



**UNIVERSITI PUTRA MALAYSIA**

***ECO-CONSCIOUSNESS, DWELLING AND ANXIETY IN SELECTED  
WORKS OF JOHN BURNSIDE***

**ALDHAFEERI, HILALAH DUGHAYYIM S**

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WORKS OF JOHN BURNSIDE**

By

**ALDHAFEERI, HILALAH DUGHAYYIM S**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,  
in Fulfillment of the Requirements for the Degree of Doctor of Philosophy**

**January 2017**

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## DEDICATION

**For Nura, Abdulrahman, and Hamad whom I hope will read it one day.**



Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirement for the Degree of Doctor of Philosophy

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**January 2017**

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This thesis studied children exploitation, rape, and paranoia from an interdisciplinary perspective, namely, ecocriticism and psychoanalysis. The concepts of eco-consciousness and dwelling were applied to analyze the selected works' environmental places, such as gardens, forests, landscapes and so forth. On the other hand, psychoanalysis was specified to Freud's concept of anxiety to analyze the protagonists' anxious feelings caused by children exploitation, rape, and paranoia. By utilizing these concepts, the study unraveled the selected works' natural settings as being therapeutic exits for the protagonists' anxiety. Thus, the selected works' the protagonists in the selected works are studied as seeking solace and peace of mind in nature.

Therefore, the dissertation aimed to examine nature and anxiety in John Burnside's novels *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). The study achieved three objectives. The first objective examined the selected works protagonists' anxiety as a result of children exploitation, rape, and paranoia. The second objective discovered the role of natural settings for the protagonists' anxious feelings. Ultimately, the third objective identified the connection between natural settings and anxiety in the selected works. The conceptual interdisciplinarity was limited to ecocriticism and psychoanalysis. The main focus was on two ecocritical concepts; dwelling and eco-consciousness. First, the concept of dwelling was mainly cited by using Greg Garrard's concept of dwelling and its use to analyze the natural settings of fictional works. Dwelling, therefore, was applied to analyze the selected works' settings since they are abound with natural scenes, such as forests, landscapes, gardens and so forth. Second, the analysis drew upon Cheryll Glotfelty's concept of eco-consciousness and its critical interface with the concept of dwelling. Both concepts are the ecocritical side of the research. On the other hand, psychoanalysis was limited to Sigmund Freud's concept of anxiety. The concept of anxiety was used to explore the protagonists' anxious inner feelings in the selected works.

The protagonists share a common trait of anxiety, and consequently, they become psychologically anxious and begin seeking refuge for psychic comfort in nature. This is because they suffer from their involvement in children exploitation, rape, and paranoia, in Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011), respectively. As a result, they go sauntering in natural places, like forest paths, gardens, and meadows and meet some animals where they feel psychically calm. Hence, the selected works' natural settings were analyzed as remedial exits for the protagonists' anxiety. Thus, the significance of this study was its analysis of the anxious protagonists who seek peace and solace of mind in nature.

In the light of these findings, the study provided three recommendations for further research. First, the selected works could be studied by applying ecocriticism but from an ecological perspective. For example, the killing of certain animals, such as locusts and rabbits, in *The Locust Room*, may lead to their extinction. Therefore, the selected works might be interpreted as a response to probable imminent ecological apocalypse. Second, the study of paranoia and anxiety could be elaborated by using feminism theory. In *A Summer of Drowning*, the protagonist Liv would be studied in terms of feminist insights. She becomes paranoid of men whom she thinks are responsible of destroying her mother. In this sense, the novel could be studied as a critique of androcentric hegemony. Third, the technical structure of the selected works would be identified by applying formalism. The narrative omniscient narrator might be a subject for formalistic analysis. As in *The Dumb House*, the novel's depiction of precise natural settings might be explored as the author's own interest in nature where he finds tranquility and psychic comfort. Thus, the selected works could also be studied by applying children psychoanalysis to explore major themes in relation to anxiety and paranoia.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

**EKOKESEDARAN, KEDIAMAN DAN KEBIMBANGAN DALAM KARYA  
TERPILIH JOHN BURNSIDE**

Oleh

**ALDHAFEERI, HILALAH DUGHAYYIM S**

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Disertasi ini menyelidiki eksploitasi, rogol, dan paranoia kanak-kanak dari perspektif antara disiplin, iaitu, ekokritikan dan psikoanalisis. Konsep ekokesedaran dan kediaman telah diaplikasikan untuk menganalisis kawasan persekitaran karya terpilih, seperti taman, hutan, landskap dan sebagainya. Sebaliknya, psikoanalisis adalah khusus pada konsep kebimbangan Freud bagi menganalisis perasaan resah protagonis yang disebabkan oleh eksploitasi, rogol, dan paranoia kanak-kanak. Dengan menggunakan konsep tersebut, penyelidikan ini merungkai seting semula jadi karya terpilih sebagai jalan keluar terapeutik bagi kebimbangan protagonis. Oleh sebab itu, protagonis karya terpilih dalam karya terpilih telah dikaji sebagai pencarian ketenangan dan keamanan jiwa dalam bentuk semula jadi.

Maka, Disertasi ini bertujuan untuk meneliti keadaan semula jadi dan kebimbangan dalam novel John Burnside *The Dumb House* (1997), *The Locust Room* (2001), dan *A Summer of Drowning* (2011). Penyelidikan ini mencapai tiga objektif. Objektif pertama meneliti kebimbangan protagonist karya terpilih sebagai akibat eksploitasi, rogol, dan paranoia kanak-kanak. Objektif kedua menemui peranan seting semula jadi bagi perasaan kebimbangan protagonis. Akhirnya, objektif ketiga mengenal pasti kaitan antara seting semula jadi dan kebimbangan dalam karya terpilih. Konseptual antara disiplin telah dihadkan pada ekokritikan dan psikoanalisis. Fokus utama ialah dua konsep ekokritikal; kediaman dan ekokesedaran. Pertama, konsep kediaman kebanyakannya telah dipetik menggunakan konsep kediaman Greg Garrard dan penggunaannya untuk menganalisis seting semula jadi karya fiksiyen. Kediaman, oleh itu, telah diaplikasikan bagi menganalisis seting karya terpilih disebabkan ia penuh dengan latar semula jadi, seperti hutan, landskap, taman, dan sebagainya. Kedua, analisis tersebut menggunakan konsep ekokesedaran Cheryll Glotfelty dan hubungan kritikalnya dengan konsep kediaman. Kedua-dua konsep tersebut merupakan aspek ekokritikal bagi penyelidikan ini. Sebaliknya, psikoanalisis adalah terhadap pada konsep kebimbangan Sigmund Freud. Konsep kebimbangan telah digunakan untuk meneroka perasaan dalaman kebimbangan protagonis dalam karya terpilih.

Watak protagonis berkongsi trait keseimbangan yang biasa, dan akibatnya, mereka menjadi resah secara psikologi dan mula mencari perlindungan bagi keselesaan psikik secara semula jadi. Hal ini disebabkan mereka menderita akibat penglibatan mereka dalam eksploitasi, rogol, dan paranoia kanak-kanak, masing-masing dalam karya Burnside *The Dumb House* (1997), *The Locust Room* (2001), dan *A Summer of Drowning* (2011). Akibatnya, mereka bersiar-siar ke tempat semula jadi, seperti lorong hutan, taman, dan padang ragut dan bertemu haiwan yang dirasai mereka tenang secara fizikal. Oleh sebab itu, seting semula jadi karya terpilih telah dianalisis sebagai jalan keluar remedial bagi keseimbangan protagonis. Dengan demikian, kesignifikanan kajian ini adalah pada analisisnya mengenai keresahan protagonis yang mencari keamanan dan ketenangan jiwa secara semula jadi.

