden" (p. 208) even though he did enjoy giving tours to members of the public who come visiting. There is a conflation of the public and private narrative in the garden, making it both an open yet closed space: "Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable" (Foucault, p. 26). Yugiri resembles the intersection of personal and collective identity in which subjectivity can be re-examined and redefined. There is always the illusion of exclusiveness while maintaining an inclusiveness that allows the fixity of narratives to be disturbed. Being a classical Japanese garden built right in the middle of a Malayan tropical jungle, Yugiri represents the colonial discourse of identity that destabilizes itself by revealing its own cracks and fissures. Since it is an amalgam of contradictive discourses, its inconsistencies threatens to break the clearly demarcated lines of colonizer and colonized.

> 'Well, I don't see a single, unifying theme here. It feels odd to me. Yet it's somehow also familiar,' she says. 'It's as if I know the various scenes that are being recreated but I can't identify them.'
> Only a handful of visitors has ever remarked upon this aspect of Aritomo's garden. (p. 174)

On top of that, Yugiri is a site that produces a multiplicity of meanings. This encapsulates the postcolonial experience of fragmentation of identity and subjectivity. Yun Ling recalls that the garden can only be seen partially at each sighting: "At each turn in the path reveals a different view; at no point is the entire garden revealed", and continues to reinforce the partially of the space: "Ornaments lie half-hidden among the overgrown lallang grass" (p. 32). They appear to mimic the behaviour of memory, which could lie half-embedded in the unconscious. It is impossible to pin down the

fragmented, floating sceneries. Like a kaleidoscope that displays a plurality of colours, the garden is resistant to a single, homogenous discourse. Yun Ling has always resisted attempts to make Yugiri more native-like just to fit into the Malayan landscapes. When her friend Frederick Pretorius suggests indigenous gardening to keep the purity of its Malayan identity, she balks at the essentialist idea. She finds it tragic that Frederick is removing all the pine trees, eucalyptuses, roses and irises surrounding his Majuba estate just to forcefully indigenized it: "It pains me to hear that the garden is to be transformed, made to appear as though it forms part of the tropical rainforests…" (p. 22). She wants to keep the foreign elements of Yugiri because it is this hybridity that makes the space more natural and accessible to her: "it was only in the carefully planned and created garden of Yugiri that I had found a sense of order and calm" (p. 23).The dweller within the space derives a sense of comfort and belonging from the blending of "odd" yet "familiar" elements which mirrors the hybridity of the self. In many ways, Yun Ling' sense of place is similar to Bhabha's notion of the liminal space, which is "unrepresentable in itself, which constitutes meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (p. 37). The ever-fluctuating landscapes of the garden instill, paradoxically, a sense of stability within the self.

Moreover, Yugiri presents nature in a controlled and perfected state that is totally opposite to the wilderness of the Malayan tropical landscapes. The garden of Evening Mists is a heterotopia of compensation, a space that projects the fantasy of another space which is "as perfect, as meticulous, as well arranged" as the surrounding environment "is messy, ill constructed, and jumbled" (Foucault, p. 27). The reflected image of otherness serves as a discourse of comparison and contrast to itself, which enables it to counter dominant modes of representations established by the colonial discourse. The overlaying territories of Malaya onto the Japanese garden create a third space that is used to criticize the Japanese colonial notion of racial and cultural supremacy. As a heterotopic site of protest, it occupies the space between projected mirror images of colonial superiority and inferiority.

> A garden is composed of a variety of clocks, Aritomo had once told me. Some of them run faster than the others, and someof them move slower than we can ever perceive. I only understand this after I had been his apprentice. Every single plant and tree at Yugiri grew, flowered and die at its own rate.
>
> (p. 324)

Yun Ling experiences a feeling of timelessness when she is in the garden. She notes that the flowers and vegetation seem to bloom and wither at their own pace. The law of physics seems to break down at Yugiri, where the linearity of time is disrupted: "Time had stopped; there was no beginning, there was no end" (p. 54). A grey heron is always seen perching near the pond in "an unbroken chain of solitary birds" (p. 19). The break from traditional time is reinforced when Aritomo claims that he deliberately combines elements from different eras in Japanese history (p. 94). The garden is a location where the past, present and future meet. One of the functions of the site of heterotopia is to challenge the "spatial and temporal logic of space and time" (Nakaue, p. 60) through which it is possible to rewrite history and geography. The merging of histories at the

garden allows the present self to negotiate and reconcile with the ghosts of the past. This presents an opportunity for growth and transformation for Yun Ling, who needs to accept the otherness of her past mistakes in order to come to terms with herself again. Within the space of inclusiveness she is building with Aritomo, she is, ultimately, standing within a space wherein which histories converge. Thus she seems to be in a position to re-examine the discourse of sameness and otherness prescribed by colonial tradition. In other words, the garden as a heterotopia questions the "historical identity of culture as a homogenizing, unifying force, authenticated by the originary past, kept alive in the national tradition of people" (Bhabha, p. 37). If the past is shown to contradict the present, it disrupts the collective myth of a "continuous" narrative of identity as a "unifying force"of a particular race or community that is rooted in ancient "tradition."

