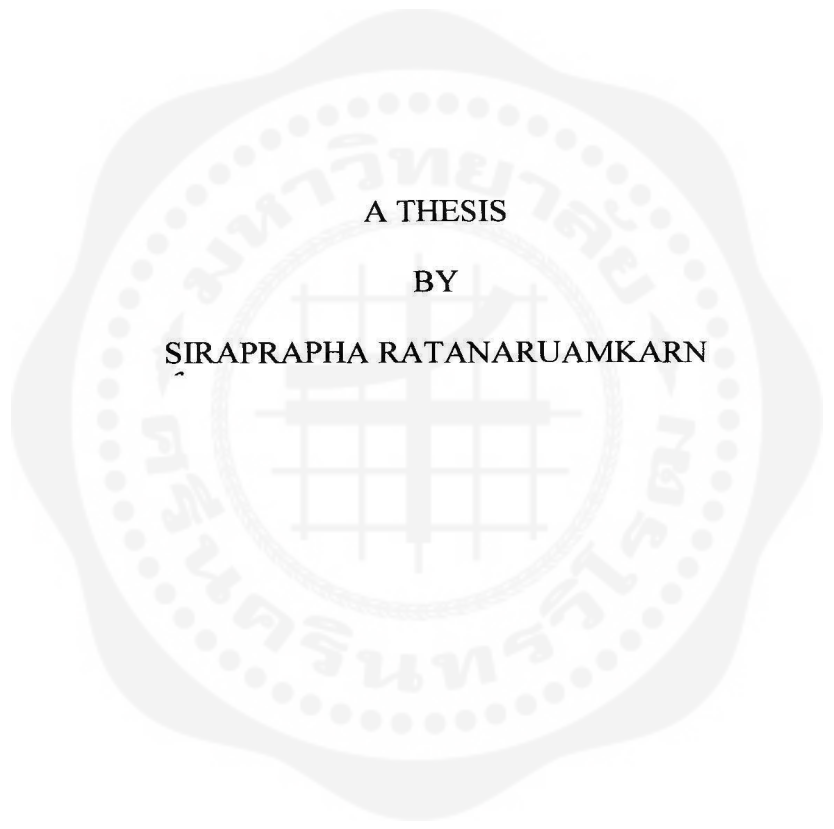


THE RELATIONSHIP BETWEEN HUMANS AND ANIMALS IN  
TWO GRAPHIC NOVELS: *THE CALL OF THE WILD* AND *BLACK BEAUTY*



A THESIS  
BY  
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9 S.A. 2562

Presented in Partial Fulfillment of the Requirements for the  
Master of Arts Degree in English  
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AN ABSTRACT

BY

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Nowadays, the global environmental crisis is one of the most important problems and many people have been affected by this crisis. Graphic novels can be used as a powerful tool to raise environmental awareness and urge people to protect the natural world. The aim of this study was to analyze the relationship between humans and animals in the graphic novel versions of *The Call of the Wild* and *Black Beauty* within the theoretical framework of ecocriticism. This study also examined the artistic techniques used by authors and illustrators to show the relationship between humans and animals. Moreover, the similarities and differences between these two graphic novels were explored.

It was found that the graphic novel version of *The Call of the Wild* showed harmonious and disharmonious relationship between humans and animals. In other words, good treatment led to harmonious relationship between humans and animals. On the other hand, the author also portrayed cruel owners to expose the truth about cruelty to animals. To achieve the goal, artistic techniques including illustrations and colors were employed in the graphic novel.

Similarly, positive and negative relationships between humans and animals were shown in the graphic novel version of *Black Beauty*. The author portrayed good relationships between humans and animals in the story. In contrast, the author presented disharmonious relationships between Beauty and variety of cruel owners to demonstrate the level of human cruelty to animals. In addition, artistic techniques including illustrations and colors were used to present harmonious and disharmonious relationship between humans and animals.

It was found that the graphic novel versions of *The Call of the Wild* and *Black Beauty* shared some similarities. Both authors had the same purpose in their writing--to raise awareness about maltreatment of animals. Both writers employed similar literary techniques by narrating from the point of view of the animal and anthropomorphism. Artistic techniques also played a significant role in both graphic novels. Words, illustrations, and colors worked together to help create a deeper meaning for readers. However, there were some differences. The two authors wrote their stories in two different places and times based on different experiences. In conclusion, these two graphic novels were able to promote harmonious relationship between humans and nature, inspire an appreciation of nature, and concern for the environment.

ความสัมพันธ์ระหว่างคนและสัตว์ในนิยายภาพ เรื่อง *The Call of the Wild* และ *Black Beauty*



เสนอต่อบัณฑิตวิทยาลัยมหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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วิกฤตเรื่องสิ่งแวดล้อมนับเป็นหนึ่งในปัญหาหลักในศตวรรษนี้นิยายภาพจึงเป็นเครื่องมือที่มีประสิทธิภาพในการสร้างจิตสำนึกต่อธรรมชาติมากยิ่งขึ้น งานวิจัยนี้เป็นการวิเคราะห์ความสัมพันธ์ระหว่างคนและสัตว์ตามทฤษฎีการวิจารณ์วรรณกรรมแนวนิเวศ (Ecocriticism) และเทคนิคทางศิลปะในนิยายภาพ เรื่อง *The Call of the Wild* และ *Black Beauty* รวมทั้ง วิเคราะห์ความเหมือนและความต่างระหว่างนิยายภาพทั้งสองเรื่อง

จากการศึกษาพบว่านิยายภาพ เรื่อง *The Call of the Wild* แสดงให้เห็นถึงความสัมพันธ์ทั้งที่กลมกลืนและไม่ลงรอยกันระหว่างคนและสัตว์การดูแลเอาใจใส่ของผู้เลี้ยงนำไปสู่ความสัมพันธ์อันดีระหว่างคนและสัตว์ ในทางตรงข้าม ผู้เขียนยังได้นำเสนอเรื่องราวของเจ้าของสัตว์ที่โหดเหี้ยม โดยเปิดเผยความจริงเกี่ยวกับความโหดร้ายของการทารุณกรรมสัตว์ นอกจากนี้เทคนิคทางศิลปะก็เป็นอีกส่วนประกอบหนึ่งที่น่าสนใจเพื่อบรรลุวัตถุประสงค์ในการนำเสนอความสัมพันธ์ที่ดีระหว่างคนและสัตว์ และสร้างความตระหนักเกี่ยวกับการกระทำที่รุนแรงต่อสัตว์

ความสัมพันธ์ที่ดีและไม่ดีระหว่างคนและสัตว์ พบในนิยายภาพ เรื่อง *Black Beauty* ผู้เขียนมุ่งเน้นให้เห็นถึงความสัมพันธ์ที่ดีระหว่างคนและสัตว์ โดยเนื้อหาแสดงถึงการดูแลและปฏิบัติที่ดีของเจ้าของสัตว์ ในทางตรงกันข้ามผู้เขียนนำเสนอความสัมพันธ์ที่ไม่ลงรอยกันระหว่างคนและสัตว์ โดยผู้เขียนมุ่งเน้นที่จะเปิดเผยความโหดร้ายของคนที่มิต่อสัตว์ นอกจากนี้เทคนิคทางศิลปะเช่น ภาพประกอบและสี เป็นอีกเครื่องมือที่ใช้ในการนำเสนอความสัมพันธ์ความสัมพันธ์ที่ดีและไม่ดีระหว่างคนและสัตว์

การศึกษานิยายภาพทั้งสองเล่มนี้พบว่ามีความคล้ายคลึงกัน ประการแรกคือผู้เขียนทั้งสองคนเขียนเพื่อสร้างความตระหนักและป้องกันการทารุณกรรมสัตว์ผู้ประพันธ์ทั้งสองใช้เทคนิควรรณกรรมที่คล้ายคลึงกันโดยเล่าเรื่องจากมุมมองของสัตว์ และมานุษยรูปนิยม (Anthropomorphism) รวมทั้งการใช้คำ ภาพประกอบ และสีเพื่อช่วยสร้างความหมายลึกซึ้งแก่ผู้อ่านอย่างไรก็ตามนิยายภาพทั้งสองเล่มมีจุดที่ต่างกัน ผู้เขียนทั้งสองเขียนเรื่องราวจากสถานที่และประสบการณ์ที่แตกต่างกัน จากการศึกษาสรุปได้ว่าหนังสือภาพทั้งสองเล่มนี้ส่งเสริมความสัมพันธ์ที่ดีระหว่างมนุษย์กับธรรมชาติสร้างแรงบันดาลใจในการชื่นชมธรรมชาติและห่วงใยต่อสภาพแวดล้อม


The thesis titled

“The Relationship between Humans and Animals in  
Two Graphic Novels: *The Call of the Wild* and *Black Beauty*”

by

Siraprapha Ratanaruamkarn

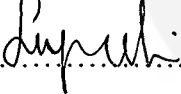
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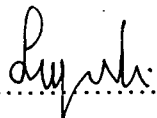
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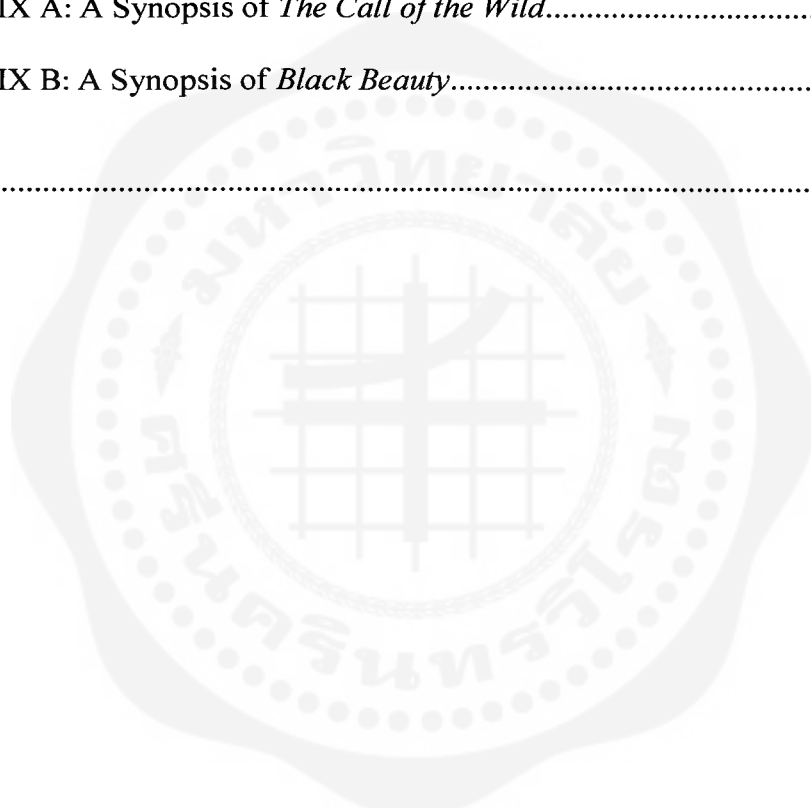
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# CHAPTER 1

## INTRODUCTION

### Background

Today, Globalization has connected people around the world through technological innovations that humans have created to improve their lives and fulfill their needs and desires. Actually, humans create new technologies with little consideration for future consequences. According to Vitousek et al., in our modern society, we consume natural resources and pollute the environment without much concern for environmental problems (494). This is destroying our world. Our planet is suffering from an environmental crisis, which affects people, societies, and ecosystems. In 2005, Hurricane Katrina occurred in the United States causing thousands of deaths. In 2011, earthquakes and tsunamis occurred in Japan killing about 15,891 people and causing a power station to leak radiation into the sea. In India, heat waves killed approximately 2,330 people. Thailand faced severe flooding in 2011 causing damage to farmland. Today, Thai farmers and many other people are affected by drought. Such crises are related to human activities, so we must take responsibility for these issues.

Our environment is rapidly changing, and humans have to be concerned about environmental problems. Humans cannot deny that we cause global warming, and we have to be aware of the situation and find solutions. However, this is not the only environmental problem that we face. We are also confronting with pollution, climate change, natural resource reduction, and wildlife extinction. We must find ways to raise environmental awareness and protect nature.

Environmental awareness is more effective when it is taught to children.

According to the United Nations Environment Programme (UNEP), thirty percent of the world's population is under the age of eighteen, so the key to long-term success is to educate children and young adults about environmental problems (8). Parents need to be aware of the environmental situation and teach their children to appreciate nature. Also, schools have to educate students to understand environmental problems and to get involve in hands-on activities such as gardening or caring for animals. These kinds of activities will be effective for children to learn. Moreover, adults have to directly and indirectly educate the younger generation to save and care for our world. In order to help children have better understanding of environmental issues, choosing the right media with which to teach children is important.

Media is one of the tools used to raise environmental awareness. Agboola Omowunmi Sola emphasizes that the use of print, broadcast, and Internet media can be beneficial to increase environmental concerns (335). The media can spread messages about environmental issues to raise awareness among the population. Currently, news about global warming and environmental issues can occasionally be found in mass media.

Literature is another significant tool that can be used to increase environmental awareness and inspire readers to be concerned about our world. Literature is a channel for writers to present their thoughts and feelings. Literature can play a vital role in addressing the issue of protecting nature (Yimwilai 781). Some writers are interested in environmental writing because they can use their work to express their feelings and reactions regarding environmental crisis. Also, environmental writers depict the connection of people with nature. Literary works are considered a great tool to raise people's awareness to protect our world and environment. The protection of nature shown in literature will inspire readers, raise their environmental awareness, and allow them to better understand

environmental problems. Literature comes in various genres, and one of the significant genres is the graphic novel. Some writers use graphic novels as tools to raise environmental concerns.