Sehubungan dengan dapatan kajian ini, penyelidikan ini memberikan tiga rekomendasi bagi penyelidikan selanjutnya. Pertama, karya terpilih mungkin dapat dikaji dengan mengaplikasikan ekokritik tetapi daripada perspektif ekologi. Contoh, pembunuhan beberapa haiwan, seperti belalang juta dan arnab, dalam *The Locust Room*, mungkin menyebabkan kepupusan haiwan tersebut. Oleh sebab itu, karya terpilih mungkin diterjemahkan sebagai respon bagi kebarangkalian malapetaka ekologi yang pasti. Kedua, kajian mengenai paranoia dan keseimbangan dapat diperluaskan dengan menggunakan teori feminisme. Dalam karya *A Summer of Drowning*, watak protagonis Liv mungkin dikaji dari segi pemahaman feminis. Liv menjadi paranoid akan lelaki yang difikirkannya bertanggungjawab menghancurkan ibunya. Dalam hal ini, novel tersebut dapat dikaji sebagai suatu krtikan hegemoni androsentrik. Ketiga, struktur teknikal karya terpilih dapat dikenal pasti dengan mengaplikasikan formalisme. Pengisah serba tahu naratif mungkin dijadikan sebagai subjek bagi analisis formalistik. Seperti dalam *The Dumb House*, paparan novel bagi seting semula jadi yang tepat mungkin dapat diterokai disebabkan minat pengarang sendiri dalam alam sekitar yang didapatinya bersifat transkuiliti dan selesa secara psikik. Oleh sebab itu, karya terpilih mungkin dapat dikaji dengan mengaplikasikan psikoanalisis kanak-kanak bagi menerokai tema utama dan hubungannya dengan keseimbangan dan paranoia.



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I certify that a Thesis Examination Committee has met on 23 January 2017 to conduct the final examination of Aldhafeeri, Hilalah Dughayyim S on her thesis entitled "Eco-Consciousness, Dwelling and Anxiety in Selected Works of John Burnside" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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## CHAPTER ONE

### INTRODUCTION

Nature-oriented literature is limited to having either nonhuman nature itself as a subject, character, or major component of the setting, or to a text that says something about human-nonhuman interaction. (Patrick Murphy, *Farther Afield in the Study of Nature-Oriented Literature*, 42)

#### 1.1 Background of the Study

Ecocriticism started off as a theoretical approach which is commonly applied with other interdisciplinary fields of study. It sets forth the study of the natural scenes or phenomena in relation to other critical approaches. It is, therefore, an “interface” theoretical approach (Tiffin 187). The other studies may include structural or thematic interpretations of literary works. In addition, the application of ecocriticism is not specified to a certain literary genre. It is applied to all literary genres depicting the relationship between nature and literature (187). In other words, it studies the reflection of human beings’ relationship with their environmental circumstances in literary works. Similarly, ecocriticism “is concerned with the relationships between literature [fiction] and environment or how man’s relationships with the physical environment are reflected in literature” (Tošić44).

In this manner, fiction and environment interdisciplinarity” is a branch of literary criticism which is being discussed worldwide as an interdisciplinary study of literature and the environment. Some popular names for this relatively new genre are ecopoetics, green culture and environmental literary criticism. Its studies invoke the interest of scholars worldwide” (Sahu23-24). Moreover, ecocriticism’s interdisciplinarity “attempts to explore the expressions of environment in literary texts and theoretical discourse” (24).

More specifically, ecocriticism provides the platform for an interdisciplinary study of the novel as a fictional genre. The study of the novel as a fictional genre is vital “to explore the world and reintegrate humans and nature in order to combat the sense of isolation” (Vakoch67). Such sense of isolation exemplifies “[t]he desire to overcome this isolation by rediscovering a sense of connection to the natural world” which “finds an important parallel in the sentimental” relationship between humans and nature (67). Here, the relationship between ecocriticism and fiction is embodied in the novel as a fictional genre. Therefore, the novel’s “formality” is subject to the application of



ecocriticism and other critical approaches; whereby “mixing” ecocriticism” with fictional” modes, such as the fantastic (supernatural), metaphorical, symbolic, and stereotypical [forms]” which could be applied to analyze the novel’s formal structure in the light of ecocritical insights (Iovino and Oppermann 175).

The focus of this research, therefore, will be on the novels of John Burnside. I will specifically study the natural settings of John Burnside’s *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). This is because the natural settings are the structural form of these novels. To analyze these settings, I will apply Greg Garrard’s concept of dwelling and Cheryll Glotfelty’s concept of eco-consciousness. Such concepts are going to be the ecocritical side of my analysis. I will also apply psychoanalysis, especially Sigmund Freud’s concept of anxiety, as an interdisciplinary approach, working alongside ecocriticism. By applying this interdisciplinarity, I will mainly focus on the portrayal of the relationship between human beings and nature in the selected works. I will precisely concentrate on the anxious psyches of the novels’ protagonists and natural settings. Both the protagonist’s anxious psyches and the natural settings are the core of my research’s argument i.e., the protagonists seek solace and peace of mind in nature to relieve their anxiety.

Burnside’s *The Dumb House* (1997), *The Locust Room* (2007), and *A Summer of Drowning* (2011) depict the negative experiences of children exploitation, rape, and paranoia, respectively.<sup>1</sup> The protagonists of these novels could not tolerate the pains of these experiences and become psychically anxious. Consequently, they resort to natural places, like forests, gardens, and landscapes to get rid of their anxiety. Accordingly, their anxious psyches are going to be studied by using Freud’s concept of anxiety. The novels’ settings, on the other hand, are going to be analyzed in terms of their depiction of environmental scenes, such as forests, gardens, waters, landscapes as therapeutic exits for the protagonists’ anxiety. The analysis of these natural elements is going to be limited to Garrard’s concept of dwelling and Glotfelty’s concept of eco-consciousness.

For this reason, my research will apply psychoanalysis and ecocriticism in the light of two points. The first point is the critical application of ecocriticism which unravels the relationship between human beings and nature. In this respect, Todd Borlik discusses the interdisciplinarity of ecocriticism. He argues that ecocriticism has different roots in the history of critical studies. Most importantly, the treatment of nature is one of the crucial approaches to deal with representing nature in literary texts (2). In addition, the immanent defects of nature or the environment cause an equal defect in the human life (2). Hence, human beings should consider the harmful practices inflicted on nature in order to avoid the “collapse” of the natural environment (2). Moreover, Borlik describes ecocriticism “as a crisper picture [critical picture] of the ecological history of the early modern world [which] has developed in recent scholarship” to emphasize the importance of nature to human beings’ life (2).

The second point is the interdisciplinary application of ecocriticism to analyze literary works. This interdisciplinarity is significant to my study since it accentuates the relationship between nature and human beings. Tom Lynch and et al., in *The Bioregional Imagination: Literature, Ecology, and Place* (2012), claim that ecocriticism could be connected with other critical approaches to study the relationship between nature and human beings (32). For this reason, literary works highlight the interaction between nature and human beings in fictional genres (32). Such genres are constantly shifting in terms of natural peripheral phenomena in their contexts. Lynch and et al. further maintain that the depiction of humans' relations in fiction carries out the representation of nature in fiction: "Ecocriticism demonstrates how nature is presented in literature. Ecocriticism therefore is the study of the relationship between literature and the physical environment" (32).

Furthermore, the critical implications of ecocriticism are the key way by which writers represent their natural peripheries in their works. Julian Wolfreys asserts that natural elements, such as earth, are necessary for human beings' lives since the eighteenth century. Wolfreys also contends that "[s]ince the eighteenth century" the necessity of recalling the importance of nature to human beings is "to subordinate humans" to the "earth" as represented in ecocriticism (151). Here, Wolfreys traces the importance of nature to humanity through history (152). As such, nature and human beings integrate with each other to facilitate people's lives.

Consequently, my focus will be on the selected works' protagonists as the human elements and nature as the non-human, or physical, elements. The relationship between these elements is going to be discussed in the light of the aforementioned interdisciplinary ecocriticism to analyze Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011).