In the case of Yun Ling, she discovers the close intermingling of Japanese and Chinese histories in the art of botany. According to Aritomo, the concept of gardening originates from a Chinese novel, *Suikoden*, which was translated into Japanese in the eighteenth century. The earliest form of gardening in the Heian period is "marked by an obsession with all aspects of Chinese culture" (p. 90) and a conscious attempt to replicate the pleasure gardens of the Chinese aristocrats that lived across the sea. It is revealed that there has always been a deep cultural entanglement between both nations which makes them more similar than different. It is difficult to gauge when or where the intertwining of histories between Japan and China stops as culture is embedded in the collective unconscious. This is a challenge to the colonial discourse of identity which prescribes a clear segregation between "us" and "them" that is supposedly "authenticated by the originary past". A Chinese woman and a Japanese man are the two most unlikely figures to work on building a paradise together yet the garden of Evening Mists can only be completed through the efforts of these two enemies, the ex-colonizer and the colonized subject.

> The traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world. […]. The garden is the smallest parcel of the world and then it is the totality of the world.The garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity
>
> (Foucault, p. 25)

Symbolic Space

One of the more subversive features of Yugiri is its microcosm. It is designed to represent a superimposed image of the Buddhist universe, making it a double signifier that signifies the entrance (and exit) into another dimension and realm. The dislocation of space imbues the garden with both a literal and metaphorical meaning. The religious symbolism taken on by Yugiri enables the physical to reinforce the mythical. Geographer Yi-Fu Tuan calls it "symbolic space", which is a product of "human imagination" that "intimately conjoins human and social facts with nature" (p. 172). Part material and part divine, symbolic space can be described as "geography elevated and transfigured" (p. 175). The function of a symbolic space is to remind the human person about his/her position in the natural

order of the universe. As such, the garden space is infused with metaphors. Yun Ling says that Aritomo has made a "Taoist symbol of harmony" between two trees, with the "two teardrops of its positive and negative elements forming a perfect circle" (p. 111) and she recalls, "The lessons are embedded in every tree and shrub, in every view I look" (p. 175). These spiritual "lessons" that the garden imparts to the dweller is the Taoist principle of harmony within and without the self. According to this view of subjectivity, the self and the other are mutually inclusive and each polarity of a dichotomy is reminiscent of each other. Unlike the Western principle of Cartesian dualism which separates and excludes mind from body, Eastern philosophy upholds that "the opposites are interdependent on and intertwined with each other, and it is not simply possible to conceive any one of them in solitary existence" (Yurtsever & Tasa, p.4). Furthermore, there is a state of constant interaction and synergy between polar opposites. It is believed that all the evils and sufferings of the world are caused by "territorial demarcations" (p. 4) and that the way to achieve wellbeing of the self is through the dismantling of boundaries. This perspective is similar to the phenomenological concept of dwelling, in which the *Dasein* or human being is considered at home when there is a state of "being in-the-world" that involves an active and mobile relationship between the internal and external worlds.

The art of gardening, then, is the art of dwelling. Aritomo the gardener is compared to a monk: "there were aspects of a monk in his bearing" (p. 94) and Yun Ling the apprentice gardener is also a disciple monk. The symbolic space of the garden is used to impart wisdom so as to enable the disciple to learn to live in the world with hopes of returning to the utopia represented by the garden, "nature in a controlled and perfected state" (Nakaue, p. 64). Since the garden signifies both an entrance and exit to another world, it is simultaneously a point of departure and arrival. It is a place for the transformation of the self and other. Corollary to Yun Ling's problem is her state of unforgiveness. She was not able to come to terms with herself because she refused to forgive her enemy, the Japanese, and let go of her past. When she first started working in the garden, Yun Ling was still angry towards Aritomo, "I felt a stab of hatred for him" (p. 97), but she becomes more accepting of him as time goes by. Her good friend, Magnus, expresses disbelief at her decision to be an apprentice gardener to a Japanese man: "How do you face a Jap, day after day, after what they did to you?" (p. 105) but the work at Yugiri consumes Yun Ling so much that she has little time to think about race or nationality. During the process of construction, she lives near the vicinity of the garden to concentrate on her lessons. When the foreign tourists to Yugiri question her if she is there on a holiday, Yun Ling replies, "I live here" (p. 202). Towards the end of her lessons, she had moved into the perimeters of Aritomo's garden: "Magnus and Emily tried to change my mind about staying in Yugiri. I ignored them" (p. 243). She feels a sense of belonging and security within the nurturing space of the paradise: "from the moment I moved into Yugiri I felt insulated from the world beyond its borders" (p. 244). Thus the garden of Evening Mists had literally and figuratively become her home. The rediscovery of home is also a rediscovery of the self and other as the construction of Yugiri allows Yun Ling to redefine her relationship with Aritomo and her bitter past. Her acceptance of the other signifies the beginning of the process of forgiveness. As the garden symbolizes a "happy, universalizing heterotopia", Yun Ling's personal narrative has a certain cosmological significance as well. It is expressed through the predominant usage of water and earth motifs in the narrative.

