

AN ANALYSIS OF HUMAN-NATURE RELATIONSHIP IN
CHILDREN'S BOOK *JULIE* BY JEAN CRAIGHEAD GEORGE
(AN ECOCRITICAL STUDY)

A THESIS

Presented as Partial Fulfillment of the Requirements for the Attainment of
Sarjana Sastra Degree in English Literature



by:

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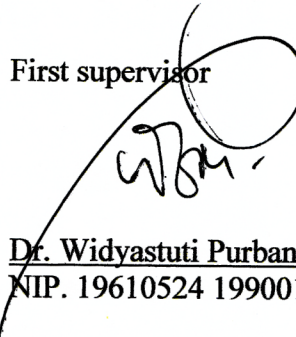
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A THESIS




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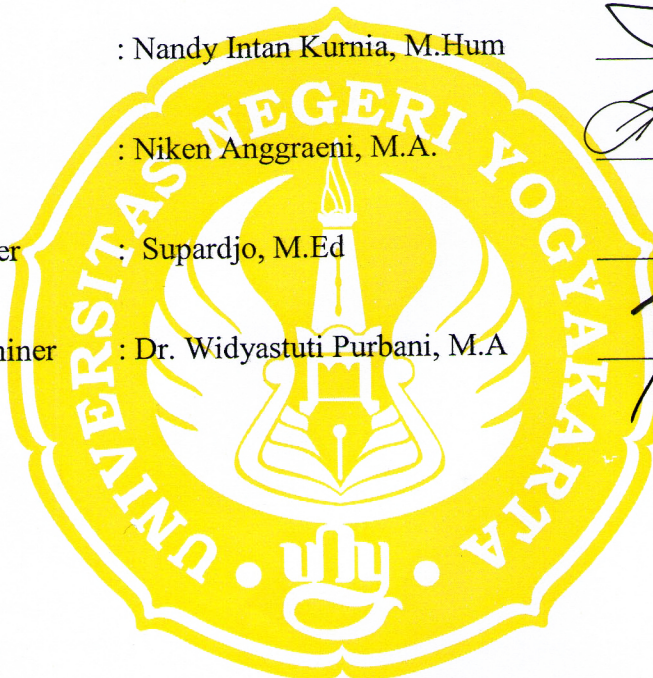
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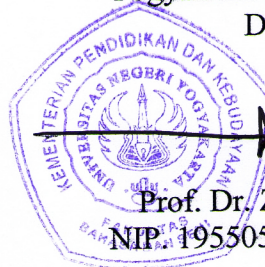
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Tatik Apriati

MOTTOS

-- **“We are all here for each other; the Eskimos, the mammals, the river, the ice, the sun, plants, birds, and fish. Let us celebrate cooperation.”** (Julie)

“We live on the big green earth.
We face many big environmental problems.
If we’re not part of the solution, we’re part of the problem.” (Cheryl Glotfelty)

“What’s important is that children have an opportunity to bond with the natural world, to learn to love it and feel comfortable in it, before being asked to heal its wounds.” (David Sobel)

Brainy is the new sexy. (Irene Adler)

Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand. (Albert Einstein)

He / She who asks a question is a fool for five minutes, He / She who does not ask a question will be a fool forever. (Chinese Proverb)

“My brain is my hard drive, and it only makes sense to put things in there that are useful. Really useful. Ordinary people fill their heads with all kinds of rubbish. That makes it hard to get at the stuff that matters.” (Sherlock Holmes)

Study like a fool, dream like a genius. (Ban Ki Moon)

DEDICATIONS

This magnificent masterpiece is dedicated to:

- ❖ My beloved parents, who love me tirelessly and endlessly

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After finishing this research, I would like to express my gratitude for those who helped me in accomplishing this research and in my personal life. My greatest gratitude will be for:

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Finally, I realize that perfection does not exist in reality, so does this research. For the correction of this research to be better, any suggestions, comments or even criticism are accepted. I expect that this thesis will be beneficial for the readers in studying literature.

Yogyakarta, 30 October 2013



Tatik Apriati

TABLE OF CONTENTS

APPROVAL SHEET	i
RATIFICATION SHEET	ii
PERNYATAAN	iii
MOTTOS	iv
DEDICATIONS	v
ACKNOWLEDGMENT	vi
TABLE OF CONTENTS	viii
LIST OF TABLES AND FIGURES	x
ABSTRACT	xi
CHAPTER I INTRODUCTION	1
A. The Background of The Study	1
B. The Research Focus	8
C. Research Questions	9
D. Research Objectives	10
E. The Significance of the Study	10
CHAPTER II LITERATURE REVIEW	12
A. Theoretical Description	12
1. Ecocriticism	12
2. Ecosystem Theory	27
3. Children's Literature	34
B. Previous Research Findings	44
C. Conceptual Framework	45
CHAPTER III RESEARCH METHOD	48
A. The Research Design	48
B. Data and the Source of the Data	49
C. The Research Instrument and Triangulation	50
D. The Data Collecting Technique	51
E. Methods of Data Analysis	52

F. Analytical Construct	54
G. Trustworthiness of the Data	56
CHAPTER IV FINDING AND DISCUSSIONS	58
A. Human-Nature Relationship Reflected in <i>Julie</i>	58
1. A Good Relationship	59
2. A Bad Relationship	66
B. Human's Struggle to Get Back the Harmonious Relationship With Nature	74
1. Actions	74
2. Hardships	92
3. Insistence	94
C. The Solution of the Bad Relationship between Human and Nature	97
1. Convincing Kapugen to Stop the Industry	98
2. Stopping the Industry	102
D. Depiction of Human-Nature Relationship in <i>Julie</i>	104
1. Character	104
a. By Action	105
b. By Speech	106
c. By Others' Comment	109
d. By Author's Comment	110
2. Theme	114
3. Setting	118
E. Discussion	122
CHAPTER V CONCLUSION	127
A. Human-Nature Relationship Reflected in <i>Julie</i>	128
B. Human's Struggle to Get Back the Harmonious Relationship With Nature	129
C. The Solution of the Bad Relationship between Human and Nature	131
D. Depiction of Human-Nature Relationship in <i>Julie</i>	131
REFERENCES.....	132
APPENDIX I	137
APPENDIX II	141
PERNYATAAN TRIANGULASI.....	177

LIST OF TABLES AND FIGURES

Figure I : The Conceptual Framework	47
Table 1 : The Data List	52
Table 2 :The Table List of the Data 1	54
Table 3 :The Table List of the Data 2	55
Table 4 : The Table List of the Data 3	55
Table 5 :The Table List of the Data 4	56

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ABSTRACT

The objectives of this research are to identify the human-nature relationship as reflected in George's *Julie* and elaborate how the human-nature relationship is depicted in the novel. Thus, the researcher applies ecocriticism theory, especially Garrad's concept of animal and ecosystem theory. To analyze how the human-nature relationship is depicted in the novel, the researcher employs Lukens' literary elements of children's literature.

This research is a qualitative research. The content analysis method is used to analyze the data. The main data of this research are words, phrases, sentences related to the issues of human-nature relationship taken from George's *Julie*. The key instrument of this research is the researcher herself. The researcher determined some indicators of the human-nature relationship and literary elements of children's literature as explained in the analytical construct. The indicators were made based on the theory to gain the data. The research used *peer debriefing* method in order to achieve the trustworthiness

The findings of this research reveal that both the good and bad human-nature relationship are portrayed in George's *Julie*. Each of the human-nature relationship is determined by some indicators. The main indicators showing the good relationship are 'understanding the existence of plant and animal as a part of human life' and 'respecting all kinds of living things on earth'. The main indicator showing the bad relationship is 'having money-oriented principle'. The researcher also found that human in the story starts having awareness to struggle to keep the balanced nature. This struggle can be seen through three categories: 'action, hardship and insistence'. Stopping the industry is the solution for the bad relationship between human and nature. The human-nature relationship in George's *Julie* is represented by using three literary elements of children's literature: character, theme and setting. The traits of characters are revealed by action, speech, others' comments and author's comments. The theme of the story is delivered explicitly which is stated by some characters or is narrated by the author. The setting of *Julie* functions as antagonist that makes the story believable to the readers. In conclusion, the researcher finds out that George's *Julie* is beneficial in constructing the children's awareness of natural environment that is crucial for today's life.

Key words: ecocriticism, ecosystem, human-nature relationship, literary elements of children's literature.

CHAPTER 1

INTRODUCTION

A. The Background of the Study

The earth can be said as a giant storehouse of useful materials. Through what-so-called ecological goods and services, the earth massively supports human's welfare. Based on *Nature-Our Precious Net* in 2007, earth provides humans' needs, from security, basic material, health, to the good social relation. Security for human can be obtained from the ecological services in which mangrove forests reduce the damage of tsunami. Basic material is the support for physical needs such as food factory and furniture warehouse, usually taken from trees. Health is the ultimate need of human and the earth abundantly offers it in many forms, like pharmacy, air conditioning system, carbon storage, and sunshade. Good social relations between human and earth can be seen as the non-physical needs, like the source of inspiration, work of art and the educational center. That is why human life extremely depends on nature.

Ecosystem goods and services have been exploited by humans to support their lives. From time to time, due to the increasing population of human, economic development improves to utilize completely the ecosystem goods and services (Wright, 2008: 22). Wright also points out that the beginning of human civilization has been remarked by the invention of agriculture in Neolithic age when human started to farm and make the permanent settlement. Later, the emergence of the Industrial Revolution in England continued the Neolithic revolution when people started inventing the machine for industry. This

revolution has created the modern world, with its global commerce, factories, large cities, and pollution.

Because the earth has been exploited from time to time, it starts being damaged. The ecosystem goods and services to support human's welfare are decreasing gradually (Wright, 2008:22). Based on London's article (2011: 1), *Green Facts* reports that animal and plant populations have declined over the past 50 years in both numbers and spread. This website asserts that human activity has caused between 50 and 1,000 times more extinctions of plant and animal species in the last 100 years than natural processes.

In the discussion of environmental problems caused by human, agriculture clearing and coal mining have happened throughout many countries, one of which is Australia. Based on White's article (2009: 1), this country faces the environmental problem because of coal mining. This activity results in the rising of CO² level on earth. Here, it is also mentioned that Australia still has not got any alternative, renewable energy sources on a large scale. Australia Broadcasting Corporation adds climate change, water shortage, and overpopulation to the list of environmental problems in Australia.

Indonesia is one of many countries which face huge environmental problems. Based on a research conducted by Sunaryo, a student of Universitas Indonesia, there are many environmental problems faced by Indonesia since long time ago. One of them is the deforestation in Sibatuloting, North Sumatra. In his research, he writes that deforestation in the forest of Sibatuloting was caused by the establishment of pulp factory. Further, he mentions that Indonesia Environmental

Forum (WALHI) opposes this activity because this new factory exploits the forest without regard to establish legislative procedure for environmental management and the assessment of environmental impacts. However, Indonesian government approves this activity with the consideration of economic growth.

Those environmental problems are considered as the impact of the pursuit of economy. Deforestation, for instance, has increasingly happened because of the global demand for wood pulp, palm oil, and timber. The factory commits the forest clearance in the high conservation value forest for plantations which has led to the complete loss of the ecological function and socio-economic benefits for local people. This action can hardly be stopped because the major income of the country depends on it and around a thousand of Indonesians work in this sector.

Outside Indonesia, Alaska also faces one of the most frightening issues of environmental problem; that is the loss population of some species of the Arctic. Based on *huntercourse.com*, there are ten different animals which are very close to extinction. One of those animals is the musk ox. This animal has the thick fine wool of exceptional warmth which covers all of the body, except for the horns, hooves, lips and nose. That is why, according to Dumond (2006: 1), musk oxen have been the focus of an intense fur trade at the end of the eighteenth century up to the early 1900s. People hunted musk oxen to be processed as the material of clothes. In fact, this animal is vital in preserving the population of other species, community and plants such as willow trees, wolves and polar bears. In the end, if the population of musk ox is gone, there will be the loss of biodiversity.

The biodiversity loss due to the species extinction has a great impact on the planet. According to Erickson (2012: 1), biodiversity loss may reduce the ability of nature to provide goods and services like food, clean water and stable climate. In fact, the increasing populations of human on earth need more natural resources and ecosystem services. In the end, if biodiversity loss occurs, human will also be in danger.

Those environmental problems around the world reflect the bad relationship between human and nature. As stated by Jiang (2010: 1), the relationship between human and nature is interdependent. It means that humans exploit nature to support their needs and then human must keep nature in return. That is why human-nature relationship should be understood in the way nature provides all humans' needs and human should keep the nature they depend on. It can be said that from now on, human should learn to co-exist with nature.

Realizing the problem of the nature as the impact of human wrongdoing, people start concerning to preserve the nature. According to Cunningham (2007: 18), people from all elements in the society, for instance, religious groups, farmers, loggers, business leaders, have started to vocalize the importance of nature. It means that they endeavor to keep the balance of nature through their own skills and methods. They make an effort to give the green earth to children who will live on earth in the future.

All efforts people do may result in the good effects on the sustainability of earth, but it is arguable that teaching children about nature can be more effective. As stated by Parker (2012: 1), "Children can become an important ally in our

overall efforts to enhance the environment and our children's awareness of these issues is critical in this cause". Medress (2008:5) adds that to teach children, who generally have open minds and routines, is easier than to teach adults, who generally have fixed habits and philosophies. Thus, the idea of making children aware of the nature since they are young is fundamental to create a good ability to take care of the nature they will live on in adulthood.

Afterward, there are many ways to build the children's awareness of taking care of nature. A simple step to achieve it is through literature. Based on a research conducted by Griffore and Phenice in 2006, entitled *Children's Awareness of Natural Environment*, more than 90 percent of all children believed that there will always be enough clean water and clean air for people. This example indicates that children's understanding of the natural environment is limited by their experiences. This research has proven that unless children experience environmental problems, they will not understand them. For instance, in order to understand the water shortage, they need to experience the condition in which they suffer from the living-with-no-water condition.

Thus, literature here plays an important role in changing the readers' belief about something including the issue of environment. Through the experience in the story provided by literature, the readers will have a better understanding on such experience and try to absorb it in their mind that eventually change their way of thinking. Definitely, the story contained in literature has powerful impacts to the readers. As stated by Green and Brock (in Gottschall, 2012: 1), the more the readers absorb the values in the story, the more the story changes them. This

condition is caused by the power of emotion in literature. Furthermore, they also mention that readers are moved emotionally and this seems to leave them defenseless. In relation to what Green and Brock say, Guber (in Gottschall, 2012: 1), stated that a story can become a way to deliver a message into the secured human mind. Eventually, by providing the story to the readers literature delivers a value or message that will change them through the emotion.

Children's literature in this case plays a big role to help children to be aware of and understand the environmental problems. Children's literature provides a specific topic with the factual information and creates interests because it is enjoyable, fun to read, and relevant to children (Monhardt & Monhardt, 2008:176-177). Children explore the experiences offered by children's literature through the story, and then they will get vivid experience through the sensory and emotive images (Saxby in Medress, 1989:5). A story itself, which is the bridge between a child's interior life and the life outside a child's home, can help children to understand science more in a small degree (Rives in Medress, 1997: 6). Undoubtedly, learning the environment through literature is crucial to construct the children's awareness of nature and to create the good attitude toward environment.

According to Parker (2012:1), there are seven methods to make the children aware of the environment. One of them is to give them a book containing the environmental issues. Reading the environmental book helps them to understand about the problems of the nature. Then, to be able to take an action toward the environmental problems, their understanding of nature must be adequate.

There are many kinds of literary books containing the environmental issues. One of them is *Julie* by Jean Craighead George. This novel portrays the close human's relationship with wolves and nature. The important environmental issue depicted in this novel is the significance of the population of wolves in preserving the ecosystem of the Arctic, especially the Eskimos village.

Julie tells the story of a young Eskimo girl, named Julie Edward Miyax Kapugen, who is very close to some wolves since she was lost in her early age and had shared everything with the wolves in the Arctic to survive. The problem arises when she finally comes back to her father and finds that her father is cooperated with the industry of thick fur. The industry requires her father to hunt the musk oxen to be processed as the material of clothes. In fact, musk oxen are consumed by the wolves. This condition leads her father to kill the wolves.

One of the interesting topics of this novel is the conflict between human and nature. People start disregarding the balance of nature by increasing the development of industry. In this novel, human develops the industry of thick fur to fulfill their financial needs. They overhunt the musk-oxen to be processed as material of clothes. The wolf populations as the top predators in food chain over musk oxen are tried to be destroyed in order to keep the population of musk-ox safe. To have the musk ox population in safety means that Eskimos will have more financial income to support their life from the industry of thick fur. This situation may lead to the destruction of the whole community in Arctic.

The topic discussed above captures the researcher's interest to analyze and explore more about the environmental problem depicted in the story. To analyze

this topic, the researcher uses the ecocriticism theory combined with children's literature theory and ecosystem theory. Ecocriticism is a new interdisciplinary study of literature and environment. According to Glotfelty (1996: xviii), ecocriticism is the study of the relationship between literature and physical environment. Here, the researcher uses the issue of animal and ecosystem to analyze the topic. In addition, the researcher uses the children's literature theory to prove how the human-nature relationship is depicted in the story through the literary elements of children's literature. The ecosystem theory is used to prove that the formulation of ecosystem depicted in the novel is important in human's life.

B. The Research Focus

Julie is a children's book written by Jean Craighead George in 1972. It tells about a young Eskimo girl, named Julie Edward Miyax Kapugen, who has a close relationship with wolves when she was lost in tundra. Her self-awareness of keeping the balance of nature makes her struggle to save the population of wolves in preserving the ecosystem in Arctic community. On the contrary, her father, Kapugen, who is a chief of Eskimo village, insists on maintaining the industry of thick fur to support the financial needs of the village. He tends to kill the wolves to keep the population of musk ox safe.

That problem is caused by the different principle between Julie and her father. Julie believes in idealism in which nature is essential to support human's welfare. That is why she insists on saving the population of wolves to keep the balanced

ecosystem. Meanwhile, her father holds on his pragmatism in which he believes in continuing the industry to support the financial needs for the village.

Among other problems identified in the story, human-nature relationship is the most interesting topic for the researcher to analyze. In the story, the human-nature relationship is portrayed as a bad relationship in which human starts destroying the nature to gain the economic income. In order to limit the discussion, the researcher chooses the problem of ecosystem of the community in Kangik, Eskimo village in the Arctic. The researcher captures the interest on how the wolves play an important element in ecosystem to preserve the balance of nature. This topic is worth discussing since it reflects the reality where human ignores the importance of ecosystem in their surroundings. This research aims to take a contribution to solve environmental problems by encouraging the readers to preserve nature.

Using ecocriticism combined with ecosystem theory, this topic is analyzed. To make this analysis strong, the researcher also uses the theory of ecosystem to prove the importance of wolves toward nature. Since *Julie* is a children's book, the researcher also uses the theory of children's literature to reveal the human-nature relationship through its literary elements.

C. Research Questions

The study is expected to answer the following questions:

1. a. How is human-nature relationship reflected in George's *Julie*?
- b. How does human struggle to get back the harmonious relationship with nature?
- c. What is the solution of the bad relationship between human and nature?
2. In what kind of way is the human-nature relationship depicted in the story?

D. Research Objectives

The objectives of the study are to:

1. a. explain the human-nature relationship reflected in the story of *Julie*;
- b. reveal how human struggles to get back the harmonious relationship with nature;
- c. find out the solution to the bad relationship between human and nature;
2. reveal how the human-nature relationship is depicted in the story.

E. The Significance of the Study

1. Practically, by reading the analysis conducted in this study the readers may add their knowledge on some more matters related to the environmental issues, especially related to Eskimo village in Alaska. The readers are expected to understand the important meaning of ecosystem for humans and the importance of animal in preserving the balance of nature. Also, the

readers are encouraged to be aware of the importance of children's awareness toward natural environment.

2. Academically, the readers are expected to know more about the ecocriticism and children's literature theory that may be useful in learning literature in faculty.

CHAPTER II LITERATURE REVIEW

This chapter presents three topics. First, it is the underlying theories which are used in this research. The researcher uses the theory of ecocriticism to analyze the human-nature relationship. In order to deepen the analysis, the researcher also employs the ecosystem theory to give a proof on the importance of the environmental issue depicted in the story. To reveal how the human-nature relationship is represented in the story, the researcher uses the children's literature theory since the object of the research, *Julie*, is a children's book. Second, there is previous research finding. It focuses on the differences of this research from other previous studies. The last is the conceptual framework of the analysis. It shows the correlation among theories, data and objectives of the study.

A. Theoretical Description

1. Ecocriticism

a. History and Its Emergence

Literary studies often deal with reality. It represents the content which mostly portrays the problem of the real world whether it depicts or is accompanied by the provision of the solution. In general, literary studies until the twentieth century take the ideas or issues on race, gender and class as the hot topics (Glotfelty, 1996: xvi). She adds that it was because people often looked on the major publications, and they did not suspect that earth's life support systems were under stress.

However, if they looked at the newspaper, they would find that there had been so many environmental problems that occurred everywhere, such as toxic waste contamination, extinction of species, nuclear waste dump, a hole in ozone layer, destruction of tropical rain forest and many more. Although other related humanity disciplines like philosophy, history, law, sociology and religion have appeared to voice the ‘greening’, literary studies remained silent in joining the ‘greening’. As stated by Glotfelty (1996: xvi), there were no journals, no jargons, no jobs, no professional societies or discussion groups, and no conference on literature and environment.

It was in the seventies that some scholars tried to develop the discourse on literature and environment. However, their work was never known because they rarely mentioned others’ work (Glotfelty, 1996: xvii). Then, the consequence was that ecocriticism never appeared in the institution.

Later, in the mid-eighties some scholars began to take the collaborative projects on the field of environment and literary studies. In the early nineties, it grew after the work of Frederic O. Waage entitled *Teaching Environmental Literature: Materials, Methods, Resources*, which promoted the greater presence of environmental concern and awareness in literary discipline (Glotfelty, 1996: xvii). She also mentions that it was then followed by Alicia Nitecki in 1989 with ‘The *American Nature Writing Newsletter*’ which purpose was to publish essays, book reviews, classroom notes and information related to the study of writing on nature and environment.

Some universities started to include literary courses and environmental studies in their curricula. The first academic position in Literature and the Environment was created in University of Nevada, Reno (Glotfelty, 1996: xvii). This time was the first time when ecocriticism appeared in the MLA annual literary conference in 1991 when Harold Fromm organized it with his work entitled '*Ecocriticism: The Greening of Literary Studies*'.

Then, the emergence of ecocriticism has become more popular since the annual meeting of Western Literature Association in 1992 which formed the new Association for the Study of Literature and Environment (ASLE). According to Glotfelty (1996: xviii), Patrick Murphy in 1993 established a new journal to make a forum for literature and environmental consideration, *Interdisciplinary Studies in Literature and Environment (ISLE)*.

Later, some scholars started arguing in giving the specific name to this new literary discipline. Some suggest *ecopoetics*, *environmental literary criticism* and *green cultural studies*. However, some scholars like the term *ecocriticism* because it was short and could be easily modified into *ecocritical* and *ecocritic* (Glotfelty, 1996: xx). She further explains that eco- is derived from the term of *enviro* which is equivalent to science of ecology.

b. The Definition and Principles of Ecocriticism

As the new literary discipline, ecocriticism was being in the discussion of its definition. Glotfelty claims:

“What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of

production and economic class to its reading of texts, ecocriticism takes an earth centered approach to literary studies” (1996: xviii).

Ecocriticism then can be understood as the literary discipline which takes the earth as the main topic and examines it through its representation on the text. Thus, the relationship between man and the physical world will be the most prominent theme on the study of ecocriticism.

Ecocriticism usually shares the fundamental basis that human culture is connected to the physical world, affecting it and affected by it (Glotfelty, 1996: xix). It means that ecocriticism scrutinizes how human affects nature or is affected by nature in shaping their culture. This scrutiny then leads to the connection between human and non-human. In line with what Glotfelty said, Heise says:

“Ecocriticism analyzes the role that the natural environment plays in the imagination of a cultural community at a specific historical moment, examining how the concept of ‘nature’ is defined, what values are assigned to it or denied it and why, and the way in which the relationship between humans and nature is envisioned.” (1997: 1)

From those quotations, it can be understood that ecocriticism studies the role of nature, assigns the value of nature and reveals the relationship between human and nature in the text.

Generally, literary theory examines the relations between writers, texts and the world. Also, literary theory mostly views ‘the world’ as the society –the social sphere. Ecocriticism enlarges the term –the world into the entire ecosphere (Glotfelty, 1996: xix). The ecosphere means all the connectedness of everything with everything else.

Since ecocriticism views ‘the world’ in the larger definition, all phenomena occurring in the ecosphere can be the focus of ecocriticism. That is why there is

no limitation in topic or genre of ecocriticism, as long as the text brings the issue of environment within.

The environmental problems depicted in the text are usually considered as the impact of human activity. Glotfelty (1996: xx) states that this is the time when the consequences of human actions are damaging the planet's basic life support systems. Thus, ecocriticism here tries to give such a contribution in healing the wound of the nature.

Other related disciplines have tried to save the nature from the human wrongdoing. Historians have tried to give the better understanding of the nature which leads to the good ethical systems toward nature. Worster (in Glotfelty, 1996: xxi) says:

‘We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding.’

What Worster says means that to take a reform to save the nature, it needs the sufficient understanding of the nature itself. Therefore, understanding is the first step to take to help reforming the nature.

In relation to what Worster says, Glotfelty (1996: xxi) mentions that experts from many fields have tried to vocalize the preservation of nature. For instance, anthropologists help people to respect the human's right to survive. Psychologists try to reveal the linkage between environmental conditions and mental health. Philosophers have found various subfields like environmental ethics, deep

ecology, ecofeminism and social ecology to understand the causes of environmental degradation and to formulate the alternative view to provide the ethical and conceptual foundation for right relations with the earth. Finally, it is literary scholars who start making an effort to educate themselves in the sciences.

Standing as the new literary discipline, ecocriticism, here gives a substantial contribution related to the issues of environment by giving the encouragement to people to understand, take care, and become aware of the good interconnections with the earth. As stated by Garrad (2004: 5) “ecocriticism cannot contribute much to debates about problems in ecology, but it can help to define, explore and even resolve ecological problems in this wider sense”.

c. Concepts of Ecocriticism

Based on Garrad (2004), there are some big concepts of ecocriticism, such as pollution, position, dwelling, apocalypse, animals and the earth.

1) Pollution

Garrad (2004: 6) defines pollution as an ecological problem because it tells a normative claim that refers to something in excessive amount existing in the wrong place. He further asserts that pollution does not name a substance or class of substance. He points out that the environmental problems require analysis in cultural as well as scientific terms. It means that to look at the environmental problem needs the study on cultural and scientific terms because environmental problems can be described as the outcome of the interaction between science and cultural inflection. Then he suggests on the study of ‘rhetoric’ that supplies the reading practice of culture tied to moral and political concerns.