Graphic novels can be used as an effective tool to raise environmental awareness among children. Graphic novels are a form of storytelling that combine texts and illustrations. This kind of novel easily draws children's attention and provides them with a better understanding of the subject matter. Also, the colors used in the illustrations help impart the moods and emotions of the story, making readers understand the embedded messages intended by the authors. Reading along while looking at illustrations gives a clearer understanding to readers. Don Gallo and Stephen Weiner stated that looking at pictures and reading words provide readers a better understanding of the story; readers have the same experience as a person reading subtitles while watching a movie (115).

There are many graphic novels concerning environmental awareness available for readers. Many examples of classic literature have been modified into graphic novels because of their popularity and classic themes. These classic graphic novels capture children's attention and motivate them to read and use their imagination in order to become aware of environmental issues. *The Call of the Wild* and *Black Beauty* are two of the famous classic stories converted into graphic novels.

*The Call of the Wild* is a classic children's novel by Jack London. This novel is considered one of the most famous books about the relationship between humans and animals and the struggle for survival. The graphic novel version of *The Call of the Wild* was adapted by Lloyd S. Wagner and contains beautiful illustrations by Sachin Nagar. This graphic novel is popular because of the easily understood text and the impressive illustrations.

*The Call of the Wild* is a story about a dog named Buck living happily in California with the Miller's family. His life completely changes when he is kidnapped and sold to a dog trader during the Klondike gold rush in Canada. Manuel, his new master, forces him to fight and obey him. He is handed to Francois and Perrault, his second masters. In a new and unfamiliar environment, he discovers his wild instincts and has to learn to survive and live in a cold climate. While he is living there, he has a major fight with Spitz, the dog team leader. Eventually he kills Spitz, and he takes the role as the team leader. Later, Buck was sold to Hal, Charles, and Mercedes, who are inexperienced American gold prospectors. They give him too much work, beat the dogs in his team, starve them, and they gradually start to die, going from fourteen members to only five. While they are resting at John Thornton's camp, the ice breaks up and everyone is drowned except Buck. He saves Thornton from drowning, and Thornton becomes his new master. He loves and takes good care of his new master, but one day the Indians attack and kill Thornton. Buck returns to the wild and becomes a legendary dog called Ghost Dog. Every year, he comes back to the place where Thornton died and mourns for his master.

*Black Beauty* is a well-known classic story by Anna Sewell about humans and animals. It is one of the best children's books of all time. The graphic novel version of *Black Beauty* was adapted by L.L. Owens and contains beautiful illustrations by Jennifer Tanner. It contains original key phrases and passages that make the book more realistic. Moreover, it speaks out for all animals that cannot speak for themselves.

*Black Beauty* is a story about a horse by the same name. The author narrates the story about Beauty's life and experiences, rather like a biography of a horse. The story focuses on how Black Beauty has been treated throughout his life. He receives love and care from the Gordon's family, his first owners, when he was young. This family treats

him well. He was never whipped or tortured by this family. Later, everything changes when he is handed to different owners. Some of the owners give him proper care, but others are careless or even cruel. Along the way, he becomes friends with Ginger, a young female horse, but they are separated when they are sold to owners in different places. A tragic event occurs when Beauty's owner falls off from the horse and his legs are badly cut. After the accident, Beauty is sold to another owner until he reunites with the Blomefields, who are the neighbors of the Gordons. Then he spots his friend Ginger, and they share stories about their life experience. Sadly, shortly after their conversation, Ginger passes away. In the end, Black Beauty settles into life in a loving and caring home.

The two graphic novel versions of *The Call of the Wild* and *Black Beauty* are selected for various reasons. According to the Classical Christian Education Support Loop, these two books have the same reading level: from grade 4 to grade 6. Moreover, these two books are illustrated in color, and they are the same length. *Black Beauty* contains 70 pages while *The Call of the Wild* contains 72 pages.

The aim of this study is to answer the following questions: What relationships between humans and animals do the authors and illustrators want to display in these two graphic novels? What artistic techniques do they employ to reach their goal? This study will help readers better understand the graphic novel versions of *The Call of the Wild* and *Black Beauty* from an ecocritical perspective and appreciate the significance of using the graphic novel as a tool to teach children about the environment. The aim of my study is to encourage humans to appreciate and be more concerned about the environment.

### **Purposes of the Study**

The purposes of the study are the following:

1. To analyze the relationship between humans and animals in the graphic novel versions of *The Call of the Wild* and *Black Beauty*.
2. To examine the artistic techniques employed in illustrating the relationship between humans and animals in these two graphic novels.
3. To compare and contrast the graphic novel versions of *The Call of the Wild* and *Black Beauty* in terms of how the relationships between humans and animals are depicted and the artistic techniques used.

### **Scope of the Study**

This study will examine the relationship between humans and animals in the graphic novel versions of the classic novels, *The Call of the Wild* and *Black Beauty*. The graphic novel version of *The Call of the Wild* is adapted by Lloyd S. Wagner and illustrated by Sachin Nagar and *Black Beauty* is retold by L.L. Owens and illustrated by Jennifer Tanner. The artistic techniques employed in these two graphic novels include text, color and illustration.

### **Procedures**

The procedures of this study were conducted through the following steps:

1. To study the related literature on ecocriticism and graphic novels.
2. To analyze the relationship between humans and animals in the graphic novel versions of *The Call of the Wild* and *Black Beauty*.
3. To examine the artistic techniques employed to illustrate the relationship between humans and animals in these two graphic novels.

4. To compare and contrast these two graphic novels.
5. To discuss and draw conclusions from the findings and make appropriate suggestions for further studies.

### **Significance of the Study**

This study will be significant for raising environmental awareness in our society. It will also be beneficial for readers to understand the graphic novel versions of *The Call of the Wild* and *Black Beauty*. Readers can use this study as a guide to understand the relationship between humans and animals. Readers will also be encouraged to appreciate and become more concerned about nature.

### **Definition of Terms**

**A Graphic Novel** is a complete book that combines texts and illustrations together in novel length, but which presented in comic-strip format. The length must be more than 40 pages.

**The Relationship between Humans and Animals** refers to the connection and interaction between humans and animals.

**Ecocriticism** is the study of the connection between humans and the environment reflected through literature.

## CHAPTER 2

### LITERATURE REVIEW

In this chapter, ecocriticism and graphic novels, the two theories that this study relies on, are reviewed. Definitions and principles of each theory will be explained. The biography of Jack London, Campfire Publisher, Anna Sewell, and Capstone Publisher are presented. Related studies are also discussed at the end of the chapter.

#### **Ecocriticism**

Ecocriticism or ecocritical theory is a field of study on literature and the environment. The field explores the relationship between humans and nature in literature and humans' attitudes toward environmental problems as presented in literature (Habeeb and Habeeb 504). Moreover, in "Literary Studies in an Age of Environmental Crisis," Cheryll Glotfelty stated that ecocriticism features the essential idea that humans are connected to the world because humans affect the world, and humans are affected by the world (292). Therefore, the field intends to raise awareness of environmental problems and find solutions to the environmental crisis.

William Rueckert first introduced the term ecocriticism in 1973, and this term was applied to his essay entitled, "Literature and Ecology: An Experiment in Ecocriticism" (3). In 1990, ecocriticism became well known in the book *The Ecocriticism Readers* by Cheryll Glotfelty and Harold Fromm. In 1992, The Association for the Study of Literature and Environment (ASLE) was established by a group of scholars and researchers interested in the environment, humans and nature, and who wanted to explore the natural world. The purpose of this association is to inspire and support academic researchers in the field of literature, environment, humanities, arts, and so in. In 1993,

*Interdisciplinary Studies in Literature and Environment* (ISLE), the official journal of ASLE published articles and studies in the field of literature and the environment.

Rueckert defines ecocriticism as the “application of ecology and ecological concepts to the study of literature (105). According to Glotfelty and Fromm, ecocriticism is “the study of the relationship between literature and the physical environment” (xviii). They also explain that ecocriticism examines the relationship between writers, texts, and the world (6). Another scholar, Jelica Tošić, states that ecocriticism is the relationship between literature and nature (50). In the book *Ecocriticism*, Greg Garrard explains that ecocriticism is the study of the relationship between humans and non-humans (3). Non-human elements include rock, soil, trees, plants, rivers, animals, and air (Scheese 11). It can be concluded that ecocriticism is the study of the connection between human beings and the environment reflected through literature.

According to ecocritic William Howarth, ecocriticism can be divided into four principles including ecology, ethics, language and criticism (69). First, ecology is one of the most important principles of ecocriticism. *Eco* comes from *oikos*, a Greek word meaning nature (69). Nature is the background that inspired the study of ecocriticism. Ecology is the study of nature, and ecology helps explain how nature should be presented in literature. Second, ethics are closely tied to ecology in ecocriticism. After reading environmental literature, humans start to have an emotional response, and they form “ethical choices” while reading about nature (75). The “ethical choices” increase humans’ awareness of social and environmental problems. Third, language is used to explain nature. Also, language is an open tool for writers to express their ideas on, and attitudes towards the environment. Environmental writers use “encoded” language to give readers embedded messages about nature. Fourth, criticism explains how nature is portrayed in

literary works. Ecocritics analyze literature through an ecocritical lens and emphasize the importance of nature.

Humans and nature have an important relationship. In the article “Our Relationship with Nature,” the National Geographic Society describes how humans are part of nature, and how we depend upon a good environment ([nationalgeographic.org](http://nationalgeographic.org)). The relationship between humans and nature cannot be severed because we are able to survive in this world only by using the natural resources that our planet offers. According to Hua Liu, nature includes animals, plants, minerals, mountains, oceans and so on (103).

One of the most important relationships involved is the relationship between humans and animals that lasts long throughout history. Humans and animals are more closely connected than other parts of nature. Wen-ting Gao and Jin-xia Liu stated, “all creatures and places in this world, favorable or unfavorable, beautiful or ugly, all together constitute the eco-system” (585). Thus, humans cannot be separated from nature. In 1987, Aline Kidd and Robert Kidd studied primary theories of the human-animal companionship bond (15). Humans interact with animals and developed their relationship with them. According to Lawrence Buell et al., the relationship between humans and animals plays an important role in “ecocritical thought” which focuses on the protection of nature and animals (430). The connection between humans and animals is “one of the most basic human traits” (430). These fundamental bonds create harmonious relationships between humans and animals. According to Pythagoras, there has long been a desire to create a universal law not to kill any living creatures (qtd. in Spencer 50). Similarly, Plutarch believed that animals have value like humans (Appleby et al. 112). Peter Singer wrote an article about the equal rights of animals and the importance of a non-anthropocentric worldview (103). Tom Regan believes that humans should not

experiment on animals or use them for labor (179). It can be concluded that humans and animals can and should live together.

Most discordant inter-species relationships occur because humans separate themselves empathically from animals. According to Plato and Aristotle, in the 'Scale of Nature,' humans and animals have a separate status by using their reasonableness and intelligence as the basic of the scale (qtd. in Serpell 151). This belief has existed since before Christianity. The 'Scale of Nature,' is a pyramid with a hierarchical structure, in which God and humans are at the top of the pyramid and animals are lower. Even though some Christians are kind to animals, others during that period considered animals as their subordinates (qtd. in Vining 87). From this theory, some humans separated themselves from animals because they believed that animals had limited intelligence. Also, animals do not have the faculty of reason like humans do. The hierarchical system between humans and animals portrays humans as above and better than animals. Moreover, Descartes emphasizes that animals are like robots in that they cannot reason or feel pain (qtd. in Cottingham 551). Some humans are willing to do anything they want to animals without any hesitation just to satisfy their desire. This type of person can also be called anthropocentric because they consider themselves the central and most important entity in the universe (Burchett 120). Such people rely heavily on the exploitation of animals to serve their needs, without considering the consequence or impact on animals.

### **Graphic Novels**

The first graphic novels in history were made to create comics with literary content and published by a mainstream publisher. Graphic novels evolved from traditional comics, and "their aesthetic structure combines the artistry of cartoon art with the narrative strategies of the novel" (Bealer 13). In 1978, the first publication of a

graphic novel, one named *A Contract with God* was written and illustrated by Will Eisner. In the late twentieth century, graphic novels became well known through the work of Art Spiegelman's *Maus*, Alan Moore and Dave Gibbons's *Watchmen*, and Frank Miller's *The Dark Knight Returns*. Nowadays, the enjoyment of graphic novels is widespread among young people, attracting readers and critical attention (Steiling 6).

There are many definitions given to graphic novels. Graphic novels are a combination of text and artistic image, and come in a variety of lengths, formats, and genres (Bealer 13). Kristin Fletcher-Spear et al. define graphic novels as “book-length narratives told using a combination of words and sequential art, often presented in comic book style” (37). Marc Beutner and Rasmus Pechuel explain that storyline and visual picture are at the heart of every graphic novel (178). Another scholar, Stephen Tabachnick, defines graphic novels as extended comic books, coming in both fiction and nonfiction forms (43). Also, Zahra Baird and Tracey Jackson state that graphic novels are stories containing words and pictures which provides readers a better understanding while reading (5). Robert Howard added that graphic novels combine all the imagination and visual power of art (qtd. in Bingham 32). Gallo and Weiner offer a strong definition of graphic novels as an extraordinary reading experience with pictures and words working together (115). Therefore, graphic novels are complete books that combine text and illustration together in novel length, presented in sequential art, or comics-strip format.