Yun Ling chose to name the pavilion they were building in Yugiri as the "Pavillion of Heaven" after the poem by Shelley entitled *The Cloud*.[4] The hybrid fusion of earth and water here seems to reflect her sense of self-identity as Yun Ling's movement towards "becoming" is captured by the fluidity and flow of water. Anne Buttimer explores the usage of water symbolism in expressing the need for wholeness and fullness in human identities.[5] Drawing on Heidegger's notion of *Dwelling* as the gathering of the fourfold, Earth, Heavens, Mortals, and Divinities, Buttimer focuses on the role of water in creation myths, arguing that metaphors for fluidity is a more holistic way of understanding the lived world as being in harmony with the rhythm of nature. She describes water as "an element which lubricates, emancipates, renews, and recreates human existence" (p. 260). Buttimer argues for a concept of dwelling in which place is continually coming into existence through metaphors of fluidity, and the *Dasein* continually comes into being in the presence of water symbolism. Hence, a viable sense of place requires the water element in order to express wholeness. For Buttimer, wholeness is a horizon rather than a destination, "a horizon which recedes as the journey through life unfolds" (p. 260). In Tan's novel, this journey through life is narrated poetically in hydrological terms:

> In my mind I saw the stream winding down these mountains, leaving Yugiri, to be pulled into a river. I saw the prayers steam off the water in the morning sun as the river flowed through the rainforest, past a tiger and a mouse-deer drinking from it, past Malay kampongs and aboriginal longhouses and Chinese squatter settlements. (p. 110)

A water wheel is located at the highest point in Yugiri, hidden behind a pool and waterfall. It is a gift from the Japanese emperor to Aritomo for his meritorious services. There are prayers inscribed onto the paddles by monks so that with every turn of the wheel, holy words are dispersed equally to every living creature regardless of size, shape, race or nationality. The concept of transcendence is captured by the circular motion of the water wheel. Similarly, Yun Ling's journey towards selfhood involves the transgression of boundaries. Like the circular water wheel which goes round and round, there is a constant state of mobility and change in her subjectivity. According to Jungian psychology, a perfect loop is the sign of the *imago dei* (Image of God), which is used to symbolize the all-encompassing reach of God.[6] The circle has neither a beginning nor an end, signifying unity and infinity. The circle denotes the end of dualism, for all opposites are enclosed in its embrace. Within it, there is no self or the other, but a grand inclusiveness of all separate parts onto itself. Yi-Fu Tuan had shown that the circle "became a symbol of the perfection and wisdom of God" and how philosophers since the time of Aristotle had regarded circularity as the ordering principle of the cosmos (p. 36).

In the garden of Evening Mists, circular bodies of water are used to symbolize spaces of transmutation and renewal of perspectives. The *Usugumo* pond that is located at the centre of the garden functions as a catalyst medium that fosters human relationships and bonds. Yun Ling recalls filling the pond: "I checked the water level daily" and the way she and Aritomo "circled the pond, throwing in the copper balls" (p. 189). Upon completion of the pond, Aritomo presents her with Yun Hong's watercolour painting of her original home in Penang. She is surprised that he has changed his mind about giving the house-image to her: "I decline his offering a few more times […], but he was

right - I had been coveting it since I failed to buy it" (p. 191). She stuns, even herself, when she "bowed to him" in thanks and she realizes that her gesture of acceptance was "made in complete sincerity" (p. 191). This is a complete change of attitude from her previous interactions and negotiations with Arimoto regarding the painting. Now, a sense of humility and mutual respect has come to characterize the relationship between the ex-colonizer and colonized subject. The deeply symbolic act of Aritomo returning the house-image to Yun Ling suggests the restoration of a sense of belonging that comes with the recovery of home. It coincides with the completion of the Usugumo pond, the last place in the garden to be constructed. Furthermore, Yun Ling's relationship with Aritomo is consummated after an evening with him beside the pond (pp. 214-217). As a magical space of transformation and rebirth, the self gains a new lease of life after encountering the other in the melding presence of water. It is important to note that Yun Ling was apprenticed to Aritomo for only a short period "until the monsoon" (p. 87). The dissolving and melting away of barriers is illustrated through the description of the monsoon rain: "Standing side by side on the engawa, we watched the world dissolve into water. The mountains, the jungle, the garden, all disappeared into the rain" (p. 284). The blurring of landscapes in her mind represents her nebulous sense of self and place. When the monsoon season arrived, Yun Ling's apprenticeship at the garden ends, and a new phase of her journey begins. Her next phase of self-discovery involves her coming to terms with the external landscapes of Cameron Highlands.