2) Positions

Garrad (2004: 16) groups the concept of positions into six topics.

a) Cornucopia

Cornucopia deals with the economical conditions related to the presence of the natural resources. It is stated that human welfare has increased along with population, economic growth and technological progress. Garrad (2004: 17) states that if a specific resource is harder to find and the price increases, it is the time for capitalist entrepreneur to take such advantage by supplying alternative substitute. Then, he adds that discovery of new resource emerges every century. If there is scarcity on natural resources, then it will be the matter of economy, not an ecological phenomenon.

b) Environmentalism

Garrad (2004: 18) refers environmentalism to any movements which try to save the nature by promoting the green lifestyle, like recycling bottle and buying organic food. These people in the movement are considered as 'environmentalist'. Here, it is also mentioned that they try to reduce pollution or contamination of such particular area, mainly in developing countries, by promoting, for instance, the family-planning campaign.

c) Deep Ecology

Deep ecology views the nature as the victim of the growth of human population, both in developing or developed countries (Garrad, 2004: 21). In developing countries, environmental problem associates with poverty and land pressure, such as deforestation. While in a developed country, it is the problem of

the wealthy class with high economic growth that starts creating domestic waste disposal and greenhouse gas emissions. Deep ecology here requires the recognition of the intrinsic value of nature which creates the shift from human-centred to nature-centred system of value as the core (Garrad, 2004:21).

d) Ecofeminism

Ecofeminism often refers to the logic domination that women have been associated with nature, the material, the emotional, and the particular, while men have been associated with culture, nonmaterial, the rational, and the abstract (Davion in Garrad, 1994:9).

e) Social Ecology and Eco-Marxism

Social ecology and eco-marxism tell that the causes of environmental problems are not merely the anthropocentric attitudes, but also the system of domination or exploitation of humans by other humans (Garrad, 2004: 28). Eco-marxist mostly identifies the class conflict as the key political issue, but social ecology opposes the power relations that are seen to be afflicting all kinds of society.

f) Heideggerian Ecophilosophy

Heidegger points out the difference between mere material existence and the revelation of 'being', or 'the thingness of things' (in Garrad, 2004: 31). He also says, "At bottom, the ordinary is not ordinary. It is extraordinary". This means that to 'be' is not just to exist, but to 'show up' or 'be disclosed'.

3) Pastoral

Garrad (2004:33) explains that pastoral has shaped our construction of nature. He borrows Gifford's three classifications of pastoral to describe its significance to ecocritics. They are classical pastoral, Romantic Pastoral and American Pastoral. In the end, he also gives explanation of pastoral ecology which promotes notions of nature's essential harmony that are still common in environmental discourse today.

a) Classical Pastoral

Classical pastoral heads the perception of the general crisis in human ecology during thousands of years (Garrad, 2004: 34). Here, it is also mentioned that this perception provides the set of literary conventions and cultural assumptions that transforms the way for Europeans and Euro-Americans to construct their landscapes. It often deals with the work of Theocritus which uses 'idyll' as the main theme. Then pastoral was defined as the nostalgia through the work of Raymond Williams' *The Country and The City* (Garrad, 2004: 37). Further, William argues that pastoral can be imagined as nostalgia, that wherever people look in the history, people will see an escalator which takes them back to the better past.

b) Romantic Pastoral: Wordsworth vs Clare

Romantic pastoral deals with the the works of Wordswoth and Clare (Garrad, 2004:39). Wordsworth's poetry offers the meaning of the relationship of non-human nature to human mind. While Clare's poetry is considered as the modern environmentalist writing.

c) American Pastoral

American Pastoral differs from that of British. British pastoral deals with the exploration of Wordsworth's while American identifies the work of Henry David Thoreau as the key figure (Garrad, 2004:48). American pastoral have responded to the critique of feminist and multicultural critics. American ecocriticism was oriented toward the revaluation of the non-fictional nature writing. Thus, American nature writing relates on the working rather than aesthetic relationship with the land.

d) Pastoral Ecology

According to Garrad (2004:56), pastoral ecology associates with the 'balance of nature'. It was first considered in the traditions of Judaeo-Christian and Graeco-Roman, which imagined the divinely ordained order of nature. As in the seventeenth and eighteenth century, the Scientific Revolution accepted the pastoral concept of nature, but refracted to the view of the Universe as a great mechanism designed by God. This new view then shaped the conception of nature as the harmonious and stable machine, which remained at the heart of new science of ecology as the balance of nature.

4) Wilderness

Wilderness is defined as the state uncontaminated by civilization Garrad (2004:59). Further, he states that it is the most potent construction of nature to the New World environmentalism. Here, what is meant by New World is United States, Canada and Australia. Mostly ecocritics deal with the non-fictional nature writing in the theme of wilderness which only came in the eighteenth century.

5) Apocalypse

Garrad (2004:85) explains apocalypse from the different perspectives: religion, prophesy, and other theorists. However, the most important key of this chapter is the acceptance of ‘apocalypse’ itself. He asserts that when people start thinking the world will soon ‘end’, they will be far from optimistic (Garrad, 2004:107). Thus, he also states that ‘Only if we imagine that the planet *has* a future, after all, are we likely to take responsibility for it’. What he means is that the perception of the end of the world lies in humans’ mind, if they imagine that the world ends soon, they just have nothing to do with the planet. In contrast, if they convince themselves that the world will continue, they will understand how to survive and be responsible to keep the planet.

6) Dwelling

Garrad (2004: 108) mentions that dwelling is divided in two models: georgic and primitive. Georgic relates on the relationship between the land and farming or productivity. It deals with the work, production and using the land to support human life. Primitive dwelling tells the good way of living or dwelling by American Indian which is known as ‘Ecological Indian’. American Indians are considered as the primitive people who successfully work harmoniously with nature.

7) Animal

Animal is one of the important chapters in the study of ecocriticism. Animal is the big part of human life since it provides the need of human including for food. Garrad in his book studies how actually animal becomes the victim of human in every sense.

Garrad (2004:136) divides the study of the relations between animals and humans in the Humanities into philosophical consideration of animal rights and cultural analysis of the representation of animals. He classifies the chapter of animal into two sub-chapters: *domestic animals and cyborgs* and *wild animals and biodiversity*.

a) Domestic Animals and Cyborgs

In the subtitle of domestic animals, Garrad (2004:141-142) uses the example of liberationist criticism –Steve Baker– who portrays the use of animal stereotypes in political contests and animal cartoon strips. Baker (in Garrad, 2004:141) mentions that the stereotypes include the use of animals in ‘rhetoric of moral and social regulation’. For instance, the violent or sexually immoral behavior is considered as ‘bestial or animal’. This example proves how actually the society views animals. Then, he explains how the use of animal in political contest. In the early 1980s, British Labour politicians were disgraced by the cartoons on newspaper that ‘likened them’ to animals. On the other hand, animal cartoons in the period of Second World War define the metonymic image in which ‘the lion stands for Britain and the bald eagle stands for United States. The Labour politicians were depicted ‘therianthropically’ which means combining human and animal characteristics for the purpose of mockery, whereas the lion and eagle are the ‘theriomorphic’ images of Britain and United States. Baker (in Garrad, 2004:141) further defines ‘theriomorphism’ as ‘the reverse of anthropomorphism, and is often used in contexts of national or racial stereotyping, such as when Nazis depicted Jews as rats’.

In the next discussion, Garrad (2004:144) points out the use of cyborg as the way to represent animal in modern world. Cyborg itself is, in science, a being that is part human and part machine, or a machine that looks like a human being (Sinclair, 2009). It discusses the topic of the animal-machine or usually called 'android' which can interact with human. Garrad brings the work of Phillip K. Dick, *Do Androids Dream of Electric Sheep?*, to explain the animal representation in the modern world. However, its representation fails as the owner of android becomes more likely animal. This discussion results on the insuperable lines between human and animal.

Therefore, ecocriticism together with liberationist and cyborg criticism join on the interest in the subjectivity of the non-human and the troubled boundaries between the human and other creatures (Garrad, 2004:148).

b) Wild Animals and Biodiversity

Liberationist criticism in general tries to undermine the moral and legal distinctions between humans and animals, but the difference between wild and domestic animals is taken for granted. Garrad (2004:149-150) stated that humans are rarely asked to protect the wild animals from suffering because their moral responsibility cares only about the animals which are often used for food, transport and companionship.

Garrad (2004: 151) mentions that, earlier, human argued that wilderness narratives builds a gendered hierarchical distinction between wild and domestic animals in which the former are considered as masculine freedom, and often predation, while the latter are considered as feminine servants of human

depredation. Thus, it means that as the time passes, the characteristic of animals shifted from being wild and masculine to domestic and feminine which leads to the companionship with human.

In relation to what Garrad said above, another shift about the paradigm of animal has been discovered by Daniel Fox. In his article, he explains how the role of animal has changed over time and how humans have become so disconnected from Nature. At first, he portrays the history of mythology (Mapuche, Aztec, Egyptian and Greek) in which nature and animal were considered to be divine and sacred. The traces of those mythologies placed nature and animal as the god and goddesses in the images of animal (jaguar, snake, horse). However, in the last two thousand years, there raised monotheism –the belief in one god (Judaism, Christianity and Islam). This new belief led to the ideology of placing human as the most perfect creation over nature and animals. It was the beginning of the human's dominion over nature which means that human are free to manipulate the world to their wishes. The planet is to serve mankind and humans are to serve God.

Both, Garrad and Daniel studied on how animal has become the property of human. Although Garrad views the shift from science perspective, his perception is similar to Daniel's mythology perspective. The fact that animals are human's property is true. It can be seen through the use of animals for transportation, food, and companionship. This belief and attitude somehow ignores the liberation of animals.

In the late 1980s, a new scientific and political discourse emerged that sought to integrate various levels of environmental concern within an overarching global framework. The Convention of Biological Diversity, agreed at the UN-organised Rio Earth Summit in 1992, codified a new understanding of the threat of extinction that shifted from the conservationist, species-based model to a concept of 'biodiversity'. Stephen Yearley (in Garrad, 2004:158) argues that there are three levels of biodiversity: 'diversity between and within ecosystems and habitats, the diversity of species; and genetic variation within species (1996:121—2).

Biodiversity is the variety of all forms of life on earth (Mutia, 2009:1). It can be understood that biodiversity contains all forms of living things on earth such as plants, animals, microorganisms, and the genes. Then, this biodiversity forms ecosystem. There are three levels of biodiversity discussed –genetic, species and ecosystem diversity. Further, Mutia (2009:2) gives explanations of those three levels of biodiversity. Genetic diversity is all the different genes contained in all individual plants, animals, fungi, and microorganisms. Species diversity is all the variety of species or living organisms. Ecosystem diversity is all the different habitats, biological communities, and ecological processes, as well as variation within individual ecosystems.

In the discussion of wild animals and biodiversity, indeed, wild animals play important roles in preserving the biodiversity. It is because wild animals as the top predators stabilize the viability of particular community of living organism. Commonly, it is called 'food chain' in the chapter of ecosystem.

8) The Earth

Garrad (2004:162) describes the concept of the earth as the whole parts and troubles of the earth, such as climate change, global warming, ozone layer and other environmental problems from various perspectives. He first explains globalization as the impact of the growth of population. He mentions that the overpopulation of human may lead to the idea of capitalism that leads to the destruction of the body of the earth. He then points out that WTO, IMF or even World Bank, are explicitly promoting capitalism. Later, Garrad (2004:172) continues to explain the future of the earth through the religious spectacle in which he uses the principles of Greek Goddess, Gaia, to refer to the unpredictable and unstable earth. Also, he uses Christianity to give details of the earth since it was first created by God. However, the end of it debates on the challenge of ecocriticism in the future which must accomplish the reading practice of cultural and political analysis.

2. Ecosystem Theory

a. Definitions

Based on *Ecological Society of America* in 1997, ecosystem is defined as any geographic area with all of the living organisms present and the nonliving parts of their physical environment. It involves the movement and storage of energy and matter through living things and activities. Meanwhile, Millenium Ecosystem Assessment (in Wright, 2008: 29) defines ecosystem as ‘a dynamic complex of plant, animal and microorganism communities and the nonliving environment interacting as a functional unit within an explicit place’. Despite any definitions

of ecosystem, it can simply be understood as the interaction between biotic and abiotic component (living and non-living).

b. The Structure of Ecosystem

Wright (2008:31) describes the structure of ecosystem as ‘parts and the way they fit together to make a whole system’. It means that the structure of ecosystem is the whole parts or community or component of ecosystem and their way to live together in the whole system. Biotic and abiotic communities are the most essential key aspects of ecosystem. Further, he defines biotic structure as the way different categories of organisms fit together, and the trophic structure as major feeding relationships between organisms.

1) Major Categories of Organisms

According to Wright (2008:31), the major categories of organisms are *producers, consumers and detritus feeders and decomposers*. These groups altogether produce food, circulate it through food chain, and go back to the abiotic parts of environment respectively.

a) Producers

According to Wright (2008: 31), producers are organisms that capture energy from the sun or from chemical reactions to convert carbon dioxide (CO₂) to organic matter. Most producers are green plants. Their product is oxygen which is gained through the photosynthesis process. They usually capture light energy,

convert it together with water by using their green pigment, chlorophyll, and finally result oxygen.

b) Consumers

Consumers include a wide variety of organisms from microscopic bacteria to blue whales (Wright, 2008:33). There are many groups of organisms to be considered as consumer; they are protozoans, worms, fish, shellfish, insects, reptiles, amphibians, birds, and mammals (including humans). In order to understand ecosystem structure, consumers can be divided into subgroups based on their food source.

Primary consumer or herbivore is those animals who feed directly of producers. These animals may be as large as elephants or as small as mites. Thus, elk, which feed on vegetation, can be said as primary consumers, whereas wolves are secondary consumers because they feed on elk. There may also be third (tertiary), fourth (quaternary), or even higher levels of consumers, and many animals consider more than one position on the consumer scale.

For instance, humans can be said as primary consumers, when they eat vegetables; secondary consumers, when they eat beef; and tertiary consumers, when they eat fish that feed on smaller fish that feed on algae. Secondary and higher order consumers are also called carnivores (carni=meat). Consumers that feed on both plants and animals are called omnivores (omni=all).

c) Detritus Feeders and Decomposers

Detritus can be defined as the waste materials. Wright (2008:34) classifies fallen leaves, branches and trunks of dead trees, dead grass, the fecal wastes of

animals, and dead animal bodies, to be *detritus*. Many organisms such as earthworms, millipedes, fiddler crabs, termites, ants and wood beetles are specialized to feed on detritus, and these consumers are called detritus feeders or detritivores. With regular consumers, there are primary detritus feeders (those which feed directly on detritus), secondary detritus feeders (those which feed on primary detritus feeders), and so on.

Then, the most important group of primary detritus is decomposer. Usually, it can be fungi and bacteria. Particularly, such dead leaves and the wood of dead trees are not eaten but they rot away, so they are then consumed by fungi and bacteria.

2) Trophic Relationship: Food Chain, Food Web, Trophic Levels

Food chain is the major feeding relationships between organisms that constitute the trophic structure (Wright, 2008:35). It simply can be imagined that first caterpillar eats an oak leaf, then a warbler eats the caterpillar and finally a hawk eats the warbler. Consequently, all food chains are interconnected and form a complex web of feeding relationships. It is called as the food web.

By looking at the food chain and food web, it can be concluded that actually these organisms involve a series of levels, for instance from producers to primary consumers, from primary consumers to secondary consumers, and so on. These feeding levels are called trophic levels. All producers belong to the first trophic level, all primary consumers belong to second trophic level, and organisms feeding on these herbivores belong to the third level, and so forth.

c. Problems in Ecosystem

Some scientists may mention the problems of ecosystem varied from its natural construction to humans' action involvement. As stated by Weise (2011:1), the loss of top predator in the food chain has been happening worldwide. She also mentions that this problem is because either human believed that top predators harmed livestock, competed for wild game or ecosystems had become too fragmented to support them.

Less scientists truly know that the loss of top predators, scientifically known as 'apex consumers', has myriad impacts on the whole community of biodiversity. Estes (2011:301) investigated how the 'trophic cascade', the loss of apex consumer in food chain, has effects on ecosystem processes. She describes trophic cascade as 'the propagation of impacts by consumers on their prey downward through food webs'. It can be said that trophic cascade is the effect caused by the loss of top predator in the food chain that influence the other down elements in the food chain. For instance, the loss of wolves may impact on the increase of elk and the decrease of willow trees in terrestrial ecosystem.

Further, Estes (2011: 304-306) points out the indirect effects of trophic cascade on ecosystem processes. She classifies them into four big issues. They are *herbivory and wildfire, disease, physical and chemical influences and biodiversity*. Related to the general topic of this research, the effect of the trophic cascade on biodiversity is explained. Estes (2011:306) states that the loss of biodiversity may impact on the decrease of plants. For instance, in North America, the wolves were demolished in the early 20th century. This action caused the recruitment failure of the younger trees.

In addition, based on ESA (*Ecological Society of America*) in 1997, the efforts to eliminate coyotes in the canyons of southern California are linked to decreases in song bird populations in the area. As coyote populations were reduced, the populations of their prey, primarily raccoons, increased. Since raccoons eat bird eggs, fewer coyotes led to more raccoons eating more eggs, resulting in fewer song birds.

In conclusion, Estes (2011:306) mentions that the restoration of effective predation regime is the best management solution for maintaining biodiversity, especially the balanced ecosystem. It means that there must be a management solution to keep the balanced biodiversity. Usually, it is called as ‘conservation’.

d. Conservation Biology

Conservation biology is an action committed to save the endangered plant and animals. This conservation is done to keep the endangered species and to help their propagation. Thus, they will not be extinct in the future. The conservation is done when particular species is considered under threats, either from natural suppress or human’s action. Conservation biology is divided into *in-situ* and *ex-situ conservation* (Possiel, Saunier and Meganck in Saunier and Meganck, 1995:1).

1) Ex-situ Conservation

Ex-situ conservation is the conservation which moves the threatened species to the outside of their natural habitat, such as zoos, botanic gardens, gene banks and captive breeding program (Possiel, Saunier and Meganck in Saunier and Meganck, 1995:1). It can be understood that ex-situ conservation is held because

there is high risk for the endangered species in their natural habitat. That is why there should be an outside area that is much more alike with their natural habitat to save them. In relation to what Possiel said above, Mutia (2009:5) refers ex-situ conservation as the captive conservation which means to relocate the threatened species outside their natural habitat.

2) In-situ Conservation

In-situ conservation is the protection for the endangered species within their natural habitat. Mutia (2009:05) refers in-situ conservation as a conservation of ecosystems and natural habitats including maintenance and recovery of viable populations of species in their natural habitats. Moreover, in-situ conservation should be the primary means for the maintenance of the resources (Possiel, Saunier and Meganck, 1995:1). It means that in-situ conservation is the main means to maintain the endangered species as well as its original habitat. Heywood (2013:3) mentions:

The main general aim and long-term goal of in situ conservation of target species is to protect, manage and monitor the selected populations in their natural habitats so that the natural evolutionary processes can be maintained, thus allowing new variation to be generated in the gene pool that will allow the species to adapt to changing environmental conditions such as global warming, changed rainfall patterns, acid rain or habitat loss.

What Heywood says means that in-situ conservation has one main goal; that is to protect, manage and monitor the endangered or threatened species. Thus, the endangered species is expected to continue their viability and adapt to the changed environmental conditions.

In addition, Heywood (2013:30) states that in the case of threatened species, the in-situ conservation requires that the threats to them are removed. Thus, in-situ

conservation helps to remove the threats, either from human's action or natural suppress from the endangered species.

3. Children's Literature

a. History and Definition

The history of the emergence of children's literature is still debatable. No one knows when and where the first children's book was created and printed. Some scholars argue that children story has been told orally, not in a written form. It is in line with what *A Brief History of Children Literature* had been noted in 2013, children's literature emerged from generation to generation orally. It was in 1400 that children's literature began to appear in Europe in the form of fables. Besides, before that, children's literature had been popular in some countries like India and China.

At the first popularity of children's literature, it was supposed to educate children by offering moral message in the story. According to Susina (2008:1) at that time, children's literature had been accepted by society for having the 'twin purposes', instruct and delight. It can be said that the first appearance of children's literature was intended to instruct or teach children and entertain them by providing such delight from the story. Puritan children's literature, for instance, was written to give religious education to children.

Later, there had been a development in the content of children's book. Rather than being seen as miniature adults, children were seen as separate entities with their own needs and limitations. Eventually, many writers started thinking about the child's imagination and amusement or delight. Then, children's literature

became serious concern of the publishing world and educational institution in twentieth century (Sutherland, 1996:6). Sutherland also mentions that the first course to train special children's librarians was published in Carnegie Library School in 1900s. Then in 1940s children's literature has been separated by their age appropriateness and theme (Susina, 2008:1).

As the time passes, the illustration of children's book became popular. The illustrated books gained its popularity in 18th century as the European publishers began to make mass production on illustrated children's book. Then the modern picture books have developed until this time.

Looking at the history of children's literature needs the understanding of its definition. However, it is still under discussion. Some scholars suggest that children's literature is many kinds of books, story, created and dedicated to children. According to Nodelman (2002: 1), "all the many kinds of poems and stories adults produce for audiences younger than themselves, from board books for babies through picture books for toddlers and novels for adolescents are categorized as children literature". It means that children's literature is produced by adults. In addition, Lukens (1999: 9-10), mentions "words are merely words, but literature for any ages is words chosen with skill and artistry to give the readers pleasure and to help them understand themselves and others". It can be understood that the writers who produce children's literature are not really important, but the literature that offers pleasure and understanding can be defined as children's literature.

b. Literary Elements of Children's Literature

The writers of children's literature use literary elements to deliver their ideas, beliefs, or principles to the readers. Based on Lukens (1999:50), there are some literary elements in children's literature:

1) Character

Lukens (1999:79-100) gives brief explanation about character in her book entitled *A Critical Handbook of Children's Literature*. She states that children care about human being and are sensitive to them (1999:79). It means that children will recognize human being by looking at the character first. Lukens also adds, "Children can catch many of human nature's subtleties". Thus, children are believed to understand the various personality of human in the story that they read. In relation to what Lukens says, Stewig (1980: 369) states that the all authors' concern is character. It means that character is the most important element in children's story. Considered as the most important part of children's story, Sutherland (1997:29) mentions that the characterization must be convincing either in realistic or fantastic story.

According to Lukens (1999:86-88), there are two types of character: flat and round character. Flat character is not fully developed. Usually this character is easily known by the readers. This flat character brings the central characters as the focus of the story. Flat character is less important but essential to the action (Hye Ree, 2012: 1). On other hand, round character is the one that is fully developed. This kind of character is unpredictable and often surprising. This development of character should happen naturally and the developed character should behave and

talk in ways that are consistent with their age, sex, background, ethnic group and education (Sutherland, 1997: 29). It means that the development of character which is consistent with some aspects of the character will make the character believable. The readers will recognize the various traits of a character by his or her action, reaction, speeches, opinion about her or him, or author's description.

Based on Lukens (1999: 80-82), the readers figure out the round character in some ways:

a) By Actions

Lukens (1999: 81) believes that some authors make character of the story develop by actions. Perhaps, it is because action in the story sometimes is the chief interest of children (Sutherland, 1997: 29). It means that what the character does can be more attractive for children to engage with the story. That is why using action to describe the personality of character is important. Usually some events in the story help the readers to describe the character's personality. In addition, Schreiner (2009: 1) adds that the physical actions sometimes give the readers some descriptions about the character's needs, wants or moral.

b) By Speech

The readers will understand the characters by looking at what they say (Lukens, 1999:81). A certain character characterizes him or herself by his or her speech. Moreover, the readers will know the character's traits by the ways he or she says something (Schreiner, 2009: 1). Further, she also mentions that the selection of words as well as dialect show the character's background and intellectual.

c) By Appearance

Appearance determines certain characters by, for instance, their body size, dress or even skin color (Lukens, 1999: 82). It can be understood that how the character looks like is the clue for the readers to understand his or her personality or trait. In addition, Arahato (2013:1) states that the readers should consider the physical appearance and relate it to the mental, which leads to the understanding of character deeply. Sometimes the author of realistic fiction uses this way to help the readers understand the character that is quite different than common people (Stewig, 1980:371). In this case, appearance is important in order to make the readers understand the character as well as the story.

d) By Others' Comments

Other characters' comments in the story sometimes help the readers to understand more about a certain character (Lukens, 1999: 82). Usually, they give such judgment on the character. This kind of character can be seen through other characters' speech and actions toward him or her (Pearson, 2012: 32). It means that how other characters treat and say about the main character are the clues for the readers to know more about his or her traits or personality.

e) By Author's Comments

Sometimes, the author gives comments on his or her character to show the character (Lukens, 1999: 82). It happens in the story of which the author is narrator. It means that the author helps the readers to understand the character by giving such description, comments or even a direct explanation of the character's trait. This is in line with what Pearson (2012: 32) says that narrator's description

of physical appearance and personality helps the readers to understand the character's traits.

2) Plot

Lukens (1999:99) mentions that “plot is the sequence of events showing characters in action”. This sequence is intentionally created by the author as the best way of telling the story. The plot will eventually build the conflict, tension and action that will make the readers interested in reading the whole story.

Lukens (1999: 124-125) classifies plot into two types: progressive and episodic plot. Progressive plot has a climax and concludes with a denouement. On the contrary, episodic plot has a series of incidents which is linked to other by common character or unified theme.

3) Theme

Lukens (1999:135) describes theme as ‘the idea that holds the together, such as a comment about society, human nature, or the human condition’. She also adds that theme is the central meaning of a piece of writing. Understanding theme means understanding the purpose of writing. According to Lukens (1999:136), theme is the memorable part of the story as it offers the significant truth about the story. She also adds that the significant truth is an essential element to turn a simple narrative into literature. The truth may go beyond the story and comments on human being. As the readers read the story, they will discover this significant truth. The discovery gives the readers pleasure. Lukens mentions that the readers gain one pleasure from ‘the discovery of the simplest truth and another from the discovery that truth is not simple.

Lukens (1999:136) divides theme into three types: explicit, implicit and multiple secondary theme.

a) Explicit Theme

Explicit theme is stated clearly and openly by the writer. Usually the writer states the theme in a sentence in order to clarify its focus.

b) Implicit Theme

Implicit theme is often used to make the readers more challenged in reading the story. This kind of theme can be found through the characters, their actions, their thoughts as the readers see them through the story's conflict.

c) Multiple and Secondary Theme

This kind of theme usually has more than one theme, but as one is the primary theme, it is linked to another theme which is less important, called secondary theme.

4) Setting

Setting is the fundamental element of a story because a story can only happen in certain time and place. Lukens (1999:153-156) divides setting into two types. The first is integral setting. She defines integral setting as the time and place that influence the story, character, action and theme. It means that to understand more about the conflict and character, the readers must know when and where the actions occur. The second is backdrop setting. There is limited or no information of when and where the story occurs, this is because the time and place do not influence much on the story, character, conflict or theme.