Graphic novels come in the forms of a chapter book or novel with longer length and complicated storylines (Steiling 3). According to Barbara Ward and Terrell Young, graphic novels are books with storylines that have a beginning, middle, and end (283). David Kunzle has established the “elements of graphic novels—narrative breakdown into panels, dialogue balloons, sequential drawings, caricatures” (qtd. in Steiling 5). Illustrators use dialogue balloons or speech balloons to explain the interaction between

characters more clearly than captions alone could (Bingham 23). Adele Bealer added that “the use of bold text [. . .] emphasizes specific words” which can describe the conflict or climax of the story (78). Moreover, Alan Moore emphasizes that most graphic novels contain more than 40 pages (20). Paula Griffith highlights the rules for graphic novels in that the illustrative art must be true to the content (183). Graphic novels contain many elements, including layout, words, illustrations, colors, setting, characters, and themes.

Every graphic novel has a layout which consists of panels and gutter. According to Katie Monnin, a panel is “a visual or implied boundary and the contents within it that tell a piece of the story” (4). A panel contains a segment of action that occurs in the story. Each panel presents details, timing, setting, and characters (Basol 41). A panel is also a combination of image and text that appears in squares or rectangles that contain a single scene (Monnin 5). Panels are often used to break up and capture sequences of events in a narrative (Basol 42). One graphic novel page may have one or many panels of various size. The size and style of a panel affects the timing or pacing of a story (Monnin 6). A big and wide panel will slow the readers down, forcing them to spend time closely examining and understand the illustration (Basol 43). A panel offers a different experience to the reader than simply reading text.

Next, a gutter is a blank space that separates two panels. According to Scott McCloud, the blank space or gutter creates a transition from one moment to the next within a story (66). The space between panels helps the readers join the events in the story together. As the reader moves from one panel to the next, they predict and conclude what is happening from the gutter or space between panels (Basol 43). While a reader cannot see what is happening within the gutter, they can be used as devices to build assumptions that something is happening between the panels that allows those panels to be related in some way. The small or big gap between panels can foreshadow or draw a

conclusion to an event (Monnin 4). Moreover, illustrators can direct readers' attention by changing the colors of the comic's gutters, an example of using colors as a subconscious signal (McCloud 67). For example, when the graphic novel is depicting a flashback, the gutter often turns grey.

In graphic novels, words are one of the important elements. Words can be captions, speech balloons, and sound effects. Captions or thought balloons are boxes containing a variety of text elements including scene-setting, description, and characters' experience (Maloy 12). According to Hasan Caglar Basol, speech balloons or dialog balloons are dialogues that come from a specific speaker's mouth or contain communication between characters in the story (55). Both thought balloons and dialog balloons are illustrated as a balloon that has a series of dots or bubbles or angular shape leading up to it. In addition, words can demonstrate the sounds in the story. According to Hasan Caglar Basol, this method can draw readers' attention to text, often highlights onomatopoeia and reinforces impact, such as whap, pow, boom, zip (41). The size of font can also have an impact on the message (Basol 56). Captions, speech balloons, and sound effects can be in different colors, fonts, sizes and shapes. Some words are emphasized by being bigger or bolder than others in thought balloons, dialog balloons, and sound effects. This lets the readers know that there is a lot of emotion or excitement behind these specific words.

Words and pictures are important to the meaning of the story (Dallacqua 365). According to Griffith, illustrations play a significant role in helping readers fully understand the story; therefore, the illustrations are as important as the text (183). Moreover, the graphic novel offers "media literacy education which includes information and visual literacy" (Schwarz 2). Beutner and Pechuel also stated that the format of combining pictures with short texts makes complex stories and plots easier to understand

(179). The combination of texts and pictures opens up opportunities for the author to portray new content and meaning to readers (Schwarz 2). Max Ernst concluded that “graphic novels stimulate both verbal and visual association, evoking with both words and pictures the mechanisms of interior storytelling” (qtd. in Steiling 90).

Illustrations play an essential role in graphic novels. Keith McPherson identified words and illustrations as important elements of graphic novels (67). The visual arts can reflect the surroundings and structure of the story. According to Griffith, illustrations can help readers interpret and understand the words (183). Illustrations can also create the same experience as watching a movie (183). Bealer purposes another function of illustrations. They can be symbols to present the meaning of the story (78). Briefly, illustrations are the key to understand the meaning (79).

Illustrations can create mood and setting in graphic novels. Readers become part of the story through the combination of illustrations and words. It is also the illustrations that set the tone or mood of the story or nonfiction topic (Griffith 183). David Steiling stated that the illustration “amplify the mood or style of the work, provide additional virtuality to the text, and/or add more concrete and specific details to the descriptive materials of the book” (131). Moreover, illustrations can build a realistic setting of the story. William Hogarth explained that illustrator can easily draw the setting of the story by using pictures of “places, rooms, furniture, and objects” instead of using words to describe them (qtd. in Steiling 16). Settings that portray an emotional scene make “the content of the text more accessible and easier to empathize with” (Bingham 59). In short, the illustration of the story provides readers a better understanding the story.

Colors can bring out the mood of the stories in graphic novels. According to Jodi Pilgrim and Judy Trotti, colored pictures in graphic novels often show specific mood changes in the storyline (38). Changes in color and facial close-ups of characters in the

story are signs that important an event is forthcoming (qtd. in Dallacqua 372). Also, the color can shift from “light and funny to dark and sad,” depending on the mood of the story (375). For instance, the color will be brighter when the character arrives to a newer and safer place (373). Moreover, white and pink colors are used to present a “dream or a flashback” (qtd. in Pilgrim and Trotti 38). On the other hand, the use of black and white colors can present sad and sorrow scenes (Schwarz 5).

Characters and character development are the central feature of both traditional novels and of graphic novels. According to Hogarth, the characters in graphic novels are detailed partly through “facial expression and pose” (qtd. in Steiling 16). Characters have to overcome or endure situations, experiences or emotions in the story (Phunkitchar 13). Griffith explains that the creation of characters in graphic novels includes “elements of both print and visual in the sequential art panels that show the action and help establish tone and mood” in the story (183). Most illustrators make characters richly detailed to help readers easily understand the story (Bealer 23). Moreover, illustrators tend to illustrate the characters more realistically to catch the readers’ attention (23).

Besides illustrations, colors, and characters, themes in graphic novels are also significant. Most of the common themes found in graphic novels include “the hero’s journey, overcoming hardship, and finding one’s identity” (Moye 1). Themes can also concern race, ethnicity, and social class (Bingham 23). Another scholar, Dolores D’Angelo emphasizes that other universal themes in graphic novels are human’s power, and humans and nature (137). For example, the themes of *Explorer* by Kazu Kibuishi “animal adaptation, volcanic eruptions, and the fate of humanity” (Moye 1). There are many graphic novels about nature aiming to get readers’ attention about the environmental crises. In short, themes in graphic novels are essential ways to raise the awareness of problems or issues in our society.

Over the past few years, graphic novels have become widely popular among children and young adults. Reading graphic novels provides good benefits for readers. Graphic novels offer opportunities for readers to enjoy reading novels (Moye 1). Fletcher, Benjamin, and Copeland stated that graphic novel can help ESL students learn and understand the English language better through pictures and words (37). Graphic novels make difficult subjects “interesting and relatable”, which can help readers comprehend better (Cohen 1).

### **Jack London’s Biography**

Jack London, or John Griffith Chaney, is one of the most famous American novelist, short story writer, journalist and social activist. He was born on January 12, 1876 in San Francisco, California. He was the son of Flora Wellman, an unwed mother, and William Chaney. His father was never part of his life, and his mother ended up marrying John London, a Civil War veteran, who moved his new family to Oakland.

In his early life, Jack educated himself at public libraries by reading books. He completed his high school education in a year and went to the University of California, Berkeley, but after a year he quit school to seek a fortune in the Klondike gold rush. He traveled to the Canada with the gold prospectors and, after returning to California, launched his writing career.

Jack London wrote many timeless works in his life time. London is one of the most famous writers in the world. Many of his works were inspired by his experiences in the gold rush to the Klondike River in northwest Canada. Between 1900 and 1916, he completed more than 50 fiction and nonfiction books, hundreds of short stories and numerous articles. Several of the books and many of the short stories are classics and still

popular; and some have been translated into as many as 70 languages. Among his most well-known books are *The Call of the Wild*, *White Fang*, and *The Sea Wolf*. Some of his notable works are as the following; *The Son of the Wolf* (1900), *The Call of the Wild* (1903), *The Sea-Wolf* (1904), *White Fang* (1906), *The Strength of the Strong* (1911), *Smoke Bellew* (1912), and *The Abysmal Brute* (1913).

### **Campfire Publisher's Biography**

The famous children book *The Call of the Wild* is adapted into graphic novel in many versions. The graphic novel version of *The Call of the Wild* is retold by Lloyd S. Wagner and illustrated by Sachin Nagar. The graphic novel is published by Campfire Publisher in 2010. The Campfire Publisher is well-known for publishing graphic novels by top artists and writers. Campfire Publisher is also famous for adapting classic children literature for today's readers by simplifying the language to make these works more reader friendly across a range of ages. Campfire has developed into one of the leading lights of the graphic novel industry in India. The publisher has won the Comic Con India Award for Best Graphic Novel three years running. Campfire Publisher is an award-winning publisher of graphic novels, with a catalogue of over 85 titles: classics, mythology, heroes, and history. Some of the Campfire Publisher notable works are as the following; *The Adventures of Huckleberry Finn: The Graphic Novel* (2010), *The Call of the Wild: The Graphic Novel* (2010), *Alice in Wonderland: The Graphic Novel* (2010), *The Wonderful Wizard of Oz: The Graphic Novel* (2011), *Romeo and Juliet: The Graphic Novel* (2011), and *The Jungle Book: The Graphic Novel* (2012).

### **Anna Sewell's Biography**

Sewell was a famous English novelist and best known as the author of the classic novel *Black Beauty*. She was born on March 30, 1820 in Great Yarmouth, Norfolk, England. Her parents were Isaac Sewell and Mary Wright Sewell. Her father was a shopkeeper and bank clerk, and her mother was a successful children's book writer. She had one sibling, a younger brother named Philip.

In her early life, she was educated at home by her mother due to a lack of money for schooling. At the age of fourteen, she injured both of her ankles and was severely disabled for the rest of her life. She had to travel everywhere in horse-drawn carriages which contributed to her love of horses and concern for the human treatment of animals.

After her injury, she became dependent on horse-drawn carriages and developed an empathy for horses. She grew to love them and cared deeply about their treatment, as well as that of all of animals. The inhuman treatment of horses she observed inspired her to write *Black Beauty*, a fictional autobiography of a gentle horse. She died of hepatitis in 1878, just five months after her book was published. The children book *Black Beauty*, her only book, was published shortly before her death in 1878. *Black Beauty* became popular immediately, was widely translated, and was one of the most successful animal stories ever written.

### **Capstone Publisher's Biography**

*Black Beauty* is well-known classic literature that is retold into various graphic novel versions. The graphic novel version of *Black Beauty* is adapted by L.L. Owens and illustrated by Jennifer Tanner. The graphic novel is published by Capstone Publisher in 2014. The Capstone Publisher is recognized for children's books and digital products since 1990. Capstone Publisher focuses on the educational market. Capstone Publisher

publishes nonfiction, fiction, picture books, interactive books, audio books, literacy programs, and digital media. Capstone Publisher aims to help children develop a love of reading and learning regardless of their reading ability. Also, Capstone Publisher is the most trusted publisher of children's books and digital solutions for libraries, classrooms, and consumers for 25 years. Capstone Publisher's content comes in a variety of print and digital formats including board books, picture books, interactive books, apps, audio and databases. Some of the Capstone Publisher notable works are as the following; *Robin Hood: A Graphic Novel* (2014), *Treasure Island: A Graphic Novel* (2014), *Black Beauty: A Graphic Novel* (2014), *Peter Pan: A Graphic Novel* (2015), and *A Christmas Carol: A Graphic Novel* (2015).

### **Related Research**

There have been many studies in the field of ecocriticism. Scott Cameron's study entitled "Owning America: American Literature, Ecocriticism, and the Attempt to Redefine Land Ownership" focuses on the ways American authors redefine land ownership to satisfy their needs for a sense of belonging in a new world. The researcher examines three novels including *Walden* by Henry David Thoreau, *Wild Fruits* also by Henry David Thoreau, *O Pioneers!* by Willa Cather, *Faulkner and the Ecology of the South* by Joseph R. Urgo and Ann J. Abadie. This study explores the relationships between characters and the land through ownership. Cameron discovers how the natural world encourages humans to connect to nature through land ownership. The concept of ownership, a progressive relationship between humanity and the land, and how the characters connect with their own landscapes are analyzed in this study. It demonstrates the form of ownership, which is necessary to promote human responsibility for the land.

Supaporn Yimwilai's "Environmental Awareness in Three Females' Writings: Literature that Inspires Appreciation and Concern for the Environment" studies environmental awareness raised in the writing of a Euro-American, a Native American, and an African American. The result shows that they all share the same environmental awareness: the interconnections between humans and nonhumans.

In the study, "Ravaging the Fruited Plain: Use and Abuse of the Land in Faulkner's *Go Down, Moses* and DeLillo's *Underworld*," Howard Schaap focuses on the involvement of humans with the land in the two novels. The researcher also analyzes the gap between people and the land. In part, the theory of the unsettling of culture and agriculture in America by Wendell Berry is analyzed in this study. This theory focuses on the connection between the human and the land. The study reveals that the two novels help readers connect themselves deeply to the land, and humans have to take proper care of the land.