To sum up, the research is going to concentrate on ecocriticism and psychoanalysis as an interdisciplinary conceptual framework. As I have argued earlier, I will apply two ecocritical concepts. They are Garrard's concept of dwelling and Glotfelty's concept of eco-consciousness. Regarding psychoanalysis, the emphasis will be only on Freud's concept of anxiety. Before explicating the research's methodological application of these concepts in my textual analysis, I will introduce the critical background of John Burnside in the following section.

## **1.2 John Burnside: An overview of the author**

Burnside's writings offer various fictional forms which tackle ecological issues at a large scale. In *The Space of Fiction: Voices from Scotland in a Post-Devolution Age* (2015), Marie-Odile Pittin-Hedon argues that Burnside creates different literary themes through a number of literary genres: "Dark shadows, childhood traumas, the close presences of the dead, and above all the omnipresence of death throughout life; all these elements recur throughout his poetry, fiction and memoirs" (94). These themes are explicated a fictional volume that "includes personal losses ('In Memoriam', 'The Art of Dying'), finding the corpse of a run-over badger ('Uley

Blue'), as well as the memory of his own near drowning"; and this drowning is expressed directly in the following lines: "'what I remember best is the water's answer, / the shadow it left in my blood when it let me go / and the tug in my bones that remained, like a scar, or an echo, / concealing the death I had lost' ('Learning to Swim')" (96).

David Buchan, similarly tackles these literary issues in *A Scottish Ballad Book* (2015). Burnside, according to Buchan, is a "Scottish writer with philosophical, religious and ecological concerns" (37). Furthermore, Burnside is "conscious, as he remarked when introducing *The Light Trap* (2001), of mostly working outside the British mainstream and feeling privileged by his *Poetry Book Society Bulletin*, 2002. As a nature poet, he is very much of the present day, as when encountering the natural world from behind the wheel of a car" (37). In this manner, Burnside has an intense expression of natural descriptions in his writing. He conveys to the reader the very sense of natural elements, such as animals in the course of his writing: "As with the badger, these animals are sometimes observed dead. A bird's feathers are perfect as bronze and haunted by the aftertaste of life" (38).

Buchan additionally contends that Burnside "is also a poet of visionary states, drug-induced perceptions, dreams and psychological disturbances; yet these are contained and transmuted into hauntingly memorable scenes" (38). Buchan cites some examples from Burnside works to support his arguments: "The title poem of his Whitbread Prize-winning collection *The Asylum Dance* (2000), for instance, in which the narrator and his mother are shown dancing with the patients at a mental hospital. They are subtle as ghosts, yet real, with the vague / good-humour of the lost. It goes on to draw us into its scenario of lost love and other-worldliness, with the peculiar urgency of a dream" (39). These dreams are the features of Burnside's fictional musicality.

Len Wanner, in *Tartan Noir: The Definitive Guide to Scottish Crime Fiction* (2015), discusses this musicality feature in Burnside fiction. Wanner asserts that "The singular music of his [Burnside's] poetry comes out of typically sinuous lines, varying greatly in length and arrangement on the page. He tends to avoid regular forms in favour of finding more organic, free-flowing shapes" (116). As such, Burnside's fictional "music is both a subject and a model for certain poems, as in *Gift Songs* (2007) with its responses to string quartets by Bartok and Benjamin Britten as well as to T.S. Eliot's 'Four Quartets'. This collection is perhaps his most difficult and overtly religious work, making metaphorical gestures between God and faith"; whereby "the human and the natural world" (116) intersect with each other.

Wanner argues that "nature" in Burnside's fiction "provides the varieties of religious experience with an essential context, while stating that No one invents the quiet that runs in the grass, / the summer wind, the sky, the meadowlark. Its most engaging sequence of animals successively describes, for example, an arctic fox, rock pipits, 'Eider House', a collie and coyotes" (17). Therefore, Burnside "never loses sight of the fact that mankind is also an animal, well capable of savage violence and prone to the dangerous impulses of sexual desire. His poem 'Animals' refers to the self as 'that

mess of memory and fear / that wants, remembers, understands, denies', a phrase whose significance can be seen throughout his novels" (118).

In some of Burnside's novels, *The Dumb House* for example, has a "psychopath as its narrator for a dark tale of his experiment to find the locus of the soul. He seduces the mother of a dumb child, then fathers twins by a vagrant women" (Wanner 119). Wanner is, then, "Obsessed by the notion that to know the soul, I [Wanner] would have to know language, he forces matters to a gory surgical conclusion. Wanner cites Burnside's *The Locust Room* as another example of the presence of nature in Burnside's fiction: "In some ways, *The Locust Room* is even more disturbing, being set in the mid-1970s at a time when the so-called 'Cambridge Rapist' preyed upon female students. Preyed is the apt word, for at one point we are given his viewpoint, which is that of a predator who 'should have been an animal – a polecat or a wolverine'" (120).

Burnside's writings have other prominent themes. In *Gael and Lowlander in Scottish Literature: Cross-currents in Scottish Writing in the Nineteenth Century* (2015) Ronald Renton and Christopher MacLachlan approach Burnside's "succeeding novels" which "have been more about redemption" (83). For example "in *The Devil's Footprints* (2007), a murder committed while being bullied as a child comes back to a middle-aged man discontented with his life and failed marriage" (83). Furthermore, "after being obsessed and then rejected by a teenage girl," the child "sets out on an epic walk back to his home village – an endurance test during which he becomes more reconciled with God, nature and his own humanity" (84).

Another example is Burnside's "*Glister* (2008) [which] is in the fantasy horror genre, with a twisted combination of psychological mystery story, gothic and eco-thriller" (84). *Glister* "is set in the decaying post-industrial landscape of Innertown, where a series of disappearances of adolescent boys are being covered up by the authorities. Its teenage narrator is a disturbed adolescent, involved in episodes of sex and violence with his gang" (84). The narrator "encounters the mysterious Moth-Man, an ambiguous father figure who, perhaps, is something far more sinister" (86).

Douglas Mack, in *Scottish Fiction and the British Empire* (2006), explores the "father figures" that "recur throughout Burnside's writing, and their sources can arguably be traced to his own father, as depicted in the highly acclaimed memoir *A Lie About My Father* (2006)" (61). For Burnside, argues Mack, the notion of "fatherhood itself is a narrative, talking about fathers and sons and examining the way men are made. His own father is described as a violent and sometimes abusive alcoholic, who told lies all his life, but also as a lost child that no-one had ever wanted" (61). Consequently, the story centers on "a meditation on the lifelong importance of Hallowe'en – a subject that appears in several poems – as a time when the natural and the supernatural come together, with 'the possibility that the dead come back. His father comes back, all too vividly; painful family incidents are described taking place" (62). However, the story abounds with "the realization that Burnside is able to be reconciled with his father's memory, in a compassionate sense" (63).

Another instance is Burnside's *Waking Up in Toytown* (2010), which "is a sequel memoir, focusing on Burnside's subsequent life as well as the consequences of his addictions – not only to mind-altering drugs but also difficult personal relationships and psychotic episodes" (63). Being so, the "latter resulted in treatment within mental hospitals for schizophrenia, which is where the narrative begins, with him 'talking to the dead'" (63).

For this reason, the bulk of the book's "dream-like handling of memories and complex mental states is remarkable, as are the ways in which Burnside connects these up to intimations of the afterlife" (63). The book comprises "a high-earning career in computers being sacrificed to his developing impulse to write, and, after many an alcoholic lapse, goes into 'the whole apophenic kitbag: noises, visions and, as the dawn breaks, those terrifying transformations in the body'" (64). In such a way, the book's "account of a harrowing journey through life thus far is essential to understanding one of Scotland's finest writers [Burnside]" (64).

### 1.3 Ecocriticism

In the above-mentioned section, I have asserted that it is generally argued that ecocriticism is an interdisciplinary critical approach since it is commonly applied with other theoretical approaches. Therefore, there should be ambivalence between the ecocritical theory and the other pertinent critical approaches. Glen Love, in *Practical Ecocriticism* (2003), connects the application of ecocriticism to literary contexts. Love further maintains that "ecocriticism, unlike all other forms of literary inquiry, encompasses nonhuman as well as human contexts and considerations" (1).