Lukens (1999: 159-168) points out five functions of setting in a story. They are:

a) Setting that Clarifies Conflict

Setting in this function helps the readers to understand the story deeply (Lukens, 1999: 159). The time and place are described in detail to reveal the conflict and character as well as theme of the story. That is why it is essential to know the setting in order to understand the story. This function of setting may contribute to clarify the conflict, especially in plots that take the character to the unfamiliar surroundings, which happen in fantasy or everyday stories (Nikolajeva, 2005:133). Lukens adds that sometimes the setting of time in historical past does not merely become integral and it shows how the environment also affects the actions.

b) Setting as Antagonist

When the setting functions as antagonist, it will be described in detail in order to make the readers aware of the existence of certain time and place that affect the main character (Lukens, 1999: 162-163). Usually, in some stories, the setting will be a threat and require a challenge for the main character to struggle. This function requires the detailed description of the setting to make a believable conflict to hold the readers' attention. The writer may initiate and amplify the maturation process by placing the main character in such extreme setting, which will be plausible in a normal setting (Nikolajeva, 2005: 133). It can be understood that the setting that functions as antagonist may help the character develop his or her personality through the difficulties the setting offers.

c) Setting that Illuminates Character

To illuminate a character in a story is another function of setting. This setting is described in detail that finally helps the readers to understand the condition of character (Lukens, 1999: 164). In addition to what Lukens says, Nikolajeva (2005:134) adds that setting functions to illuminate character, whether characters are portrayed primarily indoors or outdoors, whether they prefer home and safety or dangerous places from home. It means that setting in this function offers a sense of threat or anxiety to the character. That is why the character prefers to move.

d) Setting and Mood

Lukens states that sometimes setting can be sentimentalized (1999:165). It means that setting affects the mood of the readers. Sometimes, it also shows a dramatic condition in the story. Setting can produce certain feeling like lack and loneliness, threat, nostalgia, joy and so on (Nikolajeva, 2005:135).

e) Setting as Symbol

Sometimes, setting can be the symbol of something, for instance, the forest as the symbol of unknown, the sun as the goodness, the darkness as evil (Lukens, 1999: 168). Thus, it is something beyond the function of setting to help the readers understand the whole story. A change of setting can be parallel to the change of character's frame of mind (Nikolajeva, 2005:135). It can be understood that the change of setting symbolizes the change of the character's mind. Here, she also states that for instance, the change of season symbolizes the character's evolution. However, mostly in children's literature, the setting of season is

summer, which is a symbol of happy childhood. The change of seasons also emphasizes the flow of time and the imminent change in the protagonist's life situation (Nikolajeva, 2005: 135).

5) Point of View

Point of view can be understood as whose view the writer uses to tell the whole story. A different point view creates different understanding of the story. Derived from Lukens (Lukens, 1999: 176), there are four types of point of view. The first is the first-person point of view. It is when the story is told by the first-person, 'I', or usually known as narrator. Second, there is omniscient point of view. It is when the story is told by the third person (he, she, and they) that knows every detail of action, feeling, and thought. Third, there is limited omniscient point of view. It is almost similar to the omniscient point of view, which the story is told by the third person. However, in this type, the third person is the central character or protagonist. The last is dramatic point view. This type of point of view requires readers' imagination to decide who tells the story because the writer does not come into a character's mind.

6) Style

Style refers to the use of words, the selection, and the arrangement of words in creating a story. Lukens states, "style is the product of all the choices the writer makes" (1999: 196). It means that style is what author chooses, selects in order to make a story. The good choices of style can affect on the pleasure of the readers to read the story. Sometimes, style also increases not only pleasure and sound, but also the belief of the character's reality. Eventually, to be able to enjoy the style,

the readers may look at the devices of style, for instance connotation, imagery, figurative language, and etc.

7) Tone

Lukens says, “Tone in literature tells us how the author feels about his or her subject” (1999: 217). It means that tone is a kind of attitude that writer use to convey his or her work. Usually, the writer’s attitude is expressed entirely on words. Sentence structure, word choice, patterns, and arrangements influence style. All the choices make the style and determine the tone of the writing, and finally reveal the attitude of the writer toward both the subject and the reader.

B. Previous Research Findings

The researcher found three previous studies. The first is entitled *An Analysis of Environmental Issues Using Ecocriticism in James Cameron's Film Avatar*. This research was composed by Rohmah Romadhon, a student of UIN Jakarta, in 2012. Her research reveals the various relationship of nature with its varied characters: human and non-human. Rohmah’s research applies descriptive-qualitative method. To answer the research questions, she uses ecocriticism theory as the tool to analyze the data.

The second is Kumari Shikha’s *Ecocriticism in Indian Fiction* in 2011. Shikha’s research examines the representation of nature in the work of Indian writers, such as Raja Rao, R.K Narayan, Kamala Markandya and Ruskin Bond. Shikha’s research mostly analyzes how the concept of nature is depicted in the novel, for instance the relationship between river and man, the landscapes. The

last is Lala Isna Hasna's *The Ecological Consciousness Raising Embodied in White's Charlotte Web: A Children Literature Review* in 2013. Hasna's research portrays the ecological consciousness raising in the work E.B White's *Charlotte Web*.

Those three previous studies use ecocriticism theory. However, the specification is different from this research. The previous study by Rohmah Romadhon employs ecocriticism to analyze the various characters that have different opinions that lead to the different attitudes toward nature. Shikha's research focuses on the representation of nature in Indian fiction by using ecocriticism. Hasna's research focuses on the use of Glotfelty's theory of ecological consciousness raising to analyze *Charlotte's Web*.

Meanwhile, this research focuses on Garrad's concept of animal. This research portrays how the human-nature relationship is depicted in the children book. Then, this study is limited in the problem of ecosystem as the impact of industrial development by human. This study emphasizes on how the wolves as the part of community in the ecosystem play an important role in preserving the nature. For this reason, this study is much more worth discussing compared to the previous studies since it discusses and explores more about the environmental issues that is closely related to the children's understanding of nature.

C. Conceptual Framework

Julie is a children's book written by Jean Craighead George in 1972. It tells about the story of a young Eskimo girl, named Julie Edward Miyax Kapugen, who

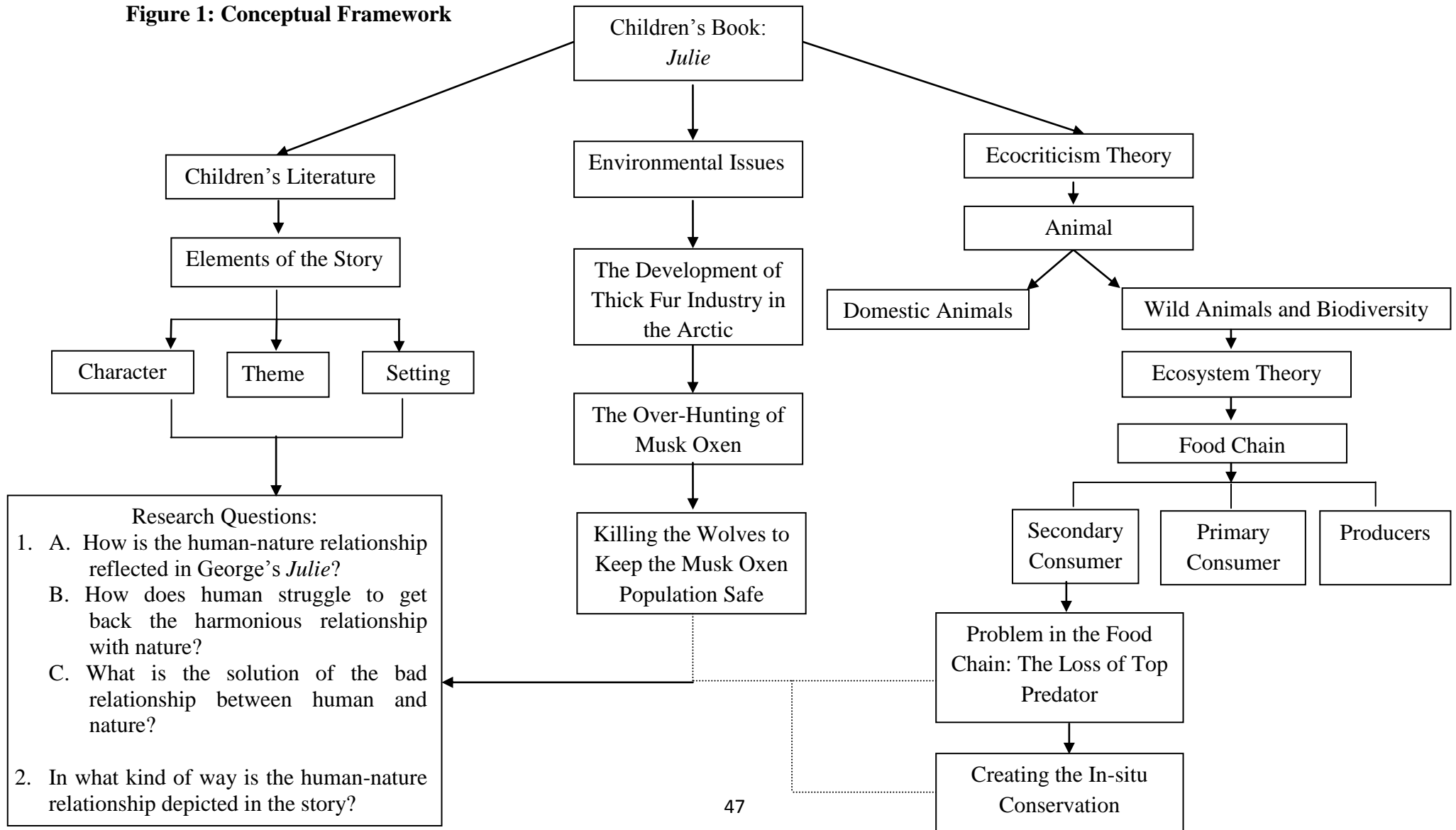
has a close relationship with wolves after being lost in the tundra. The book represents the relationship between human and nature, and shows its problem and solution.

To analyze the novel, the researcher uses ecocriticism theory. Specifically the researcher uses Garrad's concepts of ecocriticism. Despite many concepts of ecocriticism Garrad offers, the researcher only uses the concept of animal since the focus of this research is the wild animal which plays an important role in ecosystem. In order to make the analysis deep, the researcher employs the theory of ecosystem to prove that the formulation of ecosystem in the novel is very important in reality. The researcher also uses the children's literature theory, especially literary elements of children's literature, to reveal how the human-nature relationship is represented in the novel, such as character and setting.

In order to make the research specific, two big questions are proposed:

1. a. How is the human-nature relationship reflected in George's *Julie*?
 - b. How does human struggle to get back the harmonious relationship with nature?
 - c. What is the solution of the bad relationship between human and nature?
2. How is the human-nature relationship depicted in the story?

The conceptual framework of the research can be illustrated below:

Figure 1: Conceptual Framework

CHAPTER III

RESEARCH METHOD

This chapter presents the research method and is divided into six parts. They are the research design, data and the source of the data, the data collecting technique, the research instrument and triangulation, the analytical construct and the trustworthiness of the data.

A. The Research Design

This research is a qualitative research. Qualitative research is a research which concerns with developing explanations of social phenomena (Hancock, 1998: 6). Furthermore, according to Vanderstoep and Johnston (2009: 7) in a qualitative research, a researcher produces a narrative or textual description of the phenomena under study. Thus, the object of the study is presented more in words rather than in numbers. Then, in this research, the words, phrases, sentences or paragraph related to the human-nature relationship in the novel, *Julie*, become the data of the study.

Qualitative content analysis is the technique used in this research. According to Hancock (1998: 21) qualitative content analysis is a procedure for the categorization of verbal or behavioral data, for purposes of classification, summarization and tabulation. Thus, the researcher concluded that it is the most appropriate technique since the data of this research are represented in the forms of words, phrases, sentences and paragraphs which require the categorization for the analysis.

B. Data and the Source of the Data

The main source of the data is Jean Craighead George's children book entitled *Julie*. This book was written in 1972 based on a true research of an Eskimo girl in Alaska. All the words, phrases, sentences and paragraphs related to human-nature relationship and the way it is represented in the novel are the research data.

The researcher also used other secondary sources. They were books, articles, and information either printed or electronic sources related to the topic of this research. In order to scrutinize the meaning related to human-nature relationship, the researcher used ecocriticism theory, especially Garrad's concept of animal. Thus, the researcher read many books related to ecocriticism and animal, such as *Ecocriticism* (Garrad, 2004) and *The Ecocriticism Reader Landmarks in Literary Ecology* edited by Cheryll Glotfelty and Harold Fromm and *Environmental Science, Toward a Sustainable Future* (Wright, 2008). To present the way the human-nature relationship is depicted in the novel, the researcher read some books, such as *A Critical Handbook of Children's Literature* (Lukens, 1999), *Aesthetic Approaches To Children's Literature: An Introduction* (Nikolajeva, 2005), *Children and Books Ninth Edition* (Sutherland, 1996) and *Children and Literature* (Stewig, 1980).

C. The Research Instrument and Triangulation

The best instrument for a qualitative research is human (Lincoln and Guba in Vanderstoep and Johnston, 2009: 188). It was aimed to gain the deep analysis of the

research. The main instrument of this research is the researcher herself who used her capacity to interpret and analyze. The researcher interpreted and analyzed the data related to the human-nature relationship as represented in the story based on the researcher's knowledge that was supported by ecocriticism theory.

The researcher made the indicators of human-nature relationship and literary elements of children's literature as described in the analytical construct. The indicators were made based on the employed theories. Thus, the researcher used the table list as the secondary instrument during the data processing. The data that had been given in a certain label were transformed into the table list. The table list then was designed to put the quotations of the data, category, code and page. Later, the researcher sorted the data that were relevant to support the research objectives.

The researcher gained credibility through triangulation technique. Triangulation is collecting information from a diverse range of individuals and settings, using a variety of methods (Maxwell, 2008: 22). The researcher also consulted the data with her consultants. They were Dr. Widyastuti Purbani, M.A. as the first consultant, and Niken Anggraeni, M.A as the second consultant. The researcher consulted the data with the first consultant weekly. After finishing the correction with the first consultant, the researcher went to the second consultant to get suggestions on writing the research. Besides, the researchers discussed this study with the research collaborators. They were Nor Islafatun and Rainy Ayu Gustira. The discussions were done to get the input, suggestion and criticism related to the research.

D. The Data Collecting Technique

To collect the data, the researcher arranged some steps. First, the researcher read the novel, *Julie*, carefully and thoroughly to get better content understanding. The researcher then re-read the story comprehensively and noticed every detail to the discussed topic. Second, the researcher collected the data related to the topic of human-nature relationship by making notes and re-writing them in the forms of words, phrases, clauses, sentences and paragraphs. Third, the researcher interpreted the collected data carefully. The last step is that the researcher categorized the data into some topic discussions. All the data were categorized in order to answer the research questions.

In order to answer the first research question, i.e. how the human-nature relationship is reflected in *Julie*, the researcher made some codes of the data. The researcher has determined two categorizations of the data. They were ‘a good relationship and a bad relationship’. These categorizations were further explained with some indicators. Then, for the second research question: how human struggles to get back the harmonious relationship with nature, the researcher determined some codes of the data. They were ‘actions, hardships, and insistence’. They were followed with some indicators, too. The researcher made some categorization to answer the third research question: what the solution of the bad relationship between human and nature is. They are ‘actions’. For the last research question: in what kind of way human-nature relationship is depicted in the story, the researcher made three

categories followed by the descriptions and indicators. They are ‘character, theme and setting’.

In addition, during the process of the data collection, the researcher used a particular form of data sheet to easily see the progress of her research. The form of data sheet is presented below.

N o	Pg.	Co- de	Category of Human- Nature Relationship	Sub- Category of Human- Nature relationship	Data	Interpretation	The Way Those Categories are Represented
1	13	B.1	Bad Relationship	Having money- oriented principle	“I am back, all right,” he said. “And I am picking up two qivit sweaters Marie asked me to bring to you.” Julie recalled Uma telling her that the women of Kangik knitted sweaters and scarves from the warm, featherweight under fur of the musk ox. Kapugen, she had said, sold these incredibly warm clothes to merchants in Anchorage and Fairbanks for enormous prices, many hundreds of dollars.	Kapugen, as the chief of Eskimo village starts trading the warm clothes made by knitting the musk-oxen. It means that human starts hunting the animal to be processed as the material of clothes and sell them to get more money.	Character (By Author's Comment)

Table 1. The Data List of Human-Nature Relationship and The Way It is Represented in *Julie*

E. Methods of Data Analysis

After collecting the data, the researcher soon analyzes the collected data. The analysis of data in a research project involves summarizing the mass of data collected and presenting the results in a way that communicates the most important features

(Hancock, 1998:20). In addition, Vanderstoep and Johnson (2009: 199) state that there are five research methods in analyzing the data: ethnography, phenomenology, case study, textual analysis, and applied research. The researcher employed textual analysis which involves the identification and interpretation of the novel. The steps of data analysis were described as the following:

1. The researcher made some notes in the form of words, phrases, sentences and paragraphs related to the objectives of the research: human-nature relationship and the way it is represented in *Julie* and identify them.
2. The researcher read and re-read the whole data and arranged them into four major categories related to the objectives of the research.
3. The researcher coded and categorized them in the table related to the objectives of the research. To categorize the data for the first, second and third objective, the researcher used the theory of ecocriticism and ecosystem. For the first research objective, the researcher divided the data into two categories; 'a good relationship and a bad relationship'. For the second research objective, the researcher divided them into three categories; 'action, hardship and insistence'. For the third research objective, the researcher divided them into one category; 'action'. Later, the researcher used Lukens' literary elements of children's literature: 'character (by action, by speech and by author's comment), theme (explicit), and setting (setting as antagonist) to categorize the data for the fourth research objective, how the human-nature relationship is presented in *Julie*.

4. The researcher sorted the categorized data. The researcher used the relevant data and excluded the irrelevant data related to the objectives of the research.
5. The researcher analyzed and interpreted the relevant data based on the understanding of human-nature relationship and children's literature to get the findings and to answer the research objectives.
6. Finally, the researcher applied the measure of trustworthiness of the relevant data by triangulation.

F. Analytical Construct

Table 2: The Table List of the Data for The First Research Question: How is the human-nature relationship reflected in George's *Julie*?

Category		Description	Indicators
1.	A Good Relationship	The ways humans co-exist with nature and treat nature respectfully.	<ul style="list-style-type: none"> - Understanding the existence of plant and animal as a part of human life - Respecting all kinds of living creatures on earth - Rising the eco-centric ethic - Utilizing the ecosystem goods and services carefully
2.	A Bad Relationship	The ways humans exploit nature without any regard to keep nature in return.	<ul style="list-style-type: none"> - Disregarding the plant and animal as a part of human life - Ignoring the importance of one single species - Having money-oriented principle - Exploiting the natural resources without any conservations

Table 3: The Table List of the Data for The Second Research Question: How does human struggle to get back the harmonious relationship with nature?

Category		Description	Indicators
1.	Actions	Some ways or activities done in order to save the balanced nature	<ul style="list-style-type: none"> - Convincing people to care about nature - Being ready to sacrifice - Creating the in-situ conservation: (1) Getting along with the wolves, (2) Moving the wolves
2.	Hardship	Many natural difficulties hampering human's actions to save the nature	<ul style="list-style-type: none"> - Facing the problem of wilderness - Facing the problems dealing with animals
3.	Insistence	Willing to continue saving the nature after facing many natural problems	<ul style="list-style-type: none"> - Having patience to continue the journey - Keeping the spirit to finish one goal: saving nature

Table 4: The Table List of the Data for The Third Research Question: What is solution of the problem?

Category		Description	Indicators
1.	Action	Some ways or activities done to get back the harmonious relationship with nature	<ul style="list-style-type: none"> - Convincing Kapugen to stop the industry - Stopping the industry - Changing the way of hunting

Table 5: Table List of the Data for the Fourth Research Question: In what kind of way is human-nature relationship represented in the story?

The Ways Human-Nature Relationship Is Represented in the Story			Description
1.	Character	By Actions	The trait of the character is described through the character's action, as what the character does in the story.

		By Speech	The description of the character is shown through the character's speech and conversation with other characters.
		By Author's Comment	The narrator's description of physical appearance and personality help the readers to understand the character's traits
		By Others' Comment	This kind of character can be seen through other characters' speech and actions toward him or her. It means that how other characters treat and say about the main character are the clues for the readers to know more about his or her traits or personality.
2.	Theme	Explicit Theme	Explicit theme is stated clearly and openly by the writer. Usually the writer states the theme in a sentence in order to clarify its focus.
3.	Setting	Setting As Antagonist	<ol style="list-style-type: none"> 1. The setting is a threat and requires a challenge for the main character to struggle. 2. The detailed description of setting is to make believable conflict to hold the readers.

G. Trustworthiness of the Data

The trustworthiness of the data is checked by using four criteria. Those are credibility, transferability, dependability and confirm ability (Moleong, 2001:173). Credibility is the concept of internal validity. The researcher performed the detailed and deep observation of the data in order to make this research credible enough. In addition, the researcher also put the data on theoretical concept of *the human-nature relationship*, so that the reliability and validity of the data could be attained. Transferability is the concept of external validity. This focuses on how the researcher

transfers the data to the readers. This research is conducted to be as easy as possible, so the readers would not have to face difficulties in understanding the finding of this research. Confirmability aims to measure how far the finding and the interpretation of the data are truly based on the data. To get the degree of conformability, the researcher provided all data and asked the peer reviewers to give suggestions and opinion about the analysis.

CHAPTER IV

FINDING AND DISCUSSIONS

This chapter presents the finding and discussion about the meaning of the data. It focuses on the discussion of four points. The first is the discussion of the first objective, which is the human-nature relationship embodied in *Julie*. The second is human's struggle to get back the harmonious relationship with nature. The third is the solution of the problem between human and nature. The last is the way the human-nature relationship is represented in the novel.

A. The Human-Nature Relationship Reflected in George's *Julie*

According to Glotfelty, ecocriticism often deals with the relationship between the writer and the world. Here the word "world" is expanded to refer to the entire eco-sphere. Thus, she states that human culture is connected to the physical world, affecting it and affected by it (Glotfelty, 1996: xix). It means that ecocriticism seeks to analyze the relationship between human and nature; either human affects the nature or is affected by nature. In George's *Julie*, the human-nature relationship is mostly represented as bad in which human starts disregarding the nature by developing the industry.

In the story, the researcher finds that the relationship between human and nature is both bad and good. It means that human is portrayed as a complex creature. Sometimes, they live with nature respectfully. Yet, they often treat nature as they like. The researcher then divides the aspects of good and bad relationship into some categories.

1. A Good Relationship

The story of *Julie* takes place in an Eskimo village named Kangik in Alaska. Eskimos actually live based on their ancestor's belief which places nature above human. It means that humans have tried to live harmoniously with nature since they were born. The good relationship between human and nature can be seen through some indicators. They are "understanding the existence of plant and animal as a part of human life", "respecting all kinds of living creatures on earth", "rising the eco-centric ethic" and "utilizing the ecosystem goods and services carefully".

a. Understanding the Existence of Plant and Animal as a Part of Human Life

Generally, Eskimos learn how to coexist with nature. It is because their life extremely depends on nature. They understand how to live with nature in harmony. In *Julie*, Eskimos are depicted as a good partner of nature.

A cry traveled across the snowy tundra and was heard by a young girl standing at the door of a small green house. The wooden structure sat on the edge of an Eskimo village on the bank of the frozen Avalik River in Alaska. She pushed back the halo of fur that framed her lovely face and listened. The wolf was telling her to come with him. She did not answer (George, 1972:3).

Julie is lost in tundra when running away from the arranged marriage with Daniel in Barrow. While she is in the tundra, she befriends with the wolves and had shared life. Finally, she returns home with her father, Kapugen, in Kangik, an Eskimo village in Alaska. When she is in her home, she feels apart with her wolves. The datum above shows how Julie as the main character feels connected to the wolves. She listens to the howl of the wolves telling her to come back with

them. She does not answer their howling because she thinks that it is the end of their relationship. However, it proves that she understands the existence of the wolves though she is far away from them now. She feels that the wolves are part of her life.

Another example showing how Julie understands the wolves is presented below. It happens when Julie has returned to her home but she still worries about her wolves.

Julie squinted toward the distant caller. “Stay away, beloved Kapu. I am going home.”

She waited. The wolf she had named Kapu after her father, the great hunter and leader, did not call again. Quickly she opened and closed the first door that led into Kapugen’s house. ... (George, 1972:4)

Julie knows that her wolves call her over and over again to come back with them. The howl rises and asks Julie to answer. However, Julie warns them to stay away from her because she knows that they will be killed if they are found by Kapugen. Although Julie’s voice can not be heard by the wolves, she is sure that her wolves will understand her situation. It shows that Julie understands the wolves and how to communicate with them.

Julie’s understanding of her wolves is also shown through the quotation below. Julie is always thinking of her wolves although she is apart from them.

A wolf howled.

Julie shut her eyes and wished that tomorrow would be clear and windless so the metal bird would take Kapugen and Ellen to Barrow. A day alone would give her an opportunity to call to her wolves and tell them to go far away from the hunter who would protect his oxen at all costs (George, 1972:33).

Julie has been apart from her wolves since she goes back with her father. In her home, she always thinks of her wolves. At the time when she hears the howl of her wolves, she is panicked and afraid if the wolves are found by her father. They will be killed. That is why every time she hears the howl of her wolves, she feels worry. This part of the story shows that Julie is thinking of her wolves. She finds the ways to stay away from the hunters from Kangik. She plans to call her wolves and tells them to go far away. It means that Julie understands the wolves and how to communicate with them.

All of the data above show the good relationship between human and nature. This good relationship is seen through the character of Julie, who had experienced the life with the wolves before. However, this good relationship implies that actually human cares about the existence of other living creatures. In short, the good relationship between human and nature can lead to the harmonious relationship between human and nature.

b. Respecting All Kinds of Living Creatures on Earth

The good relationship between human and nature can also be seen through human's respect toward all living creatures on earth. It means that human is aware of other living creatures and respects their existence on earth that helps to create the balanced nature. For instance, when Julie is helping her father in giving the dogs exercise, she takes the dogs to the duck camp.

Ravens, Julie knew, were the first to find wolf kills and share the banquet with them. Eskimo hunters knew this and would follow the large black birds to find wolves. Julie guessed this flying bird could see fifteen miles in all directions. Since he was circling and flapping, he must not have sighted a wolf kill; he would be flying in a straight line to the food. The raven was fluttering and diving, which meant he was hunting lemmings. Julie was

discouraged. For at least fifteen miles in all directions there were no wolves. She turned back.

(George, 1972:46)

While controlling the cart dog, Julie examines her surroundings by looking at ravens. She knows that ravens are the first animals that share food with the wolves. They will fly straight to the food if there is a wolf killed. This time, Julie really understands that the ravens are flying in confusion which means they are hunting lemmings. Knowing this, Julie feels relief. The datum above shows that Julie understands all the living creatures on earth and respects them as she leaves them to hunt the lemmings.

The human's respect toward other living creatures on earth is shown through another quotation from the novel. It is told that "All five adult wolves gathered in a circle and howled. Amy yipped. The song traveled across the river to be echoed back the cliffs and hills. The song was full of rightness of the earth. Julie felt harmony and sang, too (George, 1972:158). It happens when Julie moves her wolves to the bottomland. Julie successfully moves her wolves to the safe place, the bottomland, and she goes back to her home. However, on the way back to her home she stares at her wolves with another pack of wolves. At that time, she realizes that all the living creatures have coexisted together for the sake of nature. She joins to sing the harmonious song with her wolves. The datum above shows that human respects all the living creatures on earth. It shows how actually human is happy when everything is good and right.

Respecting all of living creatures on earth is important in keeping the good relationship with nature. This attitude makes human think that there are many

other living creatures on earth that should be treated well. Human will be aware of them and starts respecting them as the part of human life.

c. Rising the Eco-Centric Ethic

The eco-centric ethic is the belief which places nature above human. This ethic asks human to be aware of the nature and its living things on earth. This ethic also demands human to realize that all of the living things on planet are completing each other, saving the circle of life and keeping the sustainability of the earth. It can be understood that human will always treat nature respectfully because human believes that nature is source of the life. Nature, then, is considered as a part of their life. That is why human in this time learns to coexist with nature.

In *Julie*, this ethic arises in some of the characters. Julie as the main character is the person who is closely related to nature. She has this ethic in her heart in her early age after sharing her life with wolves in the tundra. It can be seen through the following quotation.

