

## Seeking Peace of Mind: Paranoia and its Therapy Through Nature in John Burnside's *A Summer of Drowning*

Hilalah Aldhafeeri<sup>1</sup>, Dr. Arbaayah binti Ali Termizi<sup>2</sup>, Prof.Dr. Wan Roselezam Wan Yahya<sup>3</sup>,  
Dr. Hardev Kaur

<sup>1,2,3,4</sup>Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Selangor, Malaysia.

Corresponding Author: Hilalah Aldhafeeri

Postal Address: Malaysia, Selangor, Serdang, Perdana, Fortune Park B-12-3A.

**ABSTRACT:** *This article examines the development of paranoia in John Burnside's A Summer of Drowning. The study will mainly focus on anxiety as the main cause of the protagonist's anxious feelings. The protagonist, Liv, suffers from paranoid feelings as a result of drowning her schoolmates. Consequently, she becomes psychically anxious. Her anxiety intensifies when she meets people whom she suspects of complicity in murdering her schoolmates. The study, in this respect, will follow a textual analysis of the protagonist's paranoia which constitutes her anxiety. It will provide a close reading of the protagonist's behaviors, feelings, and suspicion of other people. These behavioral attributes will be scrutinized as lucid indications of her psychic disorder. As such, Sigmund Freud's concept of anxiety is going to be applied in order to analyze the latent causes of the protagonist's anxiety, and paranoia thereof. The application of Freud's concept of anxiety will be detailed by discussing the psychoanalytical critical insights suitable to interpret anxiety and its negative effects upon the protagonist's behavior. She is triggered by her mother's predilection to nature, and she decides to resort to wild landscapes as exits for her paranoia. She prefers being away of people. Just so, she becomes aware of her natural surroundings, such as landscapes and meadows. Accordingly, Cheryll Glotfelty's concept of eco-consciousness and Greg Garrard's concept of dwelling will be utilized to analyze the novel's natural settings as exits for the protagonist's anxiety. Together, these concepts are going to be the interdisciplinary approach to explore the protagonist seeking of solace and peace of mind in nature.*

**Key Words:** Anxiety, Dwelling, Eco-consciousness, Paranoia, Wilderness

### I. Introduction

Burnside's (2011) *A Summer of Drowning* is about a little girl named Liv. She chooses to live far away from her mother. The mother's suitors make her suspicious and afraid of drowning because her schoolmates are drowned mysteriously. When she grows up, Liv decides to leave her mother and lives with Kyrre Opdahl, a good-natured neighbor who tells her stories. In different episodes, Liv recalls her moments with her mother, especially when she remembers the mother's mesmerizing paintings. However, she chooses to live alone without her mother to avoid

the suitors who, as she believes, are responsible for drowning her schoolmates. Liv dwells in spectacular natural landscapes set in the far north of Norway. These natural landscapes are her sole consolation for her loneliness; and they are her supreme dwelling which makes up for her mother's absence. In the remaining events, Liv tells the stories of two drowned brothers in the Malangen Sound. She recounts the plots of their drowning in a mysterious and suspicious voice. The novel ends with Liv's suspicion of Kyrre's complicity in drowning a girl.

In *A Summer of Drowning*, Burnside offers a grim picture in which he “found himself consumed by thoughts”; when “he was unable to shake the overwhelming feelings of aloneness and homesickness that enveloped him” (Brabham, 2011, p.16). Burnside’s “overwhelming feelings” express the novel’s symbolic “memories flashed vividly through his mind” and expressed fictionally in the novel (p.16). In this sense, the relationship between Burnside’s and *A Summer of Drowning*, argues Brabham, is like a relationship between “father and son, busily conversing, failed to notice the approach of the old gentleman, who’s hearing was still as keen as a pin. Not much got by John Burnside, especially, when it concerned himself” (p.11).

Additionally, *A Summer of Drowning* “gives us a momentary glimpse of a magical realm that runs parallel to the everyday world” (McGonigal, 2006, p.179). This realm is “counter-pointed by a sense of threat and danger that lurks under the surface of things” (p.179). Threat and danger are the horror elements of the novel which are a “blend of lyrical grace and sinister violence” which “has become particularly characteristic of his [Burnside] fiction” (p.179). This gothic feature of *A Summer of Drowning* is set in environmental landscapes which constitute the spatial setting of the fictional events.

These landscapes correspond to Burnside’s fictional style in which he writes “in the pastoral tradition on the themes of nature in literature. He has a longstanding interest in environmental matters” (Stade, 2009, p.85). Accordingly, nature and literature come together to represent Burnside’s literary fashion. That is, *A Summer of Drowning* exhibits “an abiding interest in the intersection between the occasionally mystical qualities of the pastoral tradition” (p.85). Here, the “pastoral tradition” conveys Burnside’s emphasis upon what lies below the surface in daily existence” (p.85). It is the natural quality of the novel; whereby daily events come into terms with

“the disparate elements that constitute the stoat in the soul - the wonder of the natural world, the unassuageable longing for transcendence, and the ever-present potential for startling cruelty” in the novel (p.179).