Chitra Phunkitchar's "Environmental Awareness in Children Picture Books: *The Birds of Killingworth* and *The Secret Garden*" examines the environmental awareness that the authors and illustrators raised in these two picture books. The picture book version of *The Birds of Killingworth* reflects the communion between humans and environment because the effects of the massacre of birds in town causes people to unite together in order to save the orphaned birds. The picture book version of *The Secret Garden* highlights the importance of communion between humans and nature because nature has the ability to heal humans both mentally and physically.

Studies on graphic novels are also found in "Icon, Representation and Virtuality in Reading the Graphic Narrative," in which David Steiling discusses the roles of icon, representation and the virtual in graphic narratives. He examines the three key elements that interact in graphic novels including William Hogarth's *A Harlot's Progress*, Max

Ernst's, *Une Semaine de Bonte*, Winsor McCay's *Little Nemo in Slumberland*, Kurt Vonnegut's *Breakfast of Champions*, Craig Thompson's *Blankets*, Phoebe Gloeckner's *Diary of a Teenage Girl*, and Posy Simmonds's *Gemma Bovery*. The three key elements in the seven graphic novels highlight the basic critical reading through storytelling. The study reveals that issues of ethics, effectiveness, reputation and empathy are raised in these graphic novels.

In the study, "Emotion in the Gutter: The Three Layers of Text in the Autobiographical Graphic Novel," Michael Kersulov examines the biographical graphic novel *Maus* written by Art Spiegelman. The study focuses on the emotional connection that the reader develops with the author's father during reading the novel. The researcher analyzes the text using Antonio Damasio's three-layered theory of consciousness, through which the reader can understand the connection the author creates with his subject, his character, and readers. The study shows that the author focuses on the narrative, the author-subject's perception of the narrative, and the author-subject's justification of his or her understanding of the self and the narrative.

Julie Ann Bingham's "Walking Corpses & Conscious Plants: Possibilist Ecologies in Graphic Novels" discusses political concerns in two contemporary graphic novels, Robert Kirkman's *The Walking Dead* and Alan Moore's *Saga of the Swamp Thing*. The aim of this study is to analyze the violent worlds portrayed in each graphic novel, which lead to an emphasis on the significance of social critique. The illustrations are used to portray social functions, violence, and cultural concerns. Furthermore, the illustrations in graphic novels are beneficial for readers to engage ideas and create political discourse questions by using the framework of modal realism of philosopher David Kellogg Lewis. The study reveals that illustrations in graphic novels can motivate and raise environmental awareness through the themes of natural preservation and dependency.

### CHAPTER 3

#### THE CALL OF THE WILD

*The Call of the Wild*, written by Jack London, is one of the most famous classic children novels. The graphic novel version of *The Call of the Wild* was adapted by Lloyd S. Wagner and contains beautiful illustrations by Sachin Nagar. It is a story about a dog named Buck who starts his life in California. He has a good life until he is dognapped and sold to a dog trader. His life completely changes when he becomes a sled dog in the Yukon. He must learn to survive in a cold environment. Along his journey, he is handed to various different owners. Buck experiences positive and negative relationships with humans along his journey. This graphic novel tells an inspiring story about the relationship between humans and animals. The author wishes to encourage readers to have appreciation and concern for animals.

Environmental awareness, especially related to animals, is prominent in this graphic novel. Humans and animals have had a strong relationship throughout history. Humans and animals depend on each other to live. Humans and animals are parts of nature and we live in the same ecosystem. Humans associate with different kinds of animals, especially with dogs. Humans own dogs for many reasons. According to Stanley Coren, during the early Greek and Roman empires, dogs were not only commonly used as hunters, herders, and guardians but were also treated as loyal and beloved pets (qtd. in Walsh 463). The relationship between humans and animals depends on humans' social conditions and attitudes toward animals (468). Some humans love their dog as one of the family members, but some humans see dogs as an object and treat them badly. Different kinds of interspecies relationship are shown in the graphic novel version of *The Call of the Wild*.

Buck, the protagonist, is one of the dogs that experienced both mutually beneficial and exploitative relationships between humans and animals. Most of the harmonious relationships occur because humans do not separate themselves empathically from animals. According to Pythagoras, a vegetarian, there should be a universal law not to kill living creatures (qtd. in Serpell 7). Similarly, Plutarch believed that animals have value like humans (qtd. in Cottingham 551). Peter Singer wrote an article named “All Animal Are Equal” to promote equal rights for animals and a non-anthropocentric perspective (162). Moreover, Tom Regan believes that humans should not experiment on animals or use animal for labor (180). Pythagoras, Singer, and Regan believe that humans and animals can live harmoniously together. Such friendly relationships between humans and animals are shown in the graphic novel.

In the graphic novel, Buck experienced several positive relationships with humans. First, Buck lives with the Miller family, which is his first owner. Buck is an ordinary happy housedog and lives with a loving family, as the narrator describes in the opening scene, “Buck lives in a big house in the sun-kissed Santa Clara Valley” (Wagner and Nagar 6). The writer described the surrounding and climate as a “sun-kissed” valley, which uses the warm weather as a parallel for the warmth and comfortable feeling shared between Buck and the family. According to Pat Shipman, the quality of the relationship between humans and animals is fundamentally influenced by good care of the owner (520). John Bradshaw also emphasizes that most dogs feel a good connection with their owner through their quality of life ([psychologytoday.com](http://psychologytoday.com)). These statements reflect the relationship between Buck and the Miller’s family and the strong bond between them portrayed by the writer. In the case of Buck, he feels that he is one of the family members; as he recalls, “He plunged into the swimming tank or went hunting with the Judge’s sons” (Wagner and Nagar 6). Buck also lays down at his owner’s feet,

emphasizing the closeness between them. Moreover, he is involved in the family's activities, as the narrator described, "He even escorted the Judge's daughters on long twilight rambles" (Wagner and Nagar 6). From this statement, we can see that Buck receives trust from the family and is considered one of the family members because the family treats him well and values his goodness. Therefore, the good treatment Buck gains from this family makes him trust the family and feel secure.

Buck experiences another pleasant relationship with Francois and Perrault, his third owners, through a working relationship. Here, Buck must learn to adapt to a new environment and the cold climate. Buck quickly learns that they are fair owners. Although they use dogs to work, they are not cruel to dogs. They treat their dogs with respect and bring out the best part of the dog's ability to work. They teach and train their dogs to become sled dogs. According to Darwinism's theory of survival of the fittest, human beings as well as animals have natural instincts which have been passed down through genetic code (qtd. in Okasha 15). This theory also emphasizes that "social conditions, heredity, and environment" have an important impact on shaping one's character (Zhang 279). This is shown indirectly in Buck's reaction to his new environment, where he learns to fight and starts using his animal instincts for survival. In order to survive, Buck has to learn how to fight and adapt to the cold environment. He also learns that only the smartest and the strongest can survive in this world. Francois and Perrault are not gentle owners, but they never mistreat Buck or the other sled dogs. Whenever Buck learns something new, Francois compliments him, "That Buck, he pulled like hell. He is a quick learner" (Wagner and Nagar 17), and he added, "What did I tell you, Perrault? That Buck is a quick learner" (Wagner and Nagar 19). The last day that Buck sees them, he feels sad: "And that was the last of Francois and Perrault. Like other men, they too passed out of Buck's life for good" (Wagner and Nagar 38). Although the

relationship between Buck, Francois and Perrault was a working relationship, Francois and Perrault treat Buck with care, nurturing companionship between them.

Buck and John Thornton, his fifth owner, also have a loyal and trusting relationship. Thornton saves Buck's life without hesitation and they rapidly create an intimate human-animal bond. Thornton became Buck's new master and Buck "experienced love from the first time—genuine passionate love" (Wagner and Nagar 51), and "This man had saved his life. He was also the ideal master because Thornton took good care of him. He looked after his dogs as if they were his children" (Wagner and Nagar 52). Thornton sincerely cares for and loves him. "Buck knew no greater joy than his rough embrace. Buck expressed his love by lightly biting Thornton's arm" (Wagner and Nagar 52). This statement shows that the relationship between Buck and Thornton is affectionate. According to Froma Walsh, dogs can be loyal companions to their owners (463). Buck becomes faithful and devoted to Thornton and recalls that, "For a long time after his rescue, Buck did not let Thornton out of his sight. He was afraid he would pass out of his life as his earlier masters had" (Wagner and Nagar 52). After all, Buck feels deeply connected to Thornton and creates a strong companionship with him.

However, Buck also experienced several disharmonious relationships with humans in this graphic novel. First of all, Buck experiences harsh treatment with Manuel, the gardener's helper working for the Miller's family, and his group of dognappers. They became Buck's second owners. Manuel steals Buck from the Miller family, and sells him in order to pay off his gambling debts. Manuel ties Buck with a tight rope around his neck, so Buck cannot run away. According to Gary Francione, some people believe that animals are things that have no moral value and exist completely outside the moral and legal community (3). Manuel is an example of this type of person. He sees Buck only as an object and is careless about Buck's wellbeing. Manuel and the dognappers maltreat

Buck as described, “Any trouble for him, just twist this rope for complete obedience” (Wagner and Nagar 7). The word “complete obedience” shows that Manuel gains absolute control over Buck through abuse. This statement portrays the cruelty and selfishness of Manuel and the dognapers. Buck allows Manuel to put a rope around his neck because at first, he trusts Manuel, as described, “Buck accepted the rope with quiet dignity” (Wagner and Nagar 7). Buck did not realize that he had been betrayed by Manuel because he had learned to “trust the men he knew.” (Wagner and Nagar 8). The Miller family had taught him to trust, and he believed that Manuel was like one of the family members. But when the ends of the rope were placed in a stranger’s hands, Buck felt betrayed by Manuel as the narrator explains, “Never in all his life had Buck been so wickedly treated, and never had been so angry” (Wagner and Nagar 8). From the maltreatment that Buck receives, he starts to lose his trust for humans.

Buck experienced an even more heartless and savage relationship with Hal, Charles, and Mercedes, his fourth set of owners. They brought Buck to join the other sled dogs and join their mission to go to Canada to join the gold rush. They did not prepare well for the long and difficult journey ahead. They were cruel and forced the dogs to carry an overloaded sled as described, “The dogs strained against the breast bands, unable to move the sled” (Wagner and Nagar 44). According to Melanie Bujok, some humans use violence against animals in an attempt to oppress, mistreat, and threaten animals to feel a sense of domination (34). This statement can be applied to Buck’s situation because when Buck and other dogs cannot move the heavy sled, the three unkind masters force the dogs by whipping them, as the narrator describes, “You’ve got to whip them to get anything out of them” (Wagner and Nagar 44) and “Hal’s whip fell upon the dogs again” (Wagner and Nagar 45). The three owners use violence to force them to do as they desire. Moreover, Buck and other dogs suffer from cold, hunger, and starvation. Buck has

limited food to eat, as the narrator explains, “But one sled could not carry food for fourteen dogs. It was inevitable that they would fall short of dog food” (Wagner and Nagar 46). Even though the dogs did not have enough food to eat, the thing that they want more than anything was to rest, “However, it was not food that Buck and the huskies needed, but rest” (Wagner and Nagar 46). Due to these conditions, the sled dogs were weakened and exhausted. Hal did not care and heartlessly shot six of the dogs as the narrator describes, “It was impossible to make the dogs travel faster. The first to go was Dub. Hal shot him with a big Colt revolver. In the end, the six new dogs also died” (Wagner and Nagar 47). After six dogs died, Buck had to use his animal instinct in order to survive this life and death situation. Hal, Charles, and Mercedes maltreat every dog on the team. The ill treatments Buck experienced caused him to lose his trust in humans. The relationship between Buck and Hal, Charles, and Mercedes represents a clear illustration of a fraught and abusive relationship between humans and dogs.

In the end, Buck chooses to return to nature. After Thornton’s death, Buck feels lost and hopeless. He does not want to live with humans anymore, “Buck’s last tie of bond with human was broken. Man and the calling of the man no longer bound him” (Wagner and Nagar 65). Buck is no longer attached to humans, he does not want companionship with them anymore. Every year, Buck returns to the place where Thornton died to mourn for his dead master. Even though in the past he had experienced warm relationships with humans, he still chooses to live in the wild with a pack of wolves. He used to trust humans because the humans he originally knew took good care of him and built a strong bond with him. Humans’ good treatment affects good behavior that Buck shows. However, he also experiences maltreatment. From all of the bad experience Buck went through, he was eager to have freedom. In the end he feels that nature is where he belongs, and nature does not destroy or betray him.

In order to depict the relationship between humans and animals effectively, various artistic techniques are used. First, illustration can establish the setting of the story. The opening scene introduces the house of the Miller's family, which is surrounded with trees and a natural environment (see figure 1). The trees and natural surrounding represent the fertility of the family. The house portrays a place for a family to live together and enjoy a safe environment, which builds an impression for the reader of Buck's pleasant life with the family. In addition, colors can serve as symbols and provide deeper meaning to the words, which make the content more powerful and easier for readers to understand. In Figure 1, the Miller family's house, enclosed by green trees and a natural environment symbolizes happiness and peacefulness. This picture gives a relaxing and refreshing feeling to the readers. The illustrator tries to highlight natural atmosphere by using light green and blue to create the image of the sky (Phunkitchar 33). Combining blue and green in this illustration portrays the harmonious relationship between Buck and the Miller's family. The connection between Buck and the Miller's family encourage readers to have a positive feeling. In short, the setting and colors assist readers to understand this peaceful relationship between humans and an animal and interpret the story better.