Now they seemed to be running joyously, as if they were celebrating the first law of their kind –cooperation. An elder had put it to Julie another way: “We are all here for each other; the Eskimos, the mammals, the river, the ice, the sun, plants, birds, and fish. Let us celebrate cooperation.” That, Julie felt, was just what they were doing.

(George, 1972:156)

It happens when Julie struggles moving the wolves to the bottomland. After successfully moving them into the bottomland, Julie looks at her wolves that joyously hunt moose with another pack of wolves in bottomland. At that time, Julie remembers what the elders say about nature. It is said by the elders that human along with the landscape, animals, plants are supposed to live together in

harmony. This quotation shows that the eco-centric ethic deeply rises in the heart of Julie and all Eskimos.

Another quotation that shows the eco-centric ethic in Julie can be seen below. It tells how Julie is different from her stepmother, Ellen, who is a white girl from Minnesota.

“Oh, Julie,” Ellen said, looking down at the gurgling Amaroq. “I am sorry to hear you say that.”

Julie looked at her father’s wife. This stepmother she loved so much did not know what every Eskimo knew from birth: that people and animals coexist for the welfare of both (George, 1972:207).

Julie tells her a sad story about her arranged marriage, her runaway, her broken school and her experience living with the wolves. However, it seems that Ellen, her stepmother, does not really know how Eskimos live with nature before knowing the industry. She does not know what Eskimos know from birth that they learn to coexist with nature for the welfare of both. The datum above shows that actually Eskimos have been taught to coexist with nature since they are born. It is different from Ellen, who is born in Minnesota, and does not know about the connection with nature. What she knows is the modern way of life with high technology to support human’s life. That is why when Julie tells her everything about Eskimo and nature she does not understand anything.

The rising of eco-centric ethic in human’s mind is very important to sustain the earth. This ethic leads people to treat nature respectfully and place all of the living things as parts of life. It can be said that rising the eco-centric ethic is the good start to act in saving the nature. That is why this ethic is needed in this time to make people aware of the nature and its living things on earth.

d. Utilizing the Ecosystem Goods and Services Carefully

Utilizing the ecosystem goods and services in a careful way is one of the aspects that show the good relationship between human and nature. It means that human exploits the natural resources in careful and respective ways, so the nature will not be damaged. One of the careful ways of exploiting nature is by controlling the hunting. In *Julie*, Eskimos learn to control their hunting to save the future generation.

“How many whales did Wainwright take?” Atik asked
 “Five. That is their quota this year,” Malek said. “It is not enough for everyone, but it cannot be helped. We cannot take more than the whaling commission permits us”
 “Why?” shouted Benjamin. “I love lots and lots and lots of maktak.”
 “We want the whales to live,” said Malek, “so that you, your children and your grandchildren will have maktak” (George, 1972:82).

The above conversation happens when Malek hunts whales in the icy ocean with Atik and Benjamin. Malek is permitted to hunt five whales per year by the whaling commission. Benjamin, who is only a child, asks Malek to hunt more whales because he likes them so much. However, Malek states that Eskimos let whales live to keep their population sustain for the next generation. That is why he takes only five whales in a year. Thus, the conversation implies that Eskimos control the hunting to prevent the extinction of whales. This means that Eskimos utilize the natural resources in careful ways.

Actually, there are many ways in keeping the nature and controlling the hunting quantity is one of them. It is one of ways to utilize nature carefully without causing any destructions of nature. Thus, the challenge of people today is

to find ways to utilize the natural resources without damaging the biodiversity and ecosystem.

2. A Bad Relationship

The bad relationship between human and nature in the story happens when people, especially Eskimos, start adopting the modern way of life. It begins when Kapugen, the chief of Eskimo village, has decided to start building industry to support the Eskimos' financial needs. In this case, he builds the industry of thick fur which requires him and other Eskimos to hunt musk oxen to be processed as the material of clothes. He also uses many technologies to hunt such as guns, planes, radios, and generators. This way makes Eskimos forget their traditional way of hunting and also disregard the importance of the sustainability of the nature.

To elaborate the category of bad relationship, the researcher divides it into four indicators. They are “disregarding the plant and animal as a part of human life”, “ignoring the importance of one single species' existence”, “having money-oriented principle”, and “exploiting the natural resources without any conservations”.

a. Disregarding the Plant and Animal as a Part of Human Life

In the story, the bad relationship begins when Eskimos adopt the modern way of life. In this case they follow the Minnesota Law that is considered as the best rule to earn money for the living. However, this modern law has so much ignored

the sustainability of nature, since it is based on the white man's way of thinking which is very different to Eskimos'.

"They roam the forests taking deer and moose and an animal they call the beaver. But when a wolf comes onto a person's land and kills his cattle, then the government environmental officers come and shoot him. They shoot the ones that compete with humans. They think that is fair. That is how it is between humans and wolves in Minnesota." (George, 1972:113)

The datum above is said by Kapugen when Julie asks him not to kill the wolves. Julie asks to have a chance to save her wolves, but her father argues that the wolves are wrong to kill the cattle. What Kapugen says reflects his way of thinking that disregards the importance of wolf in keeping the balanced nature. He insists on killing the wolves when they disturb human's life. Clearly, Kapugen has adopted the Minnesota law which sometimes ignores the nature.

It can be said that Eskimo's old rule is the best rule since it always concerns about the sustainability of the nature. In contrast, the modern rule is not always good. From the quotation above, the Minnesota law, which is considered as the modern way of thinking, shows how ignorant and selfish humans are in the modern time. They kill animals that disturb their life without any efforts to seek why those animals come to their settlement and find the right solution if there is one thing going wrong about them. Thus, the modern rule is not necessarily adopted if it is not as good as the old one. It means that to adopt the modern rule, people must think about its risk and benefit, too.

b. Ignoring the Importance of One Single Species' Existence

Human's ignorance toward the existence of a species reflects the bad relationship with nature. Humans think that one species is not really important for

their life. That is why they ignore its existence. They are not aware that one species has its own role in sustaining the whole community in ecosystem.

“Wolves kill oxen,” said Ellen

“Is that his reason?” Julie asked softly.

“I think it must have been,” she said. “He was worried about wolves at that time.”

“A gussak who had paid him well to take them both wolf hunting. White hunters hate wolves. They kill the caribou and deer they want.” (George, 1972:72)

The datum above is said by Ellen, Julie’s stepmother, when she tells the reason why Kapugen kills the wolves. He has followed the Minnesota Law which is built by the white man who does not care about the nature. What Ellen says implies that people seem to ignore the importance of wolves. They just know that the wolves consume caribou and deer that are needed by human. That is why they hate wolves. It reflects that human ignores the importance of wolves in order to keep the animals they want.

c. Having Money-Oriented Principle

Another category that creates the bad relationship between human and nature is the money-oriented principle. People start thinking the economic value of the nature. It means that they treat nature as the source of economy. This attitude then leads to the over-exploitation of nature. People exploit the natural resources in the forms of plants, animals, water, *etc* massively to fulfill their financial needs.

The money-oriented principle can be seen through the industry. People start seeking new innovations to develop the industry. They try to invent the new ways to make them easier in expanding the industry. Usually, it is called as technology. The new found technology make people work easily. In terms of industrial world,

the new technology promotes the easy lifestyle, such as giving small efforts, less consuming time and having big result. In *Julie*, it happens when her father, Kapugen, starts adopting the modern technology to build the industry. Her father follows the Minnesota Law which facilitates the industry with new hunting equipments like guns, radio, and plane.

A bold boss of horn, curved tips pointed forward, met in the middle of his forehead like a helmet. The chunky rocklike animal bore a strong resemblance to the wooly mammoths of the past. He snorted.

“One of the last old-time animals,” Kapugen said.

“White men say he is a goat-antelope. To the Eskimo he is uminmak, the animal born to the ice and the wind the snow.” Kapugen held out a bilberry stalk to him. “”Once,” he went on, “there were millions of uminmaks in northern Alask. When the Eskimo got guns, they shot them all. Every one.

(George, 1972:2)

The conversation above is taken when Kapugen tells about the history of the extinction of goat-antelope because of over-hunting. He says that Eskimos kill all the animals when they get guns. It can be said that the new invented technology, guns, make Eskimos easy to hunt. That is why they hunt the goats massively since they get money easily which can satisfy their living. Otherwise, it can be understood that the Eskimos have forgotten their old ways of hunting that was actually safe to nature. In short, the conversation implies that the new technology leads to the destruction of nature and money-oriented principle.

Another example showing the money-oriented principle in *Julie* is seen through the quotation below.

“The musk oxen must live,” said Kapugen. “We need money for the villagers.”

“Atik has walrus, Malek has whale. Duck and goose eggs are everywhere in the river seeds. The whitefish and salmon are beginning their runs.”

“We cannot hunt forever,” said Kapugen. “The wild animals are passing off the earth. We must find a new way to live in the arctic. Industry. The musk oxen are our industry.” (George, 1972:112)

The conversation happens when Julie asks her father to stop killing the wolves. At that time, the wolves kill the musk-oxen that are needed by Eskimos to sell in the industry of thick fur. Kapugen insists on killing them as they are the threats for the population of musk oxen. However, Julie insists on keeping the population of the wolves because she believes that the wolves are the important elements in keeping the balanced ecosystem in Arctic. Kapugen still holds his modern belief that wolves must be killed in order to protect the musk oxen and maintain the industry. What Kapugen says in his conversation implies that he has the money-oriented principle.

The money-oriented principle sometimes is really destructive. It may lead people to exploit nature extremely. In *Julie*, the over-exploitation of nature happens when Eskimos begin to use all the forms of natural resources in collecting money.

“These papers are the records of our musk oxen. Malek, Peter, and I keep track of them for the bank in Fairbanks. The bank finances our industry.”

“Industry?”

“All Eskimos villages are corporations now,” Kapugen said rising to his feet. “Unlike the American Indians, who live on reservations under government supervision, we run ourselves like a business. Our people own stock in the village corporation and share the profits.” This did not make sense to Julie, but Kapugen seemed to think it was important, so she listened. “The Kangik Inupiat Corporation is pretty big, all right,” he said, pointing to numerals in the book. “We have a musk-ox business, a construction company, a store, and an electrical-generator company. We also get money from the oil taken from our land.” She still did not comment, so Kapugen stood up and took her hands (George, 1972:6).

The conversation above happens between Julie and Kapugen. Julie has just returned from the tundra for a long time. She does not know what her father is doing with the papers on the table. She asks her father about it. Then her father explains that the papers are the records of the musk oxen that are sold to the industry. Knowing that her father has built an industry she is shocked and wants to reject it. However, she sees that her father seems to think that the industry is important. He tells that now Eskimos get money from the various industries built in their land, such as the musk-ox business, a construction company, a store, an electrical generator company and an oil company. What Kapugen explains implies that Eskimos exploit nature in many forms of natural resources to get money.

Next, the money-oriented principle is shown in the novel when Kapugen sells the sweaters to the industry. The sweaters are made of the thick fur of a musk-ox. This is how actually the industry runs. Eskimo hunters hunt the musk-oxen and the women knit the fur of a musk-ox to be a sweater. Finally, Kapugen sells the sweater to the industry for the enormous prices.

“I am back, all right,” he said.

“And I am picking up two qivit sweaters Marie asked me to bring to you.” Julie recalled Uma telling her that the women of Kangik knitted sweaters and scarves from the warm, featherweight under fur of the musk ox. Kapugen, she had said, sold these incredibly warm clothes to merchants in Anchorage and Fairbanks for enormous prices, many hundreds of dollars (George, 1972:13).

This part of story shows that Kapugen, as a chief of Kangik, has run the industry to get money for all Eskimos in Kangik. He sells the sweater to the industry to support the financial needs of all Eskimos in Kangik. However, the enormous price of the sweater made of the fur of musk-ox is not worth comparing to the

destruction of the nature. It reflects the money-oriented principle of human when they concern only about money and ignore the destruction of nature caused by the over-hunting.

d. Exploiting the Natural Resources without Any Conservations

Exploiting the natural resources without any conservation reflects the bad relationship between human and nature. It can be understood that human exploits nature extremely without any effort to keep nature in return. Sometimes, it shows how selfish human is. In *Julie*, exploiting the natural resources has caused the absence of caribou population.

“You must learn to shoot a gun,” he said. “We need you. Kangik is almost a deserted village. Many of the houses are empty, all right. The caribou have not circled back to us for two years, and the people are hungry. Many have moved to Wainwright and Barrow.” (George, 1972:16)

This part of the novel shows how Eskimos over-exploit the caribou. They hunt caribou to support their living. This time the caribou population is decreasing. That is why they do not migrate to Kangik. Moreover, when Eskimos realize the absence of caribou, they keep hunting them with the guns. The most extreme part is when they know that caribou is absent, they move to another place to fulfill their need. It shows that humans are very selfish and keep thinking only about themselves.

The next quotation also shows how Eskimos exploit nature massively. It happens when Kapugen tells the scarcity of food in Kangik to Julie.

“Food is scarce in Kangik,” he said, hastily changing the subject.
 “Can’t you fly your airplane and get gussak food for the village?”
“When the caribou fail to return, no white man’s food can keep us healthy.”
“The fish?” she asked.

“We also need flesh and fat to survive in the cold,” he answered. “And nothing tastes so good as the caribou and the whale.” (George, 1972:17)

The conversation above is between Julie and Kapugen in the house. Kapugen tells the need of caribou for Eskimos. Caribou is the one and only good food for Eskimos to warm their body in the winter when the ice is frozen everywhere in Kangik. However, when the caribou population decreases, Kapugen has no idea to find the alternative food. He insists on hunting the caribou. It implies that Kapugen and other Eskimos hunt caribous in a massive amount and causes the absence of caribou in this year. After knowing this condition, Kapugen still insists on hunting the caribou. He does not try to find the alternative food to substitute the flesh of caribou. It can be said that Kapugen and other Eskimos do not try to find a way to get back the caribou in Kangik. Thus, this conversation shows that Eskimos have exploited the animals extremely without any conservation.

The right attitude for working harmoniously with nature probably is the taking-and-giving principle. It means that people understand the nature, utilizes its natural resources to survive and keeps nature in return. This attitude may lead to the good relationship between human and nature. However, the problem today is that less people are aware of this attitude. Thus, many environmental problems are caused by humans' action. *Julie* tries to show the impacts of human wrongdoing. In this point, this novel shows how humans exploit the natural resources massively without giving a conservation to nature as an effort to sustain the balanced life system and its impact on human's life. That is why this novel is very good to teach about the environmental issues to children since *Julie* is a children's book.

B. Human's Struggles to Get Back The Harmonious Relationship with Nature

This part of analysis reveals how human struggles to get back the harmonious relationship with nature. Realizing the damage as the impact of their action, humans start repairing its wound. This struggle is represented through the main character of the novel, Julie. In this point, this novel becomes interesting as the youngest character in the novel has the awareness of the importance of nature to people's life while the elders are ignorant toward nature. Julie, who has a close relationship with nature, realizes how important of the population of wolves is in preserving the ecosystem in Arctic. That is why she tries to save them from being hunted.

The researcher then divides the struggles into some categories and indicators. They are "actions, hardships and insistence". It eases the process of analyzing for the researcher and helps the readers to understand the analysis easily.

1. Actions

Actions refer to some ways or activities done in order to save the balanced nature. There are some steps to save the nature the researcher finds in the story. Thus, the researcher explains each category with some indicators. To reveal the category of action, the researcher determines three indicators: "convincing people to care about nature", "being ready to sacrifice", and "creating the in-situ conservation". They are explained below.

The problem first arises when Julie's father, Kapugen, builds the industry of thick fur as a modern way of living. This industry requires him and other Eskimos

to hunt the musk-oxen to be processed as the materials of clothes. He finds out that the musk-oxen are consumed by the wolves, so he tries to eliminate the population of the wolves in order to keep the musk-oxen. Knowing her father's plan, Julie argues with him to save the wolves. Her father gives her a chance to save the wolves. However, if next time he finds out that the wolves kill musk-oxen again, he will kill them off. Julie takes this chance to save the wolves and her journey begins.

a. Convincing People to Care About Nature

The first way to get back the harmonious relationship with nature is convincing people to care about nature. Through this effort, Julie asks people to get involved in saving the nature by persuading her father to save the population of wolves.

“The wolves killed an ox.”

The cheerful twinkle left Kapugen's eyes. After a thoughtful silence he turned and went into the qanitchaq. He put on his flying jacket and picked up his wolf gun.

“Please don't,” Julie begged. She followed him into the two –A.M. sunlight.

“Please don't,” she pled again.

“It cannot be helped,” he answered, taking the path to the Quonset and his airplane. “We need the musk oxen.”

“Please, Kapugen, my aapa.” Julie ran beside him in her bare feet. “I will keep the wolves away from the oxen. Please do not shoot them. They saved my life.” (George, 1972:111)

The conversation above happens between Julie and her father in the morning. After knowing that the wolves have killed a musk-ox, Kapugen is very angry and hurries to kill them off. He thinks that the musk-oxen must be safe to support the financial needs of Eskimos in Kangik. However, Julie begs him not to kill them. Julie pleads to be given a chance to keep the wolves away from the musk-oxen.

This datum shows that Julie convinces her father to keep the population of the wolves because she is aware of their importance in saving the nature.

Julie keeps convincing her father to keep the wolves. It is the beginning of her efforts in saving the wolves. She does not give up convincing her father until she is given a chance.

“Let me go to them,” she said. “I know what to do. You once talked to the wolves. Like you, I learned their language when I was with them on the tundra. I will tell them where the caribou are and send them off to find them. They will do that.” (George, 1972:112)

Julie keeps convincing her father not to kill the wolves. She believes that there is some other ways to keep both the wolves and musk oxen without killing them. She thinks they can be moved to somewhere else such as in a place where there are caribous. Thus, the wolves will not come to Kangik and consume the musk-oxen. Julie thinks that it is the right action to save the wolves, musk oxen and also people. The datum above shows that Julie keeps convincing her father not to kill the wolves.

Another example of Julie’s action in convincing of her father is presented below. Julie tries hard to ensure her father that there is no need to kill the wolves.

“But not here,” Julie said. “We are different. We know the wolf is from the earth and must live so we all can live.”
 “Not when we live as the white men do.” Kapugen had stopped walking.
 “Eskimos,” he said, his voice low as he paced his words carefully, “now live by the Minnesota rules”
“The old rules are best,” said Julie.

(George, 1972:113)

Julie keeps convincing her father to keep the population of the wolves alive. This time she begs by telling her father about the rule of Eskimos. Julie convinces her

father about the importance of the wolves for Eskimos. She says that the life of wolves is the life of Eskimos. She ensures that Eskimos' rules which teach people to coexist with nature are best. Thus, the wolves are not supposed to eliminate in order to keep the musk oxen and Eskimos. However, Kapugen still holds on his belief that now Eskimos have adopted the modern life. At this time, Julie is not successful in convincing her father to keep the wolves.

Julie does not give up convincing her father. She tries hard to ensure him to give her a chance. However, this time her plan has worked. Kapugen lets her to go to the wolves and save them by her own way.

“You did learn their language,” he said, pulling her gently to her feet. “Go to them. I know your efforts will be wasted. Wolves do not know about people’s property. They see their rightful prey and take it. Wolves have to be wolves.” “Wolves know about borders,” Julie said. “They have hunting lands like we do. They mark and patrol them. It is too bad that our musk oxen are on Kapu’s land. He thinks they are his.” (George, 1972:114)

Julie’s effort in convincing her father is successful as her father gives her a chance to save the wolves this time. The datum shows that Julie’s first action is successful. It is the beginning of her journey to save the wolves in the tundra.

Julie is very aware of the balanced nature while the other characters are not. It is proved by her action in convincing her father to keep the population of wolves. She is the one who totally understands the wolves while her father has been changed by the modern way of life. Julie plans to move the wolves in another place so they will not consume musk oxen in Kangik.

b. Being Ready to Sacrifice

Being ready to sacrifice means being ready to give everything Julie has to save the wolves. She does not care about the problems she may have. She sets her time and energy to walk on the tundra. Thus, after a long struggle convincing her father, Julie gets a chance to keep the wolves. Then, Julie thinks of her plan to save the wolves.

“Sunshine,” said Julie. “I can travel.”

“Then you will go to them?” Kapugen said quietly.

“I will go to them.”

“And what will you do?”

“I do not quite know until I talk to them.”

“How will you travel? You cannot take the dogs.”

“On foot, until I find them. Then I will travel as they travel.” She dropped to her hands and feet and pranced lightly around Kapugen, whimpering and whining like a wolf (George, 1972:114).

Julie plans walking on the tundra to find her wolves and move them. She is ready to walk on her journey although she does not know how far her journey will be and how long the time she will take. She will trace them by following their travel by foot. This datum shows that Julie is ready to sacrifice in saving her wolves.

Another example showing that Julie is ready to sacrifice is presented by the quotation below.

Julie spent the next few hours provisioning her self for the trip. She took food, her ulu bag and whale oil, and a change of clothing. She hummed as she made her preparations. She was looking forward to walking in freedom on the open tundra again. This time she would walk without fear of starvation. (George, 1972:116)

The above datum shows that Julie is preparing what she needs to walk in her journey to save the wolves. She prepares food, whale oil and clothes before going

to the tundra and she is ready to walk on a long journey without fear of starvation. It can be seen that Julie is ready to sacrifice in her journey to save the wolves.

c. Creating the In-Situ Conservation

In-situ conservation is the protection for the endangered species within their natural habitat. Mutia (2009:05) refers in-situ conservation to a conservation of ecosystems and natural habitats including the maintenance and recovery of viable populations of species in their natural habitats. This conservation is committed if there are problems in ecosystem that can affect the biodiversity. One of the problems is the loss of top predators in the food chain that can cause the loss of biodiversity.

Estes (2011:301) investigated how the 'trophic cascade', the loss of apex consumer in food chain, has effects on ecosystem processes. Apex consumers include lions, tigers, wolves, and cougars. Trophic cascade means that the loss of predator will affect the other down elements in the food chain. For instance, the loss of wolves influences the population of elk and trees which are in the down level of food chain.

The same problem is portrayed in this novel. The food chain in *Julie* ranges from willow trees to musk oxen and the wolves. The willow trees are consumed by the musk-oxen and musk-oxen are consumed by the wolves. In the story, people try to eliminate the wolves in order to keep the musk-oxen. Actually, killing the wolves means destroying the ecosystem. If the wolves are eliminated, the population of musk oxen will increase. The increasing population of musk oxen makes them need more food, which are willow trees, to survive. In fact, it is

difficult for willow trees to grow in Arctic because of the frozen ground and the cold weather. If the population of willow trees is not equivalent with the increasing population of the musk-oxen, there will be inadequate willow trees. Finally when there are not enough willow trees, the musk-oxen will not survive. Thus, the loss of the wolves will destroy the whole community in the ecosystem.

In *Julie*, the environmental problem is the effort of human in eliminating the population of wolves that are the top predators in food chain over musk oxen and willow trees. Kapugen and other Eskimos hunt musk-oxen to be processed as the materials of clothes. The conflict happens when Kapugen finds out that the wolves consume the musk-oxen. In order to keep the population of musk oxen, he decides to kill off the wolves. He does not know about the significance of the wolves in keeping the balanced ecosystem. Here, Julie is the only one who totally understands the wolves and their role in saving the nature. Julie is aware of the existence of the wolves that is important to keep the balanced ecosystem. That is why Julie struggles to create the in-situ conservation, which means moving the habitat of the wolves to somewhere else within their natural habitat.

Thus, the in-situ conservation committed by Julie tries to save the wolves by moving them in another place within their natural habitat. The researcher determines two specific steps in doing the in-situ conservation to make the analysis easier. Those are getting along with the wolves and moving the wolves. In committing the in-situ conservation, humans need to get along with the wolves first, so they will not refuse to be moved. Then, moving the wolves is the next step.

1) Getting along with the wolves

The first challenge in creating the in-situ conservation for Julie is to get along with her wolves again. It is because she has been apart from them for a long time. She needs to get close again with them before moving them to somewhere else.

The wind shifted and Kapu lifted his nose toward the riverbed. Cocking his head to one side, he sniffed. He sniffed again. With that his ears shot forward. He smelled Julie. She moved and he saw her. For a moment he stared; then, wagging his tail furiously, he pulled back his lips in a smile and spanked the ground with both front feet (George, 1972:125).

The quotation above shows that Julie tries to get along with the wolves before moving them. Although it is difficult as she has been apart from them, Julie must accomplish this work to build the in-situ conservation. The work she has to do next is to be their part again.

Another quotation that shows Julie's struggle to get along with the wolves is presented below. It happens when Julie meets with Kapu in the tundra.

Kapu romped toward her, then stopped. He threw back his head and howled a long melodious note that began with a bear's growl and rose to a wind scream. He was saying a pack member was here. Julie howled, harmonizing with him. Zing now saw her and lifted his black lip over one canine tooth and growled (George, 1972:125).

This part of the story shows that Julie is welcomed by Kapu, the leader of wolf pack. It can also be seen that Zing, Kapu's brother, gives his positive reaction when seeing Julie. It implies that the two wolves accept Julie as their friend. Thus, for the start, Julie has been successful getting along with them. The next quotation shows that Zing does accept Julie as a friend again. It happens when Julie greets Zing to know his response.

“Zing, it’s me,” Julie said, and whined her love for him. Zing wagged his tail. He ran to her and, looking straight in her eyes, said she was family and welcome (George, 1972:126).

Zing’s action implies that he accepts Julie as the part of family. It also implies that Julie successfully gets along with Zing. It means that the rest of struggle will be less difficult as Julie has been Kapu and Zing’s friend again. Thus, the quotation above proves that Julie is successfully getting along with her wolves.

Another example that shows Julie has been successfully getting along with her wolves is presented below.

Kapu became excited. He sped like a sea eagle down the beach and back to Julie. She threw him her mitten. He caught it, tossed it in the air, and caught it again. He ran in circles and dropped it. Julie laughed and picked it up. Kapu had not lost his sense of humor even though he was a father and the leader of his pack (George, 1972:126).

The above quotation happens when Julie asks Kapu to play with her. It can be seen that Kapu enjoys playing with Julie and she also feels glad being together with them again. The above quotation proves that Julie has been a friend for Kapu as he enjoys playing with her. It implies that Julie’s relationship with her wolves is going to be close. Thus, the in-situ conservation will be easy to create as Julie becomes their friend.

Although Julie successfully gets along with Kapu and Zing, she needs to be the friend of another pack member. There are the mother wolf, Aaka, and her puppy, Amy. Julie does not know that Kapu has a new mate because the last time she was with them, Kapu was a young wolf. Julie realizes that the mother wolf is going to be a problem if she does not want to be Julie’s friend. However, for the puppy Amy, Julie is sure that she can befriend with her.

The sun circled the top of the world twice, and with each swing Julie moved closer to the den. Kapu and Zing did not care, but Aaka did. She became nervous every time Julie inched her way forward. She growled and bared her teeth. Julie tossed her a mitten, but Aaka would not play. She was proving to be a problem—and she was the most important wolf in Julie’s plan. She must get Aaka’s confidence if she was going to help her wolves (George, 1972:127).

The quotation above reveals that Julie gets a problem with the mother wolf. It can be seen that Aaka does not accept Julie as a friend yet. In fact, the mother wolf is the most important key in Julie’s plan to move the whole member to elsewhere. The datum above proves that Julie faces problems with Aaka. Without her trust, Julie cannot do anything.

The next quotation also portrays the problem Julie faces while getting along with the wolves. Julie tries hard to be their friend.