> 'Aritomo-sensei liked to use the principles of Borrowed Scenery in his garden designs,' Tatsuji says. Now, a person in his garden will always be looking outwards. […]. It made me wonder what I would see, if I were to view his garden in the same way: to stand outside it and look in.' (p. 337)

As a representation of utopia, the garden of Evening Mists is said to borrow "from the earth, the sky, and everything around it" (p. 153). It is a mirror that reflects and projects spaces around it to create its own distinctive identity. A person standing inside Yugiri will always be gazing at the image of the exterior, while the person standing outside the garden will only see the image of the interior. This is similar to the Lacanian Mirror Stage, which is understood as the process of identification, "namely, the transformation that takes place in the subject when he assumes an image".[7] This process of ego and subjectivity formation reveals "a fundamental human tendency to be mesmerised by visual images, to live in the world of 'the imaginary" (Evans, p. 3).Yun Ling who chose to make Yugiri her home is dwelling in the world of mirror images, where she is forced to internalize the other and externalize the self. Aritomo, the master gardener has conquered the art of dwelling, and as such, can be seen as the exemplary model of self-reflexivity.

Originally conceived as Aritomo's project, Yugiri can be seen as a projection of his personality. There is an explicit comparison between Aritomo's residence and the garden. Upon entering his abode, Yun Ling noted that he had designed it like Yugiri: "The twists and turns made the house feel larger than it actually was. It was the same technique he had used when he designed his garden" (p. 149). His home is also a space that conflates the physical and imaginary, behaving like symbols half-buried in the unconscious: "A seventh-century pale limestone torso of the Buddha, its arms and head broken off, glowed in one corner" (p. 149). In phenomenology, the home

is said to be a privileged image of the soul, being the "first universe" or "cosmos" of the individual (Bachelard, p. 4). As the repository of memory and identity, Aritomo's dwelling space is a map of his intimate being. In many ways, he is perceived as the living spirit of Yugiri: "He was the beating heart of the garden. Without him, the whole place would eventually fall to ruin" (p. 306). Yugiri represents the exterior of his soul, as much as his personality forms the interior of the landscape surrounding him. Australian philosopher Jeff Malpas argues that the internalization of place entails the simultaneous externalization of ourselves, in a mutual blurring of lines between places and the self.[8] People are entangled with the places that they dwell at the same time as place is absorbed into the very fabric of their being. The synthesis of man and nature is a recurring motif in the novel. Author Tan seems to suggest that it is the only way to achieve self-knowledge and self-actualization.

Borrowed Scenery

Being the personification of Yugiri, the master gardener Aritomo behaves like a mirror of a placeless place that reflects the image of otherness. The principle of "Borrowed Scenery" is something he practises in his life. It is a principle that embraces the duplicity, discontinuity and gaps in existence as opposed to the smooth continuities of the colonial discourse. He had gone missing from the pages of history several times, yet re-appears in different locations: "'He did it twice. The first time was when he left Japan before the Pacific War started…'(p. 185). Yun Ling says, "Everything I felt about his life felt natural yet… manufactured. It was like… well, it was like walking in a garden…" (p. 314). The disjointed pieces in Aritomo's existence is stringed together to form a strangely coherent order of events. Although a Japanese, he is resistant to the discourse of identity as a member of the colonizing race, protecting numerous people from the Kempeitai and preventing a lot of Malayan boys and men from being taken away to work at the Burma Death Railway (p. 185). His notion of home is that of a heterotopic site "where the fringes intermingle, where the extremities of one denotes the beginning of the other, there in the hinge between two things an unstable unity appears" (Porphyrios, p. 3). Home as a heterotopia is a medley of disparate elements that is patched up to form a harmonious whole.

> I page through the sheets again. Each piece contains
> recognisable elements of Malaya: lush tropical jungles;
> line of rubber trees in estates; coconut trees bowing
> towards the sea; flowers and birds and animals that are
> found only in the equatorial rainforests – a Rafflesia,
> a pitcher plant, a mouse deer, a tapir. (p.115)

Aritomo produces a few woodblock prints, or *ukiyo-e*, depicting the sceneries of his homeland. None of his prints contain motifs that are typically Japanese. The combination of Japanese techniques and Malayan landscapes in his artistic images of home encapsulates his notion of dwelling. Towards the end of the novel, Aritomo has disappeared again, this time into the tropical wilderness of Cameron Highlands, merging with his beloved landscapes and becoming one with nature. His embracing of the forests and trees so prevalent in his ukiyo-e has become his literal destiny. It is

oddly befitting that his disappearance constitutes a historical moment for Malayan tourism. It was said to "generate sufficient interest for journalists from Singapore, Australia and Japan to flock to the highlands" (p. 181). An entire "cottage industry" is said to have sprung up around the cult of Aritomo. He is celebrated as a legend and a half-real, half-mythic entity. The contradictions and dualities of his existence do not end there. Even his mysterious death at an unknown time and place becomes assimilated into the known geography and history of Cameron Highlands. The discontinuity and gaps in his personal narrative have become a monumental continuity in the historical annals of Cameron Highlands.