Fig. 1 Buck and the Miller's Family from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel.* Campfire, 2010, p.6.

Second, illustrations can expand the story's meaning. Illustrations can explain meaning that the author does not mention in the text. The author never mentioned that Buck and Francois have a good relationship, but the illustrator uses picture to portray the deep bond between them. The illustrator portrays the companionship through an image in which Francois touches and hugs Buck (see Figure 2). This is an emotional scene shared between Francois and Buck, giving readers a better understanding of their relationship. Readers can feel the love and care that Francois gives to Buck through the illustration. Words do help to emphasize the relationship, albeit indirectly, "And that was the last of Francois and Perrault. Like other men, they too passed out of Buck's life for good" (Wagner and Nagar 38). This statement can describe that Buck feels strongly connected to Francois and does not want him to leave. Moreover, colors can transform the written content and illustrations into more powerful instruments. According to Michael Ferber, winter or snow in literature can refer to losing someone you love, pain, loneliness, or an end (239). In Figure 2, the white snow that covers on the ground and surroundings symbolizes the end of the relationship between Francois and Buck. Also, the white snow foreshadow that Buck will feel loneliness after Francois leaves. Thereby, the illustration and color in this picture supports readers in understanding the deep human-animal bond between Francois and Buck.



Fig. 2 Buck and Francois from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel*. Campfire, 2010, p.38.

Figure 3 is another clear example of using image and color to extend the meaning of a story. Thornton's facial expression, the smile on his face while holding Buck's head, shows a deep connection between him and Buck. The illustration is supported by words which highlight the marvelous relationship between Thornton and Buck, "This man had saved his life. He was also the ideal master" (Wagner and Nagar 52). This describes Buck's reaction to two important events, Thornton saving his life from drowning and rescuing him from abuse at the hands of his previous owner. The author also uses the term 'ideal master' to imply the great treatment that Buck experience while living with Thornton. Buck appreciates the excellent care and the tenderness that Thornton gives to him, as the narrator describes, "He looked after his dogs as if they were his children" (Wagner and Nagar 52). Thornton truly loves Buck and treats him well. Thornton never empathically separates himself from Buck as an animal but rather treats Buck as one of his children. In Figure 3, a white sunbeam shines between Buck and Thornton's faces, representing pureness, freshness, and goodness between them. According to Hideaki Chijiwa, brown stands for a strong need for safety, belonging,

loyalty, faithfulness, sincerity and reliability (17). In this scene, the brown color in Buck's face helps to underline that he is faithful and honest to Thornton. In sum, words, illustrations, and colors join together to create meaning: the deep companionship between Buck and Thornton.



Fig. 3 Buck and Thornton from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel*. Campfire, 2010, p.52.

Third, illustrations can depict the strong actions and reactions of each character. According to Zhihui Fang, illustrations can help the process of characterization by showing characters' actions and reactions to one another or by fleshing characters out (132). This can be seen in Figure 4. Buck's facial expression and actions emphasize that he is angry. The illustrations in this scene underline the cruelty Buck is facing. Buck's bared teeth show his reaction and anger caused by someone he trusts having betrayed him. In addition, the illustrator painted the picture with a dark blue sky. According to Denise Pilinis, colors can symbolize anger and other dark feelings (43). The illustrators express their ideas through their use of colors. Dark blue can represent strong faithful

relationships, on the other hand it can represent being betrayed (Chijiwa 17). In Figure 4, dark blue color in the sky shows readers how Buck's feels about the betrayal.



Fig. 4 Buck and Manuel from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel*. Campfire, 2010, p.8.

Figure 5 is another obvious sample depicting the characters' action and reactions. The scene shows that Buck is extremely angry with the Yeehats for killing his beloved master Thornton. The illustrator draws Buck's face bearing his teeth to express the rage that he has for the Yeehats. Readers can see fear on the Yeehats' faces. Buck did not hesitate to fight the Yeehats and showed no fear. Buck was willing to do anything for his beloved master. Additionally, the illustrator uses different shades of red to evoke the readers' emotions (see Figure 5). According to Hideaki Chijiwa, red is an extremely leading color, which can have an exciting and stimulating effect on the reader (12). Red can express both positive and negative emotions. Also, red is a strong color and is often used as a warning or caution sign. Moreover, red can also draw the readers' attention. In this scene, red is used as a powerful tool to highlight negative emotion. It not only

highlights the anger but also highlights fire, blood, danger and aggression. The text also highlights Buck's anger, as described, "He plunged about, tearing, slashing, and destroying in such quick motion that none of their arrows hit him" (Wagner and Nagar 64). This fighting scene, with violent action splashed in red, can arouse readers' emotions and make readers understand Buck's anger.



Fig. 5 Buck and the Yeehats from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel*. Campfire, 2010, p.64.

Fourth, illustration can support, reinforce, and amplify the text and help readers fully understand the story. This can be seen clearly in Figure 6. After Buck lost his beloved master, Buck becomes sad and lonely. The narrator describes, "All day Buck brooded by the pool or roamed restlessly above the camp" (Wagner and Nagar 65). From this statement, it is clear that Buck is thinking about Thornton all the time even though Thornton is dead. Also, the moon in the background of the picture helps to reinforce Buck's feeling of sadness. According to Michael Ferber, the full moon symbolizes deep feelings and soul (129). The illustrator uses the full moon to describe the strong love

Buck has for Thornton. Moreover, the illustrator painted different shades of blue and black on the sky and trees. Different shades of dark blue and black are employed to impart the sorrowful mood of the situation. Buck is deeply attached to Thornton because he was Buck's closest master. Thornton took good care of Buck and they live together as a family. After Thornton's death, Buck felt extremely sad and hopeless. Buck's facial expression is reflected in the text, "He followed Thornton's scent down to the edge of a deep pool. All day Buck brooded by the pool or roamed restlessly above the camp. He knew John Thornton was dead" (Wagner and Nagar 65). To represent Buck's feeling, colors in this scene grow darker and more somber.



Fig. 6 Lonely Buck from Wagner, Lloyd S., and Sachin Nagar.

*The Call of the Wild: The Graphic Novel*. Campfire, 2010, p. 65.

The graphic novel version of *The Call of the Wild* raises environmental awareness, especially associated with animals. This graphic novel inspires readers to consider their moral responsibilities towards animals. In this graphic novel, Buck lives happily with various humans in a warm, positive environment. Buck receives love and care from good owners, which easily creates an intimate interspecies bond. However, Buck also faces abusive relationships with cruel owners. Some of the owners mistreat Buck and other dogs and see animals as objects. The bad relationships occur because humans believe that they can use their power over animals to exploit them and do not appreciate their innate value. More importantly, words, illustrations, and colors join together to raise awareness of animal rights. All these techniques are employed to impart the deeper meaning of the story. Therefore, this study shows that human treatments has a major impact on animals' behavior, which can be effectively depicted with the artistic techniques described.

## CHAPTER 4

### BLACK BEAUTY

In the nineteenth century, most societies around the world depended on horses to facilitate almost every aspect of their daily lives (Davies 32). In England, this period was considered the golden age for horses (McShane and Tarr 5). Horses were working animals, companions, family members, or hunting objects (DeMello 179). According to Michele Norris, humans used horse power for nearly everything; “wars, agriculture, transportation, construction, and factory work” (npr.org). Also, horses were a measure of wealth and social class; to display their prosperity, wealthy families would hold their horses’ heads up high using a stylish bearing rein, a strap that goes around the horse’s head and back to prevent the horse from lowering its head (Greene 172). However, the use of equestrian labor affected horses in negative ways. Some of them were beaten by their owners, forced to wear bearing reins or pull over-loaded carriages. During the nineteenth century, many famous authors wrote about the mistreatment of animals, sometimes using fiction to condemn it. One of them was Anna Sewell.

Anna Sewell was an English author best known for her novel, *Black Beauty*. When she was fourteen, she suffered from an injury that paralyzed her leg. All her life Sewell relied on horse-drawn carriages for transportation. She shared most her life with a horse and they built a strong companionship. She was a kind and generous woman who had a great love for horses and a desire to see them treated better. In her life, she witnessed both kindness and abuse toward horses. She was aware of the widespread problem of animal abuse. Therefore, she wanted to raise awareness of the problem of animal protection through her literary works.

*Black Beauty* is one of the best-known children's novels of all time. According to William H. Magee, *Black Beauty* is a tale that pleaded for proper treatment of domestic animals (157). This story is one of the most important works on animal rights to inspire the adoption of animal welfare legislation. The novel has been translated into many languages and adapted into a graphic novel. The graphic novel version of *Black Beauty* tells the story about Beauty's life in his own words. This work of children's fiction is narrated from the animal's point of view to present the animal's emotions. It describes how Beauty, the protagonist, was treated with love and gentleness when he was young. This changed later in Beauty's life when new owners treated him with varying levels of care. Some of the owners were caring and paid proper attention to him, but others were reckless, ignoring and mistreating him. Inappropriate treatment caused Beauty harm and sickness. This chapter aims to expose the harmonious and disharmonious relationship with humans that Beauty experienced in the graphic novel.

In the opening scene of *Black Beauty*, Sewell presents the relationship between Beauty and his loving mother by describing her advice to him. Beauty's mother provides him with parental guidance from her experience on how to be a good horse, "Mother also taught me that if I worked hard and behaved well, my master would be kind to me like Farmer Grey was to her" (Owens and Tanner 11). The author employs the use of anthropomorphism in her writing, enabling animals to talk using human words, allowing them to express their points of view (Vogl 68). In the text, the ability of animals to talk allows readers to see directly what the horse sees, to hear what the horse says and, more importantly, to feel what the horse feels. Horses can express their feelings directly. In Beauty's case, his mother has good relationship with humans, so she passes her positive experience and lessons on to her son. Moreover, his mother teaches Beauty the same thing humans generally teach their children, to be good, increasing the horses'

relatability. The intention of Beauty's mother is that Beauty will grow up and become a nice and gentle horse. His mother also teaches him to work hard and do his best in every kind of work. Therefore, this scene represents a significant lesson that Beauty learned from his mother, having a major effect on his life because it encourages Beauty to live harmoniously with humans.

Various harmonious relationship between humans and animals are found in the graphic novel version of *Black Beauty*. The first one is the relationship between Farmer Grey and Beauty. Farmer Grey, his first owner, a kind one, has a huge impact on Beauty, because he provides Beauty a healthy life. First, Grey gives Beauty a great diet. Second, he lets Beauty live in a comfortable, beautiful place with "a pleasant meadow and the pond of clear water" (Owens and Tanner 8). According to Grete Gaard, a place surrounded by water and trees represents a pleasant and peaceful place to live (3). Having a home in a peaceful environment has a good physical and mental effect on animals (Shoda et al. 1239). Beauty's physical and mental happiness is clearly shown in the story from Beauty's beautiful shining horsehair and his calm mind. The good treatment Beauty receives from Grey creates a strong bond between Beauty and Grey and makes Beauty healthy, safe, and comfortable with humans.

Later, Beauty is handed to the Gordon's family, Beauty's second owner, who takes good care of beauty and with whom he develops a strong bond. Mr. Gordon and his wife keep Beauty in a beautiful stable and employ the best coachman and stable boys to keep Beauty safe and secure. Beauty receives outstanding care from this family, creating strong attachment. Beauty takes the initiative to help the Gordon family because he trusts and cares about them. First, Beauty saves Mr. Gordon from a crumbling bridge.

According to Ann Norton Greene, horses have an instinct about dangerous situations (30). Horses automatically react to unsafe situations with their instincts (Hanggi 246). Beauty's

instinct told him that, “The moment my feet touched the bridge, I knew something was wrong” (Owens and Tanner 26). After Beauty slowed down, a mysterious man came to warn them about the unsafe bridge ahead. If they continued, they would be in danger. Beauty cleverly used his instincts to save Mr. Gordon’s life. Later, Beauty saves Mrs. Gordon’s life by running as fast as he can to fetch the doctor. He thought, “I needed no whip or spur. I ran as fast as I could put my feet to the ground. I was exhausted but I knew my help was needed” (Owens and Tanner 27). From this situation, Beauty knows exactly what to do without any pressure because of the bond between him and his owner, which caused this instinctive reaction. Beauty was willing to risk his life to save his beloved masters.

Beauty also has a positive relationship with John Manly, the coachman living in Gordon’s farm. First, John speaks nicely to Beauty. John admires Beauty, “Excellent . . . as fast as a deer, but well-trained” (Owens and Tanner 19). John often compliments Beauty for being a well-behaved horse. Indeed, Beauty has been well-trained by his mother and his previous owners. Everything that Beauty has learned from the past creates a good impression on the coachman. John’s kind words show that he is warm and gentle. These words lead to a good relationship between John and Beauty. John even protects Beauty from a fiery explosion. Everyone escaped from a burning hotel except John. He rushed to the stable to save Beauty, saying, “Come Beauty, we’ll soon be out of this thick smoke. Here, take this horse while I go back for the other” (Owens and Tanner 24). This statement emphasizes that John is a kind-hearted person and he is willing to risk his life to save his beloved animals. John not only saves Beauty’s life but also saves the other horses in the stable.