Love's assertion that ecocriticism involves nonhuman and human elements is relevant to the subject of my study. As for the non-human elements, my analysis will rely on Garrard's concept of dwelling and Glotfelty's concept of eco-consciousness to analyze the selected works' settings. To illustrate, Garrard accentuates the concept of dwelling in relation to the human responsibility towards dwelling places. Dwelling imposes responsibility upon human beings as duty: "the possibility of coming to dwell on the earth in a relation of duty and responsibility. 'Dwelling' is not a transient state; rather, it implies the long-term imbrication of humans in a landscape of memory, ancestry and death, of ritual, life and work" (108). Garrard here is concerned with the "transient" state of dwelling. Transience occurs when human beings change their places persistently. Human beings should keep their natural surroundings in order to save their lives. Further details on the implication of such dwelling will be more elaborated in chapter three.

Glotfelty's concept of eco-consciousness is going to be applied with Garrard's concept of dwelling. In *The Ecocriticism Reader* (1996), Glotfelty contends that "despite the broad scope of inquiry and disparate levels of sophistication, all ecological criticism shares the fundamental premise that human culture is connected to the physical world [natural world], affecting it and affected by it" (xix). Glotfelty specifically emphasizes the inseparable connection between human beings and the "physical" environment.

But Glotfelty's main point is eco-consciousness which associates nature with literature.

Glotfelty claims that literature is the appropriate means of associating nature with culture. This is the essence of eco-consciousness. Furthermore, literary consciousness decides the connection between "nature and culture" in a consistent way. Therefore, she adds that "ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts of language and literature" (xix). Most importantly, eco-consciousness embodies the affinity between the "human" and the "nonhuman" elements in literary works: "as a critical concept eco-consciousness has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman" (xix).

Eco-consciousness, thus, means the possibility of utilizing ecocriticism with another critical stance in order to interpret the harmonious relationship between human beings and their natural surroundings in fictional works. Glotfelty ascribes the concept of eco-consciousness to the critical insights of this relationship. She elucidates the critical "conscious" efforts to find a connection between nature and human beings in fictional works. Critics contributed a great deal to nominate a specific "name" for such consciousness. They need to propose suitable interpretations of the relationship between the human and the nonhuman. When critics succeed to prove this, they afford new insights on the issue of eco-consciousness: "many critics write environmentally conscious criticism without needing or wanting a specific name for it. Others argue that a name is important. It was precisely because the early studies lacked a common subject heading that they were dispersed so widely, failed to build on one another, and became both difficult to access and negligible in their impact on the profession" (xx).

Ultimately, Glotfelty aligns psychology with "other" critical theories which could be applied with ecocriticism. She specifically remarks the conditional relation of natural environment and human mental health: "psychology has long ignored nature in its theories of the human mind. A handful of contemporary psychologists [ecocritical psychologists], such as Gilbert White, Joseph Meeker, Neil Evernden, Scott Slovic, Thomas Lyon, and William Rueckert, however, are exporting the linkages between environmental conditions and mental health, some regarding the modern estrangement from nature as the basis of our social and psychological ills" (xxi).

Correspondingly, I will cite Glotfelty's concept of eco-consciousness as the primary premise for pursuing the function of nature and environment in Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). In other words, the protagonists of these novels seek the solace and peace of mind in nature because they suffer from psychic anxiety or; to put it in Glotfelty's terms, they need nature since it is satisfactory for their "mental health." Such health exemplifies their anxious psyches which find comfort in nature. Therefore, this anxiety will be the human element in my research's analysis.



#### 1.4 Freud and Anxiety

Anxiety has been studied in different fields. In *Freud, Religion, and Anxiety* (2007), Christopher Chapman claims that “anxiety is the result of repression and has a fundamentally pathological character whether it is present in the form of a simple worry or in the form of more debilitating generalized anxiety” (xiv). Anxiety, accordingly, occurs as a response to the internal anxious feelings. Chapman further adds that: “I would add to this that the effect of the signal of anxiety on the ego similarly does not depend upon the economic strength of the signal; the ‘mnemic symbol’, or psychic representation of the feared situation [anxious feeling], is the critical factor” in dealing with anxious psyches (61).

The psychoanalytical explanation of anxiety begins with the persons’ symptomatic formations. The psychological features of anxiety are the most relevant characteristics of interpreting persons’ inner feelings. As such, Chapman argues that “the person’s anxiety, whether realistic or not, must be understood as one of the essential roots of symptom formation” (61). In addition, anxiety leads persons to recognize their actual existence in life. Chapman contends that “once there are actual expressions of existence the possibility of non-existence is salient to a person; anxiety then arises and detaches the person from the mode of purely existing and forces recognition of the possibilities of life” (84).

However, Freud is the chief theorist of anxiety. He postulated a lot of arguments about anxiety and its relations to psychological problems. In his book titled *Inhibitions, Symptoms and Anxiety* (2011), he connects the genuine causes of anxiety with some inner psychological mechanisms, like repression. Anxiety arises from “repression” which deposits the external feelings in persons’ internal psyches because “anxiety arises in connection with repression” (18). Here Freud tackles the relationship between anxiety and repression. He maintains that repression is the main cause of anxiety; then, he explicates how anxiety comes before repression. After that, both anxiety and repression make persons psychically disordered.

Freud discusses the process by which anxiety is formed. There are some internal and external conditions which control the formation of anxiety in persons’ psyches. He ascribes this condition to the “undesirable” acts and their projection into the psyche. Furthermore, these undesirable acts gradually characterize persons’ behaviors “when an undesirable instinctual impulse is aroused by some external perception, and when it arises internally without any such provocation.... But the proactive shield exits only in regard to external stimuli, not in regard to internal instinctual demands” (19). In the light of this argument, psychic anxiety comes from external experience (stimulus). Persons face tragic experiences and gradually become anxious.

In a developing process, anxiety takes a final shape in its determining of the persons’ behaviors. It is affected by repression and what it produces in the psyche. As a result, persons’ behaviors become abnormal when they confront some inner repression and undesired feelings. But Freud argues that there is a mutual relationship between

anxiety and repression. In the final stage, they unite making a totally anxious personality. When anxious persons feel anxious, they repress their feelings; such as phobia, and they become more anxious than before. The result is that repression causes anxiety disorder (19).

Anxiety and repression develop into a psychological disorder. They are influenced by pre-existing psychological “disorders” which make them unified. They also reproduce these disorders by creating some problems, such as hysteria and neurosis in the human psychology. Freud intensively deals with anxiety and repression and their production of such problems: “the anxiety which predominates in the picture of these disorders is now seen as a complication which obscures the situation. There are plenty of neuroses which exhibit no anxiety whatever. True conversion hysteria is one of these” (32).

In the light of Freud’s argument, I will apply the concept of anxiety in my analysis. The analysis will examine the protagonists’ inner feelings and behaviors in Burnside’s *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). These protagonists are seen to face some undesirable experiences, namely, children exploitation, rape, and paranoia and repress them in their psyches. Consequently, they become externally anxious and behaviorallydisordered. So, the main focus will be on the protagonists’ anxiety and how it negatively affects their behaviors.

### 1.5 Statement of the Problem

There is a number of studies discussing children exploitation, rape, and paranoia in Burnside’s *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). Being so, children exploitation is studied in *The Dumb House*, rape in *The Locust Room*, and paranoia in *A Summer of Drowning*. They make the protagonists of these novels behaviorally disordered. In essence, the majority of scholarly studies tackle the way in which the protagonists try to avoid their behavioral disorder.