Besides wood-blocking, Aritomo was also a talented *horoshi*, or tattoo master in his lifetime. The art of gardening is similar to that of tattooing. There are parallels between topography and the human body, for gardening is the mapping of nature, while tattooing is the mapping of the human skin. Before Aritomo vanished, the last thing he did was to imprint images of natural landscapes onto Yun Ling's back. She has become his lover, just as she has chosen to embrace the otherness of Yugiri and the surrounding tropical rainforests. When the monsoon season arrives and makes the "world dissolve in water" (p. 284), the boundaries between places and self are diffused. Now a symbolic act was needed to complete Yun Ling's transformation into a heterotopia, which was the act of tattooing this image of home onto her back. Her desire to get tattooed can be interpreted as her need to internalize her environment, to become one with nature. Her body serves as a blank canvas to inscribe this concrete and mythical terrain of home. Each time she had tattooed a patch of her skin, she would submerge herself in a wooden tub, allowing her body to "dissolve away into the water, mingling with ink and blood" (p. 296). There is a process of fusion between flesh and place that constantly comes into being through the fluid and transcendent medium of water. Slowly, the *Dasein* is pieced together bit by bit in order to be renewed and made whole again. Like a patchwork quilt, the disordered pieces of home are sewn together onto flesh to form a hybrid entity. In the end, Yun Ling is transformed into the living map of Cameron Highlands:

> On my back stands a grey heron. A temple emerges from the clouds. Exquisite drawings of flowers and trees seen only in the forests of the equator climb up from my hip. Arcane, inexplicable symbols have been sewn in the tattoos, symbols I have never been able to decipher: triangles, circles, hexagons, their strokes as primitive as the earliest Chinese writings burned into tortoise shells. (p. 335)

More significantly, the tattoo or *horimono* was never completed for it was the custom of the artist to leave a corner of the art blank: " 'A *horoshi* would always leave a section of the *horimono* empty, as a symbol that it is never finished, never perfect,' said Aritomo..." (p.327). A similar treatment was meted out to the garden of Evening Mists in which a few stray leaves were scattered onto the lawn to show its imperfection. The notion of an unfinished tattoo and garden reflects the open-endedness of the becoming journey, and the fact that identity and places will never be experienced whole. This is because the sense of self and place is malleable and constantly fluctuates. Since the tattoo is permanent and can last even after her death, Yun Ling's skin becomes a space of heterotopia that reflects a placeless place which simultaneously references the past and

present. The Cameron Highlands imprinted on her body is both a real and unreal place that juxtaposes historical and mythical events from an anachronistic timeline. Tatsuji, the Japanese historian, observed the intermingling of foreign and local influences in the tattoo: "'The style is Japanese but the designs are not'" (p. 335). Among the items depicted were the South African Majuba House at the tea plantations, the World War II prison camp where Yun Ling was held, caves as well as temples set against the jungle of Malaya. Interestingly, these are all portraits of home archetypes or dwelling spaces from various times and cultures. The figure of Hou Yi the Chinese archer and his wife were also shown wearing traditional Japanese clothing. The dynamics of opposites in the tattoo produce a contestation of binaries between time and space, colonizer and colonized. Yun Ling's body becomes a visual narrative that articulates the reality of the postcolonial subject as a split site of enunciation.

Another character in the novel that has fought to recuperate the lost space of home is Magnus Pretorius, the Transvaal owner of the Majuba tea plantations. Yun Ling regards him as a father figure and businessman extraordinaire who had given her shelter during her first visit to Cameron Highlands. They both shared the experience of being colonized at the hands of oppressive regimes. Like her, Magnus is a man who has suffered the trauma of loss and displacement from home after the English annexed the Transvaal Republic between 1899-1902. When the Second Boer War broke out, he battled as a soldier against the British Empire but was captured and made a prisoner of war in Ceylon. After his family was murdered by the colonizers and his farmhouse destroyed, he decided to leave in search of a new home: "I couldn't live in that part of the country again – not where I had grown up" (p. 51). He drifted from place to place until he accidentally landed in Malacca and came across the tombstone of Jan Van Riebeeck, the founder and governor of Cape Town. Unexpectedly, the Dutchman was buried in Malaya after being expelled from his homeland. The discovery of the grave sparked off a moment of transformation for Magnus. It instilled a sense of belonging in him: "I felt I had found a place for myself in Malaya" (p. 51).This feeling of coming home is inspired by the recovery of an occluded piece of his national history from the otherwise foreign landscapes of Malaya.