Beauty also experienced several instances of maltreatment in the graphic novel. First, Beauty experienced maltreatment from the Earl of W's family, his third owner, by being forced to wear a bearing rein. Mrs. Gordon's health was in a bad condition, and the doctor suggested the family move to a warmer country. John sends Beauty to the Earl's family and mentions that Beauty never wore a bearing rein before. However, Mr. York, the Earl's coachman, insisted, "If they come here, they must wear it. His Lordship is reasonable, but her Ladyship wants style" (Owens and Tanner 32). According to the *Oxford Advanced Learner's Encyclopedia Dictionary*, the word "style" means superior or fashionable quality of somebody or something; distinctiveness (908). In Victorian England, the bearing rein was an ornamentation of horse fashion that displays a families' wealth (Ware 112). The higher the horse's head was held up, the wealthier the family was. However, the bearing rein is a cruel man-made fashion because it affects horses' breathing and tortures them (Ware 112):

According to Francis M. Ware, bearing rein often cruelly lifts the horse's head and neck, "but its very stringency enforces a pressure of the head-stall upon the crown and about the ears which is most uncomfortable, and frequently acutely painful to thin-skinned horses" (113).

Her Ladyship wants her horses to wear a bearing rein because she wants to be in fashion and appear superior to others. Moreover, Her Ladyship is careless about her horses. Beauty and the other horses must suffer with pain and tightness of the bearing rein. Beauty's explanation is painful to readers, "Day by day, our reins were shortened" (Owens and Tanner 33). To illustrate the oppression, the writer employed the anthropomorphism technique to let readers make moral judgments about animals' awareness (Vogl 68). In this scene, the anthropomorphism technique is used to portray Beauty's pain in wearing the bearing rein. Beauty's rein is shortened, and he must hold

his head and neck extremely high for her Ladyship's sake. Therefore, Her Ladyship's neglect of the horses' condition and forcing them to wear bearing reins are abusive and cruel.

Beauty also experiences torture at the hands of Reuben Smith, an alcoholic coachman. Smith is one of the coachmen who work for the Earl of W's family. Smith knows a great deal about horses, but he has a bad habit of getting drunk. When Smith consume alcohol, he turns into an abusive and unreasonable person. According to Harald Klingemann, consuming alcohol has a harmful effect on physical and mental health (1). He added that people can lose self-control when they drink because alcohol causes chemical changes in the brain, which lead to aggressiveness and violent actions (6). In Beauty's case, Smith becomes drunk and "began to race, often giving me a cut with his whip" (Owens and Tanner 38). Smith was out of control, unable to think clearly and abuses Beauty. Because he was forced to run very fast, Beauty lost one of his horse shoes and eventually, "My foot hurt terribly, the hoof was split and the inside was badly cut" (Owens and Tanner 39). Smith was killed in the accident; Beauty survived, but his legs were terribly hurt. Therefore, alcohol can cause great harm to both alcoholics and their animals.

Finally, Beauty is sold to a cab owner named Nicolas Skinner. Skinner is a cruel owner because he forces Beauty to wear a bearing rein and work endlessly. Skinner exploits all his horses for profit. This evil owner will do anything for money without any sense of morality. According to Descartes, some humans believed that animals are like machine and they do not have any faculty of reason or feelings (Cottingham 18). Humans that value nature for its benefits is called anthropocentrism (Burchett 120).

Anthropocentrism refers to a human-centered worldview believing in "the superiority of humans as compared to animals" (Kortenkamp and Moore 2). Skinner displays

anthropocentric thinking because he sees animals as objects and forced Beauty to work seven days a week with no day to rest. According to Randall Lockwood, cruel owners see animals as subordinate and separate themselves from animals empathically (185). When humans separate themselves from animals they tend to be violent and neglectful toward animals (186). Skinner forces Beauty to carry an overloaded carriage until he collapses, “Suddenly, my feet slipped from under me check and I fell to the ground heavily, knocking the breath from my body” (Owens and Tanner 50). Under Skinner, Beauty almost dies from over-working; a doctor says that Beauty needs six months to recover. However, Skinner is unconcerned about Beauty situation. Skinner does not have any bond with his animals and he is willing to sell ill horses without any hesitation because they cannot make him money. Moreover, Skinner does not want to waste food and money on horses that cannot give him profit as he insists, “I have no fields to nurse sick horses in. I work them as long as they’ll go, and then sell them” (Owens and Tanner 52). This cruel owner will not be responsible for useless or sick animals because he only thinks about his own benefit.

After all Beauty’s labor, heavy loads, tragic experiences, and cruel masters, Beauty comes to a pleasant ending. Beauty reunites with Joe Green, the stableman that used to live with the Gordon’s family, and under whose care, and that of a loving and kind master, Beauty lives happily. Beauty creates a companionship with Joe and his wife. Beauty feels fortunate to be part of this family as he insists, “I have now lived in this happy place a whole year. My ladies have promised I shall never be sold, so I have nothing to fear. My troubles are all over and I am at home” (Owens and Tanner 65). In the end, Beauty has overcome all his terrible experiences. Beauty has learned from experience that humans can be kind, but humans can also be evil. Sewell wants to

emphasize the evil of animal abuse. To raise awareness, she employs various artistic techniques to catch readers' attention.

In the graphic novel version of *Black Beauty*, artistic techniques are employed to effectively raise awareness of animal oppression. First, illustrations are used to establish setting (Fang 131). The setting of the story is the place and the surroundings in which the story takes place. An example can be seen in Figure 7, this opening scene introduces the house of Farmer Grey, which is surrounded by pleasant fields with a pond and shady trees. Farmer Grey's place is brought to life in ways words cannot explain. The house, the farm, the trees, the grass, the pond, and the animals come together forming a beautiful setting. Moreover, the peaceful setting gives readers a vivid image of various aspects of everyday lives of humans and animals at Farmer Grey's farm. The image depicts a natural environment, impressing upon readers the peacefulness of the place. Moreover, the farm is surrounded by huge open spaces for animals to wander and run around. It can also be concluded that the owner of this farm gives animal freedom and a healthy environment to live in.

Colors are one of the most significant artistic elements to present symbols, moods, and create deeper meaning (Chijiwa 8). Colors work together with text to support each other (9). According to Herman Cerrato, color can affect readers without realizing it (4). He adds that readers react to different kinds of color with various feelings and emotions. In Figure 7, green trees and meadows cover most of the space. Green is the color of nature. It symbolizes safety, renewal, growth, harmony, freshness and fertility (Cerrato 9). The green color in Figure 7 represents the harmony between humans and animals living on this farm. Moreover, green gives readers a sense of a safe environment, growth and freshness. Another important color in Figure 7 is blue. The sky is painted in a light blue color. Light blue can imply trust, loyalty, calmness, friendliness and a

refreshing feeling (Cerrato 11). Similarly, the illustrator colors Farmer Grey's house in orange. Orange combines the energy of red and the happiness of yellow (Cerrato 6). Orange can catch readers' attention without being as overpowering as red. In addition, orange often represents joy, warmth, and enthusiasm. Coloring the house orange gives readers a feeling of the coziness of the family living in the house. Together, green, blue, and orange are extremely effective in portraying the desired feeling and positive relationship between humans and animals.

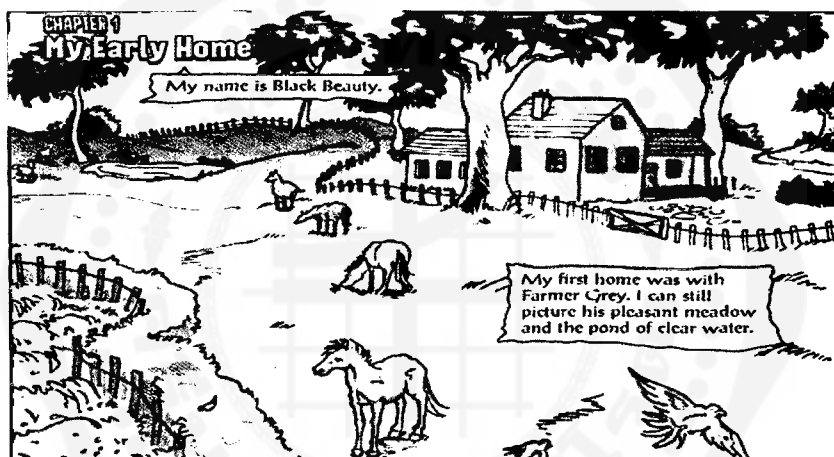


Fig. 7 Beauty and Farmer Grey from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.8.

Illustrations also help magnify the story's meaning. The illustration show John and James, the stable boy, taking care of Beauty (see Figure 8). John takes good care of Beauty by providing fresh air, clean water, comfortable shelter, and good food. These are the basic five needs for both humans and animals. John provides Beauty with all the basic needs. Also, James gently looks after Beauty and brushes his tail. Both are kind to Beauty and never separate from Beauty. The illustration supports the words, "John never mistreated me. James, the stable boy, was also kind. I had a good life at Birtwick Park"

(Owens and Tanner 20). From this statement, we can see that Beauty is delighted because he is being cared for and treated nicely. Beauty insists that he is enjoying living with John and James. Moreover, outside the window, there are green trees around the barn which, emphasizes peacefulness of the setting. The illustrations compliment the text to encourage readers to see that humans and animals can live harmoniously together.



Fig. 8 Beauty, John and James from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.28.

Another clear example is an illustration which shows deep connection between John and Beauty. In Figure 9, the texts only explain that Beauty will be separated from John and he will miss John's kindness. However, the illustration is employed to depict close relationship between John and Beauty. The illustrator gives John and Beauty evocatively melancholic facial expressions to show the sadness of separation they share. Also, John's gentle hand gesture holding Beauty's face shows a strong companionship and bond. This is reinforced in the way John's face touches Beauty's face. Not only does John portray his closeness to Beauty, but John also insists with a few simple and

meaningful words, “I’ll miss you” (Owens and Tanner 31). Similarly, Beauty appreciates John for all his love and care, remarking, “we would miss John’s kindness” (Owens and Tanner 31). By combining words and images together, the readers can feel and understand the harmonious relationship between John and Beauty. Therefore, pictures can help depict meanings and ideas that the author does not mention in the text. This graphic novel uses this technique to emphasize that humans and nature can share a deep bond.



Fig. 9 Beauty and John from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.31.

Illustrations can explain emotion even without words. In Figure 10, there are no captions. Readers can see Beauty’s transformation through the illustration alone (see Figure 10). Beauty is transformed from beautiful creature into an abused and tortured show horse. In the illustration, Beauty is forced to wear the bearing rein to hold his head up high. Also, the illustrator uses an exclamation mark to highlight Beauty’s shock at the

cruel situation. According to Carol Waseleski, exclamation marks tend to describe something negative (1012). The exclamation point is used to describe a strong emotion, excitement, and assertion scene in the story (1013). In this illustration, the exclamation mark is to show the abuse and torture that Beauty must endure wearing the unwanted bearing rein. Moreover, the illustrator uses different shades of warm color as the background of this picture including yellow, orange, and red to evoke the readers' anxiety. Warm colors can suggest excitement, warmth, caution and danger (Chijiwa 20). In Beauty's case, warm colors represent danger and pain. Additionally, the exclamation mark is red. Red underlines the unsafe and abusiveness that Beauty is facing at this moment. Therefore, illustrations, signs and colors can stimulate readers' feeling and understanding of Beauty's fear and pain.



Fig. 10 Beauty and Bearing Rein from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.33.

To make readers empathize with Beauty, visual sound effects are used. In Figure 11, Beauty has become a worn-out workhorse. The illustrator draws the sound effects of Beauty's and his friend's mourning as, "GGG-GGG" (Owens and Tanner 37). The facial expression of Beauty and his friend are both extremely exhausted and sore from work. Both are badly sweating from long working hours and drawing a heavy carriage. By combining the facial expressions, sweat and sound effect in the picture, the illustration lets readers understand the pain that Beauty is experiencing. Moreover, the writer explains Beauty's situation, "I suffered with that rein for four months. My neck and chest ached. My mouth and tongue were always sore" (Owens and Tanner 37). Beauty's explanations emphasize the bad treatment and exploitation he suffers. The cruel owners that Beauty encounters are thoughtless about horses and take advantage of animals.



Fig. 11 Beauty and His Friend from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.37.

Illustrations and colors can support and enhance the text and help readers fully understand the meaning of the story. In Figure 12, the illustrator presents a picture of exhausted Beauty pulling a loaded carriage in heavy rain. The harsh master has not stopped riding even though it is raining hard. He also forces Beauty to keep going by using a whip. This is an extremely emotional scene of animal abuse. The author describes the cruel scene, “Other drivers thought horses were like steam engines and could pull heavy loads through any kind of weather” (Owens and Tanner 43). From this statement, the writer uses the term *steam engines* to explain that cruel owners thought that animals are like machines that can be forced to do whatever they want. The description and the picture provide a bracing image of the mistreatment Beauty is facing. The master is careless about Beauty and sees Beauty as a tool of work. In this sorrowful scene, the illustrator employs darker colors to present gloomy and emotional darkness of the situation. Moreover, dark colors symbolize sadness and depression. The dark and stormy sky underlines the trial that Beauty is going through.