In *Forms of Memory in Late Twentieth and Twenty-First Century Scottish Fiction* (2011), Linda Tym argues that “memory” is the avoidance of children exploitation in *The Dumb House*. The protagonist Luke, Tym argues, uses his “personal memory” to avoid the “morbid fascination” with murdering innocent children (16). The protagonist, thus, suffers from exploiting children for scientific experiments, and he becomes dissatisfied with his work. Therefore, he recalls his family life in the past to avoid thinking of murdering children during the novel’s ‘narrative points [episodes]’ (16). Here, the concept of memory is applied to maintain that remembering the past is the key factor for recovering from the “morbid” exploitation of children.

As for *The Locust Room*, the avoidance of rape is “solitude” life or “homelessness.” Bracke, in “Ecocriticism and Cultural Memory” (2009), claims that the protagonist Paul suffers from the problem of rape, and therefore, he prefers living in solitude as a



“redemption” of rape. Additionally, Paul tends to live alone because he “suggests that redemption [recovery] comes from accepting homelessness” (3). For this reason, Paul “discovers that the solitude that he had begun to learn there is taking over his life” (4). Thus, Bracke uses the concept of redemption to assert that solitude, or homelessness, is preferred by Paul to avoid rape.

Paranoia is approached in David Borthwick’s “Driven by Loneliness and Silence: John Burnside’s Susceptible Solitaries” (2012). Borthwick contends that the protagonist’s (Liv’s) paranoid feelings are a result of her suspicious feelings of other people. Liv leads a fantasy life suspecting other people of being plotting against her. Therefore, Liv’s paranoia comes out of her “own self-annihilating fantasies” (2). To avoid these paranoid feelings, Liv decides to live in “[s]olitude and silence” which “do not inform or enrich one’s [person] relationships with others” (2). Being that so, Borthwick employs the concepts of solitude and silence to affirm that Liv chooses to live in a solitary and silent atmosphere to alleviate her paranoid feelings.

However, this research will study children exploitation, rape, and paranoia from an interdisciplinary perspective, namely, ecocriticism and psychoanalysis. On the one hand, Glotfelty’s concept of eco-consciousness and Garrard’s concept of dwelling will be the ecocritical conceptual side of the study. These concepts are going to be applied to analyze the selected works’ environmental places, such as gardens, forests, landscapes and so forth. On the other hand, psychoanalysis will be specified to Freud’s concept of anxiety to analyze the protagonists’ anxious feelings caused by children exploitation, rape, and paranoia. By utilizing these three concepts, the research unravels the selected works’ environmental settings as being therapeutic exits for the protagonists’ anxiety which has been hardly studied yet. Thus, the selected works’ protagonists will be studied as seeking solace and peace of mind in nature.

## **1.6 Purpose of the Study**

This research will approach Burnside’s *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011) from an interdisciplinary framework. The emphasis will be on the novels’ ecocritical and psychoanalytical dimensions. On this account, two ecocritical concepts will be used. They are Glotfelty’s concept of eco-consciousness and Garrard’s concept of dwelling. Regarding psychoanalysis, the focus will be on Freud’s concept of anxiety. The connection between these critical stances is indicated in three points. Hence, these points are; the novels’ natural settings as depicted by the author (Burnside), the undesirable experiences faced by the protagonists, and how they create the protagonists’ anxiety.

The first point relates to the author’s technical creation of the novels’ settings. The novels abound with natural places i.e., the novels’ evident settings are all almost natural. These places are the fundamental spatial premises for the protagonists and their interactions with other characters. The settings vary between a dumb house, caves, forests, locust houses, landscapes, gardens, seas and so forth. These places are

seemingly portrayed by Burnside as literary tools to draw attention to children exploitation, rape, and paranoia in the selected works.

The second point encompasses the painful experiences undergone by the protagonists. The experiences are mainly; children exploitation in *The Dumb House* (1997), rape in *The Locust Room* (2001), and paranoia in *A Summer of Drowning* (2011). These novels represent these experiences symbolically. They exemplify an implicit warning against them and the threatening effects they might bring to human psychology. In *The Dumb House*, for example, the anonymous narrator is good at the beginning of the novel. But he travels to the dumb house and encounters imprisoned and tortured children. At the end of the novel, he becomes psychically disordered; and he imprisons his own children.

In *The Locust Room*, the protagonist Paul considers himself as an honorable “bloke” at the beginning. But when he enrolls at The University of Cambridge, he becomes alienated from other people. His alienation is caused by the rape of his colleagues and friends. At the end, he becomes alienated and consequently despises his mother and other people. In the course of the events, he is suspected of raping people. This suspicion makes him anxious. Similarly, in *A Summer of Drowning*, paranoia is the cause of the protagonist’s anxiety. The protagonist, Liv, becomes paranoid by the mysterious drowning of her schoolmates in the nearby waters (seas). She becomes afraid and paranoid of other people. She decides to leave people in order to live alone in natural landscapes to save her life of being drowned like her schoolmates.

My research’s third point is that the selected works represent these experiences in mere natural settings. Thus, my study’s purpose lies in the connection between ecocriticism and psychoanalysis in the selected works. The connection is that the natural settings, like forests in *The Dumb House*, locust houses in *The Locust Room*, and landscapes in *A Summer of Drowning* are the therapeutic exists for the protagonists’ anxious feelings. The protagonists find nature as a perfect and peaceful exit for their painful anxiety.

The protagonists encounter some psychic plights caused by children exploitation, rape, and paranoia. In *The Dumb House*, the protagonist, Luke, is disturbed by children exploitation. In *The Locust Room*, the protagonist Paul becomes anxious because of rape which is common on his university’s campus. Liv, the protagonist of *A Summer of Drowning*, also develops anxiety caused by paranoia because her schoolmates are mysteriously drowned by unknown people. Thereupon, these protagonists try to find alleviation for their anxiety by resorting to natural places portrayed in the selected works.

### 1.7 Justification of Text Selection

This research will apply the interdisciplinarity of ecocriticism and psychoanalysis to Burnside’s *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). This interdisciplinarity comprises the relationship between the

novels' protagonists and the environmental nature. In the previous section, I have pinpointed three points regarding Burnside's portrayal of this relationship by incorporating the natural settings and anxiety triggered by children exploitation, rape, and paranoia. In this section, however, I will present two major justifications of my research.

First, the selected works are rarely studied in the light of anxiety. There is less attention paid to Burnside's constant interest in the relationship between anxiety and natural settings. Nevertheless, some studies relate the treatment of this anxiety to nature. They argue that children exploitation, rape, and paranoia have a close connection with society. Scott Brewster, in "Borderline Experience" (2005), studies social diseases in Burnside's *The Dumb House* as "real" causes of anxiety. Thus, Burnside critiques society's habitual or everyday life. Brewster claims that the novel deals with an unethical issue related to tormenting children. Such torment has a social background (84). Taking care of children is very vital for society, and the novel deals with marginalizing children. Thus, good treatment of children is "something essentially missing" in the novel (84). However, this research will incorporate the study of anxiety with natural scenes as a representation of nature as an exit for the protagonist's anxiety in the novel.

Brewster's study is similar to Astrid Bracke's treatment of Burnside's *The Locust Room*. Bracke analyzes Burnside's *The Locust Room* as an individual experience. According to Bracke, Burnside provides critical insights into the protagonists' unfamiliarity with rape. The protagonist is not familiar with rape; but later he suffers from rape and becomes more familiar with its harm (90). In this way, the protagonist, Paul, becomes isolated from his family's life, especially his mother. He, for example, endures rape facing social and negative ostracism by people including his mother. He is from a Scottish social background that disdains rape. His mother, the stereotype of Scottish social manners, opposes him and neglects him. Bracke, thus, alludes to nature as the suitable place for his life: "Instead of being associated with nature, or beyond the social conventions that Paul looks for, Scotland may be too much associated with his mother, who tells him he never calls or visits enough, and who forces him to follow social conventions when he is with her" (90). So, the protagonist's sufferings begin in a social atmosphere. His mother despises and ostracizes him which intensifies his anxious feelings later on.