Like the Oriental garden, the graveyard is also a site of heterotopia which distorts the spatial-temporal logic. Foucault has said that "the cemetery is indeed a highly heterotopic place since, for the individual, the cemetery begins with this strange heterochrony, the loss of life, and with this quasi-eternity in which her permanent lot is dissolution and disappearance" (p. 25). As a highly contradictive discourse, the grave is an assemblage of bodies of all shapes and sizes from all walks of life to achieve a "universalizing" effect. It is the only space connected to all the surrounding cities, states and societies. Ironically, the site functions as a home for the dead, being simultaneously a point of departure and arrival. It is in this oxymoronic space that falls under neither colonial history nor colonized memory that Magnus regains his sense of belonging. Ironically, he is given a new lease of life at the cemetery, being reborn after an encounter with the dead. In the novel, the cemetery is where everything begins and ends for Magnus.

He begins the project of recuperating home on a large-scale basis. Upon settling down in Malaya, he started working as a rubber estate manager, before opening up his own tea plantation. Magnus is portrayed as a character very much bound to the soil of Cameron Highlands. This is connected to his personal history as a Boer farmer

in South Africa, and the idea of embracing the earth is something that is very much emphasized in the narrative of Magnus. As the quintessential farmer, agriculture is his livelihood and it is closely tied to capitalism and colonialism. Magnus often describes the history of the Highlands using colonial terms. He would narrate the story of how William Cameron surveyed and mapped out terrains while riding an elephant: 'Like Hannibal crossing the Alps' (p. 64). The imperial gaze that objectifies the land is then re-appropriated by Magnus and made into his own. He set out to deterritorialize the land of Cameron Highlands from the British and reterritorialize it by introducing new plants and changing its landscape forever. He "brought in seeds and tea plants from the hills of Ceylon" and "Labourers were shipped in from Southern India to clear the jungle" (p. 64). The mass commercializing of Cameron Highlands for profit is highlighted in the text: "In the space of four, five years, the slopes and hillsides in his estates were covered with tea bushes" and "The tea trees eventually became stunted from the workers' constant picking" (p. 64).

In a way, Magnus has replaced the British colonizers by taking ownership of a land that is under their rule. He literally staked out a piece of territory for himself in an effort to rewrite his own identity as a free and independent postcolonial subject. He built a large mansion called the Majuba House which contained all the mementos of his previous homeland: "ochre-coloured rugs woven by some African tribe, porcupine quills […] bronze sculpture of a leopard…" (p. 43) and insisted on flying the Transvaal flag although it has been prohibited by British law to do so. For Magnus, home is not experienced as a return, but an expansion of boundaries and limitations beyond that which was previously allowed by the British colonial discourse of history and identity. He not only recovers more land, but also acquires more power and authority to become more alike the British colonial-capitalists that he had hated. In many ways, he is occupying the position of both colonizer and colonized subject.

> 'So listen to me. Listen to an old man... Don't despise all
> Japanese for what some of them did. Let it go, this hatred
> in you. Let it go.'
> 'They did this to me.' Slowly I raised my maimed hand,
> protected in its leather glove.
> He pointed to his eye patch. 'You think this fell out by itself?'
>
> (p. 52)

Unlike Yun Ling, however, Magnus had wrestled with forgiveness towards his former English persecutors, although he could never forget what they did. He urges Yun Ling to forgive the Japanese and let go of her vengeful thoughts, but she cannot come to terms with her past. As Magnus says, the process of liberation can only begin with forgiveness of the other: "holding on to my hatred for forty-six year… *that* would have killed me" (p. 51). As a result of colonization, both Magnus and Yun Ling suffer from physical and symbolic incompleteness --- he lost an eye while she had two missing fingers. This deformity causes them to spend the rest of their lives recovering the missing pieces of their selves. Magnus admits that his disfigurement had left a deep psychological impact on him: "I'd always feel incomplete, because of this --' he touched his eye patch" (p. 194). He resorts to tattooing the image of an eye set against the flag of Transvaal onto his chest in order to feel whole again. However, the text suggests there

could never be a return to the original state, only an acceptance of the otherness of the past and a striving to improve the present self. The trauma of loss and fragmentation will always accompany the postcolonial subject: "'It'll never go away,' he said" (p.195). Tragically, Magnus was murdered by the Chinese communist guerrillas in Malaya while protecting his wife and friends of various races and nationalities. Treated as a white capitalist and a foreigner, he was killed by local extremists who preached racial intolerance and hatred. A Chinese vegetable farmer discovered his body "lying in the grass" (p. 307). His funeral service was also held in a lawn. Magnus died defending his home and was buried in a garden behind Majuba House. Like his beloved Jan Van Rieebeck, he was laid to rest in Malayan soil, embracing the earth for all eternity and becoming part of the natural landscape. The cemetery which connotes the beginning of a new life for him was also his final dwelling space.