From that moment on Aaka stopped growling at Julie, and after the next sleep Julie moved her tent almost up to the den door. Aaka made friends with her but would not let Amy come out and play. That was the next problem. Julie needed not only Aaka’s friendship but Amy’s (George, 1972:128).

The datum above shows that Julie is still trying to get along with the wolves. Julie moves her tent closer to their den to get Aaka’s attention. Julie’s action proves that she does not give up being Aaka’s friend. However, it can also be seen that Julie’s move makes a small progress as Aaka stops growling at her. It implies that Julie successfully gets Aaka’s attention.

Another quotation of the story showing Julie’s effort in getting with the wolves is shown below. After a long struggle of getting along with Aaka, Julie finally gets her trust as the babysitter for Amy.

Aaka sped over the tundra like a bird released from a cage. She ran in circles, chased cotton-grass seeds, then disappeared around the bend in the river. Julie got to her feet, her heart pounding, her hopes high. She could see Aaka racing across the tundra tracking Kapu and Zing. Julie saw that she was going to win. Aaka trusted her to be the baby-sitter (George, 1972:131).

The above quotation happens when Aaka runs after Kapu and Zing to hunt and leaves Amy with Julie. It means that she gives a complete trust to Julie to be Amy's babysitter. Aaka's trust toward Julie is the great progress. The datum above shows that Julie's plan is going to work as Aaka lets Julie to keep Amy and proves that getting along with wolves to create the in-situ conservation is a difficult work.

The first step in creating in-situ conservation has been finished. Julie successfully gets along with the Kapu's entire pack member. It is going to be easy for Julie to move their wolves. The wolves will happily follow wherever Julie goes because she is considered as the family of the pack. Then, Julie needs to bring them to elsewhere that is safe for them.

2) Moving the wolves

Julie has successfully finished the first step to create in-situ conservation. Then, she needs to move the wolves to elsewhere that is most suitable for the wolves. Moving wolves is not an easy work as people may need great effort and adequate knowledge about the wolves and the targeted place. As known, the in-situ conservation must be built within the species' natural habitat.

In the story of *Julie*, the in-situ conservation is done by Julie to save the population of wolves. Thus, Julie must accomplish this work and save the wolves. Her wolves live in the tundra near Kangik, Eskimo village where Julie lives. She

plans to move them to the bottomland. This new place will provide them with abundant food so they will not starve. Moreover, this place is very far from Kangik. This new place is still their natural habitat and is a right place to create the in-situ conservation for them.

This part of the story shows that Julie will start moving the wolves to elsewhere. Julie decides to continue her journey to move her wolves after a long stay with them in the tundra.

She picked up Amy and put her in the pack. When Julie had reached the top of the embankment above the den, Aaka opened her eyes. Julie walked on. Aaka got to her feet. She sensed a new attitude in Julie. Kapu awoke. Zing stood up. They all watched Julie walk south with Amy in her pack. Aaka trotted right after them. Kapu followed, then Zing (George, 1972:137).

The above datum shows that Julie has worked on her plan. She takes Amy in her back in order to make the others follow them. Her action makes the adult wolves follow her as she brings their pup. This way makes her easy to move the wolves to elsewhere. It implies that Julie starts moving the wolves to create the in-situ conservation for them.

The next quotation reveals Julie's journey with her wolves to move them to elsewhere.

Julie got to her feet, put Amy in her pack, and went on. Aaka followed close behind the two. Kapu and Zing circled out and back as they moved along, always keeping that pup in sight, as if pups were the only thing wolves lived for. And at this time of year, Julie knew, it was true. Her plan was working (George, 1972:141).

The above quotation shows that Julie is very confident with her plan. She knows that the wolves will follow them. This time is the time for the wolves to raise the pup and Julie understands that. That is why she takes Amy with her to make the

adult wolves follow her. Then, Julie keeps walking with her wolves to create the in-situ conservation for her wolves.

Moving the wolves is a difficult work. People must have adequate knowledge about the targeted place. The new place should be better than the previous. Finding the most suitable place to create the in-situ conservation is hard. Julie faces this problem.

She crossed the invisible line again.

Kapu wolf barked and stood where he was. He would not follow. Zing barked, Aaka whined. Julie walked on. They whimpered and called to Amy, but they would not cross the line. It was as if a huge wall of glass had been erected and they could not go through it. They ran north and south, but not toward the pass. When Amy tried to squirm out of Julie's arms, Aaka trotted over the invisible line to get her. Kapu bark-snarled, lifting his lips to expose not one but both canine teeth. Aaka came back. She did not make another move to get Amy, although Julie was running farther and farther away, determined to make them follow (George, 1972:143).

The above quotation happens when Kapu, Zing and Aaka do not follow Julie and Amy. Julie has crossed the invisible line which is considered as taboo for the wolves. The wolves actually have their own territory. It is taboo to enter another pack's territory. This datum shows that moving the wolves is not an easy work. Wolves, like human, have their own land and it is forbidden for a pack of wolves to enter another pack's land. Then, it will be a challenge for Julie to make them move and cross the border.

Another example that shows Julie's struggle to create the in-situ conservation for the wolves is shown below. It happens when Julie takes a rest with her wolves and thinks about how to get her wolves cross the border. In fact, over the invisible

line, there are many mooses and the wolves will not starve. They will not come to Kangik if they can stay in the bottomland.

The moose halted, flared his nostrils, and looked up the slope. The wolves howled again. He turned and ran. Now Julie felt what all predators feel –the urge to chase the fleeing beast. Howling and shouting, she ran the huge animal out of the river bottomland, up through the willows and onto the foggy tundra. The wolves took up the pursuit (George, 1972:151).

Julie makes the moose come over the wolves. By using the language of a wolf, Julie brings the moose out of the river bottomland and the wolves understand what Julie wants. The datum above shows that Julie understands her wolves and helps them to find the food. To make her wolves satisfied is part of her plan to move them across the invisible line.

In her way of chasing the moose, Julie is thinking about the way to make the wolves cross the border. Chasing the moose is the beginning of her plan and is working.

Her plan had worked. Now she must figure out how to break the taboo. She could not stay in the river bottomland all winter chasing moose out of the no-wolf's-corridor for Kapu.

The only answer was to join the two packs into one (George, 1972:151).

After successfully helping her wolves in chasing the moose, Julie finds the way to make the wolves cross the taboo. It is to join them with another pack of wolves. Thus, they will be one pack and hunt together. The above quotation shows that Julie works hard in moving the wolves. Actually, it is difficult dealing with animals because human must understand their nature, language and everything about them. Fortunately, Julie knows everything about the wolves. Although she finds it hard to move them, she keeps trying to find a way to move them.

The next quotation shows that Julie keeps thinking about how to join the two packs together. She must find a way to move her wolves to the bottomland that is full of moose.

She took off her boots and waded into the icy river, selecting the shallowest water. The fog bank was still far from the river. Julie judged she had plenty of time to woo the two wolves and find their den. She would make friends with another puppy and carry it into the corridor. Then she would go back and get Amy and bring her to the bottomland. The adults would have to come for them. There probably would be a terrible fight, but Kapu, she was certain, would win. That would make the two new wolves obedient to Kapu. The taboo would be broken. They would hunt the moose in the corridor and not come to Kangik for musk oxen (George, 1972:151).

Julie plans to get along with another pack in the bottomland. Thus, by being a friend for both packs of wolves, she will be able to join them as one pack in the bottomland. The above quotation shows that Julie makes a new plan to move her wolves. It can be seen that to create the in-situ conservation for the wolves is difficult work. However, Julie tries hard to do that.

Julie does not give up moving her wolves. She still tries to find a way to join those two packs of wolves. It is shown in the below quotation.

Suddenly Silver's mate stood up. Julie swallowed hard. He was no more than ten feet away. The dwarf willows he had been crouched in came only to his white belly. He was large and rangy, his body lean, and his face hard. However, he was smaller than Kapu. That was good. The head of a pack was always the biggest. Kapu would win the fight for leadership if she could get them together. Julie named the rangy wolf Raw Bones. She whimpered, begging his friendship. He ignored her by looking down the river at nothing (George, 1972:153).

After meeting with Silver and her new mate, Julie finally finds a new plan. She will join the Raw Bones' pack with Kapu's. She believes that Kapu will be the leader since Raw Bones is smaller than Kapu. Thus, Julie must get attention from

Raw Bones to make them unite. The datum above shows that Julie will do her new plan to move the wolves. It implies that to move the wolves it is necessary to get their attention and trust as a friend.

The next quotation shows Julie's effort to join the two packs of wolves. Joining two packs of wolves is not an easy work. Julie finds it difficult as she cannot get along with Raw Bones' pack.

Raw Bones took a few steps and stared across the river. Julie followed his glance. Kapu and Zing were standing just back of the invisible border. Their ears and ruffs were up. Their eyes were pinned on Raw Bones. He glared back. Julie thought some great decision was in the making; then Raw Bones suddenly relaxed his gaze, rotated his ears, and stepped closer to Julie. He sniffed her scents as if reading some message she had carried from the other side of the river.

Julie wondered: Had Kapu not called her back because he had marked her with a scent message?

Raw Bones stared across the river and whined the whine of friendship.

Silver bounded forward.

Kapu and Zing leaped over their invisible border and rushed into the bottomland (George, 1972:154).

At that moment, Julie's plan is going to work. Raw Bones and Silver whine the friendship to Kapu and Zing. It can be seen that Kapu and Zing run over the invisible border and rush to the bottomland. It shows that the two packs of wolves will unite in the bottomland and hunt mooses together. The datum also proves that animals naturally have their own connection. People may let they go on their own way to join with another pack. Thus, it means that the in-situ conservation is almost done.

The next quotation shows that the in-situ conservation is almost done as Kapu and Zing come close to Silver and Raw Bones. It means that the two packs of wolves are united in the bottomland.

The four met, exchanged signals, and chased a moose that Julie had not even seen. Back on the tundra stood Aaka and Amy.

The moose knew the call of death. He lifted his huge hoofs and ran effortlessly, rack and head back. The wolves leaped at his side. They circled out and loped back, keeping up with the prey without sound. Kapu signaled with his eyes. The wolves took positions for the kill (George, 1972:154).

The four adult wolves meet and exchange signal. Then, they chase a moose together. Aaka and Amy are seen to wait for them on the tundra. The quotation of the story above shows that the in-situ conservation is almost finished as they hunt a moose together. Thus, Julie's struggle will soon end and they will be safe in the bottomland.

The four adult wolves chase a moose together. They seem to be one pack in the bottomland. This makes Julie fascinated.

Having chased the moose, the four wolves ran down the gravel shore, ears up, tails flowing behind them. They sped along as if there were nothing more important in the universe than running. Julie was spellbound. They seemed to be performing a ritual of wolfdom. They had not killed the moose, just chased it together. Now they seemed to be running joyously, as if they were celebrating the first law of their kind –cooperation (George, 1972:155).

Finally, the in-situ conservation is done as all of the wolves become one pack in the bottomland. Julie has successfully moved her wolves. It means that Kapu's pack will be safe. The datum above shows that Julie has made the in-situ conservation for the wolves. Kapu's pack joins with Raw Bones' and they become one team in hunting in the bottomland. Kapu becomes a leader after fighting with Raw Bones, it happens as what Julie thinks before.

The in-situ conservation is finished as Kapu's pack moves to the bottomland with Raw Bones. They become one team there. Julie's struggle has finished. It proves that there is another way to keep both musk-oxen and wolves safe. Thus,

there is no need to eliminate wolves from the food chain just to keep the musk-oxen safe. Julie has been aware of it. That is why she alone struggles to find a wise way to sustain the balanced ecosystem.

2. Hardships

Here, hardships are described as the difficulties faced by Julie when she struggles to save the wolves. These hardships hamper Julie along her journey to the tundra. The hardships can be divided into two indicators: wilderness and animals. In her journey, Julie faces the difficulties because of the nature and animals. The hardships by nature can be seen through the bad weather, the frozen ground and wind. Also, animals in the tundra sometimes do not cooperate with Julie. They hamper Julie's journey to the wolves.

a. Facing the Problem with Wilderness

The wilderness gives difficulties to Julie to struggle. She faces the problem from wilderness. It is because the setting, in Arctic, is difficult for the main character to survive. One of the hardships with wilderness can be seen through the datum below.

She stepped lightly around small snow patches as she followed the Avalik River toward its source. Her heels barely touched the ground as she walked. She skipped around poppies and waved to the snow buntings that flew up from the flowers (George, 1972:119).

Julie goes to the tundra by foot because her father does not let her take the dog. Kangik is an Eskimo village located on Alaska. This place is always covered by the snow from the North Pole. In her journey, she faces the frozen ground of the

tundra. This ground is the difficulty she has to face in her journey to save her wolves. However, she does not give up because of this difficulty.

Another example showing the natural problem faced by Julie in her journey of saving the wolves is presented below.

Julie hugged her knees and pondered.

A wall of fog now was visible on the horizon. It came silently toward them, a soupy billow that was erasing the landscape. It could last for days, even weeks. She had a new plan (George, 1972:149).

In the journey to the bottomland, Julie faces the foggy tundra. There is fog everywhere. The soupy billow covers the landscape. It makes Julie hardly sees the ground. That is why she decides to take a rest. Thus, Julie stops her journey for days to wait for the fog to disappear. The datum above proves that Julie faces the problem of wilderness in her journey to save the wolves.

One of the challenges for Julie in her journey of saving the wolves is the problem of wilderness. Julie faces many natural difficulties that make her hard to continue the journey. For instance, the problem with frozen ground makes it hard for her to walk on the tundra. However, these problems do not make her give up with her plan.

b. Facing the Problem Dealing with Animals

Animals are the other challenges for Julie in her way of saving the wolves. Julie walks across the tundra which is full of animals like bulls, moose, weasel and even mosquito. At first, she faces the problem with the frozen ground and foggy landscape. Then, she faces the problem with animals in the middle of her way to the tundra.

The datum below shows how Julie faces the problem with the animal. It happens in the early part of her journey to the tundra. She walks for the first day and has faced the problem with the animal.

A day's walk beyond duck camp, Julie came upon a weasel standing on his hind feet, paws draped on his chest. He was no longer wearing his winter fur of white ermine, but a golden-brown coat that blended with the summer tundra. He was boldly blocking her way. Julie stamped her foot at him. He showed his sharp teeth and screamed but did not turn. Julie walked closer. When she was almost two feet from him, she stopped. (George. 1972:119)

Julie meets with the weasel that seems to be a problem for Julie. The weasel appears to block Julie's way. Julie tries to get off him, but he is not afraid of Julie. Instead of running away, this weasel tries to frighten Julie. Julie stops to deal with him. The datum above shows the problem with animals that is faced by Julie.

After dealing with the weasel, Julie continues walking to the tundra. This time Julie meets with an owl. This owl, too, seems to be a problem for Julie.

The next day Julie passed a snowy owl on her nest. Like the weasel, the large white bird with its huge golden eyes was not afraid of her. She let Julie come almost up to her fluffy babies before getting up on her feet.

Julie pondered about what she was seeing. The animals were talking to her. The owl and the weasel were saying they were not afraid of people because they rarely saw them. They were saying that Julie was in a wilderness where people did not come. In such country, she knew, the wolves of the Arctic raise their young (George, 1972:120).

The owl does not bother Julie, but he seems to make Julie stop her walking. She makes Julie recognize him for a while. The owl tries to make Julie scared. The owl and the weasel are telling Julie that they are not afraid of people. The datum above shows that Julie faces the problem with animals in the tundra.

The hardships that Julie faces in the tundra do not make her give up. The problem of wilderness is considered to be usual to Julie because everyday she

lives in Kangik, which is close to the tundra. Moreover, Julie often follows her father to hunt in the tundra. Thus, she has accustomed with the wilderness before going on her journey. Then, animals can be considered as Julie's friend. After sharing life with the wolves a long time ago, Julie studied the animals in the tundra so she knows everything about them. That is why she is not afraid of the animals in the tundra.

3. Insistence

Insistence refers to the efforts of Julie in continuing her journey to the tundra to save the wolves. It means that, despite any hardships she has faced, she still wants to continue her journey of saving the wolves. To see Julie's insistence, the researcher divides this category into two indicators: having patience to continue the journey and keeping the spirit to save the nature.

a. Having Patience to Continue the Journey

Julie's insistence in continuing the journey can be seen through her patience. Her patience can be seen when she is waiting for the wolves to come.

"That's it," she said. She put her pack on a gravel bar in the riverbed where she could clearly see the den and sat down. For several hours she remained absolutely still, not even turning her head (George, 1972:121).

Julie finally finds where the den of the wolves is. However, she does not see her wolves and their activity in the den. This time Julie makes sure that she is waiting for them to appear. The datum above shows that Julie is very patient to wait for the wolves.

Julie keeps waiting to see her wolves. She does not give up in finding the wolves. Here, Julie has waited for days to see the wolves out of the den.

Julie was patient. She moved back a few yards and quietly went about a routine of eating and sleeping and waiting. On the fifth morning Kapu scooped a sleeping bed four feet from Julie's tent. He circled and circled, then lay down and went to sleep (George, 1972:127).

Julie has sacrificed her time to wait for the wolves. For days, Julie's routines are eating, sleeping and waiting. The datum above shows Julie's patience in waiting for her wolves. It reflects her insistence in finishing one goal that is to save the wolves. She does not mind spending a whole week just to wait for the wolves.

b. Keeping the Spirit to Save the Nature

Spirit is the important key for Julie in finishing her goal that is to save the wolves and nature. She keeps the spirit to continue the journey. After facing many hardships and sacrificing her time, she still tries hard to work on her plan. Julie's spirit can be seen through her efforts in continuing the journey although it seems to be hard.

Julie's spirit in working on her plan can be seen in the below quotation. She works hard to find a way to get closer with Amy that is crucial to move the wolves.

Julie thought about how to get Amy to be her friend. It was absolutely essential to her next move that the little pup trust her. She was thinking about what to do when Aaka sat down beside her. Julie whimpered pleasantly to her. Aaka whimpered, then turned and looked back at the den. Amy was sitting out in the open under the poppies (George, 1972:129).

Julie faces a problem with Aaka, the mother wolf. She does not let Julie to come close to Amy, her pup. Aaka still does not trust Julie as a friend. However, Julie keeps thinking of the way to get closer with Amy. The datum above shows that Julie determines to continue the journey.

Another example of Julie's spirit is presented below. It happens when Julie is moving with her wolves to the bottomland. At first, Julie is desperate because she does not find the right place for them yet.

She sat down to cry, but mostly to think. There seemed to be little point in going on. Yet she must. She had been abroad for eleven sleeps, but the Kangik musk oxen were only a running day away for the wolves. She must get the pack near Anaktuvuk Pass, where Atik had said a few caribou had been seen. The pass was almost two hundred miles away, but she must go. She let Amy out of the backpack to romp and play, shot a ptarmigan for the pup, and took a nap. Then she packed up and walked toward a bluff over the river (George, 1972:142).

Julie plans to move the wolves to Anaktuvuk Pass as told by Atik. There are few caribous there and she thinks that the wolves are safe in this new place. However, it is almost two hundred miles away. Julie insists on walking to the pass. The datum above shows that Julie keeps continuing her journey although it is far away. It implies that Julie is willing to go there without thinking the distance.

Julie's insistence here can be seen through her spirit in continuing her journey to save the wolves. Julie does not give up and holds on her goal. It means that Julie always sticks up her plan although she faces many hardships and difficulties. No matter how hard the journey is, Julie insists on finishing her plan that is to save the wolves from her father, Kapugen.

C. The Solution of the Bad Relationship Between Human and Nature

Solution here refers to the action done to solve the bad relationship between human and nature in Kangik, Eskimo village. In *Julie*, humans are portrayed to create a bad relationship with nature as they build the industry of thick fur. They start over-hunting the musk-oxen and trying to keep the population of musk-oxen safe by eliminating the population of the wolves. This problem then is solved by Julie when she decides to move the wolves to the bottomland. Thus, Julie struggles for it.

However, the problem does not end when Julie successfully moves her wolves. The industry must be closed in order to keep the balanced ecosystem of the Arctic. Stopping the industry here is considered as the solution of the problem. It means that when the industry is closed, Eskimos will not hunt musk-oxen because of the industrial demand. Also, the wolves will not be eliminated because Eskimos have nothing to do with them as long as they do not disturb humans.

To analyze the solution of the problem, the researcher divides this category into two indicators: convincing Kapugen to stop industry and stopping the industry. Convincing Kapugen to stop industry is mostly done by Julie, a young girl who moves the wolves to the bottomland and stopping the industry is done by Kapugen who is the chief of Kangik village and the manager of the industry of thick fur.

1. Convincing Kapugen to Stop the Industry

The problem still continues even after Julie successfully moves her wolves to the bottomland which is safer for them. After coming back from the bottomland,

Julie goes back to her home. The problem arises when Kapugen finds out that there is a musk-ox killed by the wolves. It means that Kapugen will not give another chance to Julie to save the wolves as he had given her one chance before. Thus, Julie struggles to convince her father one more time.

Successfully moving her wolves does not make Julie relieved. She still worries about her wolves. The following datum reveals Julie's worry about her wolves.

"Aapa," Julie said slowly and cautiously, "what if the wolves come back and kill another musk ox? Now that we have Amaroq with us, will you still go by the Minnesota Law? Will you kill them?"

"I must do that," he said.

"Even though we have the little wolf in our house? You would be killing his spirit brothers."

"Industry is under another law," he said. "We must protect it as the wolf protects the game, the plants, and his family."

"That is mixed up," Julie said, and frowned.

"That is how it is in our modern world," said Kapugen.

(George, 1972:91)

Julie tries to convince her father by asking him to care about the wolves since Kapugen's new child is named under a wolf's name, Amaroq. Julie makes herself sure that her father will save the wolves. The conversation happens when Julie is in her home with her father. She asks her father to save the wolves if one day they kill an ox. However, Kapugen still holds on his pragmatism that industry must be saved for living in the modern world. The datum above shows that Kapugen still wants to maintain the industry no matter if he must kill the wolves.

Another example showing Julie's effort to convince her father to save the wolves can be seen through the datum below. It happens when Julie asks Peter,

Kapugen's partner in the industry and Julie's lover, to persuade Kapugen to stop the industry.

"But he will," said Julie. "Because he believes the white men are right about wolves and the prey."

"That I do not understand," said Peter. "Kapugen knows we must live with nature, not control it." (George, 1972:191)

Julie goes to Peter who probably can ask Kapugen to stop industry since he is the most trusted partner of Kapugen in industry. He says that Kapugen is the one who has been influenced by the white men's belief. Peter adds that Kapugen has forgotten the law of nature and ignores its sustainability. The datum above shows that Kapugen insists on maintaining the industry and no one can stop him. It also proves that Julie tries hard to convince her father.

Another part of the story that shows Julie's effort to convince her father is presented below.

"I did say that, all right," he said. "But I am like the wolf. I must defend my family from enemy."

"The wolves are not our enemy, Aapa," Julie whispered. "You know that. They are part of us. We are part of them." She put her cheek against the soft, smooth head of the baby (George, 1972:212).

The above conversation happens when Kapugen takes his guns in home. It can be seen that Julie convinces her father to save the wolves. It also shows that Julie fails to convince her father about the importance of the wolves in Kangik.

Julie does not give up convincing her father to save the wolves although she has been failed for three times. The datum below shows that Julie finds another way to convince her father.

Julie despaired. She had been talking to Ellen since the sun had gone down about cycles and the rise of one animal and the fall of another. She had held

up her hands and told her how the Eskimo knew they were related to all the animals because they all had the bones in one shape or another. She had told her that wolves keep the environment healthy, and that when the environment is healthy, people are healthy (George, 1972:215).

The quotation above happens when Julie tells everything she knows about the wolves. It can be understood that Julie finds another way to convince her father. Julie tells her stepmother by hoping that she understands and can persuade Kapugen to stop the industry. The datum above shows that Julie asks her stepmother to convince her father to stop the industry. It also implies that Julie still struggles to convince Kapugen.

After talking with Ellen for hours, Julie's plan has worked as Ellen slowly understands what Julie means that it is not right to build industry in Eskimos' village.

Ellen sat very still. Presently she got up to look for Kapugen's gun in the qanitchaq. It was not there.
"Julie," she said, "I understand. I understand. Please go tell Kapugen. I am wrong: the Minnesota Law does not work here" (George, 1972:218)

The conversation above happens after Julie tells Ellen the story of the wolves. She finally understands and realizes that industry is not good for Eskimos. She asks Julie to follow Kapugen in the tundra and tells him that she has realized that Minnesota Law is not right. The above datum shows that Ellen, Julie's stepmother, has a big role to convince Kapugen about the industry since she is the most lovable person for Kapugen. Julie does the right thing for telling her about the wolves and Eskimos.

Now, it is time for Julie to struggle once again. She runs after Kapugen to the tundra and hopes to find him there before shooting the wolves.

A howl sounded in the distance. It was followed by an alert bark, and then, urgently, the voices of her wolves rose from the tundra wilderness. She ran toward them. The ice broke under her feet, slowing her down, but she plugged on, determined to save them somehow (George, 1972:219).

After knowing Ellen's decision, Julie rushes to the tundra to find her father, Kapugen. In her running, Julie is hampered by the icy ground. The ice breaks under her feet and makes her slow. However, Julie does not concern about it. She keeps running in order to save the wolves. The datum above shows that Julie struggles once again to convince her father to stop the industry. Telling Kapugen about Ellen's understanding of nature is the only hope for Julie to save nature.

Convincing her father is hard for Julie since he holds his pragmatism that is to maintain industry to live in the modern world. Julie at first fails to convince him to stop shooting the wolves. However, Julie makes a right action that is to ask help from Peter and Ellen. Finally, the one that makes Kapugen stop the industry is Ellen.

2. Stopping the Industry

Telling Kapugen that Ellen has realized that Minnesota law is not right for Eskimos is the last hope for Julie. She hopes that by telling him about it Kapugen will understand the nature and stop the industry. Julie rushes to Kapugen in the tundra.

"Once the elders told me this," he said very slowly. "We are all related." He gestured toward the caring mother. "They were right, all right." Something had happened to Kapugen, Julie realized. Here on the bleak and lonely shore the mother walrus had brought him back from the white man's land. She slipped her hand into his, and her shivering fingers warmed (George, 1972:197).

Julie finally finds Kapugen in the tundra. She is surprised by his presence with his stillness. He says that all of Eskimos is related to nature. Kapugen holds Julie's hand with his warm finger. Julie now realizes that Kapugen is back. Kapugen is no longer a man who has influenced by white men. The datum above shows that Kapugen realizes the importance of nature, the wolves and all of the living things for welfare of human and nature itself. It implies that Kapugen starts having the awareness of keeping the balanced nature to sustain Eskimos' life. Thus, it can be seen as the beginning of the solution for the bad relationship between human and nature.

As Kapugen and Julie walk by, Julie still worries about the industry. Although she already knows that Kapugen has been back to be an Eskimo, Julie still thinks of the industry.

"The industry, Aapa," Julie whispered. "What will happen to the industry?"

"We now have a wild herd," he said. The look on his face was peaceful.

"The Eskimo wiped out the musk oxen of Alaska when the white men gave us guns. Now the Eskimo has restored them. They will live and reproduce and become part of us again." He turned to her. "As for the industry, you and I will have to walk a lot farther, as our people used to do, to gather the qivit for the knitters. That is all." (George, 1972:221)

The conversation above implies that Kapugen has stopped the industry. He has realized that industry is not good for nature and Eskimos. Also, he decides to restore the guns white men gave to Eskimos. It means that Kapugen changes the way of hunting for Eskimos. It can be understood that Eskimos now go back to the traditional way life without industry and guns.