Paranoia is one of those behavioral problems which harm the people’s relationship in Burnside’s *A Summer of Drowning*. Therefore, this study will tackle paranoia in the light of psychoanalysis and ecocriticism. Accordingly, Sigmund Freud’s concept of anxiety will be applied to analyze the paranoid feelings which the main character, Liv, suffers from. More specifically, Liv’s anxious feelings develop as a result of paranoia. She becomes paranoid and suspects other people because there are some mysterious people committed crimes by drowning her schoolmates. As a result, she suspects the others because she believes that they will drown her. Hence, she decides to live in natural places, such as landscapes to avoid people whom she thinks are murderous. These landscapes will be analyzed by using two ecocritical concepts i.e., Cheryll Glotfelty’s concept of eco-consciousness and Greg Garrard’s concept of dwelling. The concept of eco-consciousness will be applied to analyze the function of nature in the novel; and the concept of dwelling will be applied to analyze the novel’s environmental setting. Both eco-consciousness and dwelling will be utilized to argue the wilderness landscapes as an environmental exit for Liv’s anxiety caused by paranoia.

## II. The Development of Paranoia

From the beginning of *A Summer of Drowning*, Liv seems to be suspicious. She is afraid of other people who may drown her. She watches carefully Mats Sigfridsson whom she feels the murderer: “[L]ate in May 2001, about ten days after I saw him for the last time, Mats Sigfridsson was hauled out of Malangen Sound, a few miles down the coast from here” (p.1). The reason behind her

suspicion is that the port workers found an empty boat which had been full of people. Now the boat has nobody on board: “[L]ater, they found a boat drifting in the sound, halfway between Kvaløya and the shipping channel where the great cruise and cargo vessels from Tromsø glide out into the open sea” (p.1). Therefore, the boat emptiness was abnormal for her because it “really was beyond explanation, for there was no less likely thief than Mats Sigfridsson, and nobody could think of a reason why this quiet, well behaved boy would even be out on the water in the middle of the night” (p.1). Liv’s suspicion of Mats is quite justifiable and his survival “was a mystery and everyone had his own theory about Mats was in that boat, or what his intentions might have been” (p.1).

Liv’s suspects Mats for drowning the people who were on board the empty boat. But she quits this thought because Mats is also drowned. Yet, up till now there is no evidence of these feelings. She just suspects that out of her fear. Being so, suspecting other people is an indication of paranoia. This psychological disorder comes out of anxiety symptoms of “the sensory sphere” which includes “sensations of unpleasure [that] are as a rule distinctly felt” (Freud, 2007, p.4270). Here, anxious feelings appear “for some unknown reason” (p.4271). Similarly, Liv’s anxiety and suspicion have unknown reason to identify the real murderer. Anxiety with no unknown reasons begets paranoid consciousness since “‘paranoia’ and ‘paranoid’ include suspiciousness and the feeling of oppression in disordered psyches (Joodaki & Elyasi, 2015, 166.4).

Similarly, the case of Liv is relevant to paranoid suspicions. She is afraid of Mats who is one of her schoolmates. So she becomes more confused about the murderer identity: “[A]s for me, I didn’t have any theories- not at the time. Mats was a classmate of mine and I had always liked him, if only from a distance” (p.2). Liv, here, is paranoid because she still does not have any idea about the

murderer. She suffers from the murderer’s mysterious identity. Thus, she lives in paranoid experience towards others. Although Harald thinks that his brother committed suicide, Liv believes that there is somebody responsible for drowning Harald’s brother. Liv’s anxious disorder exemplifies her paranoid feelings. In *The Minister’s Guide to Psychological Disorders and Treatments*, W. Brad Johnson (2014) argues that “[T]he paranoid person will complain about other parishioners, a spouse, family members, or coworkers, and many” (p.126). So, paranoid persons suspect the others in almost all situations. Furthermore, “[T]he person tends to view other as ‘against’ him or her and will be extremely distrustful” (p.126). By the same token, “the paranoid person is exceptionally difficult to manage and seemingly impossible to help” (p.126). This is because the anxious person “is obliged to go on with it [paranoia]” (Freud, 2007, p.4250). Thus, paranoia encompasses anxious feelings.

Liv’s anxious feelings indicate her paranoia. In *When Psychological Problems Mask Medical Disorders: A Guide for Psychotherapists*, James Morrison (2015) claims that paranoid persons feel afraid of the people around them: “Paranoid person “has sensory loss sufficient to interfere with the ability to communicate or navigate the surroundings” (p.178). Paranoid persons suffer from the feeling of persecution which might come from other people because individuals “with paranoia” have “more persecutory delusions” (p.178). Here paranoia involves anxious feelings as they “come upon difficulties which have not as yet been solved” (Freud, 2007, p.4252). Thus, anxiety “has left other points open to uncertainty” (p.4252); and it is “individually acquired hysterical attack” (p.4254) that may result in anxiety.