My second justification is that the selected works have been studied in the ecocritical academic fields. This will provide my research with literature review. In this respect, Matti Hyvärinen applies a study on the natural elements in Burnside's *A Summer of Drowning* in *Unnatural Mind-Reading or Natural Mind-Attributing in John Burnside's A Summer of Drowning* (2012). She specifically approaches the natural setting of the novel. This setting is chiefly the Norwegian archipelago. Hyvärinen argues that "John Burnside's *A Summer of Drowning* (2011), a novel situated in the Norwegian archipelago near Tromsø, has been characterized as a "disturbing" work. One source of this disturbance is the narrator, a young girl, just graduated from the upper secondary school. In short, she portrays herself as a mind-reader par excellence" (1). Here, Hyvärinen's focus on the young girl's "mind-reader" triggers the essence of

anxiety and its existence in the novel. But it is applied in Hyvärinen's study as an allusion. My research, however, will apply the concept of anxiety as a psychoanalytic critical concept argued by Freud to analyze the protagonist's anxiety caused by rape.

Though these studies are somewhat related to the subject of my research, I will mainly focus on the interdisciplinary connection between Glotfelty's concept of eco-consciousness, Garrard's concept of dwelling, and Freud's concept of anxiety. In so doing, I will focus on the psychic inner feelings of the protagonists in Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). These feelings represent the protagonists' anxiety triggered by children exploitation, rape, and paranoia. The novels' natural settings will be argued as curative circumferences for their anxiety. Accordingly, the connection between ecocriticism and psychoanalysis is going to be applied to analyze the natural settings and the protagonists' inner feelings, respectively.

### **1.8 Research Questions**

To justify my selection of Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011), this research tries to answer the following questions:

1. How do children exploitation, rape, and paranoia negatively affect the protagonists' inner feelings?
2. How are natural settings depicted in the context of the selected works?
3. How do natural settings and anxiety interrelate in the selected works?

These questions lead to my research's statement of the problem and objectives in the following sections.

### **1.9 Research Objectives**

This research tries to:

1. Examine the protagonists' predilection for nature to relieve their anxiety caused by children exploitation, rape, and paranoia by applying Garrard's concept of dwelling.
2. Discover the remedial impact of nature upon the protagonists' anxious feelings through Glotfelty's concept of eco-consciousness.
3. Identify the connection between natural elements; such as landscapes and forests, and the non-natural element i.e, anxiety by applying Freud's concept of anxiety.

Through the first objective, I will examine the real reason behind the protagonists' anxious feelings. It will argue that children exploitation, rape, and paranoia make the protagonists transform from being good into being harsh, and sometimes, aggressive.



The protagonists' feelings are significant because they affirm the real change of their psychological stability. The protagonists are depicted as being good at the beginning of the selected works, then, they begin suffering from inner conflicts. They are dissatisfied with children exploitation, rape, and paranoia. As a result, they develop psychological anxiety; and they tend to resort to natural places in order to relieve their anxiety. Here, nature functions as an exit for the protagonists' anxiety. In this respect, Garrard's concept of dwelling will be applied to examine the natural places depicted in the selected works.

In the second objective, my research tries to discover the impact of natural settings upon the protagonists' anxious feelings. Natural scenes and places make the selected works' protagonists less anxious. They become upset of children exploitation, rape, and paranoia, and they feel need for relaxation. They find such relaxation in natural places described in the selected works. Accordingly, my research aims to argue the motivations behind the protagonists' disordered behaviors and how they could get rid of them. Glotfelty's concept of eco-consciousness, therefore, will be applied to discover the remedial affect of nature upon the anxious protagonists.

The third objective tries to identify the connection between natural elements such as landscapes and forests, and the non-natural elements, namely, anxiety in the selected works. The connection is relevant because my analysis will focus on the environmental settings, like the dumb house, waters (seas), and locust houses as the major natural elements. This is going to be the nonhuman part of the research's critical analysis. Anxiety, on the other hand, will be discussed by using Freud's argumentations about anxiety. As a result, anxiety will be argued as the human part of the study because it is directly related to the protagonists' feelings.

### **1.10 Significance of the Study**

This research will enrich the scholarship of Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011) within ecocriticism and psychoanalysis interdisciplinarity. Regarding ecocriticism, the concepts of eco-consciousness and dwelling will be applied for analyzing the novels' settings. These concepts are rarely applied to analyze the selected works' natural descriptions.

The significance of this research also lies in that it aims to identify the connection between natural settings and anxiety in the selected works. This research will, therefore, offer a textual discussion of the ecocritical tactics marking the elements of nature utilized by Burnside. On the textual level, natural elements, such as forests, gardens, and landscape merit a textual analysis since they exemplify Burnside's textual creation of natural settings. On the contextual level, the research incorporates children exploitation, rape, and paranoia within its analysis. The research, thus, proposes a debatable argument that the selected works might expose the negative effects of children exploitation, rape, and paranoia on human psyche. That is, they cause precarious sequences on human psyche. These sequences play an integral role in causing such psychic problems as neurosis, behavioral disorder, and schizophrenia.

As such, these psychic problems are acknowledged to belong to the broader scope of psychic anxiety. In this sense, children exploitation, rape, and paranoia do not have positive elements that would obliterate the symptoms of anxious psyches.

This research mainly contributes to the scholarship of Burnside's novels. The majority of studies have applied ecocriticism to study Burnside's poetry, whereas my study focuses on his novels. Ecocriticism as a conceptual framework has been hardly applied to his novels. Following the pattern of ecocritical concepts explained in the previous sections, the research will demonstrate that the Burnside's depiction of natural settings may be understood in the light of Glotfelty's concept of eco-consciousness and Garrard's concept of dwelling which function as empowering interpretation of nature as an alleviation of anxiety. By the same token, applying Freud's concept of anxiety facilitates deducing that children exploitation, rape, and paranoia can harm human psyche. By analyzing the protagonists' inner feelings and their preferred predilection to be alone in natural places, the three concepts partake, quite directly, in discovering Burnside's portrayal of natural settings as an exit for the protagonists' anxious feelings.

The contribution of this research, moreover, is to explore Burnside's utilization of natural elements as a mode of (re)presentation which enhances the readers'/characters' recognition of nature in his novels. It will be shown that he uses nature as a medium of questioning conventional assumptions about the way human beings experience living close to nature in general and of criticizing the troubling aspects of children exploitation, rape, and paranoia in particular. Thus, the research would sound a relevant means of understanding contemporary Scottish fictional writings through Burnside's novels. Just so, it provides researchers to have new insights to discuss the interrelation between human psyche and nature.

Thus, the research might pave the way for discussing other ecocritical issues viewed within the context of the current international literary scene; ecocriticism in Burnside's novels might appear to be conditioned by other ecocritical paradigms, like ecology and environmentalism. The selected works tackle ecological issues, such as the empowering effect of eco-conscious and its tendency towards nature. They also represent nature in a symbolic mode, while simultaneously asserting the profound signification of signs in a mood of literary descriptions of nature. Most prominently, emphasizing the vital position of nature in human residential places and the questioning of neglecting relevant norms about nature serve as major thematic pointers in the research. This emphasis would, in a striking way, assist future ecocritical researchers with further hypotheses about the psychological function of nature in the selected works.

In addition, psychic anxiety would be used to examine children exploitation, rape, and paranoia in the context of ecocriticism. It will help academicians and critics to look at these works from a new point of view. This different point of view emphasizes the possibility of analyzing anxiety as a serious disease caused by children exploitation,

rape, and paranoia, and how researchers could argue that nature may be harnessed for belittling them.

Therefore, the research provides an interdisciplinary study which has been scarcely applied to Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). There has been hardly any scholarly study utilizes ecocriticism and psychoanalysis to analyze these novels. Accordingly, critical academic studies might benefit from this interdisciplinarity to develop different methodological analyses of these novels.

### 1.11 Scope and Limitations of the Study

This research will specifically apply psychoanalytical and ecocritical conceptual framework to study nature and anxiety in Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). These texts expose of children exploitation, rape, and paranoia and their connections to different natural settings. The natural settings will be limited to wild places and domestic surroundings. On the one hand, the wild places involve landscapes and vast meadows, mountains, and seas. On the other hand, domestic surroundings will include gardens, the Dumb House's forest, and a lab room for rabbits and locusts.