Kapugen's decision on stopping the industry reflects the solution of the problem between human and nature. He as the chief of Kangik has made the right

decision. It means that all Eskimos now learn to coexist with nature again. They no longer live based on the modern world the white men teach them to. Julie, in the story, is the most important figure in saving the nature and Eskimos.

Sometimes, human must think of nature they dwell on. Modern world offers many technologies that make human forget the importance of the balanced nature. Thus, today's challenge is to combine the use of technology to utilize nature and to keep it balanced. That is why the modern world should be understood as the new way of living harmoniously with nature.

D. The Depiction of Human-Nature Relationship in *Julie*

In order to answer the fourth research question, the researcher used the theory of children's literature, especially Lukens' literary elements of children's literature. Lukens says that these literary elements are used to deliver the story to the readers. Lukens adds that there are seven literary elements of children's literature. However, in *Julie*, the researcher only found three of them. They are character, setting and theme. These literary elements successfully deliver the human-nature relationship to the readers. Thus, by having a close reading of *Julie*, the readers will find and understand the human-nature relationship as depicted in the story.

1. Character

Character is the most important element of children's literature. It is because character is the one who acts in the story. Lukens (1999:79) says that 'children

can catch many of human nature's subtleties'. It means that children will understand the various personality of human. Lukens also adds that even the youngest child can notice the differences of a personality in a story.

According to Lukens (1999:83), the character will be more credible if there is a development in their characterization. She adds that this development is influenced by their action in the story. Then, it is called as "the unity of character and action". Thus, the action in the story contains specific meaning that helps the reader to understand the story. The character can be revealed by action, speech, appearance, other characters' comment and author's comment (Lukens, 1999:80-82).

In this part of the research, the researcher will reveal some data that show the actions which contain certain meaning of human-nature relationship in the story of *Julie*.

a. By Action

In *Julie*, the actions of some characters show their traits. The readers will understand his or her personality through the action in the story. There are some quotations of the story that show the actions of character revealing his or her trait. The example of Kapugen's action that reveals his trait is presented below.

One clear day in late May Kapugen arranged to take the airplane to Fairbanks to attend a meeting of the corporation officers and the bankers. He carefully wrapped Harry's baleen basket, a lovely sweater, and the pelts of the four white foxes that had given themselves to Julie. She had skinned and prepared them for the market after making the meat into stew for her family. She asked Kapugen to buy musk-ox pellets with the money they brought (George, 1972:56).

Kapugen will go to the Fairbanks to attend meeting and sell the goods from Kangik. He takes the airplane to go there. The quotation shows that he seriously manages the industry for Eskimos. It can be understood that he has adopted the modern way of life and has the money-oriented principle.

As the main character, Julie's trait is revealed through her actions. It means that what she does determines her personality.

Julie spent the next few hours provisioning her self for the trip. She took food, her ulu bag and whale oil, and a change of clothing. She hummed as she made her preparations. She was looking forward to walking in freedom on the open tundra again. This time she would walk without fear of starvation (George, 1972:6).

Julie, who is aware of the importance of the wolves, is willing to struggle to save them. It is against her father who wants to kill them. After begging to her father for a chance, he lets Julie to save them in the tundra. Then, Julie prepares what she need in the journey of saving the wolves. She prepares the food, whale oil and the clothes. In the datum above, what Julie does reflects that she is thorough.

Another example of the characterization based on the action can be seen through the datum below. It happens when Julie struggles to save the wolves.

Kapu became excited. He sped like a sea eagle down the beach and back to Julie. She threw him her mitten. He caught it, tossed it in the air, and caught it again. He ran in circles and dropped it. Julie laughed and picked it up. Kapu had not lost his sense of humor even though he was a father and the leader of his pack (George, 1972:126).

Julie goes to the tundra and meets with her wolves in order to save them. Julie alone struggles to move them into somewhere else. When she meets Kapu, the leader of the wolf's pack, she asks him to play with her. They then play for a while. The datum above shows that Julie cares about Kapu and loves him so

much. Thus, the character of Julie that cherishes her wolves can be seen by the readers through her action.

b. By Speech

Lukens (1999:81) mentions that the readers will understand the character by looking at what he or she says. It means that everything uttered by the character reflects his or her trait. Thus, the way he or she speaks also determines his or her personality. In *Julie*, speech is used by the author to deliver the story to the readers. Below some data that show the certain trait revealed by his or her speech are presented.

Julie squinted toward the distant caller. “Stay away, beloved Kapu. I am going home.”

She waited. The wolf she had named Kapu after her father, the great hunter and leader, did not call again. Quickly she opened and closed the first door that led into Kapugen’s house. She walked into the qanitchaq, an entry room designed to keep out the cold. Its walls were hung with parkas and boots, and on the floor stood paddles, guns and gasoline cans (George, 1952:4).

It happens when Julie has just returned to her home after a long time being lost in the tundra. It is the first time for Julie to be apart from her wolves. In her home, Julie hears the howl of her wolves telling her to come back with them. She understands the howl. That is why she tells them to go away. Although what she says is not heard by her wolves, she believes that they will understand her. In the datum above what Julie says shows that she understands the existence of her wolves. It means that the readers will understand her trait through her speech in the story.

The next datum shows Julie's trait that cares so much about her wolves. The conversation happens when she and her father argue because the wolves have killed an ox.

"Sunshine," said Julie. "I can travel."
 "Then you will go to them?" Kapugen said quietly.
 "I will go to them."
 "And what will you do?"
 "I do not quite know until I talk to them."
 "How will you travel? You cannot take the dogs."
 "On foot, until I find them. Then I will travel as they travel." She dropped to her hands and feet and pranced lightly around Kapugen, whimpering and whining like a wolf (George, 1972:114).

Julie knows that her father will go to the wolves and kill them. That is why she begs to her father to have a chance to keep them away from the musk oxen. She decides to look for them by foot and will trace them. In the above datum, what Julie says shows that she cares so much about her wolves and concerns their lives. It also reflects Julie's awareness of the significance of wolves in keeping the balanced ecosystem.

Another example showing the use of speech to reveal a certain character is presented below.

"How many whales did Wainwright take?" Atik asked
 "Five. That is their quota this year," Malek said. "It is not enough for everyone, but it cannot be helped. We cannot take more than the whaling commission permits us"
 "Why?" shouted Benjamin. "I love lots and lots and lots of maktak."
 "We want the whales to live," said Malek, "so that you, your children and your grandchildren will have maktak" (George, 1972:82)

The conversation is between Malek and Benjamin. Malek is an Eskimo hunter and Benjamin is only an Eskimo child. The conversation happens when they hunt the whales in the icy ocean. Benjamin asks more whales from Malek. However,

Malek says that he lets the whales live for the future generation so there will not be whale's extinction because of over-exploiting. What Malek says implies that he is a good man who keeps utilizing the natural resources by controlling the hunting amount.

Kapugen is the important character in determining the conflict in the story. His trait can also be seen through his speech. It is presented below.

“They roam the forests taking deer and moose and an animal they call the beaver. But when a wolf comes onto a person's land and kills his cattle, then the government environmental officers come and shoot him. They shoot the ones that compete with humans. They think that is fair. That is how it is between humans and wolves in Minnesota.” (George, 1972:113)

After coming back from the tundra, Julie knows that her wolves have killed an ox. It makes her father very angry because it means that the population of musk oxen is in threat. In order to keep the musk-oxen safe, he decides to kill the wolves. At this time, Julie tries to convince her father not to kill them. However, Kapugen states that based on Minnesota Law the wolves are wrong when they compete with human. What he says shows that he is ignorant toward the importance of the wolves.

c. By Others' Comments

Sometimes the author gives the explanation about a certain character through what other characters say about him or her. It means that comments from other characters in the story can help the readers understand more about the trait of a certain character (Lukens, 1999:82).

In the story, the trait of Kapugen is revealed by what other characters say about him. It can be seen through the following datum.

“I am back, all right,” he said. “And I am picking up two qivit sweaters Marie asked me to bring to you.” Julie recalled Uma telling her that the women of Kangik knitted sweaters and scarves from the warm, featherweight under fur of the musk ox. Kapugen, she had said, sold these incredibly warm clothes to merchants in Anchorage and Fairbanks for enormous prices, many hundreds of dollars (George, 1972:13).

The conversation happens when Peter Sugluk, Kapugen’s partner in the industry, greets him by the radio. He says that he brings the sweaters to Kapugen to sell in Fairbank and Anchorage. While listening to them, Julie remembers what Uma says about Kapugen. She says that Kapugen sells the warm clothes, knitted from musk ox fur, for valuable money. It means that what Uma says about Kapugen reveals the trait of Kapugen that is money-orientation.

Peter, Kapugen’s most trusted partner in industry, gives a comment on his trait. It happens when Julie asks Peter to persuade Kapugen to stop the industry.

“But he will,” said Julie. “Because he believes the white men are right about wolves and the prey.”
 “That I do not understand,” said Peter. “Kapugen knows we must live with nature, not control it.” (George, 1972:191)

The conversation above shows that Julie and Peter give their comments in order to explain Kapugen’s trait. Julie says that Kapugen has been influenced by white men’s belief about the wolves and prey. Peter also adds that Kapugen knows that Eskimos must not control the nature but coexist with it. Still, he insists on killing the wolves. Those comments show that Kapugen is the one who has adopted the white men’s belief about nature and animals which are wrong.

d. By Author's Comment

Author sometimes gives a narration to show the character (Lukens, 1999:82). It is one of the revelations of the character. It happens in the story of which the author is narrator. It means that the author helps the readers to understand the character by giving such description, comments or even a direct explanation of the character's trait.

In *Julie*, the author gives a description for the character of Kapugen. Kapugen's description can be seen through the quotation below.

He was not the father who had lived in grace with the sea and land. Kapugen had changed. He had a white-American wife, a gussak. He had radios, a telephone, and a modern stove. Julie could have accepted these things had not her eyes fallen on Kapugen's airplane pilot helmet and goggles. She had seen them on the man in the airplane window who had shot Amaroq, the magnificent leader of her wolf pack (George, 1972:5).

Kapugen is described by the author as the person who has adopted the modern world. He has forgotten the real Eskimos way of life. He has changed as he starts using technologies in everyday life. The author's description about him shows the trait of Kapugen.

Another character in *Julie* whose characterization is revealed through the author's comment is Ellen, Julie's stepmother. She is the new wife of Kapugen and is a white girl of Minnesota.

"Oh, Julie," Ellen said, looking down at the gurgling Amaroq. "I am sorry to hear you say that."

Julie looked at her father's wife. Julie looked at her father's wife. This stepmother she loved so much did not know what every Eskimo knew from birth: that people and animals coexist for the welfare of both (George, 1972:207).

Kapugen has remarried with Ellen when Julie was lost in the tundra. She is a white woman from Minnesota. She is considered as people outside the circle of ice. That is why Julie is shocked knowing her father marry with a white girl, which is considered as taboo for Eskimos. Here, the character of Ellen is described by the author. She is the person who does not know about the human and nature relationship. She does not know that human and animals should coexist for the welfare of both. The author's comment about her can help the readers to know Ellen's character that is ignorant toward animals and nature.

Next, Julie's trait can also be seen through the author's comment about her. In the quotation below, the comment from the author shows that she is patient.

"That's it," she said.

She put her pack on a gravel bar in the riverbed where she could clearly see the den and sat down. For several hours she remained absolutely still, not even turning her head (George, 1972:121).

Julie struggles to move the habitat of her wolves to somewhere else. Thus, she must get along with them again after being apart for a long time. Julie has found their den but she does not meet with them. Julie decides to wait for them to come out of their den. Julie sits for hours. She stays still and keeps waiting. The datum above shows that Julie is patient in doing her plan.

The next author's comment also reflects that Julie is patient. It happens when she keeps waiting for the wolves.

Julie was patient. She moved back a few yards and quietly went about a routine of eating and sleeping and waiting. On the fifth morning Kapu scooped a sleeping bed four feet from Julie's tent. He circled and circled, then lay down and went to sleep (George, 1972:127).

Julie does not give up waiting for the wolves. She keeps an eye upon the den of the wolves. She studies their activity everyday. It is done because Julie wants to know their life before she comes with them again. In the datum above, it can be seen that the author gives a direct explanation that Julie is a patient girl as she has waited for the wolves for hours.

Another comment from the author that shows Julie's trait can be seen through the quotation below. Julie has met with her wolves and has stayed with them for days.

Her plan had worked. Now she must figure out how to break the taboo. She could not stay in the river bottomland all winter chasing moose out of the no-wolf's-corridor for Kapu.

The only answer was to join the two packs into one (George, 1972:151).

Julie decides to create the in-situ conservation, moving the habitat of the wolves to somewhere else within their natural habitat. She plans to move them to the bottomland where there is a lot of food for them. She has stayed with her wolves for day but she does not find a way to make them move to the bottomland and break the taboo. However, Julie keeps trying in finding a way to move the wolves to the bottomland. In the datum above, it shows that the author's comment about what she is doing reveals that Julie always tries hard to finish her plan. It reflects the insistence of Julie to finish her plan.

Julie never gives up moving their wolves to the bottomland. She persists to finish it. Although she faces the difficulties, she keeps giving her best to move the wolves. Julie feels it hard to move them since there is another pack of wolves in the bottomland. Kapu's pack will not go there because it is forbidden for a pack of

wolves entering another pack's territory. However, Julie keeps thinking to find a way.

She took off her boots and waded into the icy river, selecting the shallowest water. The fog bank was still far from the river. Julie judged she had plenty of time to woo the two wolves and find their den. She would make friends with another puppy and carry it into the corridor. Then she would go back and get Amy and bring her to the bottomland. The adults would have to come for them. There probably would be a terrible fight, but Kapu, she was certain, would win. That would make the two new wolves obedient to Kapu. The taboo would be broken. They would hunt the moose in the corridor and not come to Kangik for musk oxen (George, 1972:151).

Julie knows that her wolves will not go to the bottomland because of the existence of another pack there. That is why she tries to find a way to unite them. It is the only way to solve the problem. Julie plans to unite their puppy together. Then the adults will follow their pup. Definitely, there will be a fight between the leaders of each pack, but Julie believes that Kapu, her wolf, will win. The datum above shows that the author gives a brief description of Julie's plan. It implies that Julie is smart and persistent.

2. Theme

The idea that holds together is called as 'theme' (Lukens, 1999:135). It means that the meaning of a piece of writing can be seen through the theme. Thus, understanding the theme means understanding the purpose of writing. Lukens adds that there must be 'a significant truth' in the story about human being. The discovery of this truth gives the readers a pleasure. She also mentions that the readers gain the pleasure from the discovery of the simplest truth and another discovery that truth is not simple.

According to Lukens (1999:136), the theme can be delivered by three ways: explicitly, implicitly or multiple. In the story of *Julie*, the researcher found that the explicit theme is used by the author to deliver the meaning of the story.

a. Explicit Theme

Explicit theme is stated clearly and openly by the writer. Usually the writer states the theme in a sentence in order to clarify its focus. It means that this kind of theme is directly shown through sentence in the novel. In *Julie*, the theme is clearly stated by the characters of the story. The human-nature relationship is often stated by some characters in the story. It means that the readers will easily discover the meaning of the story which is the human-nature relationship by looking at the theme stated by the characters. There are some data that show the explicit theme contained in *Julie*.

Now they seemed to be running joyously, as if they were celebrating the first law of their kind –cooperation.

An elder had put it to Julie another way: “We are all here for each other; the Eskimos, the mammals, the river, the ice, the sun, plants, birds, and fish. Let us celebrate cooperation.” That, Julie felt, was just what they were doing (George, 1972:156).

Julie has successfully moved her wolves to the bottomland. She takes a rest for a while in her way home. She looks at the open tundra and her wolves. Then, she remembers what the elders say to Julie in the past. It is said by the elders that all of the things is related. Those underlined words clearly show the ‘significant truth’ that human, animal, plant and landscape are all related to each other. By looking closely at the quotation above, the readers will discover a strong theme in *Julie* about the connectedness of everything to everything else.

Another example of the explicit theme in the novel is about the Eskimos' belief. It happens when Julie tells the story of wolves to Ellen, Julie's stepmother.

"Oh, Julie," Ellen said, looking down at the gurgling Amaroq. "I am sorry to hear you say that."

Julie looked at her father's wife. Julie looked at her father's wife. This stepmother she loved so much did not know what every Eskimo knew from birth: that people and animals coexist for the welfare of both (George, 1972:207).

Julie tells the story of wolves to her stepmother, Ellen, in the house. It is because Julie wants Ellen to know about Eskimos and nature. However, it seems that Ellen does not understand since she comes from Minnesota, which is supposed to be the modern world. The underlined words reveal the difference between Eskimo and white people. It can be seen that the quotation shows a comment on society: the modern world has forgotten the relatedness of human to nature.

The next quotation also shows the explicit theme in *Julie*. It is stated by Malek, one of the characters in the story.

"How many whales did Wainwright take?" Atik asked

"Five. That is their quota this year," Malek said. "It is not enough for everyone, but it cannot be helped. We cannot take more than the whaling commission permits us"

"Why?" shouted Benjamin. "I love lots and lots and lots of maktak."

"We want the whales to live," said Malek, "so that you, your children and your grandchildren will have maktak" (George, 1972:82)

The conversation above is between Malek and Benjamin. They hunt whales in the icy ocean. Benjamin asks Malek to catch many more whales because he loves whales. However, Malek says that Eskimos keep the whales alive to save the future generation. What Malek says implies the significant truth that controlling the amount of hunting is important in saving the future generation.

There is another example that shows how explicit the author delivers the theme of the story to the readers. It is presented below.

“But not here,” Julie said. “We are different. We know the wolf is from the earth and must live so we all can live.”

“Not when we live as the white men do.” Kapugen had stopped walking. “Eskimos,” he said, his voice low as he paced his words carefully, “now live by the Minnesota rules”

“The old rules are best,” said Julie (George, 1972:113).

The conversation is between Julie and her father, Kapugen. It happens when Julie convinces her father not to kill the wolves. She tries to make him realize that the Minnesota Law is not good for Eskimos. She says that the old rule of Eskimos about the wolf must live to save the human’s life. However, Kapugen insists on having the Minnesota Law for Eskimos in the modern time. Here, the readers will discover the significant truth by looking at what Julie says. It is about the significance of wolves for human life. It also implies that the modern rule is not always adopted if it is not good for human and nature.

Julie, as the main character, is mostly portrayed as the person who is closely related to nature and wolves. She often utters the importance of wolves and lives harmoniously with nature.

“I did say that, all right,” he said. “But I am like the wolf. I must defend my family from enemy.”

“The wolves are not our enemy, Aapa,” Julie whispered. “You know that. They are part of us. We are part of them.” She put her cheek against the soft, smooth head of the baby (George, 1972:212).

The conversation above happens when Julie begs to her father not to kill the wolves. Her father argues that the wolves are enemy. Julie opposes what he says about the wolves. She believes that the wolves are part of Eskimos. The

significant truth here can be discovered by looking at what Julie says. It implies the understanding of animal as a part of human life.

The explicit theme in *Julie* can also be seen through the author's description. It can be seen in the following quotation.

Julie despaired. She had been talking to Ellen since the sun had gone down about cycles and the rise of one animal and the fall of another. She had held up her hands and told her how the Eskimo knew they were related to all the animals because they all had the bones in one shape or another. She had told her that wolves keep the environment healthy, and that when the environment is healthy, people are healthy (George, 1972:215).

Julie is desperate as she fails to convince her father not to kill the wolves. She then goes to Ellen if she has a solution for this problem. Julie has told her about the significance of the wolves in keeping the environment and people healthy. Here, what Julie tells to her stepmother can be understood as delivering the significant truth about the significance of wolves in keeping the healthy environment for people.

3. Setting

Lukens (1999:153-156) states that setting is the fundamental element of a story. It is because a story can only happen in certain time and place. Further, she divides setting into two types: integral and backdrop. Integral setting is defined clearly to the readers. Usually, this type of setting influences the story, character, action and theme. Thus, in order to understand the story and conflict the readers must know about when and where the story happens. Backdrop setting is not defined clearly. It is because this type of setting does not influence much on the story or conflict.

In George's *Julie*, the setting is integral. It is clearly seen in the story. The story of *Julie* takes place in Eskimo village, Kangik, in Alaska. As known, this northern part of earth is covered by the ice. In the novel, time is always explained clearly to the readers. It is because the information of time is needed by the readers to know the problem dealing with nature. Thus, characters' actions are often influenced by the condition of the surrounding and weather. Eventually, the characters' actions influenced by such setting reveal the human-nature relationship in the story. It can be said that the human-nature relationship can also be seen through the existence of integral setting.

Lukens (1999: 159-168) points out five functions of setting in a story. They are setting that clarifies the conflict, setting as antagonist, setting that illuminates character, setting and mood, and setting as symbol. However, the researcher found that the setting in *Julie* functions as antagonist. In this function, the existence of certain place and time affect the main character. This setting can be a threat and requires a challenge for the main character to struggle. Thus, the detailed description of place and time is needed to hold the readers' attention. The use of antagonist as the function of the setting in George's *Julie* helps the readers understand more about the environmental issue portrayed in the story. The hardships that the setting offers reveal the struggle of the character that clearly shows the human-nature relationship. Moreover, the existence of a certain place in *Julie* makes the story more real for the readers. Below the evidences that setting in *Julie* functions as antagonist are elaborated.

Julie begins her journey to the tundra to save the wolves from her father who wants to kill them. In her journey, Julie faces the hardship because of the frozen ground.

She stepped lightly around small snow patches as she followed the Avalik River toward its source. Her heels barely touched the ground as she walked. She skipped around poppies and waved to the snow buntings that flew up from the flowers (George, 1972:119).

Julie walks to the tundra because her father does not let her take the cart dog. In her walking Julie faces the hardship because of the frozen ground. It can be seen in the datum above that the setting is clearly stated in Avalik River. The river is frozen that is why Julie barely touches the ground. It implies that the existence of such place offers a challenge to Julie to struggle to go through.

Another example that shows the setting as antagonist is presented below. It happens when Julie is moving her wolves to the bottomland.

Julie hugged her knees and pondered.
A wall of fog now was visible on the horizon. It came silently toward them, a soupy billow that was erasing the landscape. It could last for days, even weeks. She had a new plan (George, 1972:149).

Julie is in her way with the wolves to the bottomland. It is considered as the safe place for the wolves as they will not come to Kangik and consume musk-oxen. Julie stops her walking because the uncompromised weather. There is a fog on the horizon and the thick fog that covers the landscape which makes it hard for her to see the surroundings. That is why Julie stops and rest for days while waiting for the fog to disappear. In the above quotation, it is obviously seen that the existence of such setting hampers Julie's journey in moving the wolves to the bottomland.

Tundra is the large area in the northern part of earth which is always covered by the ice and the ground is permanently frozen. It is always hard for people to walk on. The animals in the tundra can also be a threat. Julie insists on walking in the tundra to save her wolves.

At her feet the little birds chirped, dipped, and flew around her, reminding her of a snowstorm. The mosquitoes hummed but did not bite. She was odorless to the big Arctic mosquito. A smaller one would plague her when she reached the Colville unless she covered herself with fish oil, which she had remembered to bring.

Julie had settled down, but the wolves were restless. They paced back and forth, sniffing and twisting their ears. After a while they lay down, ears up (George, 1972:139).

In the tundra, it is inevitable the disturbance from the animals. Julie is challenged by the existence of Arctic mosquitoes. These animals are not dangerous but disturb her in her journey. The datum above shows that the setting in the tundra gives challenge for Julie to face the hardships.

Another animal that disturbs Julie in her journey is the weasel. It happens in the early part of Julie's journey.

A day's walk beyond duck camp, Julie came upon a weasel standing on his hind feet, paws draped on his chest. He was no longer wearing his winter fur of white ermine, but a golden-brown coat that blended with the summer tundra. He was boldly blocking her way. Julie stamped her foot at him. He showed his sharp teeth and screamed but did not turn. Julie walked closer. When she was almost two feet from him, she stopped (George, 1972:119).

The weasel appears to block Julie's way in the tundra. Julie tries to make him go away but the weasel is not afraid by Julie's appearance. Finally, Julie has to stop because of the weasel. From the datum above, it can be seen that the existence of such setting, tundra with animals, hamper Julie's struggle in saving the wolves.

The next quotation shows the existence of place that hampers Julie's second struggle. After succeeding moving the wolves in the bottomland, Julie goes back to her home. However, her father, Kapugen, finds out that the wolves have killed an ox again in Kangik. Knowing this, Kapugen hurries to kill the wolves. Julie runs after him to stop killing the wolves. In her way of running after her father, Julie faces the hardship because of the ground.

A howl sounded in the distance. It was followed by an alert bark, and then, urgently, the voices of her wolves rose from the tundra wilderness. She ran toward them. The ice broke under her feet, slowing her down, but she plugged on, determined to save them somehow (George, 1972:219).

The ice seems to be a difficulty for Julie to run after her father. It makes Julie slow. However, it does not make Julie stop her way. The datum above shows that the existence of such place, tundra covered by the ice, hampers Julie's struggle in saving the wolves.

E. Discussion

Nature abundantly supports human's life. It can be seen through the ecosystem goods and services that human use to fulfill humans' needs. That is why humans try to invent the new ways to completely utilize the natural resources. Usually, it is called as industry. Through industry, humans find new ways to improve the financial needs. Indirectly, it makes human think that nature is source of economy.

Along with the development of industry, humans start creating the damages of the earth they dwell on. In this modern time, they constantly invent the new

ways, usually called as technology, to totally exploit the nature. The new invented technology starts causing the imbalanced nature as humans keep using it to exploit the natural resources. Perhaps, it is because the new technology offers the easy life style. For instance, there is a new invented technology, generally called as gun, to hunt in the forest. This gun provides the easy hunting, less effort, short time consuming and big result. This new way of hunting makes humans easy to hunt. Thus, humans will keep hunting as they do not have any difficulties. Compared to the traditional way of hunting which is using simple hunting equipment like arrow, hunting with gun is preferable to do. This invention leads to the overhunting.

Overhunting by gun influences the environment. This action may cause the species extinction. For example, the overhunting of wolves impacts the loss of a certain community of ecosystem. However, nowadays people appear to ignore it. Their awareness of preserving the animals and ecosystem remains less. This condition is very dangerous for the sustainability of the earth.

For this reason, the awareness of preserving the earth is badly needed by humans in order to sustain the life. Glotfelty (1996: xxiv) believes that the understanding of environment through the ecological consciousness raising is important for healing the damaged earth. It means that to build people's awareness of preserving the nature, there must be a medium. In this case, literature appears to vocalize and construct this awareness for people. As said by Worster (in Glotfelty, 1996: xxi), literary scholars along with historians, philosophers, and anthropologists can help reforming the nature by providing the adequate

understanding of nature. Thus, literature appears to be a powerful means in constructing the awareness through the pleasure and understanding it offers.

George's *Julie* is a good literary work that delivers the sufficient understanding of the importance of nature. The story of *Julie* portrays the human-nature relationship. The human-nature relationship is defined as the connectedness of human to nature. The relationship between human and nature is mostly portrayed as bad since characters in the story start adopting the technology to hunt and ignore the importance of nature. The new built industry is the beginning of humans' ignorance toward nature. Eskimos, in the story, forget their old way of hunting and start adopting the modern technology, gun, to hunt. This decision leads to the over-hunting of musk oxen to maintain the industry of thick fur. However, in the end of the story, Eskimos go back to the traditional way of life as they realize that hunting with gun is not merely good for both people and environment.