Anxious feelings are experienced by Liv. She is intrigued by drowning her schoolmates: “Still, I was a little intrigued by what I heard – obviously,

someone had drowned, and in a stolen boat, which was surprising in a place like Kvaløya – but I didn't know, then, who they were talking about and, by itself, the story wasn't enough to make me linger" (p.20). She always remembers the tragic events of drowning her schoolmates: "I remembered the feeling I'd had on waking, that feeling of dread that I had dismissed too readily. Something really *was* wrong, only I hadn't known what. Nobody had" (p.29). Liv's paranoid feelings are considered "a delusional disorder or, more generally, any mental disorder characterized by delusions, including paranoid personality disorder, paranoid schizophrenia, or shared psychotic disorder" (Colman, 2015, p.547). Being so, paranoia and anxiety "retain that character permanently" (Freud, 2007, p.4254). And the paranoid "character becomes" anxious in a gradual way (p.4254).

Liv always accuses the other people of plotting against her: "It was me who thought of her first and, even if I did have second thoughts about her, even if I tried to put my suspicions aside, it was me who introduced her into the story"(p.33). She tends to be alone without other people, especially Martin Crosbie: "For as long as he stood there, he [Martin Crosbie] was staring straight at me, yet he saw nothing. Nothing and nobody" (p.48). She also keeps remembering her drowned schoolmates, Mats and Harald: "Not to go away, like Mats and Harald, or like Martin Crosbie, who travelled so far from home to stage his own, rather theatrical disappearance" (p.49). These drowned schoolmates are the cause of her anxiety (Zabihzadeh et al., 2015, p.62).

Watching other people carries out the feeling of paranoia. In *Abnormal Psychology and Life: A Dimensional Approach*, Christopher Kearney (2014) claims that paranoid persons suffer from anxiety disorder. They have "odd or eccentric personality disorders" which "include paranoid, schizoid, and schizotypal personality disorders" (p.293). Furthermore, a paranoid person is

"someone with paranoid personality disorder may be rigid, controlling, critical, blaming, and jealous" (p.293). Paranoia has a characteristic "in which the symptoms of obsessional neurosis, paranoia and other neuroses are formed" (Freud, 2007, p.4260).

Similarly, in *A Summer of Drowning*, Liv has paranoid feelings about other people: "It was an odd look, soft, yet lightly accusing, or at least suspicious, and I was almost offended by it. Almost, but not quite. Though I didn't know him at all" (p.57). She keeps watching other people whom she thinks they want to drown her: "He sat watching me then – regarding me, again, for just a moment too long, as if I really was a picture in a museum. Then he gave a slight, mock-apologetic smile, to show that he knew he was being odd, even rude, but he wanted me to know that he meant no harm by it and that, whatever impression he might be making, he was, at the very least, sincere" (p.61). She suspects Martin Crosbie being responsible of that drowning: "though he knew that this fleeting physical contact had made me uncomfortable and, for just one moment, I suspected that there was some part of him that enjoyed that discomfort" (p.62).

In *Overcoming Paranoid & Suspicious Thoughts*, Daniel Freeman (2012) argues that paranoia develops "by helping someone with paranoid thoughts become aware of the circumstances under which these thoughts arise and what steps they can take to forestall and control them" (p.ii). Suspicious thoughts are the cause of paranoid feelings and "suspicious thoughts can resemble two other types of psychological experience: *social anxiety* and *shyness* and *post-traumatic stress disorder*" (p.6). Here, paranoia brings about anxious ambivalence "resulting in persecutory anxiety and unconscious masochistic needs for expiation" (Carveth, 2013, p.130). Liv's paranoia is her suspicion of other people who come to visit her mother: "The truth is I've always regarded communications from the outside world with a

degree of suspicion” (p.64). She does not trust anybody: “Nobody watches us, we are not witnessed – not, at least, by anyone who might be inclined to forgiveness” (p.131).

Liv's paranoia varies between delusions and reality since “experiences of paranoia, which range from mild suspiciousness about the intentions of others to firmly entrenched delusions of conspiracy, occur most frequently in schizophrenia-spectrum disorders, but also occur (albeit less frequently) in neurological, mood, and anxiety disorders paranoia and other psychotic experiences” which “are best understood as continua, challenging the traditional view that psychotic experiences are categorically distinct from nonpsychotic experiences a continuum of thinking, affect, and behaviors in which others are suspected to have negative and harmful intentions” (Horton, 2014, p.1).