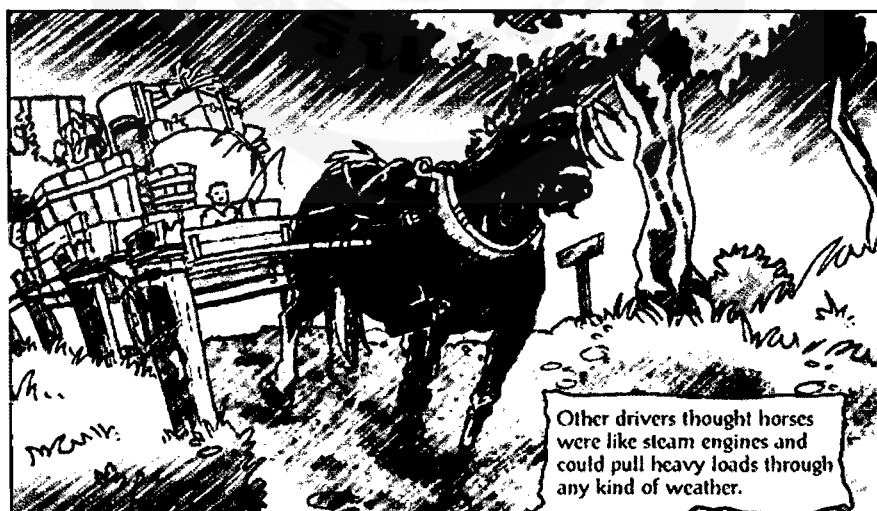


Fig. 12 Exhausted Beauty from Owens, L.L., and Jennifer Tanner.

*Black Beauty: A Graphic Novel*. Stone Arch Books, 2014, p.43.

In conclusion, the graphic novel version of *Black Beauty* inspires younger generations to care about animals. This graphic novel can help encourage readers to have appreciation and concern for animals. To raise awareness successfully, the author and illustrator use artistic techniques such as combining words, illustrations, colors, and sound effects together. Illustrations in graphic novels allow young readers not only to become aware of the setting, but also to develop a sense of, and appreciation for, nature. This graphic novel portrays harmonious and disharmonious relationships between Beauty and his owners throughout the story. The graphic novel highlights that some humans and animals can live harmoniously together if humans do not separate themselves emotionally from animals. Humans and animals can create strong bonds. Moreover, this graphic novel also includes illustrations of how cruel humans abuse and destroy animals. Thereby, this graphic novel can motivate readers to appreciate and become aware of animal rights.

## CHAPTER 5

### CONCLUSION AND DISCUSSION

This study aimed to analyze the relationship between humans and animals in the graphic novel versions of *The Call of the Wild* and *Black Beauty*. This study also aimed to examine the artistic techniques employed to raise environmental awareness in the selected graphic novels. In addition, the researcher compared similarities and contrasted differences between these two works. Suggestions for further studies are provided at the end of this chapter.

#### Conclusion

The findings of this study show that the graphic novels *The Call of the Wild* and *Black Beauty* present both harmonious and disharmonious relationships between humans and animals. The two stories show that humans and animals depend on each other for survival. The authors often portray positive inter-species relationships through the good treatment shown by humans. However, the authors also present many cruel owners of animals to create awareness of animal maltreatment. This is, in fact, the main goal of the two graphic novels.

In *The Call of the Wild*, London depicts examples of the good treatment of animals. This good treatment leads to a mutually beneficial relationship between humans and animals. In the story, Buck lives among humans in a nice environment with good food and a comfortable home, helping him to create a strong bond with humans. The companionship between Buck and his kind owners also illustrates our willingness to protect each other from harmful situations. London points out that humans and animals can live harmoniously together.

On the other hand, the graphic novel version of *The Call of the Wild* incorporates violent scenes to describe how humans can mistreat animals. The writer uses many abusive scenes to portray the cruelty of animal owners who are capable of making the reader understand the pains that animals often face. These heartbreaking scenes of Buck will make the reader feel empathetic and eager to act against the maltreatment to animals. To deliver desirable message to readers, the authors employ various artistic techniques.

In this version of *The Call of the Wild*, illustrations play an important role in portraying the setting and surroundings of the story. Illustrations also work together with words providing mutual support to tell the story. They can expand the story's meaning; reinforcing and amplifying the words. For example, readers can understand the harmonious relationship between Buck and the Miller family through illustrations of the house, the farm, and trees in the story. These illustrations suggest that Buck's life with this family is a happy one.

Colors are a significant element of artistic technique. Colors can offer symbols and moods to the story. The illustrator uses a variety of colors in this graphic novel. Each color represents different kinds of symbols and feelings. For example, green is used in many parts of the story. Green symbolizes a peaceful and harmonious life (Cerrato 9). Green also signifies a warm relationship between humans and animals. However, the illustrator uses red to catch readers' attention by implying that something dangerous is going to happen. Red can draw out and trigger readers' emotions. The illustrator uses different colors in this way to shift the readers' feeling to show that colors can symbolize both happiness and sadness.

The story points out the need for humans to care for, respect, and value animals and the environment. Moreover, the story suggests that humans need to give animals moral respect. After reading this graphic novel, readers will be more aware of the

consequences of their actions toward natural environment. This will help people to see themselves as part of the ecosystem, instead of considering themselves superior to animals.

Good and bad relationships between humans and animals are also shown in the graphic novel version of *Black Beauty*. First, the story describes harmonious relationships between Beauty and humans. Beauty's good physical and mental health are emphasized while he is living with kind owners. Owners that treat Beauty with kindness create a strong bond with the horse. This bond compels them to keep each other safe. The author also highlights that humans and animals are part of the same ecosystem. In other words, humans and animals need each other to survive.

In contrast, the author presents disharmonious relationships between Beauty and a variety of owners to emphasize humanity's occasional cruelty. All of the painful situations that Beauty must face reflect the worst side of humans. Some humans are careless about animals and the environment. These humans are anthropocentric. Anthropocentrism refers to the belief that humans are the center of the universe and humans value nature as something to exploit. Moreover, humans with this mindset think that they are superior to the environment and separate themselves from the natural world (Burchett 120). Humans exploit animals for their own sake and benefit; they do not care about the consequences of their actions toward them. Therefore, Sewell presents the mistreatment of animals in *Black Beauty* to raise moral concerns.

The illustrator employs artistic techniques to raise environmental problems. Illustrations play a crucial role in the graphic novel version of *Black Beauty*. Illustrations and words work together and complement each other. The illustrations can assist readers in understanding the hidden meaning. For example, readers can see the transformation of Beauty through these illustrations. The illustrator presents Beauty in two different ways

in the story. First, Beauty appears as a handsome black horse living with caring owners. The kind owners take good care of Beauty and provide him with air, water, food, and shelter. The other way, Beauty is depicted as a shabby, tired workhorse while living with cruel owners. The unkind owners are inconsiderate of Beauty and exploit him. They barely clean Beauty and give only a limited amount of food. Moreover, the illustrator draws Beauty in sweat to show that Beauty is exhausted from carrying overloaded carriages. Readers can understand the harsh situation that Beauty has to face and overcome.

Another significant artistic element is the use of colors. Colors can serve as symbols and can draw out moods. Colors work within illustrations and together with the text to create a deeper meaning for readers. Colors can also affect readers' feelings without noticing it. Each color portrays different feelings and moods. For example, the illustrator paints the sky light blue. Light blue is associated with trust, loyalty, calmness, friendliness and the feeling of refreshment. In this story, light blue symbolizes happiness shared between Beauty and his kind owner. Illustrator uses dark colors to present sad and sorrowful scenes to make readers empathize when Beauty is exploited.

In conclusion, the authors of the graphic novel versions of *The Call of the Wild* and *Black Beauty* have the same goal, which is to raise awareness about cruelty towards animals. To raise this awareness, various artistic techniques are employed, making these two graphic novels more interesting and motivating so that children will become aware of the animals around them. To reach this goal, the authors use words, illustrations, and colors as tools to motivate readers to protect animals and act against animal oppression.

## Discussion

The analysis of *The Call of the Wild* and *Black Beauty* shows that the two graphic novels share some similarities and differences. The first similarity is their purpose to raise awareness about mistreatment of animals. Both works aim to speak out for animals. The two authors use writing as a weapon to expose the crucial problem about animal abuse and the harsh working conditions of animals such as horses. In the past, humans gave animals excessive workloads and forced animals to work endless hours. Moreover, the two writers aim to tell readers to understand animals' rights and be aware of cruelty to animals.

The authors of both texts employ similar literary techniques. Both graphic novels are told from the perspective of the animals. The purpose of narrating from the animals' point of view is to present how it sees, feels and suffers. The two writers show that both Buck and Beauty receive a wide array of treatment by the humans they encounter, both good and bad. Readers can feel happiness and pain that the protagonists are going through. Moreover, the two authors use the technique of anthropomorphism in their story to emphasize animals' perspective. Anthropomorphism is the application of human traits, emotions, or intentions to non-human entities (Vogl 68). In general, animals cannot speak and do not have any voice in society. Therefore, the authors use the technique of anthropomorphism to attribute human thoughts and feelings to Buck and Beauty. Animals in the stories have reactions as well as emotions and other human characteristics, like love and loyalty. This technique helps readers to understand the feeling of animals and to feel sympathy. Also, the writers allow readers to be a part of animals' consciousness. For example, both stories show how animals suffered through the mistreatment of humans.

Another similarity found in this study is the use of certain artistic techniques to raise environmental awareness. The two illustrators use words, illustrations, colors and

sound effects to create deeper meaning for readers. The writers do not need to describe the characters' moods and their feeling through words. The readers can feel the characters' emotions and their transformations through color shades in each illustration. Moreover, the illustrators use sound effects to present the characters' feelings, especially those of the animals in the stories. These techniques give the readers a vivid picture as though they were watching a movie. All the artistic techniques help readers to understand the story. As shown in Downey's study, graphic novels often appeal to reluctant readers, engage visual learners, and improve reading comprehension (182). Downey adds that readers of graphic novels can also assist in promoting creative thinking and demonstrating social skills (188). Children often learn better and enjoy the story better if it includes bright and colorful pictures (Vacca 54). For example, bright colors will make the mood of the stories' cheerful and happy. However, the colors can turn darker colors emphasize that the mood of the stories shift toward themes like loneliness or danger.

Even though the two stories are similar in many aspects, they are differences. The two stories are written from two different places and times based on different experiences. The authors come from two continents and they use their own past experiences to write about animals. The author of *The Call of the Wild*, Jack London, is an American, and he describes his personal experience of encountering the mistreatment of animals in his fiction. He uses his own experience about sled dogs during the gold rush in Canada to show the cruelty of humans. According to Peter Hamilton, sled dogs were in high demand during the gold rush period. Hundreds of dog were exploited and abuse by humans. Dogs suffered from heavy work, carrying heavy loads and the cold weather (2). The gold rush was a chance for humans to seek wealth. The trails were cold and dangerous. Humans tortured and whipped dogs to force them to work endlessly. The

author's uses his experience to create the setting of the story related to the gold rush event. The author wanted to raise awareness about this situation.

On the other hand, Anne Sewell, the writer of *Black Beauty*, was from the United Kingdom. She wrote to express her concern about horses prevalent in the society around her. According to Edmundo Murray, horses were one of the most common animals used in the nineteenth century (59). There were an estimated 300,000 horses living and working in England (60). He notes that horses were widely used as a vehicle to assist humans (60). During that period, some people used animals abusively, forcing them to work long hours and pull heavy carriage. From the author's experience, she create the setting of the story similar to her. Although the authors of the two stories wrote from two different places and backgrounds, they both had the same intention: to raise awareness about animal oppression, a problem that has existed for millennia.

The findings of this study are similar to many studies on environmental awareness in literature. The relationship between humans and animals is the most prevalent idea explored in this study. It is found in Supaporn Yimwilai's study *Environmental Awareness in Three Females' Writings: Literature that Inspires the Appreciation and Concerns for the Environment* raise the environmental awareness. In her study, she examines the depiction of humans' mistreatment of the environment in three works. One of them is Alice Walker's *Am I Blue*. Yimwilai emphasizes that in this story everything is interconnected. *Am I Blue* is about the effect of the maltreatment of animals. The study pointed out that humans exploit and neglect nature. The results showed that humans and animals are interconnected and inspired readers to appreciate and show concern for the environment.

The relationship between humans and animals also appears in "Different Natures: An Ecocritical Analysis of Selected Films by Terrence Malick, Werner Herzog

and Sean Penn” by Karl van Wyk. Van Wyk examines humans’ relationship with nature in the films by using ecocritical principles. He examines the relationship between humans and nature in three movies, including Werner Herzog’s *Grizzly Man*. *Grizzly Man* is a documentary drama that presents the relationship between grizzly bears and humans. The researcher points out that movies can create a productive bond between nature and humans and shape how humans view nature. The results showed that humans relied on nature, and encouraged humans to protect nature, and promote human-nature relationships. These ideas are also seen in the graphic novels version of *The Call of the Wild* and *Black Beauty*.

Artistic techniques have also been analyzed in many studies. The findings of this study are that artistic techniques can catch readers’ attention, raise environmental awareness and build opposition to animal cruelty. These results are similar to Chitra Phunkitchar’s “Environmental Awareness in Children Picture Books *The Birds of Killingworth* and *The Secret Garden*.” Phunkitchar emphasized that picture books can serve as an introduction to artistic principles and techniques for children. Illustrations, colors, and words are important features of picture books that can stimulate readers’ understanding. The results show that visual art in picture books can catch readers’ attention and raise important environmental issues.

Moreover, the artistic techniques in graphic novels will help children with limited reading ability to comprehend the message imparted in the story better. English as a Foreign Language (EFL) students especially can improve their reading skills by using graphic novels. EFL learners can use both texts and illustrations to expand their knowledge. Hasan Caglar Basol studied the use of graphic novels in “Using Graphic Novels to Improve Reading Comprehension Skills at EFL Classrooms.” The study examines the effectiveness of teaching English through graphic novels to EFL students at

Selcuk University. Basol stated that words and colorful illustrations catch readers' attention and help readers comprehend the story better. Moreover, graphic novels can enhance reading comprehension skills by using fewer words, more illustrations, and an attractive storyline. The results showed that 58% of the EFL students agree that the visual effect of the graphic novels can help them to understand better and teaching graphic novels in the EFL classroom can effectively develop students' reading ability.