In this point, *Julie* is a great children's literature that offers the awareness of the importance of nature for its readers. The story gives the adequate understanding of the importance of nature, particularly the significance of the wolves for the balanced ecosystem and the bad impact of using technology for environment. In the end of story, it is stated that Kapugen, the chief of Kangik (an Eskimo village in Alaska), halts the industry of thick fur and decides to use the Eskimo's old way of hunting. It means that the characters in the story have been aware of the importance of nature and the wise use of technology to support human's life. Eskimos only restore the gun to the government in order to save the

animals from over-hunting. They keep using the modern technology, such as radio and plane to support their life. It can be said that Eskimos have been wise in selecting the appropriate technology to support their life by considering the balanced ecosystem.

Another interesting point from this novel is the struggle of the youngest character in saving the nature. Julie is a young Eskimo girl who has returned home after being lost in the tundra. She is the only one character who is aware of the importance of the wolves in sustaining the balanced ecosystem of Kangik. It happens when her father, Kapugen, and other Eskimos start eliminating the population of wolves in order to keep the musk-oxen safe to maintain the industry of thick fur. It reflects that even a young girl can take a contribution to save nature. Thus, this novel is very inspiring for the readers.

To deliver the story and the meaning of the novel, some literary elements are used by the author. They are character, theme and setting. These literary elements successfully hold the readers' attention and smoothly transfer the understanding and awareness of nature to its readers. That is why *Julie* can be considered as the enjoyable novel as well as the powerful means to construct the awareness to the readers who are supposed to be children.

Character is the dominant literary element to deliver the human-nature relationship to the readers. Julie, a young girl, is the main character of the novel, so her characterization is mostly portrayed to show her role in the novel in delivering the meaning of the story. Julie's speech and action reveal the close relationship between human and nature. For instance, Julie's utterances and

actions to save the wolves can help the readers to understand the conflict between human and nature and consider the importance of the wolves in preserving the balanced ecosystem. The most importantly, Julie's action in successfully saving the population of wolves convinces the readers that even children can act and save nature as long as they have willingness to sustain the earth.

Another literary element used in the story is theme. It is a powerful element to deliver the meaning of the story. The theme found in the story is explicit. It means that mostly the meaning of the story is either stated in the narration or told by the character. The theme of *Julie* is the human-nature relationship. Specifically, it tells the importance of wolves in preserving the nature. Julie often reveals the human-nature relationship in her speech. However, the other characters like Malek, Ellen, Peter, also state the theme explicitly. This theme is very crucial to show the readers about the importance of animal and nature in human's life. In addition, the theme that is delivered explicitly helps the readers to understand the meaning of the story easily. Thus, the choice of explicit theme in delivering the human-nature relationship to the readers is helpful to construct their awareness toward environment.

Setting is the last literary element the author uses to deliver the story. In the story, place and time function as antagonist. It means that the existence of certain place in certain time is a challenge for the main character to struggle. In the story of *Julie*, the setting, which is in the tundra and frozen village in Alaska, gives the hardship for Julie's struggle in saving the population of wolves. However, this setting exactly convinces the readers that the story happens in the real life. Thus,

the story in the novel becomes more believable to the readers. Also, the readers will experience the suspense caused by the difficult setting.

Those findings show that human-nature relationship is important in modern life. The harmonious relationship between human and nature is necessary in order to achieve the sustainability of the planet for future generation. Moreover, the children's awareness is crucial to this issue as they will live on earth in the future. Thus, *Julie* is one of the means to build children's awareness of natural preservation. Through the literary elements, such as character, theme and setting, this environmental issue is smoothly delivered to the readers. By having such appropriate literary element for its readers, the readers will enjoy the story as well as understanding the meaning of the story. As stated by Green and Brock (in Gottschall, 2012: 1), the more the readers absorb the values in the story, the more the story changes them. It means that the story of *Julie* that is delivered through appropriate literary elements can be a powerful weapon to sneak out the issue of human-nature relationship into the readers' mind. Thus, by having such understanding about the environmental issue, the readers will be aware of natural importance and start giving contribution to save the planet.

CHAPTER V CONCLUSION

The researcher can conclude the human-nature relationship and the ways it is depicted in the story after analyzing George's *Julie*.

A. The Human-Nature Relationship

The researcher found that human-nature relationship in the story is portrayed as good and bad. It means that human in the story is represented as the complex creature. The good relationship between human and nature reflects the ways human live on earth and treat nature respectively. In contrast, the bad relationship reveals the ways human exploits nature without any conservation to keep nature in return.

The good human-nature relationship can be determined by four indicators. They are 'understanding the existence of plant and animal as part of human's life', 'respecting all kinds of living creatures on earth', 'rising the eco-centric ethic', and 'utilizing the ecosystem goods and services carefully'. The first indicator refers to the human's understanding toward the existence of plant and animal to be part of human's life. It is mostly represented by Julie after coming back to her father. The second indicator reveals the human's respect to other creatures. It shows that human is not the only creature on earth. The third indicator elaborates the ethical system that leads to the great respect toward nature. The last indicator refers to the wise ways of human in utilizing the natural resources without giving any damage to the earth.

However, the human-nature relationship is mostly portrayed as bad when characters in the story ignore nature after adopting the modern way of life by building the industry. This bad relationship can be seen through four prominent indicators. They are ‘disregarding the plant and animal as a part of human’s life’, ‘ignoring the importance of one single species’ existence’, ‘having money-oriented principle’ and ‘exploiting the natural resources without any conservation’. The first indicator shows humans’ disregard toward plant and animal. It happens when Eskimos start adopting white men’s way of thinking. The second reveals humans’ ignorance of the existence of a species. This can be seen when Kapugen has so much adopted white men to ignore the population of wolves because they consume musk-oxen that are badly needed by Eskimos. The third demonstrates the money-oriented principle. It happens when all Eskimos only think of money. By building various industries, they start damaging the earth. The last is humans’ ways to exploit the natural resources extremely. It reflects the effect of exploiting the natural damage like the absence of caribou population.

B. Human’s Struggles to Get Back the Harmonious Relationship with Nature

Realizing the imbalanced ecosystem, human start saving the nature before it is too late. Human’s struggles to get back harmonious relationship with nature are mostly done by Julie, the main character in the story. Julie acts to save the wolves from being killed by her father and other Eskimos because she believes that the

wolves are important in keeping the environment. Julie's struggles can be seen through three categories.

The first is action. It shows Julie's actions and ways to struggle. Julie at first convinces her father not to kill the wolves. Julie begs for a chance to save the wolves without killing them. As Julie decides to save the wolves, she is ready to sacrifice. She prepares anything she has to save the wolves. Later, in-situ conservation is committed by Julie to keep the population of wolves safe.

The second is hardship. In her journey to save the wolves, Julie faces many hardships. As she walks on the tundra, which is physically hard for people to walk because of frozen ground and cold weather, Julie finds the difficulties because of the icy ground. It makes her hard to walk and continue her journey. Animals in the tundra also become the hardship for Julie. The weasel and owl appear to be a problem for Julie. Although they are not dangerous, they make Julie stop for a while before continuing her journey. All the hardships both from the tundra and animals hamper Julie's journey in saving the wolves. However, these do not make her give up.

The last is Julie's insistence to keep struggling after facing many hardships. Julie is patient enough during her journey in saving the wolves. Also, she keeps having spirit in finishing her goal that is to save nature. In the end, Julie is successful in saving the wolves by moving them to the bottomland. It means that Julie is the one who is aware of the importance of wolves and try to save them.

C. The Solution of the Bad Relationship Between Human and Nature

The solution for the bad relationship between human and nature is showed by stopping the industry of thick fur. It is done by Kapugen, Julie's father, as the chief of Eskimo village after seeing Julie's struggle. He decides it because he realizes that industry is not good for Eskimos. Also, he changes the way of hunting by restoring the guns he used to hunt to the government. He is now aware of the connectedness between human and nature. He also stops adopting the white men's way of thinking that is different from Eskimos' way of thinking. Thus, by stopping the industry, Eskimos learn to coexist with nature for the welfare of both again.

D. The Depiction of Human-Nature Relationship in *Julie*

The depiction of human-nature relationship in *Julie* is through literary elements of children's literature since it is a book for children. The literary elements are character, theme and setting.

Character is the dominant literary element the author uses to deliver the story to the readers. Characters reveal the human-nature relationship either by action, speech, author's comment or other characters' comment. Mostly, the revelation of human-nature relationship is shown in Julie's characterization. It is because Julie is the main character. Her action and speech demonstrate the meaning of the story.

Julie delivers the human-nature relationship through the second literary element: theme. This novel uses the explicit theme. Thus, the meaning of the story

is stated clearly in the narration or in character's speech. The use of such theme probably helps the readers to understand the meaning and focus of the story easily.

The last literary element used in the story is setting. The existence of a certain place in certain time in *Julie* functions as antagonist. Thus, the setting clearly helps the readers to know more about the conflict. The story takes place in the tundra and Eskimo village, Kangik, in Alaska. It appears to be difficulties to walk on the tundra in the winter. Such setting hampers Julie's struggle in saving the wolves. However, this setting makes the conflict between human and nature more believable. It convinces the readers that the environmental issue depicted in the story happens in real life. Also, this function of setting gives suspense and challenge for the readers while reading the story. It can be said that the setting makes the story enjoyable. Furthermore, the readers will understand the meaning of the story as they enjoy reading it.

Julie is a great children book that successfully helps the readers to construct the awareness and understanding of nature through its literary elements. The story enlightens the readers to care about nature they dwell on. It gives the sufficient understanding of nature, specifically the importance of the balanced ecosystem. Thus, by reading this book, the readers will be able to take an action to care about the environment as they have understood its importance for human's life.

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APPENDIX I

The Summary of *Julie*

Julie Edward Miyax Kapugen is a young Eskimo girl who has a close relationship with wolves since she was lost in the tundra, in the way of escaping from her arranged marriage. While being lost in the tundra, she befriended with a pack of wolves and had shared life with them. After living with wolves for long time, she finally returns home and is back with her father, Kapugen.

As she comes back with her father, she is very shocked knowing that her father, Kapugen, has so much adopted modern ways of life. She knows that her father has remarried with a white woman, which is considered as unacceptable by Eskimo rules. Then, she knows that he builds an industry of thick fur which requires him to hunt musk-oxen to be processed as the material of clothes. He hunts with guns, a radio, and a plane.

As Kapugen finds out that the wolves have killed musk-oxen, he is very angry knowing it. He thinks that the existence of wolves endangered the population of musk-oxen that are needed to maintain the industry of thick fur. In order to keep the population of musk-oxen safe, Kapugen, as the chief of Eskimo village, decides to kill wolves that consume musk-oxen.

Julie realizes that killing wolves means destroying the whole community of Arctic. Then, she argues with her father to save the wolves. She begs to her father to be given a chance to save the wolves. She believes that there is no need to kill the wolves just to save the musk-oxen. Later, Kapugen gives her a chance

to save them. Julie decides to move the habitat of wolves to somewhere else which is far from the habitat of musk oxen. She thinks that the wolves will not consume musk-oxen if they are moved to elsewhere.

Julie alone struggles to save the wolves. She goes to her journey of saving the wolves by foot because Kapugen does not let her take the dogs. She begins her journey by preparing what she needs before going to the tundra. In her journey, she faces many hardships hampering her walk, like problem with animals and natural difficulties. However, she keeps going to the tundra to find her wolves.

After walking in the tundra for days, Julie then finds out Kapu's pack, her wolves. She meets with them and is welcomed by them as the long lost family member who just returns to them again. She joins her wolves in their den and studies their movement. She knows that Kapu has a new mate, Aaka, and a new pup, Amy. At first, she plans to get along with Aaka and Amy. It is very important for her plan before moving them to somewhere else.

Julie has stayed with Kapu's pack for weeks but she still does not get Aaka's trust to be their part of family. Whereas, being a friend for Aaka and Amy is the most important key to move them. Julie tries hard to get Aaka's trust and Amy's attention. As the time passes, Aaka finally lets Julie to be Amy's babysitter. Julie is happy to have Amy in her back while the other wolves go hunting in the tundra.

Later, Julie decides to bring Amy to go to somewhere else. It will make the adult wolves follow her as they must keep their pup. Julie runs with Amy in her pack. All of the adult wolves, Kapu, Zing and Aaka, follow Julie patiently. Her

plan has worked. Day by day, they keep walking and sometimes take a rest for a while in the tundra. Finally, Julie and her wolves arrive in the bottomland.

Julie stops her walk because the adult wolves do not follow her anymore and keep barking. It is because they know that Julie has crossed the invisible line. Wolves have their own territory and it is forbidden to walk on another pack's territory. Thus, Kapu's pack will not follow Julie because they know that there is another pack in the bottomland. Julie is desperate as she does not have a plan to move them.

Julie takes a rest and thinks of about how to move her wolves to the bottomland. Then, she decides to unite her wolves with another pack of wolves to be one group of hunting in bottomland. Thus, her wolves will not come back to Kangik to hunt the musk oxen. It means that both wolves and musk-oxen are safe. Julie then goes to the bottomland to befriend with another pack of wolves. Then she will bring this wolves' pup and Amy. This way makes both packs join together as their pups have been united. However, it is difficult for Julie as another pack does not like Julie.

Julie goes to the bottomland and meets with the leader of another pack. She names him Raw Bones. She tries to get along with him but he seems to ignore Julie. In despair, Julie sits in the side of Silver, Raw Bones' mate. Suddenly, Raw Bones sees Kapu in the back of the invisible line. He barks the friendship for Kapu. Then, Kapu runs to him. Aaka and Amy wait for him in the back of the invisible line. Raw Bones and Kapu unite. Aaka and Amy run after them. Kapu

has a fight with Raw Bones. Kapu wins and becomes the new leader. They become one pack of wolves in the bottomland.

After successfully moving the wolves, Julie returns to her father. In her home, Julie still worries about her wolves. One day, Kapugen finds out that the wolves have come back again to Kangik to consume musk-oxen. This time Kapugen will not let the wolves alive. He hurries, hunts them, and tries to kill them. Once again, Julie runs after him and begs to be given another chance to save the wolves. Julie convinces him but failed. Then, she asks help to her stepmother, Ellen, who is very close to him, to convince him. Ellen finally tells that Kapugen has to stop the industry because she realizes that Minnesota Law does not suit for Eskimos. Julie follows her father and begs again. At the end, seeing Julie's struggle, Kapugen realizes the importance of wolves and stops building industry. Eskimos then go back to the traditional ways of life.

APPENDIX II

Table 1. The Table List of the Data for the First Research Objective: The Human-Nature Relationship Reflected in *Julie*

No.	Page	Code	Category	Indicators	Quotation	Interpretation	Representation
1.	3	A	The Good Relationship	Understanding the existence of plant and animal as a part of human life	A cry traveled across the snowy tundra and was heard by a young girl standing at the door of a small green house. The wooden structure sat on the edge of an Eskimo village on the bank of the frozen Avalik River in Alaska. She pushed back the halo of fur that framed her lovely face and listened. The wolf was telling her to come with him. She did not answer.	Julie is feeling connected to her wolves after returning home. It proves that Julie understands the existence of wolves as a part of her life.	Character (By Author's Comment)
2.	4	A	The Good Relationship	Understanding the existence of plant and animal as a part of human life	Julie squinted toward the distant caller. “Stay away, beloved Kapu. I am going home.” She waited. The wolf she had named Kapu after her father, the great hunter and leader, did not call again. Quickly she opened and closed the first door that led into Kapugen's house. She walked into the qanitchaq, an entry room	Julie communicates with the wolves though she is far away from them. It can be said that Julie cares about her wolves although they are apart.	Character (By Speech)

					designed to keep out the cold. Its walls were hung with parkas and boots, and on the floor stood paddles, guns and gasoline cans.		
3.	33	A	The Good Relationship	Understanding the existence of plant and animal as a part of human life.	A wolf howled. Julie shut her eyes and wished that tomorrow would be clear and windless so the metal bird would take Kapugen and Ellen to Barrow. A day alone would give her an opportunity to call to her wolves and tell them to go far away from the hunter who would protect his oxen at all costs.	Julie needs a day free to communicate with the wolves. It means that Julie understands her wolves and cares about their safety.	Character (By Author's Comment)
4.	92	A	The Good Relationship	Understanding the existence of plant and animal as a part of human life.	"Julie." Peter caught up with her and pulled her aside again. "Kapu and his pack killed a musk ox last night." Julie spun around. "No," she cried. "No, he didn't. He is in Anaktuvuk Pass with the caribou."	Julie knows that the wolves are not consuming musk-oxen because they are in a different place from musk-oxen population. It means that Julie understand the existence of wolves.	Character (By Speech)
5.	46	A	The Good Relationship	Respecting all kinds of living things on earth	Ravens, Julie knew, were the first to find wolf kills and share the banquet with them. Eskimo hunters knew this and would follow the	Julie has adequate knowledge about animal and that is why she knows	Character (by Author's Comment)

					large black birds to find wolves. Julie guessed this flying bird could see fifteen miles in all directions. Since he was circling and flapping, he must not have sighted a wolf kill; he would be flying in a straight line to the food. The raven was fluttering and diving, which meant he was hunting lemmings. Julie was discouraged. For at least fifteen miles in all directions there were no wolves. She turned back.	where her wolves are just by seeing the raven. It means that Julie knows how all the living things coexist.	
6.	158	A	The Good Relationship	Respecting all kinds of living creatures on earth	All five adult wolves gathered in a circle and howled. Amy yipped. The song traveled across the river to be echoed back the cliffs and hills. The song was full of rightness of the earth. Julie felt harmony and sang, too.	In her way of going back to home, Julie feels that she has been living with nature harmoniously.	Character (By Action)
7.	156	A	The Good Relationship	Rising the eco-centric ethic	Now they seemed to be running joyously, as if they were celebrating the first law of their kind –cooperation. An elder had put it to Julie another way: “We are all here for each other; the Eskimos, the mammals, the river, the ice, the sun, plants, birds, and	Julie then remembers what the elders had ever said to her, that people, animal and nature are for each other. Julie feels that she is seeing that way through those wolves.	Character (By Speech) / Theme

					fish. Let us celebrate cooperation.” That, Julie felt, was just what they were doing.		
8.	207	A	The Good Relationship	Rising the eco-centric ethic	<p>“Oh, Julie,” Ellen said, looking down at the gurgling Amaroq. “I am sorry to hear you say that.”</p> <p>Julie looked at her father’s wife. This stepmother she loved so much did not know what every Eskimo knew from birth: that people and animals coexist for the welfare of both.</p>	What Julie says means that from birth actually all Eskimos know that they must coexist with nature.	Character (By Author’s Comment) / Theme
9.	82	A	The Good Relationship	Utilizing the ecosystem goods and services carefully	<p>“How many whales did Wainwright take?” Atik asked</p> <p>”Five. That is their quota this year,” Malek said. “It is not enough for everyone, but it cannot be helped. We cannot take more than the whaling commission permits us”</p> <p>“Why?” shouted Benjamin. “I love lots and lots and lots of maktak.”</p> <p>“We want the whales to live,” said Malek, “so that you, your children and your grandchildren will have maktak”</p>	Malek, an Eskimo hunter, regards the importance of controlling the hunting to save the future for the next generation.	Character (By Speech) / Theme

10.	113	B	The Bad Relationship	Disregarding the plant and animals as a part of human life	“They roam the forests taking deer and moose and an animal they call the beaver. But when a wolf comes onto a person’s land and kills his cattle, then the government environmental officers come and shoot him. They shoot the ones that compete with humans. They think that is fair. That is how it is between humans and wolves in Minnesota. ”	Kapugen, who is much adopting Minnessota Law, insists on killing the wolves that consume the musk-oxen. It can be said that Kapugen disregards the wolves as a part of human life.	Character (By Speech)
11.	49	B	The Bad Relationship	Ignoring the importance of one species’ existence	The wolves did not call during February, March, and early April. Julie relaxed. She took their silence to mean they were hunting caribou in the Brooks Mountain Range, about eighty miles south. But just as Atik has predicted, this also meant that no caribou would come through Kangik again this year. That was not good news. The families that needed four or five caribou each year to sustain their lives were leaving Kangik and moving in with relatives in bigger towns. Others were wandering in search of food as they had before white men came to Alaska. Atik	People are moving on to another prosperous city when they realize that there is no food for them because of the absence of caribou. It reflects that they are ignorant to the absence of the caribou population. They just leave the village without any effort to make the caribou come to the village again.	Character (By Author’s Comment)

					went to the coast and brought back a walrus for his family. Malek made plans to go whaling on the sea ice.		
12.	72	B	The Bad Relationship	Ignoring the importance of one species' existence	<p>"Wolves kill oxen," said Ellen</p> <p>"Is that his reason?" Julie asked softly.</p> <p>"I think it must have been," she said. "He was worried about wolves at that time."</p> <p>"A gussak who had paid him well to take them both wolf hunting. White hunters hate wolves. They kill the caribou and deer they want.'</p>	Ellen, Julie's stepmother, tells that white hunters kill the wolves in order to save the population of caribou. It means that people start ignoring the importance of wolves that is in fact very crucial in sustaining the ecosystem.	Character (By Speech)
13.	5	B	The Bad Relationship	Having Money-Oriented Principle	<p>He was not the father who had lived in grace with the sea and land. Kapugen had changed. He had a white-American wife, a gussak. He had radios, a telephone, and a modern stove. Julie could have accepted these things had not her eyes fallen on Kapugen's airplane pilot helmet and goggles. She had seen them on the man in the airplane window who had shot Amaroq, the magnificent leader of</p>	Kapugen, as the chief of Eskimo village starts adopting the modern way of life. It makes him forget the true Eskimo's ways of life: traditional ways of life.	Character (By Author's Comment)

					her wolf pack.		
14.	13	B	The Bad Relationship	Having Money-Oriented Principle	<p>“I am back, all right,” he said.</p> <p>“And I am picking up two qivit sweaters Marie asked me to bring to you.” Julie recalled Uma telling her that the women of Kangik knitted sweaters and scarves from the warm, featherweight under fur of the musk ox. Kapugen, she had said, sold these incredibly warm clothes to merchants in Anchorage and Fairbanks for enormous prices, many hundreds of dollars.</p>	Kapugen starts hunting and develops the industry of thick fur. To decide building industry means that he already ignores the balanced nature.	Character (By Others’ Comment)
15.	16	B	The Bad Relationship	Having Money-Oriented Principle	<p>“That is good, all right,” he said, looking up at her. Noticing that she was studying the papers he was working on, he spoke.</p> <p>“These papers are the records of our musk oxen. Malek, Peter, and I keep track of them for the bank in Fairbanks. The bank finances our industry.”</p> <p>“Industry?”</p> <p>“All Eskimos villages are</p>	Kapugen, as the chief of Eskimo village, manages the industry to fulfill the financial needs of all Eskimos in the village. This quotation shows that human exploits nature massively just to gain money and they never think of keeping nature in return.	Character (By Speech)

					<p>corporations now,” Kapugen said rising to his feet. “Unlike the American Indians, who live on reservations under government supervision, we run ourselves like a business. Our people own stock in the village corporation and share the profits”. This did not make sense to Julie, but Kapugen seemed to think it was important, so she listened. “The Kangik Inupiat Corporation is pretty big, all right,” he said, pointing to numerals in the book. “We have a musk-ox business, a construction company, a store, and an electrical-generator company. We also get money from the oil taken from our land.” She still did not comment, so Kapugen stood up and took her hands.</p>		
16.	23	B	The Bad Relationship	Having money-oriented principle	<p>“How much do they give for a ptarmigan?” she asked.</p> <p>“Ten dollar” said Kapugen. She thought of the huge polar bear she had seen in Barrow. His great</p>	<p>Kapugen starts hunting and raise money by it. It can be interpreted that he only concerns with the money he will get</p>	Character (By Speech)

					white hide must be so valuable, it could feed all of Kangik.	by selling the polar bear to the industry.	
17.	24	B	The Bad Relationship	Having money-oriented principle	<p>A bold boss of horn, curved tips pointed forward, met in the middle of his forehead like a helmet. The chunky rocklike animal bore a strong resemblance to the wooly mammoths of the past. He snorted.</p> <p>“One of the last old-time animals,” Kapugen said. “White men say he is a goat-antelope. To the Eskimo he is uminmak, the animal born to the ice and the wind the snow.” Kapugen held out a bilberry stalk to him. “Once,” he went on, “there were millions of uminmaks in northern Alaska. When the Eskimo got guns, they shot the all. Every one.</p>	<p>Eskimos kill all of the bull population after having guns. It reflects that the modern way of life sometimes has bad impacts to people. They just hunt as much as they want by easily pulling triggers and do not concern about the nature.</p>	Character (By Speech)
18.	56	B	The Bad Relationship	Having money-oriented principle	<p>One clear day in late May Kapugen arranged to take the airplane to Fairbanks to attend a meeting of the corporation officers and the bankers. He carefully wrapped Harry’s baleen basket, a lovely sweater,</p>	<p>Kapugen attends the meeting to sell the stuffs from hunting. This quotation means that Kapugen really sells what people get from hunting to get</p>	Character (By Action)

					and the pelts of the four white foxes that had given themselves to Julie. She had skinned and prepared them for the market after making the meat into stew for her family. She asked Kapugen to buy musk-ox pellets with the money they brought.	money to survive.	
19.	112	B	The Bad Relationship	Having money-oriented principle	<p>“The musk oxen must live,” said Kapugen. “We need money for the villagers.”</p> <p>“Atik has walrus, Malek has whale. Duck and goose eggs are everywhere in the river seeds. The whitefish and salmon are beginning their runs.”</p> <p>“We cannot hunt forever,” said Kapugen. “The wild animals are passing off the earth. We must find a new way to live in the arctic. Industry. The musk oxen are our industry.”</p>	Kapugen, as the chief of Eskimo village, builds the industry as the new way of living on earth. What Kapugen says is reflected on his money-oriented principle that leads to the over-exploitation of animals and other natural resources.	Character (By Speech)
20.	16	B	The Bad Relationship	Exploiting the natural resources without any conservation	<p>“You must learn to shoot a gun,” he said. “We need you. Kangik is almost a deserted village. Many of the houses are empty, all right.</p>	That is the reason to build a corporation; however, it reflects their ignorance	Character (By Speech)

					The caribou have not circled back to us for two years, and the people are hungry. Many have moved to Wainwright and Barrow.”	toward nature.	
21.	17	B	The Bad Relationship	Exploiting the natural resources without any conservation.	<p>“Food is scarce in Kangik,” he said, hastily changing the subject.</p> <p>“Can’t you fly your airplane and get gussak food for the village?”</p> <p>“When the caribou fail to return, no white man’s food can keep us healthy.”</p> <p>“The fish?” she asked.</p> <p>“We also need flesh and fat to survive in the cold,” he answered.</p> <p>“And nothing tastes so good as the caribou and the whale.”</p>	Kapugen tells that the need of caribou and whale can not be changed with anything else. It means that Eskimos do not want to have another safe healthy alternative food and they just keep exploiting nature.	Character (By Speech)
22.	70	B	The Bad Relationship	Exploiting the natural resources without any conservations	“Kapugen was just starting the musk-ox business when we married. The corporation paid for his training a pilot. The only way to do business on the North Slope is by plane. We lived in	Ellen tells how Kapugen becomes a pilot and a manager of the industry. What Ellen says shows that Eskimos have	Character (By Speech)