The anxious disorder and paranoia are related when “paranoia refers to interpersonal fears ranging in cognitive content from social-evaluative concerns through to persecutory delusions in which” (Newman, 2013, p.66). When working with people “with persecutory delusions”; there is good reason to consider social anxiety processes in the maintenance of distress” (p.67). Here, paranoid persons specifically suffer from persecution (p.67). A person with “phobia” has a symptom of anxiety since he has allusion and suspicion (Freud, 2007, p.2467). Such paranoid feelings correspond to Liv's suspicion of her mother who keeps watching her: “She was watching me closely now, and I felt uneasy” (p.192).

Liv's phobia relates to her psychic disorders: “I felt a sudden and acute sensation of fear, or panic, and I walked quickly back to the arch between this last room and the one before – into a space that was just as empty as the space I had left” (p.208). Liv justifies her suspicion as she experiences terrible paranoia of other people: “I knew that

something terrible had happened. I didn't know what it was or who it had happened to, but I suddenly became aware of myself, alone in the woods” and she “felt something was watching me still: the animal, or something else, I couldn't have said what. Something was watching me, with my scent in its nose and mouth, and at any moment, it would attack” (p.316). She feels that she will be attacked at any moment though nobody intends to harm her. Accordingly, she decides to be alone and not join Martin and other people their lives. She lives in natural places which will be discussed in the following sections.

### III. Eco-consciousness and Nature's Function

The concept of eco-consciousness relates to the function of nature to the fictional characters. These characters resort to natural places to be safe. In *A summer of Drowning*, Liv resorts to the natural surroundings to escape drowning: “The meadows were quiet, the sky was clear – and the water was still, just as it had been when his brother was lost, so there was no reason for Harald to die” (p.5). She does not want to die like Harald. She leaves other people and live in natural places nearby Kyrre's hytte: “Kyrre's *hytte* is down by the beach, across the road and the meadow beyond, but it's clearly visible from any bedroom window and from the landing where I would sit back then, keeping watch on the Sound and on the comings and goings of Kyrre's tenants” (p.24). She chooses Kyrre's hytte to be a dwelling place for her. It appeals to her safety and peace of mind: “I call the *hytte* a dwelling place, not a house, because it's so simple ... where the shadows and the rain-scent of the meadows are always present, even on the finest days” (p.25).

The dwelling places chosen by Liv exemplify her tendency to be in completely safe natural places. This is quite similar to Glotfelty's (1996) emphasis on the eco-conscious function of nature which provides “aesthetic categories conditions in the ways that” people “interact with nature”

(p.xxvii). In this respect, Glotfelty (1996) accentuates the “aesthetic” function of nature which encompasses the human interaction with nature. When fictional characters interact with nature, they become eco-conscious of natural surroundings. Consequently, they decide to be closer to them in order to be safe.

Liv becomes completely aware of her natural surroundings. She becomes conscious of these surroundings, and she wants to stay in them a forever. She develops sincere affection for them: “Here, on certain days, I can look out over the meadows to the waters of Malangan beyond and think I am quite alone in the world” (p.38). Here, she feels free of being watched. She finds her solace of mind in nature. By time, she becomes more interested in nature. She contemplates the natural elements around her, like the sky: “I stopped for a moment to look out. The air was perfectly clear, the sky was a soft, hazy blue, and the birds were there, in their usual places, spaced out, each in its lit territory, up and down the beach” (p.55). Then, she obtains a sense of belonging to these natural places; she becomes deeply fond of her new dwelling in nature: “I looked around. I could never think of this place as belonging to someone else, even when the summer guests were here; it was too integral a part of my territory” (p.55). She finds relaxation in these natural places because they are empty of people whom she thinks will drown her.

Liv’s natural dwelling incarnates the eco-consciousness quality of *A Summer of Drowning*. Eco-consciousness inherently refers to a “humanistic vision [which] has led to a narrowly anthropocentric view of what is consequential in life” (Glotfelty, 1996, p.xxx). Eco-consciousness anthropocentric (humanistic) value has “specific features of the landscape” which “help people [fictional characters] remember the stories, and the stories help them to live in the land; traveling through the storied landscape corresponds to an interior journey of awareness and imagination in

which the traveler grasps his or her cultural identity” (p.xxxi).

This humanistic value corresponds to the natural dwelling of Liv: “It was a soft, sweet day, with a light breeze off Malangan blowing in over the land. I crossed the meadow directly below the house, but I took the meager trail that led off to the west of Kyrre’s *hytte* and down, along the bank of a narrow stream, to the beach” (p.75). She enjoys listening to the shore waves and the bow of wind: “I went to bed as soon as I could decently leave them, and I lay for a while, listening to the sound of their voices mingling with the thin, oddly sweet drone of the wind in the eaves overhead” (p.97).