Regarding ecocriticism, the research will be limited to Glotfelty's concept of eco-consciousness and Garrard's concept of dwelling. These concepts will be solely applied to the analysis of the selected works' settings. Besides, psychoanalysis will be limited to Freud's concept of anxiety as an interdisciplinary concept with eco-consciousness and dwelling for interpreting the protagonists' anxious and disordered inner feelings.

As for the characters, only the protagonists' characterizations will be interpreted. Consequently, the personality and gender of the protagonists are going to be tackled throughout the analysis. In *The Dumb House*; the anxious personality of the narrator, Luke, will be approached. Luke is a male narrator who describes his experience in the Dumb House. At first, he is invited to do medical experiment on dumb children. Then, he resents working on these children, and consequently, leaves the house to enjoy sauntering by the forest. For this reason, he will be the only character tackled in the analysis.

In *The Locust Room*, similarly, the male narrator will be specified for the analysis. The protagonist is mainly Paul who recounts life with his parents and his study at the University of Cambridge simultaneously. Therefore, the analysis will allude to some minor characters, like Paul's father, in order to follow the study's flow of ideas. To clarify, the death of Paul's father is one slight spark of his anxiety. Yet, rape will be solely specified as the main cause of his anxiety. Thereupon, there will be very few allusions to the police and Paul's father for the sake of arguing the gradual development of the protagonist's anxiety.

In *A Summer of Drowning*, ultimately, Liv will be precisely analyzed. Unlike Luke and Paul, she is a female narrator and the novel's omniscience narrator focuses on the growth of her personality. Although there are some other minor characters, she will be specifically considered for the interpretation. The research will shed light on her life with her mother. Then, the analysis will highlight her dwelling in wild natural places, like landscapes and meadows. The research will focus on her personality for only two reasons. First, she is depicted as being paranoid and suffering from suspicious thoughts that other people may drown her like her schoolmates. Second, her tendency to live in wild natural places will be the subject of the research ecocritical interpretation. Such interpretation will be limited the concepts of dwelling and eco-consciousness; and the analysis of the Liv's paranoid feelings are going to be elaborated by using the concept of anxiety.

### 1.12 Definitions of Terms

**Anxiety:** Anxiety "predominates in the picture" of a psychic disorder - such as neurosis or disturbed feelings - which is "seen as a complication" which brings about apprehensive and distressed reactions (Freud 32). Thus, anxiety exemplifies a reaction towards impending danger based on objective, neurotic or moral threats. Freud's concept of anxiety is going to be used to analyze the protagonists' anxious inner feelings in all the selected works.

**Dwelling:** Dwelling "implies the long-term imbrication of humans in a landscape of memory, ancestry and death, of ritual, life and work" (Garrard 108). Garrard's concept of dwelling will be applied to analyze the natural settings in the selected works as exits for the protagonists' anxiety.

**Eco-Consciousness:** Eco-consciousness refers implicitly to that "The willingness to 'revalue' nature oriented literature" whereby "specific features of the landscapes help people [fictional characters] remember the stories, and the stories help them to live in the land; travelling through the storied landscape corresponds to an interior journey of awareness and imagination in which the traveler grasps his or her cultural identity" (xxx-xxxi). Glotfelty's concept of eco-consciousness is going to be applied to examine the function of nature in the selected works.

**Erotics of Place:** "an erotics of place encompasses a relationship with the natural world that includes many aspects of an intimate relationship with another person: love, risk, surrender, vulnerability, connection, trust, and merging" (Cory 2). The concept of erotics of place will be only used in elaborating the concepts of dwelling and eco-consciousness in analyzing Burnside's *The Dumb House* and *The Locust Room*.

**Nature:** In ecocriticism, nature "usually calls to mind open spaces, perhaps with a few trees, wild animals, or bodies of water" (Bennett and Teague 5). The explanation of natural settings will be discussed in the selected works to argue the function of nature as an exit for the protagonists' anxiety.



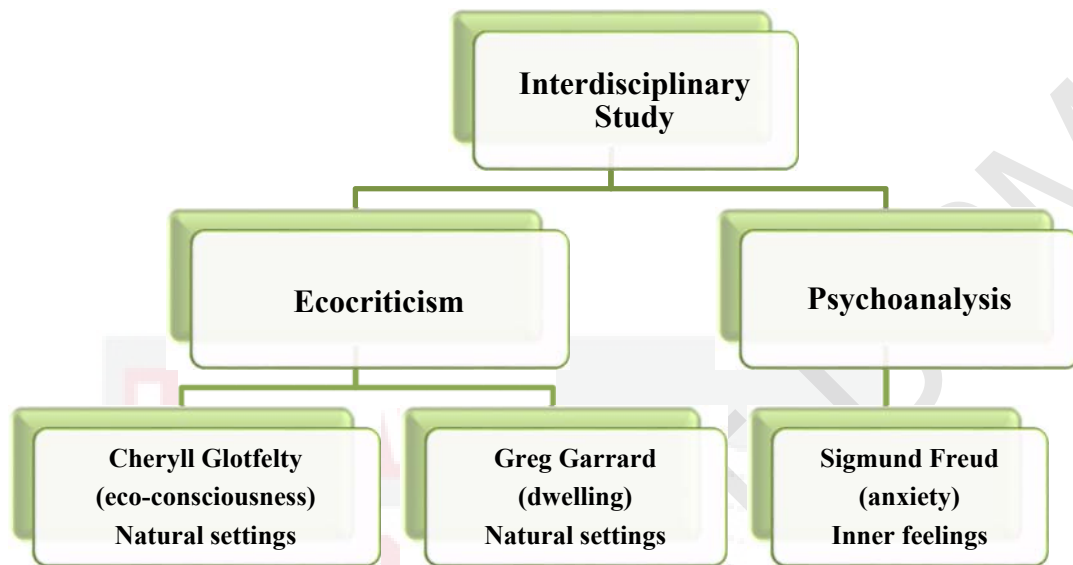
**Neurosis:** Neurosis is “defined as a condition occurring in an otherwise healthy person which is characterized by the presence of both anxiety” and behavioral disorder”symptoms”; and these”symptoms”are rather”explicable in terms of a conflict between inhibiting [consciousness] and inhibited [unconsciousness] parts of the personality” (Rycroft 56). In addition, neurosis is defined as “a condition not attributable to physical illness” and it reasonablyaffects”people who are demonstrably in good physical health” but they, as a result of behavioral disorder, become psychically disordered (56). Neurosis will be discussed only in analyzing the protagonist’s, Luke, anxiety in Burnside’s *The Dumb House*and *The Locust Room*.

**Paranoia:** Paranoia represents” specific psychiatric syndrome”; and thus, it denotes an unjustifiable and extreme suspicious feeling resulting in “psychotic illnesses” whereby”a particular personality disorder”stems from”suspicious attitudes” towards other people (Munro 45-46). In this sense, paranoia is the anxious persons’ unreasonable feelings that other people will hurt them. Therefore, the application of paranoia will be only limited to Burnside’s *A Summer of Drowning*. It will be used together with the concept of anxiety in analyzing the protagonist’s, Liv, anxious feelings.

**Repression:** Repression refers “to amnesic forgetting,”and”also to a general conception of ego-protection through the manipulation and control of consciousness” (Madison 29). To illustrate, repression is a mental process which develops according to the effect of keeping certain undesirable memories, events, thoughts, situations,and wishesaway of the mental consciousness in order to preserve and defend it. The term repression will be used together with the concept of anxiety in discussing Luke’s anxiety in Burnside’s *The Dumb House*.

**Wilderness:** Wilderness “is seen as a place for the reinvigoration... Wilderness has as an almost sacramental value: it holds out the promise of a renewed, authentic relation of humanity and the earth” (Garrard 59). Environmental wilderness is going to be applied to analyze the natural landscapes in Burnside’s *A Summer of Drowning*.