					<p>Fairbanks during his training. He returned several times to Nunivak to find you. No one except Aunt Martha knew where you had gone. As she was dead. No one knew what had happened to you. Kapugen came home depressed and discouraged from each trip. He would talk endlessly about you and how you and he would hunt and fish together after your mother died.”</p>	<p>adopted modern ways of life in running their life.</p>	
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Table 3: The Table List of the Data for The Second Research Objective: Human’s Struggle to Get Back the Harmonious Relationship with Nature

No.	Page	Code	Category	Indicators	Quotation	Interpretation	Representation
1.	111	C	Actions	Convincing people to save nature	<p>“The wolves killed an ox.” The cheerful twinkle left Kapugen’s eyes. After a thoughtful silence he turned and went into the qanitchaq. He put on his flying jacket and picked up his wolf gun. “Please don’t,” Julie begged. She followed him into the two –A.M.</p>	<p>Julie begs to her father not to kill wolves. It is because she realizes that killing the wolves only destroys nature. Moreover, Julie feels very connected to the</p>	<p>Character (By Speech)</p>

					<p>sunlight. “Please don’t,” she pled again. “It cannot be helped,” he answered, taking the path to the Quonset and his airplane. “We need the musk oxen.” “Please, Kapugen, my aapa.” Julie ran beside him in her bare feet. “I will keep the wolves away from the oxen. Please do not shoot them. They saved my life.”</p>	<p>wolves, so she tries to protect them in return.</p>	
2.	112	C	Actions	Convincing people to care about nature	<p>“Let me go to them,” she said. “I know what to do. You once talked to the wolves. Like you, I learned their language when I was with them on the tundra. I will tell them where the caribou are and send them off to find them. They will do that.”</p>	<p>Julie convinces her father not to kill the wolves; besides, she will tell the wolves to stay away. It can be understood that Julie tries hard to stop her father killing wolves and she herself will protect them.</p>	<p>Character (By Speech)</p>
3.	113	C	Actions	Convincing people to care about the nature	<p>“But not here,” Julie said. “We are different. We know the wolf is from the earth and must live so we all can live. ”</p> <p>“Not when we live as the white men do.” Kapugen had stopped</p>	<p>Julie convinces her father to follow the old rule that is safe and fair for the preservation of nature, including the existence of wolves.</p>	<p>Character (By Speech) / Theme</p>

					walking. "Eskimos," he said, his voice low as he paced his words carefully, "now live by the Minnesota rules" "The old rules are best," said Julie.	Julie once again convinces her father to keep the wolves safe.	
4.	114	C	Actions	Convincing people to care about nature	"You did learn their language," he said, pulling her gently to her feet. "Go to them. I know your efforts will be wasted. Wolves do not know about people's property. They see their rightful prey and take it. Wolves have to be wolves." "Wolves know about borders," Julie said. "They have hunting lands like we do. They mark and patrol them. It is too bad that our musk oxen are on Kapu's land. He thinks they are his."	Julie convinces her father that the wolves are not totally wrong to kill musk-oxen.	Character (By Speech)
5.	114	C	Actions	Being ready to sacrifice	"Sunshine," said Julie. "I can travel." "Then you will go to them?" Kapugen said quietly. "I will go to them."	Julie knows that the wolves have a border. Then, she decides to move their habitat and she herself will do that by walking on foot to find them.	Character (By Speech)

					<p>“And what will you do?”</p> <p>“I do not quite know until I talk to them.”</p> <p>“How will you travel? You cannot take the dogs.”</p> <p>“On foot, until I find them. Then I will travel as they travel.” She dropped to her hands and feet and pranced lightly around Kapugen, whimpering and whining like a wolf.</p>	<p>Julie’s action shows that she is ready to sacrifice in order to save the wolves.</p>	
6.	116	C	Actions	Being ready to sacrifice	<p>Julie spent the next few hours provisioning her self for the trip. She took food, her ulu bag and whale oil, and a change of clothing. She hummed as she made her preparations. She was looking forward to walking in freedom on the open tundra again. This time she would walk without fear of starvation.</p>	<p>Julie prepares all she needs to start her journey. She is ready to face the journey no matter what happens in the tundra.</p>	Character (By Action)
7.	125	C	Actions	Creating In-situ Conservation :Getting Along	<p>The wind shifted and Kapu lifted his nose toward the riverbed. Cocking his head to one side, he</p>	<p>Julie meets with her wolves after a long journey.</p>	Character (By Author’s Comment)

				with the Wolves	sniffed. He sniffed again. With that his ears shot forward. He smelled Julie. She moved and he saw her. For a moment he stared; then, wagging his tail furiously, he pulled back his lips in a smile and spanked the ground with both front feet.		
8.	125	C	Actions	Creating In-situ Conservation :Getting Along with the Wolves	Kapu romped toward her, then stopped. He threw back his head and howled a long melodious note that began with a bear's growl and rose to a wind scream. He was saying a pack member was here. Julie howled, harmonizing with him. Zing now saw her and lifted his black lip over one canine tooth and growled.	Julie howls to her wolves telling that she is coming back to them. By doing this, it is easy to Julie to get along with her wolves again.	Character (By Action)
9.	126	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	“Zing, it’s me,” Julie said, and whined her love for him. Zing wagged his tail. He ran to her and, looking straight in her eyes, said she was family and welcome.	Julie is telling Zing, a part of Kapu’s pack, that she is going with them again.	Character (By Speech)
10.	126	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	Kapu became excited. He sped like a sea eagle down the beach and back to Julie. She threw him her mitten. He caught it, tossed it in	Julie tries to get along with her wolves by giving them a mitten. This action is very	Character (By Action)

					<p>the air, and caught it again. He ran in circles and dropped it. Julie laughed and picked it up.</p> <p>Kapu had not lost his sense of humor even though he was a father and the leader of his pack.</p>	important in taking her wolves' attention to her. Thus, her plan might be easier.	
11.	126	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	<p>Zing circled Julie several times, then lay down near her. He turned his head and half closed his eyes, saying all was well with him. His strange sister was back. Kapu let himself down on his belly in front of her and crossed his paws. He stared at the mitten. Julie hid it. Kapu lifted his head and threw his ears up and forward. He wanted the mitten. He arose and stood above her, trying to pull rank. Julie laughed and threw it to him.</p>	Julie plays with her wolves and makes them happy. It can be understood that Julie is trying to make her wolves comfortable with her. It is a part of her plan.	Character (By Action)
12.	127	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	<p>The sun circled the top of the world twice, and with each swing Julie moved closer to the den. Kapu and Zing did not care, but Aaka did. She became nervous every time Julie inched her way forward. She growled and bared her teeth. Julie tossed her a mitten, but</p>	Julie has a problem with her wolves. Aaka, a part of Kapu's pack, is not welcome her as a family. Instead, she is suspicious toward Julie. It is harder for	Character (By Author's Comment)

					Aaka would not play. She was proving to be a problem—and she was the most important wolf in Julie’s plan. She must get Aaka’s confidence if she was going to help her wolves.	Julie to do her plan if Aaka can get along with her.	
13.	128	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	From that moment on Aaka stopped growling at Julie, and after the next sleep Julie moved her tent almost up to the den door. Aaka made friends with her but would not let Amy come out and play. That was the next problem. Julie needed not only Aaka’s friendship but Amy’s.	Julie is successful in having Aaka’s trust for her presence. However, she still doesn’t let her puppy to be with Julie. So, Julie must get Amy’s attention to finish her plan.	Character (By Action)
14.	129	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	Another day passed and Julie still could not get close to Amy. The mother wolf was keeping her pup hidden even though she herself was comfortable with Julie. Julie wondered why, but then she remembered that wolves did not think like people. They thought with scents and sounds as well as vision. This left them either completely disconnected or, if they chose, so alert they could sense aggression. She decided that Aaka	Julie keeps trying in being a friend with the mother wolf, Aaka. Julie knows that Aaka still keeps her puppy away from Julie because she knows Julie’s plan. Julie realizes that it is a problem to her plan.	Character (By Author’s Comment)

					was being alert and had read her plan in her face or eyes—and did not like it.		
15.	130	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	Julie whimpered. The little pup got up and ran to her. She grabbed her boot thong and tugged, growling ferociously while wagging her tail. Then she looked at Julie and spanked the ground with her forepaws to say, “Let’s play.” She longed to pick up the adorable pup, but Aaka’s eyes said she was ready for that.	Finally, Julie can get along with Amy. The mother wolf, Aaka, also gives trust to Julie for playing with her puppy. Julie’s plan is going to work.	Character (By Action)
16.	130	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	Amy woofed. Julie woofed back. She held out a bone from caribou carcass. Amy grabbed it in her teeth and pulled. She growled joyfully, pulling harder, then let go. Julie fell backward. After another game of tug-of-war and one game of boneball, Aaka got up and led Amy back to the den. But a great barrier had been crossed. Julie closed her eyes and breathed with relief. Things were progressing.	Julie is confident with her plan because she knows that things are progressing after she gets trust from Aaka to be Amy’s friend.	Character (By Author’s Comment)

17.	130	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	The next day when Kapu and Zing went off to hunt, Aaka led Amy to Julie again. Julie picked up the bone and waggled it before Amy, who grabbed and shook it. They tugged and chased while Aaka walked off and stretched out in the sun. She closed her eyes to say she had complete confidence in Julie at last.	Aaka finally gives her full trust to Julie to keep Amy while she hunts on tundra. It's easy to Julie to finish her plan.	Character (By Action)
18.	131	C	Action	Creating In-situ Conservation :Getting Along with the Wolves	Aaka sped over the tundra like a bird released from a cage. She ran in circles, chased cotton-grass seeds, then disappeared around the bend in the river. Julie got to her feet, her heart pounding, her hopes high. She could see Aaka racing across the tundra tracking Kapu and Zing. Julie saw that she was going to win. Aaka trusted her to be the baby-sitter.	As the time passes, Aaka gives more trust to Julie, as she lets Julie to be Amy's baby sitter.	Character (By Author's Comment)
19.	137	C	Action	Creating In-situ Conservation: Moving the wolves	She picked up Amy and put her in the pack. When Julie had reached the top of the embankment above the den, Aaka opened her eyes. Julie walked on. Aaka got to her feet. She sensed a new attitude in	Julie starts to bring Amy to somewhere else. It means that Julie starts moving their habitat into elsewhere where there is much food	Character (By Action)

					Julie. Kapu awoke. Zing stood up. They all watched Julie walk south with Amy in her pack. Aaka trotted right after them. Kapu followed, then Zing.	for them.	
20.	137	C	Action	Creating In-situ Conservation: Moving the wolves	Julie turned to her friends. “We are going on a long walk to the mountains,” she said. “The Caribou are there. You can eat your fill” She walked faster. Kapu, Aaka, and Zing walked faster.	Julie brings them to walk across the tundra to move their habitat. She is going to move them to the place where there is food for them.	Character (By Speech)
21.	141	C	Action	Creating In-situ Conservation: Moving the wolves	Julie got to her feet, put Amy in her pack, and went on. Aaka followed close behind the two. Kapu and Zing circled out and back as they moved along, always keeping that pup in sight, as if pups were the only thing wolves lived for. And at this time of year, Julie knew, it was true. Her plan was working.	Julie continues her journey to move the wolves. She is sure that her plan is working and her wolves will be safe.	Character (By Action)
22.	143	C	Action	Creating In-situ Conservation: Moving the wolves	She crossed the invisible line again. Kapu wolf barked and stood where he was. He would not follow. Zing barked, Aaka whined. Julie walked	Julie who is now near the bottomland keeps running to make the wolves follow her to move them.	Character (By Action)

					<p>on. They whimpered and called to Amy, but they would not cross the line. It was as if a huge wall of glass had been erected and they could not go through it. They ran north and south, but not toward the pass. When Amy tried to squirm out of Julie's arms, Aaka trotted over the invisible line to get her. Kapu bark-snarled, lifting his lips to expose not one but both canine teeth. Aaka came back. She did not make another move to get Amy, although Julie was running farther and farther away, determined to make them follow.</p>	<p>However, it is little bit hard because wolves actually know territory. And bottomland is not Kapu's pack's territory. Thus, the wolves will not go there.</p>	
23.	151	C	Action	<p>Creating In-situ Conservation: Moving the wolves</p>	<p>The moose halted, flared his nostrils, and looked up the slope. The wolves howled again. He turned and ran. Now Julie felt what all predators feel –the urge to chase the fleeing beast. Howling and shouting, she ran the huge animal out of the river bottomland, up through the willows and onto the foggy tundra. The wolves took up the pursuit.</p>	<p>Julie makes the wolves chasing the moose in the bottomland. That means that the wolves already try to cross the invisible line.</p>	<p>Character (By Action)</p>

24.	151	C	Action	Creating In-situ Conservation: Moving the wolves	Her plan had worked. Now she must figure out how to break the taboo. She could not stay in the river bottomland all winter chasing moose out of the no-wolf's-corridor for Kapu. The only answer was to join the two packs into one.	Julie finally finds a way to make her wolves move to the bottomland and cross the invisible line. It is to join them with another wolf pack there.	Character (By Author's Comment)
25.	151	C	Action	Creating In-situ Conservation: Moving the wolves	She took off her boots and waded into the icy river, selecting the shallowest water. The fog bank was still far from the river. Julie judged she had plenty of time to woo the two wolves and find their den. She would make friends with another puppy and carry it into the corridor. Then she would go back and get Amy and bring her to the bottomland. The adults would have to come for them. There probably would be a terrible fight, but Kapu, she was certain, would win. That would make the two new wolves obedient to Kapu. The taboo would be broken. They would hunt the moose in the corridor and not come to Kangik for musk oxen.	After investigating the other wolf pack in the bottomland, Julie has a new plan that is to join the two wolves pack in bottomland. Then, Kapu's pack will not go to Kangik to kill musk oxen.	Character (By Author's Comment)

26.	153	C	Action	Creating In-situ Conservation: Moving the wolves	Suddenly Silver's mate stood up. Julie swallowed hard. He was no more than ten feet away. The dwarf willows he had been crouched in came only to his white belly. He was large and rangy, his body lean, and his face hard. However, he was smaller than Kapu. That was good. The head of a pack was always the biggest. Kapu would win the fight for leadership if she could get them together. Julie named the rangy wolf Raw Bones. She whimpered, begging his friendship. He ignored her by looking down the river at nothing.	Julie thinks how to get the two different pack of wolves join together. However, she is sure that Kapu will win the fight for leadership. It means that that new pack of wolves will be together with Kapu as the leader.	Character (By Author's Comment)
27.	154	C	Action	Creating In-situ Conservation: Moving the wolves	Raw Bones took a few steps and stared across the river. Julie followed his glance. Kapu and Zing were standing just back of the invisible border. Their ears and ruffs were up. Their eyes were pinned on Raw Bones. He glared back. Julie thought some great decision was in the making; then Raw Bones suddenly relaxed his gaze, rotated his ears, and	Julie finally makes Kapu's pack cross the invisible line. For Julie, it is a big move because there will be no more taboo between those two packs of wolves. It is closer to her plan that those two packs of wolves will start	Character (By Author's Comment)

					<p>stepped closer to Julie. He sniffed her scents as if reading some message she had carried from the other side of the river.</p> <p>Julie wondered: Had Kapu not called her back because he had marked her with a scent message?</p> <p>Raw Bones stared across the river and whined the whine of friendship.</p> <p>Silver bounded forward.</p> <p>Kapu and Zing leaped over their invisible border and rushed into the bottomland.</p>	friendship in the bottomland.	
28.	154	C	Action	Creating In-situ Conservation: Moving the wolves	<p>The four met, exchanged signals, and chased a moose that Julie had not even seen. Back on the tundra stood Aaka and Amy. The moose knew the call of death. He lifted his huge hoofs and ran effortlessly, rack and head back. The wolves leaped at his side. They circled out and loped back, keeping up with the prey without sound. Kapu signaled with his eyes. The wolves took positions for the kill</p>	The newly joined pack of wolves hunts a moose together. It means that has already become a team. Julie's plan starts to work.	Character (By Author's Comment)

29.	155	C	Action	Creating In-situ Conservation: Moving the wolves	Having chased the moose, the four wolves ran down the gravel shore, ears up, tails flowing behind them. They sped along as if there were nothing more important in the universe than running. Julie was spellbound. They seemed to be performing a ritual of wolfdom. They had not killed the moose, just chased it together. Now they seemed to be running joyously, as if they were celebrating the first law of their kind –cooperation.	Julie is successful in joining the two packs of wolves. Now, she is free from worry as she sees her wolves celebrate the join with Raw Bones’.	Character (By Author’s Comment)
30.	156	C	Action	Creating In-situ Conservation: Moving the wolves	Julie waded through the sparkling water, put on her boots, and on all fours climbed the embankment to the land that had once belonged only to Kapu and his pack. She looked across the flat landscape to locate the moose she has chased to her pack. It was nowhere to be seen. Apparently it had outrun to wolves, as a moose can do. She did not care the taboo was broken and there was plenty of wolf food in the bottomland. She was ready to go.	After succeeding moving the wolves, Julie decides to go back to her village. Her wolves are safe in bottomland, they will not be killed. So, Julie is going to the village with happiness.	Character (By Action)

31.	119	D	Hardship	Facing the problem of wilderness	She stepped lightly around small snow patches as she followed the Avalik River toward its source. Her heels barely touched the ground as she walked. She skipped around poppies and waved to the snow buntings that flew up from the flowers.	Julie's journey is begun. Julie faces the hardship caused by the frozen ground as she walks in the tundra.	Setting as Antagonist
32.	149	D	Hardship	Facing the problem of wilderness	Julie hugged her knees and pondered. A wall of fog now was visible on the horizon. It came silently toward them, a soupy billow that was erasing the landscape. It could last for days, even weeks. She had a new plan.	Julie can not continue her journey because of the natural difficulty. It is the fog that sweeps the entire tundra so she hardly sees the ground. That is why she takes a rest for a while.	Setting as Antagonist
33.	139	D	Hardship	Facing the problem of wilderness	At her feet the little birds chirped, dipped, and flew around her, reminding her of a snowstorm. The mosquitoes hummed but did not bite. She was odorless to the big Arctic mosquito. A smaller one would plague her when she reached the Colville unless she covered herself with fish oil, which she had remembered to bring.	In her journey of moving her wolves, Julie faces the problem with the Arctic mosquito. Although they are not dangerous to Julie, but they really disturb. Thus, Julie decides to stop for a while.	Setting as Antagonist

					Julie had settled down, but the wolves were restless. They paced back and forth, sniffing and twisting their ears. After a while they lay down, ears up.		
34.	119	D	Hardship	Facing the problem dealing with animals	A day's walk beyond duck camp, Julie came upon a weasel standing on his hind feet, paws draped on his chest. He was no longer wearing his winter fur of white ermine, but a golden-brown coat that blended with the summer tundra. He was boldly blocking her way. Julie stamped her foot at him. He showed his sharp teeth and screamed but did not turn. Julie walked closer. When she was almost two feet from him, she stopped.	At the early part of her journey, Julie has faced the hardship with the weasel that blocks her way.	Character (By Action) / Setting as Antagonist
35.	120	D	Hardship	Facing the problem dealing with animals	The next day Julie passed a snowy owl on her nest. Like the weasel, the large white bird with its huge golden eyes was not afraid of her. She let Julie come almost up to her fluffy babies before getting up on her feet.	Julie finds herself in trouble with the owl. This animal seems to disturb her. This is a hardship that Julie faces in her journey to save the wolves.	Setting as Antagonist

					Julie pondered about what she was seeing. The animals were talking to her. The owl and the weasel were saying they were not afraid of people because they rarely saw them. They were saying that Julie was in a wilderness where people did not come. In such country, she knew, the wolves of the Arctic raise their young.		
36.	121	E	Insistence	Having patience to continue the journey	“That’s it,” she said. She put her pack on a gravel bar in the riverbed where she could clearly see the den and sat down. For several hours she remained absolutely still, not even turning her head.	Julie waits for her wolves for hours. She doesn’t move even for inch. It proves that Julie is patient in completing her journey to save the wolves.	Character (By Author’s Comment)
37.	122	E	Insistence	Having patience to continue the journey	Carefully, slowly, Julie put up the tent she had made from the caribou Amaroq had felled for her months ago. Then she spread out her ground skin and lay down to wait for her wolves.	Knowing that her plan is going for long, Julie lays herself down to wait for the wolves. It means that Julie never loses her patience to wait for her wolves.	Character (By Action)

38.	122	E	Insistence	Having patience to continue the journey	After many hours she heard a wavering cry, then a plaintive whimper. It was Kapu. Her heart beat faster. He walked swiftly along the water's edge. His big feet and long legs were wet with river splash, and his dark body made a bold outline against the sandy bank. He did not see or smell her. He had one thing in mind—the den. He walked directly to it, head and tail held high, fur glistening in the sun, and a wolf smile on his face. He was a glorious animal.	Julie has been waiting for hours in order to find her wolves. Her wait is going to work. Her patience enlightens her to do her plan.	Character (By Action)
39.	127	E	Insistence	Having patience to continue the journey	Julie was patient. She moved back a few yards and quietly went about a routine of eating and sleeping and waiting. On the fifth morning Kapu scooped a sleeping bed four feet from Julie's tent. He circled and circled, then lay down and went to sleep.	Julie keeps waiting for days to get along with all of her wolves. It proves that Julie is patient to finish her plan.	Character (By Author's Comment)
40.	129	E	Insistence	Keeping the spirit to finish one goal: saving nature	Julie thought about how to get Amy to be her friend. It was absolutely essential to her next move that the little pup trust her. She was thinking about what to do when Aaka sat down beside	Julie still tries hard to continue her plan. She is thinking how to get along with the wolf puppy, Amy. She realizes that	Character (By Author's Comment)

					her. Julie whimpered pleasantly to her. Aaka whimpered, then turned and looked back at the den. Amy was sitting out in the open under the poppies.	being friend with Amy is the most important part of her plan.	
41.	142	E	Insistence	Keeping the spirit to finish one goal: saving nature	She sat down to cry, but mostly to think. There seemed to be little point in going on. Yet she must. She had been abroad for eleven sleeps, but the Kangik musk oxen were only a running day away for the wolves. She must get the pack near Anaktuvuk Pass, where Atik had said a few caribou had been seen. The pass was almost two hundred miles away, but she must go. She let Amy out of the backpack to romp and play, shot a ptarmigan for the pup, and took a nap. Then she packed up and walked toward a bluff over the river.	Julie, at first, gives up with her journey because she is tired walking all a long. However, she does not stop because she insists on saving the wolves.	Character (By Author's Comment)
42.	143	E	Insistence	Keeping the spirit to finish one goal: saving nature	"We must go on," she said urgently, and started off again. Anaktuvuk Pass was ten sleeps away, and Kapugen was probably already on his way to find her. He would locate her	Julie enlightens her spirit to continue the journey because she is afraid that her father will find her wolves first and kill	Character (By Author's Comment)

					<p>quickly with CB tracking her. She did not want that. She must get the wolves to a new food source before she met her father.</p> <p>Determined, she took Amy out of the backpack and carried her in her arms as she headed southeast.</p>	<p>them. Thus, she continues her journey with her wolves although it is still too long.</p>	
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Table 4: The Table List of the Data for the Third Research Objective: The Solution of Problem between Human and Nature

No.	Page	Code	Category	Indicators	Quotation	Interpretation	Representation
1.	91	F	Action	Convincing her father to stop the industry	<p>“Aapa,” Julie said slowly and cautiously, “what if the wolves come back and kill another musk ox? Now that we have Amaroq with us, will you still go by the Minnesota Law? Will you kill them?”</p> <p>“I must do that,” he said.</p> <p>“Even though we have the little wolf in our house? You would be killing his spirit brothers.”</p>	<p>Julie is trying to convince her father to stop the industry. However, her father still holds the industry.</p>	<p>Character (By Speech)</p>

					<p>“Industry is under another law,” he said. “We must protect it as the wolf protects the game, the plants, and his family.”</p> <p>“That is mixed up,” Julie said, and frowned.</p> <p>“That is how it is in our modern world,” said Kapugen.</p>		
2.	191	F	Action	Convincing her father to stop the industry	<p>“But he will,” said Julie. “Because he believes the white men are right about wolves and the prey.”</p> <p>“That I do not understand,” said Peter. “Kapugen knows we must live with nature, not control it.”</p>	Julie asks Peter, Kapugen’s partner, to persuade Kapugen to stop the industry. But, Peter also fails.	Character (By Others’ Comment)
3.	212	F	Action	Convincing her father to stop the industry	<p>“I did say that, all right,” he said. “But I am like the wolf. I must defend my family from enemy.”</p> <p>“The wolves are not our enemy, Aapa,” Julie whispered. “You know that. They are part of us. We are part of them.” She put her cheek against the soft, smooth head of the baby.</p>	Kapugen finds out that a musk ox has been killed by the wolves. He decides to kill them. Julie once again convinces him not to kill.	Character (By Speech) / Theme

4.	215	F	Action	Convincing her father to stop the industry	Julie despaired. She had been talking to Ellen since the sun had gone down about cycles and the rise of one animal and the fall of another. She had held up her hands and told her how the Eskimo knew they were related to all the animals because they all had the bones in one shape or another. She had told her that wolves keep the environment healthy, and that when the environment is healthy, people are healthy.	Julie convinces her stepmother, Ellen, about the importance of wolves and nature. She hopes that will make Ellen convince her father to stop the industry.	Character (By Author's comment) / Theme
5.	218	F	Action	Convincing her father to stop the industry	Ellen sat very still. Presently she got up to look for Kapugen's gun in the qanitchaq. It was not there. "Julie," she said, "I understand. I understand. Please go tell Kapugen. I am wrong: the Minnesota Law does not work here"	Ellen, Julie's stepmother, finally understands what Eskimos know. Then, she asks Julie to stop Kapugen kill the wolves.	Character (By Speech)
6.	219	F	Action	Convincing her father to stop the industry	A howl sounded in the distance. It was followed by an alert bark, and then, urgently, the voices of her wolves rose from the tundra wilderness. She ran toward them.	Julie rushes to tell Kapugen not to kill the wolves. But she faces the hardship caused by the icy	Setting as Antagonist

					The ice broke under her feet, slowing her down, but she plugged on, determined to save them somehow.	ground.	
7.	197	F	Action	Stopping the industry	<p>“Once the elders told me this,” he said very slowly. “We are all related.” He gestured toward the caring mother. “They were right, all right.”</p> <p>Something had happened to Kapugen, Julie realized. Here on the bleak and lonely shore the mother walrus had brought him back from the white man’s land. She slipped her hand into his, and her shivering fingers warmed.</p>	Kapugen finally realizes that people are connected to nature. It means that Kapugen is going back to the law of nature.	Character (By Speech)
8.	221	F	Action	Stopping the industry	<p>“The industry, Aapa,” Julie whispered. “What will happen to the industry?”</p> <p>“We now have a wild herd,” he said. The look on his face was peaceful.</p> <p>“The Eskimo wiped out the musk oxen of Alaska when the white men gave us guns. Now the</p>	Kapugen, eventually, stops the industry. He decides to keep hunting as the old way has been done a long time ago. That is why he restores all the guns White men give to hunt.	Character (By Speech)

					Eskimo has restored them. They will live and reproduce and become part of us again.” He turned to her. “As for the industry, you and I will have to walk a lot farther, as our people used to do, to gather the qivit for the knitters. That is all.”		
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PERNYATAAN

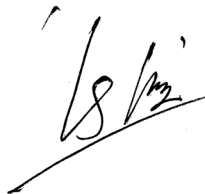
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