The sense of place and its eco-conscious implications are embodied in the garden. This garden was the favorite place for Liv’s mother: “The rock garden was her favourite place, perhaps because it had taken so much time and effort to build. This was where the most beautiful flowers grew, in a planting scheme that ran from warm, sulphur yellow and golds through the orange of Turkish poppies and rock roses to fire-red and purple morning glories” (p.121). When Liv decides to live in arctic places, she remembers her mother’s style of life in natural places. Then, she enjoys being in fully natural places where she finds relaxation and relief:

Arctic poppies perched on cool niches among the rocks, but the odd, self-seeded exotic still reappears from time to time, clinging on for a few weeks before it melts back into the stones, never to be seen again. Seed can sit dormant for years in this soil, waiting for the right conditions to prosper, and it’s something Mother and I do together, nowadays, watching for surprise blossoms and pointing them out to one another over breakfast or morning coffee. (p.122).

Liv's dwelling place renders her aware of the value of nature since it reminds her of her mother's stories. Being so, eco-consciousness involves recognition of a natural place (Alkali et al., 2013, p.240). The internal motivation of eco-consciousness is similar to Liv's belonging to her dwelling place: "The Palm House was hot and airless and the alpine garden seemed to me nothing more than a sad imitation of the place we had just left. The place where I belonged" (p.173). Liv becomes gradually aware of her natural surroundings. She leads a good life in these surroundings. Her new life is different from her previous one, when she used to live with her mother. Her life with mother makes her paranoid of people who might drown her like her schoolmate. Yet, when her mother dies, she leaves people and lives in natural places, including fields. This living reminds her of her life story with mother: "but there's another way – and that is what I am after. It's the way we see when we go out alone in the world, like a boy going out into the fields, or along the shore, in some old story" (p.324). The critical potential of eco-consciousness motivates her to remember her past story with mother. Eco-consciousness, henceforward, forges balance between nature and Liv.

Liv's life in nature has an eco-consciousness implicit insight. Thus, eco-consciousness triggers the motions of human beings who live in natural places (Alkali et al., 2013, p.241). These emotions, in turn, take human beings into safety. In like fashion, Liv recognizes her safety when she goes to natural places: "as soon as I had taken myself safely out of reach, I could have been magnanimous and let things go" (p.287). She becomes closer to the meticulous natural elements around her. She loved every stone, leaf, tree and so forth: "Then, for a long moment, I was gazing nothing but leaves and air, the birches paler now, and touched here and there with streaks and blemishes of gold, the light thin and unconvincing at the far end of the track" (p.309).

In the course of the events, Liv's mother dies. She becomes fond of the natural places which are formerly preferred by her mother. These places cover northern Norwegian island called Kvaløya; "all I know is this island – Kvaløya, latitude seventy degrees north, far in the Arctic Circle, the place Mother chose when she decided to change everything and start her life over again" (p.21). At this point, Liv becomes aware of nature as a relaxation of her anxiety; and she decides to dwell these natural landscapes. They embody wilderness in *A Summer of Drowning*. Dwelling natural landscapes and wilderness will be approached in next section.

#### IV. Dwelling and Wilderness

As I have argued, Liv decides to live in natural places which were preferred by her mother: "I looked out across the meadows towards the shore, I realised that it was summer. True summer, not just white nights, the months of snow, then thaw, then snow again, finally over. Sugar snow, drift now, dirty snow that lingers underfoot, even into the first weeks of midnight sun" (p.17). These natural places are suitable for her anxious psyche. She enjoys the natural phenomenon before going to live alone in nature:

I opened the window. The freshness was almost overwhelming. The night before had been hard and silent; now there was a softness to the air, a new sweetness of grasses and wildflowers, and mountain water gathering in the meadows. I could hear bird calls and wind-sifted murmurs from Mother's garden, far-sounding cries from the meadows by the old ferry dock, and a low drone from the shipping channel beyond. (pp.17-18)

Garrard's (2004) definition of dwelling "implies the long-term imbrication of humans in a landscape of memory, ancestry and death, of ritual, life and work" (p.108). This dwelling comprises human "existence as an immediate

reality” in nature (p.108). The concept of dwelling includes the representation of landscapes in fictional works: “A temporal landscape of long inhabitation and ancestry coincides here with a known physical landscape” (p.111). Here, ancestry is one integral imbrications of dwelling. It encompasses the metaphorical meaning of parents in literary works (Jaberi et al., 2016, p.145). In *A Summer of Drowning*, Liv’s mother is the fiction ancestry in the novel.