The following figure illustrates the interdisciplinary relationship between ecocriticism and psychoanalysis:



**Figure 1.1 : Interdisciplinary Relationship between Ecocriticism and Psychoanalysis**

### 1.13 Thesis Organization

My research is going to be organized into seven chapters. The first chapter is an introduction about the whole research. Chapter two will be the literature review. It follows an analytical study of previous literatures written on Burnside's *The Dumb House* (1997), *The Locust Room* (2001), and *A Summer of Drowning* (2011). It will first briefly overview of the concept of dwelling and its development to the current interpretation within ecocriticism. Then, it will introduce the concepts of erotics of place and wilderness and how they relate to the concept of dwelling. After that, it is going to introduce the concept of eco-consciousness. The rest of the chapter will be divided into several sections dealing with the subjects of published literature reviews on the selected works, and how my research relates and differs from them.

The third chapter will be the conceptual framework. In this chapter, I will outline the main ecocritical arguments in relation to Glotfelty's concept of eco-consciousness and Garrard's concept of dwelling. I will also outline Freud's concept of anxiety and its interdisciplinary connection with ecocriticism. After that, I will explicate my methodological application of these concepts to the analysis of the selected works. The fourth chapter will be a textual analysis of Burnside's *The Dumb House*. It will mainly discuss children exploitation depicted in the novel.

Chapter five will focus on Burnside's *The Locust Room*. It will apply an analysis of the protagonist's, Paul, anguish caused by flagrant rape. So, rape is going to be the essential subject of my analysis. Chapter six will tackle Burnside's *A Summer of*

*Drowning*. This chapter will analyze paranoia portrayed in the novel. Finally, chapter seven will summarize the main arguments of the research. It will conclude how the research's objectives are argued and achieved, and how children exploitation, rape, and paranoia are analyzed in the light of ecocriticism and psychoanalysis in a different way from previous studies.

#### **1.14 Methodology**

The methodological approach to this research will be a textual analysis of the selected works. It is going to follow a qualitative study by applying a conceptual framework. In this regard, it implements a close reading of the protagonists' inner feelings and the novels' settings. On the one hand, the protagonists' internal monologues will be a tool used to identify the protagonists' anxiety. On the other hand, the selected works' narrative technique is going to be utilized as an analytical tool for examining features of dwelling depicted in the plots. In this respect, the fictional settings will be interpreted as an exemplification of dwelling. Moreover, Burnside's narrative techniques regarding the settings will demonstrate the way by which the protagonists discover comfort in nature. To explain, the protagonists feel pleased when they are aware that nature is convenient.

The conceptual framework will be divided into two interdisciplinary categories. They are mainly ecocriticism and psychoanalysis. The selection of these interdisciplinary approaches is specifically limited to three concepts, namely, eco-consciousness, dwelling, and anxiety. These concepts relate to ecocriticism and psychoanalysis, respectively.

The application of ecocritical concepts will provide a close analysis of the selected works' settings. Garrard's concept of dwelling will be used to analyze the environmental places of the selected works. This concept relates to the natural scenes and their effective impression on how nature represents environmental spaces for the protagonists. Garrard's book *Ecocriticism* (2004) theorizes the use of dwelling as an ecocritical concept. Accordingly, dwelling circulates "the possibility of coming to dwell on the earth in a relation of duty and responsibility" (108). In addition, environmental scenes incorporate natural elements including forests, animals, and human beings where "dwelling" is not a transient state; rather, it implies the long-term imbrication of humans in a landscape of memory, ancestry and death, of ritual, life and work" (108).

The selected works' settings will be highlighted in the light of Garrard's concept of dwelling and how it suits an ecocritical analysis to the selected works. The works are abundant with natural scenes and elements which encircle the novels' whole textual structures. The events take place in environmental places where nature plays a crucial role. As such, natural places perform "strength from the subsequent episode in the fabulous journey" of discovering nature in fictional works (Rosendale 36). The subsequent episodes in the selected works are the natural settings through which the

protagonists live. The settings range from natural places to domestic residential houses.

In *The Dumb House*, the setting is going to be analyzed in terms of the environmental aspects of dwelling. The protagonist's Luke lives in a completely domestic life and then he transports to an isolated house where dumb children live. The house is surrounded with a natural forest where the protagonist goes and relaxes. In *The Locust Room*, however, the setting will be analyzed by focusing on the locust room which represents the main character's (Paul) escape from rape which takes place at the university. The setting in *A Summer of Drowning* is going to be analyzed by shedding light on landscapes and waters, like seas. These seas are used by some characters to drown the protagonist's schoolmates. Liv, who is the protagonist, resorts to live by isolated seas and other places in order to forget her paranoia caused by her schoolmates drowning. In the three novels, the protagonists resort to natural places to alleviate their anxiety.

Here, this study provides a close reading of the novels' natural settings and their role to belittle the protagonists' agitated feelings. Such feelings are caused by children exploitation, rape, and paranoia. They resulted in psychic problems to the protagonists. The application of psychoanalysis, thus, will reveal the real motivations of children exploitation, rape, and paranoia. This research is going to employ psychoanalysis with ecocriticism. Consequently, Glotfelty's ecocritical concept of eco-consciousness performs the link between ecocriticism and psychoanalysis. According to Glotfelty, "ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts of language and literature" (xix). In addition, the concept of eco-consciousness is connected to psychoanalysis since "psychology has long ignored nature in its theories of the human mind" (xxi).

Psychoanalysis, on the other hand, will be cited in the light of Freud's concept of anxiety. For this reason, the concept of anxiety is going to be used to discuss the protagonists' inner feelings. The protagonists suffer from children exploitation, rape, and paranoia which left their negative impacts on their psyches. They accumulate and make the protagonists more anxious. For Freud, anxiety is a symptomatic phenomenon because any anxious "symptom is a sign of, and a substitute for, an instinctual satisfaction ... it is a consequence of the process of repression" (Freud 4252). The protagonists' anxiety develops as they encounter different disappointing situations which make them depressed and consequently anxious. The concept of anxiety will be applied to analyze the protagonists' anxious feelings through which "the majority of cases anxiety develops within the context of the fluctuating pressures, demands, and stresses of daily living" (Clark and Beck 4).

Ultimately, both ecocriticism and psychoanalysis reveal the connection between children exploitation, rape, and paranoia and their negative effects on the protagonists' psyches. This research's incorporation of these critical approaches will result in a double analysis of the selected works. Ecocritical analysis yields in a critical investigation of how nature interacts with human beings in a reciprocal manner. On

the other hand, the application of psychoanalysis serves as an examination of how anxiety develops and, at the same time, how it could be mitigated.

## Endnotes

1. Children exploitation is regarded as a social problem; see Bernard Schlemmer's *The Exploited Child* (2000): 21-35, and Vincent Parrillo's *Encyclopedia of Social Problems: Vol. 2* (2008): 701. Similarly, rape is treated as a social problem; see Rita Simon's *Comparative Perspective on Major Social Problems* (2001): 33, and Linda Mooney et al.'s *Understanding Social Problems* (2014): 12. Though paranoia is considered as a psychological disease, it is also widely treated as a social problem; see John Cromby's *Paranoia: A Social Account Theory and Psychology* (2009): 335-361, P. Gilbert et al.'s "The Relation of Paranoid Ideation and Social Anxiety," *Journal of Clinical Psychology and Psychotherapy* 12.2 (2005): 124-133, David Roberts's and David Penn's *Social Cognition in Schizophrenia: From Evidence to Treatment* (2013): 391-392, and Beth Murphy's *Understanding Paranoia* (2012): 5-9. In this research, however, I will not focus on children exploitation, rape, and paranoia from a social perspective.

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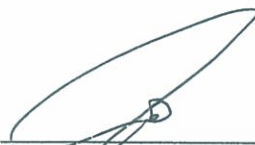
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