Conclusion

In her later years, Yun Ling develops a unique bond with Tatsuji, the Japanese historian who specialized in collecting tattoos and woodblock prints. Bonded together by their love for the arts, Tatsuji narrates history from the perspective of an ex-soldier who had served the colonizing Japanese empire. Although a World War II patriot, he represents a dissenting voice to the hegemonic narrative of nationality written by the Japanese right-wing politicians. He wrote letters to oppose their attempts to whitewash history: "…there is a movement to change our history textbooks, to remove any references to the crimes committed by our troops, every time a government minister visits the Yasukuni shrine" (p. 27).He expresses repentance and regret for the atrocities of the Japanese regime, maintaining that his country must reconcile with their past mistakes and make amends to the survivors. Like Yun Ling, he is also a victim of the war. He was a loyal but unwilling soldier, forced into servitude to the emperor through the concept of duty and obligation. Tatsuji trained as a *kamikaze*(suicide) pilot who was ordered to crash his plane into the British vessels stationed at Malaya. The war took away his home and destroyed his family the same way it ruined the lives of others. His father was in charge of making the suicidal aircrafts. Rather than disobey his duty to the emperor, Tatsuji's father had chosen suicide as an honourable way to die: "I built the airplanes that sent other people's sons to their deaths. So it has to be balanced out – my son must die too" (p. 230). The law of karma and the reversibility of roles are themes in the novel and the text portrays the suffering undergone by both colonizer and colonized.

Tatsuji's own becoming journey involves the coming to terms with the natural landscapes of Malaya. Due to a technical glitch with his aircraft, he failed to carry out his mission. Instead, he landed in Kampung Penyu with his flight instructor, Teruzen. They had romantic dreams of spending the rest of their lives together by the sea, with plans to build "a house on this beach, and time eternal" (p. 232). Here again, the ocean is a metaphor of fluidity and mobility and it features prominently in Tatsuji's story. Because the sea is an open space that is endlessly expanding, it is a space of freedom that blends and displaces coordinates of time and location. It was at the beach of Kampung Penyu that Tatsuji had wanted to settle down for life. Ironically, it is also a place signifying Teruzen's death, for the man had sacrificed himself in place of his student. He had flown off in a plane from that beach, vanishing into the skies of Malaya, his fate

unknown in history. The heartbroken Tatsuji, yearning to fulfil the dreams of a home with his lover, decides to buy a house at the beach: "I will row out to sea in a little boat. I will turn towards the spot where I last saw Teruzen's plane, and I will wait for the sun to rise" (p. 236).The boat has been regarded as the ultimate symbol of freedom and resistance against authority, "the heterotopia par excellence" (Foucalt, p. 27). A floating boat is "a place without a place" that is navigating "the infinity of the sea" (p. 27). It is only in this space of a universalizing heterotopia that Tatsuji could regain a sense of belonging. He did not want to return to Japan, but desired to dwell by the sea in the land of the other. Despite being Japanese, his sense of belonging is not determined by geography or nationality, for he felt a sense of comfort and joy on that beach in Kampung Penyu. He demonstrates that the nature of dwelling is indiscriminate, and that it could happen anywhere with the heart as the seat of agency. One can be Japanese and yet feel perfectly at home in a strange island as long as the heart wills it so. The meaning of home is not contained in a house, but it is linked to the human unconscious; how it experience places and it infuses them with values and sentiments.

> Lao Tzu, the disillusioned philosopher from China, had gone to the West and was never seen or heard from again. Aritomo had also set down his thoughts and his teachings before he left: he had recorded them in his garden, and he had painted them on my body. (p. 347)

Aritomo, who had taught Yun Ling the art of dwelling, is like the mysterious philosopher who had inscribed his lessons in the space of the garden of Evening Mists. Although the trauma of loss and dislocation can never be reversed, the novel upholds the notion that home and a sense of belonging can be recuperated through embracing the human and natural other that lies internal and external to the self. The art of dwelling is synonymous with the journey of becoming in spaces of heterotopia which challenges and unsettles the fixity of time and space, making it a site for the postcolonial experience. It is shown that the garden, the cemetery and the boat on the sea are all home archetypes that serve to introduce a cosmic frame of reference into the lives of the characters. Yun Ling's recovery of home entails the forgiveness and acceptance of her Japanese enemy as well as an assimilation with the landscapes surrounding her, thereby dismantling the barriers between the self and the other. The transformation of Yun Ling's body into the map of Cameron Highlands expresses the need to be one again with nature. Her desperation to remember and not to forget leads her to literally inscribe history on her body, believing that "the palest ink will outlast the memory of men" (p. 155). Thus her body has become a living narrative of home. Her desire to kill herself to preserve the garden of Evening Mists is seen as her following in the footsteps of Aritomo who has disappeared into the jungle. One day she too will dissolve and merge with the history and geography of Cameron Highlands, never again having to part from her home.

Notes

[1] Gladys Koh is an MA student at the English Department, Faculty of Arts and Social Sciences, the University of Malaya and Carol E. Leon is Associate Professor of English at the English Department, Faculty of Arts and Social Sciences, the University of Malaya.