Liv, in *A Summer of Drowning*, chooses the Norwegian island as a place of her new life. She chooses wild places to lead her new life. In *Protecting the Wild: Parks and Wilderness, the Foundation for Conservation*, George Wuerthner et al. (2015) argue that the ecocritical “distinctiveness” of natural wilderness is the fictional characters’ “affection” to walk across natural landscapes, such as lanes, venues, meadows, and mountains (p.117). They go to these places to find enjoyment and remedial loneliness (p.118). She liked nature; and developed affectionate relation to it: “It was one of my favourite places, this stretch of sand and drifted stone, a place where I went whenever I was bored or unhappy, or when I needed to think. I liked this place more than anything, maybe because I felt most alone there, as far from the world of school and town and other people with concerns and problems like mine as it was possible to be. Because I didn’t like being with other people, especially people my own age” (p.75). She likes natural elements, like cool air and wind more than anything else: “I got up quickly, and put my clothes on; then, without even stopping for coffee, I hurried out into the cool air. It was a still, clear end to the night, not a breath of wind and an odd white overhead, the kind of white night they show in the old story-books Kyrre used to give me every Christmas when I was little” (pp.97-98). In this sense, the imbrication of memory relates to the representation of wilderness in *A Summer of Drowning*.

Furthermore, the concept of dwelling is valued “for social life and its natural environment” (Vital, 2008, p.88). It is valued “for being radically inconsistent with their defining commitment, that we attend to what can be known about the natural environment and our relation to it” (p.89). In *A summer of Drowning*, Liv has a direct contact with wild nature. She goes to wild places as exits for her paranoid anxiety: “to simply walk out into this meadow” (p.109). She loves that nature, and she wants to be closer to it: “Mostly it had to do with listening – in a hard wind, you can hear all kinds of things out on the meadows, or along the shore. Voices calling from somewhere close by; odd, fleeting animal sounds in the grass; a baby crying just a stone’s thrown away, in some drift of sand or shadow that you would never find, no matter how long or how hard you looked” (p.110). The intersection “between human and non-human worlds” is possible (Mackenzie, 2012, p.16). It is “sometimes held up as embodying an ideal or lost relationship between humans and nature” (p.18). This relationship interrogates “landscape, space and place” (p.20). Such interrogation is “the import of literary references to, and transformations of, lived experience of the environment” (p.24). Thus, the concept of “dwelling has a key role in people-environment relations because, in the environment, the dwelling forms the primary anchor for the individual, from which a person explores the world” (Meesters, 2009, p.13). The exploration of this environment is the setting of fictional works. Fictional setting could be related to wilderness and its affinity with memory (Van and Aftandilian, 2015, p.76). This is elucidated in the concept of dwelling imbrications of memory (Garrard, 2004, p.108).

In section two, I have discussed Liv’s memory of her mother. She lived a long period of time before going to live in Kvaløya. When she began her new life, she remembers her mother and how she loved nature. In the course of the plot, Liv goes to open and wild landscapes. She is satisfied with these



landscapes. They are the natural setting of the novel. They are also the remedial exit for Liv of her paranoia: "All I wanted was to get out into the open air" (p.200). Additionally, wilderness makes her aware of natural landscapes where she lives: "*What do we mean by 'wild'? What is it in the natural world that seems alien to us, alien and yet, at the same time, essential? What is it we are missing, when we go into the woods? Why do we feel so nostalgic for landscapes we have never inhabited?*" (p.204).

Dwelling incorporates "stronger tendencies toward preferring a lesser level of trail development, lower level of encounters with other groups, and higher level of natural landscapes, which indicated an inclination toward natural settings" (Kil, 2015, p.1109). Moreover, the interrogation "of whether and how genuine knowledge is to be had from the experience of characters and their doings in fictions" (Livingston, 2011, p.337). This is because "the thought of fictional characters are in some sense a figment of the human imagination" and nature (p.338).

Human thought is reflected in Liv's tendency to go to wild places and live there: "I wanted to go to Hillesoy and gather *krakebolle* on the rocks, or pick handfuls of cloud-berries at what sometimes felt like the edge of the world, alone and silent but for the shorebirds and an occasional gust of wind" (p.229). She wants to be alone to be safe of people whom she suspects. To relate this to the concept of dwelling, natural wilderness and "the individuality of an organism is not definable except through its interactions with its environment, through its interdependencies" (Deyab, 2011, p.287).

Jeffrey Bilbro tackles this connection in *Loving God's Wildness*. Bilbro (2015) maintains that wilderness has a spiritual connection with nature (p.83). Connection with nature comprises the spiritual as well as the emotional responses to natural landscapes (p.83).

In *A Summer of Drowning*, Liv tries to gain spiritual connection with nature: "I've always loved the meadows in late summer, when the wildflowers are all in bloom, more or less together, and everything – plants, butterflies, shorebirds, the minor nations of animals and insects – everything that lives here is hurrying to grow and multiply before the cold returns" (p.236). She is emotionally and spiritually connected with nature: "I don't know why that is: to me, the garden is really another room of the house, an outer sunroom whose décor can only be maintained by endless expense and painstaking work" (p.237).

Dwelling is "imbricated in our physical environment, and fundamentally shaped by landscapes and cityscapes, by the weather, by health, by hunger, by rocks and stones and trees" (p.811). It is basically "the encounter between species, rather than the individual or family memory" (Menozzi, 2013, p.191). Family memory is "another scenario counterbalances" with "living beings" (p.192).

Liv recalls her family, especially her mother. She lives in isolation to be less anxious. Her mother instilled the sense of natural belonging in her character: "It's just that I prefer being out in the open, out on the meadows with the salt wind blowing up from the shore, out with the birds and the clouds and the lone of horizon. For me, Mother's garden is too sheltered. Too sheltered, and too enclosed, hemmed in by the birch woods and the carved rocks that rise on the north and west side" (p.237). When she lives in these wild landscapes, she lives the moment of enjoyment: "when I had gathered my strength and opened my eyes again, I caught sight of the first thick, black spots on the grass at my feet" (p.313).

The concept of dwelling encompasses the "intuitive understanding of human experience and of the shared interchange of these experiences among author, characters, and audience has always been at the center of literary experience"

(Love, 2003, p.90). Liv, in *A Summer of Drowning*, enjoys the physical environment. She goes freely everywhere because she does not want to be with other people. The physical environment is incarnated in natural paths in the novel: "The spots were everywhere, thick and black and sticky, touched with the dark, smoky scent that had forced me to stop at that turn in the path, almost halfway between our house and Kyrre's" (p.313). She likes contemplating nature and all its wild elements. By time, she regularly becomes accustomed to walking in the natural wild paths: "So I ran and walked and ran all the way to Kyrre's house away from the scene. I thought I must have missed something at that turn in the path, and I had to go back right away, before it was too late" (p.314). Living in these places belittles her fear of drowning: "I walked over to where it had been when I saw it first, and it's strange, I wasn't really afraid, I felt numb" (p.316). As such, she becomes less anxious when living close to wild nature.

Liv feels free when living in nature. She insures that she is not watched by anybody: "I am visible to every single passenger on the big boats that chug up and down the Sound, just as I know all too well that I can be seen from the landing outside my room. Though I also know that there is no one there to spy any more" (p.327). Liv likes sitting alone in order to be away of people's sight: "Sometimes, sitting there on the old elmwood chair looking out across the water, or away along the shore, it feels as if the whole world is empty" (p.327). Her paranoid feelings are still provoked by the drowning of Maia, and she wants to be closer to nature to forget this event: "I can even imagine that Maia is about to return, walking across the meadows, looking for another boy to drown – but, mostly, I stay away from those thoughts because, to be perfectly honest, I am not sure which of them I think I will see" (p.327). Liv's stay away of her paranoid thoughts is a revelation of her anxiety. Accordingly, she tends to live and walk across natural and wild

landscapes seeking solace and peace of mind to alleviate her anxiety.

## V. Conclusion

This study has focused on paranoia in Burnside's *A Summer of Drowning*. The analysis of the paranoia emphasizes how it develops out of suspicion and fear of others in the course of the events. Accordingly, paranoia has been studied along with Freud's concept of anxiety. Both paranoia and anxiety are psychological disorders. They indicate the unstable psychology of anxious or paranoid persons. For this reason, they are used to analyze Liv's anxious feelings. These feelings become more paranoid when Liv experiences fear situations caused by the mysterious deaths of her schoolmates. This tragic event makes her psychologically disordered, and at the same time, suspicious of people around her. Her decision to live in alone in wild landscapes is an indication of her predilection to live away from people whom she believes are plotting against her. Thus, she chooses wild landscapes to decrease her anxious feelings.

These wild landscapes are studied within an interdisciplinary connection between ecocriticism and psychoanalysis. Therefore, two ecocritical concepts have been used. They are Glotfelty's concept of eco-consciousness and Garrard's concept of dwelling. By using eco-consciousness, the analysis has unraveled the way in which Liv resorts to natural landscapes to live in a peaceful and quiet place. Here, nature functions as a benign refuge to her anxious feelings. It is Liv's ultimate tendency to live far away from people because she suffers from paranoid feelings. Garrard's concept of dwelling, on the other hand, has been applied to analyze the environmental setting of *A Summer of Drowning*. This setting represents the novel's natural scenes. Furthermore, this setting is the abundant environmental descriptions in the novel's plot. It reveals how natural places are fabricated in the novel; and how they formulated the psychological exit for Liv's anxiety.