[2] According to *The Star Online*, Tan Twan Eng is the first writer from outside the United Kingdom to win the Walter Scott Prize for historical fictions. The judging panel was quoted as saying "The poignancy of both remembering and forgetting is what this book is all about… It is pungent and atmospheric; a rich, enigmatic, layered novel in which landscapes part and merge, and part again." The award worth S$50,000 was presented by the Duke of Buccleuch, "Malaysian Author Tan Twan Eng Wins Walter Scott Prize for Historical Fiction", 15 June 2013.

[3] In a video entitled "Tan Twan Eng on the Garden of Evening Mists" posted in *Youtube*, author Tan Twan Eng discusses the art of gardening, remembering and forgetting, as well as the dynamics of relationships between his main characters in the novel, 8 Apr. 2013.

[4] "'I am the daughter of Earth and Water, / And the nursling of the Sky; / I pass through the pores of the ocean and shores; / I change, but I cannot die' " (p. 148). The eternal water cycle is significant here to symbolize Yun Ling's journey towards becoming.

[5] Anne Buttimer redefines the nature of Heidegger's Dwelling to include the previously neglected function of water symbolism in her essay "Nature, Water Symbols and the Quest for Human Wholeness" (1986). She concludes that water "shaped" personal and social identity by giving examples of place and family names which includes metaphors of fluidity. Incidentally, it is common for Chinese and Japanese surnames to have their roots in water characters (p. 259-81).

[6] The serpent swallowing its tail, or Ouroboros, is first seen in the Pyramid of Unas in Ancient Egypt. The image represents primordial cyclicality – the end is the beginning. In *Mysterium Coniunctionis*, Carl Jung stated that the "Ouroboros is the dynamic symbol for the integration and assimilation of the opposite [...]. He symbolizes the One, who proceeds from the clash of opposites, and he therefore constitutes the secret of the prima materia..." (p. 365).

[7] Jacques Lacan described the Mirror Stage as the pre-linguistic stage of ego-formation for the child when he identifies with his own image in the mirror. This imaginary "I" however, is associated with wholeness and completeness, and is different from the Real "I". It provides a fantasy of coherence for the child which counteracts with his own fragmentation. The boundary between the external and internal self is portrayed as fluid and slippery, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" (p. 502-9).

[8] Jeff Malpas is a contemporary philosopher at the University of Tasmania known for his theorizing of place and space. In his article, "A Taste of Madeleine: Notes Towards a Philosophy of Place" (1994), he discusses how any exploration of external space is also an exploration of the internal subjectivity. To examine place is to examine the unconscious. The mutuality of man and place is a key concept in much of his work (p. 433-451).

References

Bachelard, Gaston, 1994. In: Jolas, Maria. (ed). *The Poetics of Space.* Boston: Beacon.

Bhabha, H.K., 1994. *The Location of Culture.* New York & London: Routledge.

Birkeland, Inger, 2005. *Making Place, Making Self: Travel, Subjectivity and Sexual Differences.* Aldershot & Burlington: Ashgate.

Buttimer, Anne, 1986. Nature, Water Symbols, and the Human Quest for Wholeness. In: *Dwelling, Place and Environment*. Netherlands: Springer.

Evans, Dylan, 2005. From Lacan to Darwin. In: Gottschall & Wilson. (ed). *The Literary Animal; Evolution and the Nature of Narrative*. Evanston: Northwestern UP.

Falola, Toyin, 2001. *Violence in Nigeria: The Crisis of Religious Politics and Secular Ideologies*. Rochester: Rochester UP.

Foucault, Michel and Miscowiec, Jay, 1986. Of Other Spaces: Utopias and Heterotopias. *Diacritics.* (16)1.

Heidegger, Martin, 2008. In: Macquarrie, John and Robinson, Edward. (trans). *Being and Time.* New York: Taylor Carman.

Inger, Birkeland. 2005. *Making Place, Making Self: Travel, Subjectivity and Sexual Difference.* Cornwall: Ashgate.

Lacan, Jacques, 1977. The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience. In: Sheridan, Alan. (trans). *Ecrits, A Selection.* New York: Norton.

Leon, Carol E., 2009. *Movement and Belonging: Lines, Places, and Spaces of Travel.* New York: Peter Lang.

Moore, J., 2000. Placing Home in Context. *Journal of Environmental Psychology.* 20.

Nakaue, Melanie, 2008. Of Other Places: The Garden as a Heterotopic Site in Contemporary Art. *The Brock Review.* 10.

Porphyrios, D., 1982. *Sources of Modern Eclecticism*. London: Academy Editions.

Saegert, S., 1985. The Role of Housing in the Experience of Dwelling. In: Altman and Werner. (ed). *Human Behavior and Environments: Advances in Theory and Research, Volume 8: Home Environments.* New York: Plenum Press.

Tan Twan Eng, 2012. *The Garden of Evening Mists.* Newcastle upon Tyne: Myrmidon.

Tuan, Yi-Fu, 1968. *The Hydrologic Cycle and the Wisdom of God: A Theme in Geoteleology.* Toronto: Toronto UP.