## REFERENCES

- Alkali, Muhammad, Rosli Talif, Wan Roselezam Wan Yahya, and Jariah Mohd Jan. (2013). Dwelling or Duelling in Possibilities: How (Ir)relevant are African Feminisms? *GEMA Online® Journal of Language Studies*. 13(3), 237-253.
- Bilbro, Jeffrey. (2015). *Loving God's Wildness: The Christian Roots of Ecological Ethics in American Literature*. Tuscaloosa: The University of Alabama Press.
- Brabham, Nora. (2011). *Tir Eoghain: The Life and Times of John Burnside*. Indiana: Xlibris.
- Burnside, John. (2011). *A Summer of Drowning*. London: Jonathan Cape.
- Carlin, Nathan. (2010). The Paranoia of Everyday Life: Some Personal, Psychological, and Pastoral Thoughts. *Pastoral Psychology*. 59(6), 679-95.
- Carveth, Donald. (2013). *The Still Small Voice: Psychoanalytic Reflections on Guilt and Conscience*. London: Karnac Books.
- Colman, Andrew. (2015). *A Dictionary of Psychology*. Oxford: Oxford University Press.
- Coolen, Henny. (2008). *The Meaning of Dwelling Features: Conceptual and Methodological Issues*. Amsterdam: Delft University Press.
- Deyab, Mohammad Shaaban Ahmad. (2011). An Ecocritical Reading of Jonathan Swift's *Gulliver's Travels*. *Nature + Culture*. 6(3), 285-304.
- Freeman, Daniel, Jason Freeman, and Philippa A. (2012). *Garety. Overcoming Paranoid & Suspicious Thoughts: A Self-Help Guide Using Cognitive Behavioral Techniques*. London: Robinson.
- Freud, Sigmund. (2007). Inhibitions, Symptoms and Anxiety. In *Freud's Complete Works* (pp.4247-4323). London: Reaktion Books.
- Garrard, Greg. (2004). *Ecocriticism*. London: Routledge.
- Glotfelty, Cheryll, and Harold Fromm. (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia Press.
- Horton, Leslie. (2014). Worries about being Judged Versus being Harmed: Disentangling the Association of Social Anxiety and Paranoia with Schizotypy. *PLoS One*. 9(6), 1-8.
- Jaberi, Sareh, Imran-Ho-Abdullah, and Ravichandran Vengadasamy. (2016). *Mystical Love Metaphors: A Cognitive Analysis of Sohrab Sepehri's Poetry*. *GEMA Online® Journal of Language Studies*. 16(1), 143-156.
- Johnson, W. Brad. (2014). *The Minister's Guide to Psychological Disorders and Treatments*. New York : Routledge.
- Joodaki, Abdol Hossein, and Zeinab Elyasi. (2015). Deconstructing Phallogocentrism in Shahrnush Parsipur's *Touba* and the Meaning of Night: A Psycho-Feminist Study. *GEMA Online® Journal of Language Studies*. 15(2), 165-178.
- Kearney, Christopher, and Timothy J. Trull. (2014). *Abnormal Psychology and Life: A Dimensional Approach*. Belmont, CA: Wadsworth Pub Co.
- Kil, Namyun, Stephen M. Holland, and Taylor V. Stein. (2015). Experiential Benefits, Place Meanings, and Environmental Setting Preferences between Proximate and Distant Visitors to a National Scenic Trail. *Environmental Management*. 55(5), 1109-23.
- Livingston, Paisley, and Andrea Sauchelli. (2011). Philosophical Perspectives on Fictional Characters. *New Literary History*. 42(2), 337-61.
- Mackenzie, Louisa. (2012). *It's a Queer Thing: Early Modern French Ecocriticism*. *French Literature Series*. 39, 15-42.

McGonigal, James, and Kirsten Stirling. (2006). *Ethically Speaking: Voice and Values in Modern Scottish Writing*. Amsterdam: Rodopi.

Menozzi, Filippo. (2013). Invasive Species and the Territorial Machine: Shifting Interfaces between Ecology and the Postcolonial. *Ariel*. 44(4), 181-204.

Morrison, James. (2015). *When Psychological Problems Mask Medical Disorders: A Guide for Psychotherapists*. New York: Guilford Press.

Top of Form

Stade, George, and Karen Karbiener. (2009). *Encyclopedia of British Writers, 1800 to the Present: [volume 2]*. New York: Facts On File.

Van, Horn G, and David Aftandilian. (2015). *City Creatures: Animal Encounters in the Chicago Wilderness*. Chicago: The University of Chicago Press.

Vital, Anthony. (2008). Toward an African Ecocriticism: Postcolonialism, Ecology and Life & Times of Michael K. *Research in African Literatures*. 39(1), 87-106.

Wuerthner, George, Eileen Crist, and Tom Butler. (2015). *Protecting the Wild: Parks and Wilderness, the Foundation for Conservation*. San Francisco, CA: Foundation for Deep Ecology; Washington, DC: Island Press.

Zabihzadeh, Seyedehrobabeh, Ruzy Suliza Hashim, and Gabriel Clement Chua Chen Wei. (2015). Domestic Violence against Women in Atiq Rahimi's *The Patience Stone*. *GEMA Online® Journal of Language Studies*. 15(3), 51-66.