Anthropomorphism is one of the methods to put humans into animals' shoes. This technique is used in the graphic novel versions of *The Call of the Wild* and *Black Beauty* to portray animals' feelings and emotions. The finding is also found in "Do Cavies Talk?: The Effect of Anthropomorphic Picture Books on Children's Knowledge about Animals" by Patricia A. Ganea. The researcher studied whether anthropomorphism in children's picture books affects children's learning and understanding of animals. In her study, she gave a variety of picture books of animals to children to read. Ganea found that children who read picture books with realistic drawings of animals can potentially relate themselves to nature. Also, young children were influenced to care about animals and environment. As a result, she concluded that anthropomorphism has the power to help children learn about, understand, value, and protect natural environment.

Talking animals also appear in "Talking Animals: A Literature Review of Anthropomorphism in Children's Books" by Elizabeth A. Dunn. The researcher examined the role and importance of anthropomorphism through the examination of a selection of the most commonly seen animals in 120 children's books. Many of the animal characters can talk, think like humans, wear clothes and ride bicycles. The use of talking animals in children's literature tends to send a positive message to readers and teach readers about morality, kindness, respect, bravery, and friendship. As mentioned, this technique can also be seen in the graphic novel versions of *The Call of the Wild* and *Black Beauty*. The

authors give animals humans traits to add emotional relatability for readers, to impart powerful or painful messages.

The researcher found various benefits from studying the relationship between humans and animals in graphic novels. First, there is significant relationships between humans and nonhumans in the graphic novel versions of *The Call of the Wild* and *Black Beauty*. Both graphic novels portray love and kindness through the harmonious relationship between humans, animals, and nature. Obviously, literature can play a significant role in giving young readers guidance in life. Irma K. Ghosn affirms that children's literature guides readers to live their lives properly, make decision wisely, and overcome various barriers. Also, graphic novels for children can develop children's emotional intelligence (177). By studying the relationship between humans and animals, readers have an opportunity to learn from good and bad experiences, and hopefully they will act based on the wisdom gained from such experiences. Moreover, readers have an opportunity to witness cruel animal owners' maltreatment toward animals. They learn to have sympathy to animals and are anxious to save animals from extinction.

The findings of this study's analysis of *The Call of the Wild* and *Black Beauty* reflect the relationship between humans and animals along with the environmental problems in modern time. Some humans endlessly exploit, harm and destroy animals because they are too self-centered and greedy, pursuing only their own needs. Today, humans continuously exploit the environment. For example, the head of one of Thailand's largest construction companies has been charged and arrested for allegedly hunting protected wild animals in the World Heritage Thungyai Naresuan National Park in Kanchanaburi province (Chongcharoen). The news article points out that hunting animals is illegal in Thailand and it is not considered an entertaining activity. Hunting animals is cruel and causes pain and suffering. The story shows that humans are often eager to do

anything to satisfy their own desire without consider the consequences. The consequences lead to animal extinction, natural resource reduction, loss of biodiversity climate change, pollution and global warming. Therefore, humans need to take caution in environmental matters and find solutions to protect the natural world.

This study also points out that the graphic novel is an effective tool for raising awareness against animal mistreatment. There are many benefits of using the two graphic novels studied here in classrooms or at home. The graphic novel version of *The Call of the Wild* can be used to teach children to protect animals from being oppressed and creating moral responsibility towards the environment. Similarly, the graphic novel version of *Black Beauty* can help draw children's attention on natural environment. Teachers or parents can use graphic novels to inspire children to take good care of animals. They can present children the beauty and wonder of natural environment. Children should be inspired to love nature and treasure good environment. Therefore, a solution to promote sustainability is to teach moral lessons to young children.

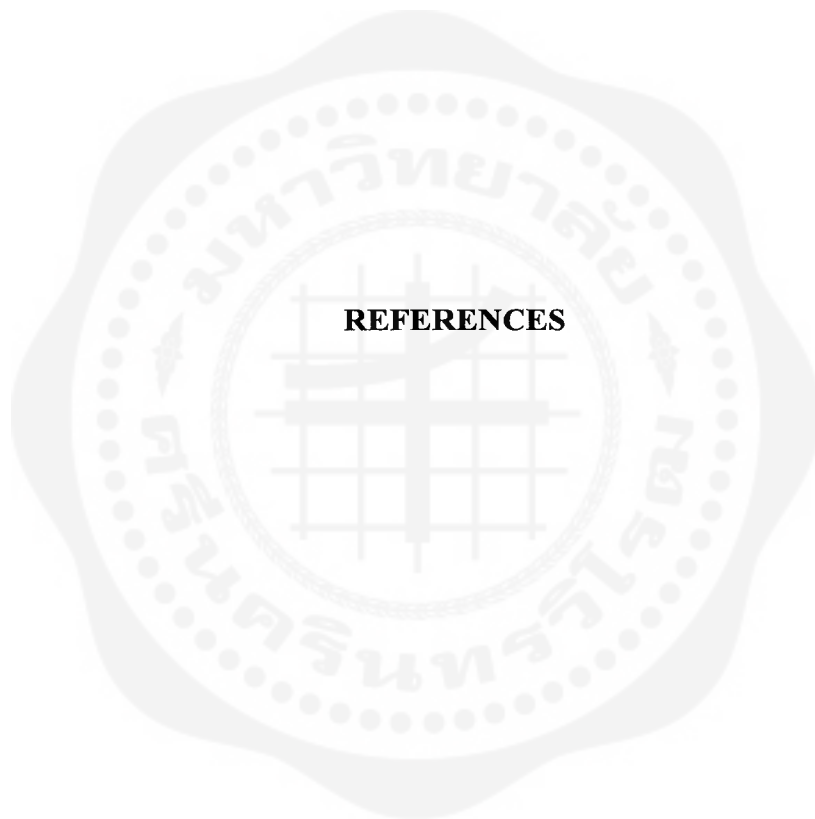
The graphic novels versions of *The Call of the Wild* and *Black Beauty* can be powerful tools in classrooms. According to Rachel Marie-Crane Williams, graphic novels are useful teaching tools because many students are interested in this genre, they are easily to access, the vocabularies are simple, and the pictures assist readers' understanding (13). Graphic novels are one of the easiest and most convenient tools for children to learn and increase their critical skills. Moreover, students will be able to develop their cognitive thinking after reading these two graphic novels. Graphic novels have pictures, colors, texts, and sound effects to draw readers' attention. The two texts teach about the value of animals and can raise readers' awareness of issues crucial to animals. Young readers will be motivated to think of the causes and effects of animals' oppression and find solutions to end cruelty toward animals.

In conclusion, the graphic novel versions of *The Call of the Wild* and *Black Beauty* are ecocritical works which promote harmonious relationship between humans and nature. The writers also indirectly advise readers to look back and see how humans have behaved towards nature, and what the consequences of their environment exploitation are. The two authors insist on the need to take proper measures to establish harmony with nature. Employing various artistic techniques, the two graphic novels achieve their goals. Both of them can inspire an appreciation and concern for the environment in the global society. Moreover, readers will gain a sense of moral responsibility toward animals. They will learn not to be abusive or mistreat animals. In sum, this study shows that humans and animals are interconnected and rely on each other for their ultimate survival.

#### **Suggestions for Further Studies**

There are many interesting topics for further research:

1. There should be further studies about the role of animals as healers, as in the graphic novel version of *The Call of the Wild*.
2. The differences in the attitudes of women and men towards animals in the graphic novels version of *The Call of the Wild* and *Black Beauty* should be examined.
3. The relationship between women and animals in the graphic novels version of *The Call of the Wild* and *Black Beauty* would be an interesting topic for further studies.



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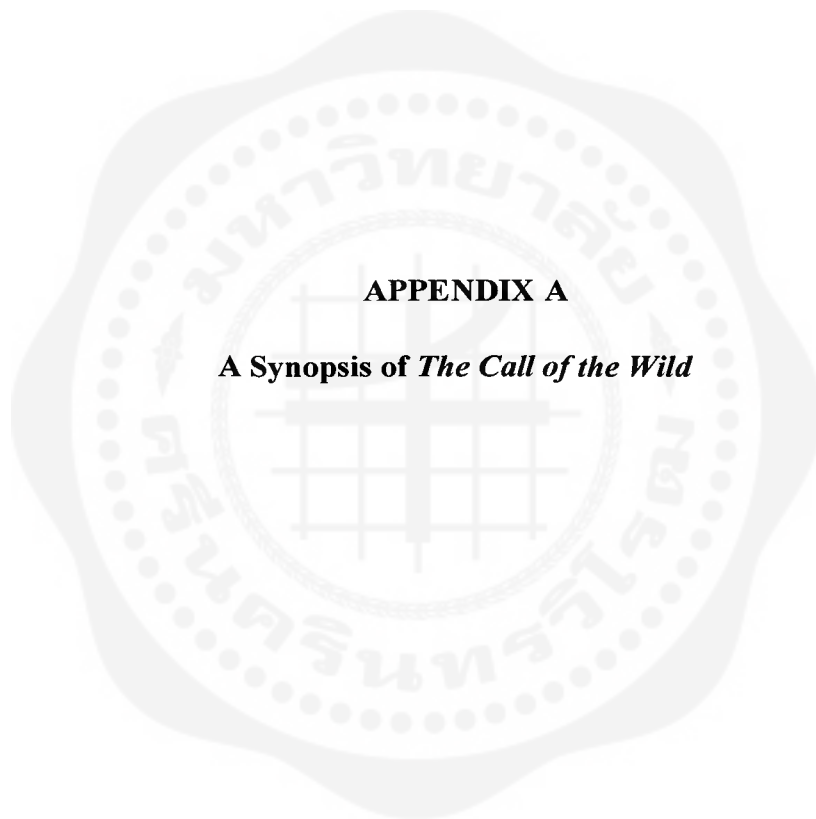
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**APPENDICES**



**APPENDIX A**

***A Synopsis of *The Call of the Wild****

### A Synopsis of *The Call of the Wild*

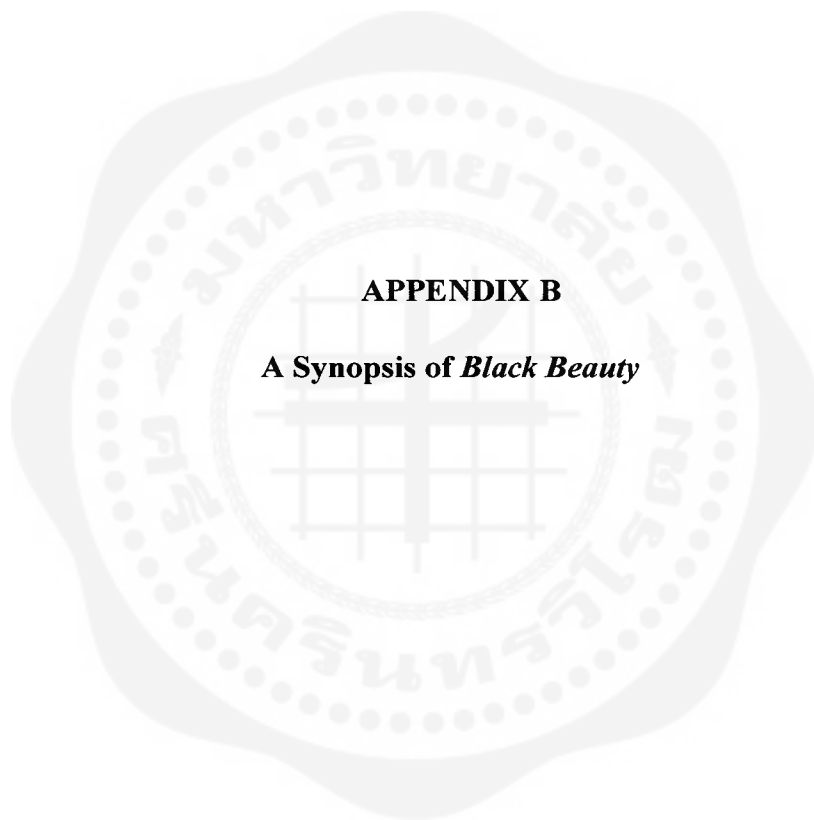
This novel is about Buck who lives with Judge Miller in California. Buck has a comfortable and happy life with the Miller's family. When gold is discovered in Canada, Buck's life changes forever. At that time, large dogs suddenly become tremendously valuable because these types of dogs are needed to drag the heavy sleds through the deep snow fields. Tragically, Manuel, Miller's gardener, abducts Buck and sells Buck to dog traders, who beat Buck and treat him cruelly. Buck transforms from a domestic pet into a wild animal. He is tossed into the chaos of the Klondike Gold Rush and being shipped to the North.

Buck is sold to Francois and Perrault, who work for the Canadian government, when he arrives at the North. In the cold environment, he discovers his wild instincts and has to learn to survive. He also learns how to work with the rest of the pack, and he is appalled by the violence that he sees among the dogs. He becomes rival with Spitz, the lead dog of the pack. Eventually, He kills Spitz and becomes the lead dog of the pack, helping them to make the trip in record time.

Later, Buck is handed over to Hal, Charles, and Mercedes, inexperienced American fortune seekers, who mistreat Buck and other dogs. They force them to toil under dense loads, starve them, and beat them incessantly. The sled dogs gradually start to die, going from fourteen members to only five sled dogs. They continuously drag the heavy sleds through the deep snow fields. On the way to their destination in Canada, they meet Thornton who warns them not to move forward, as the ice ahead is starting to melt. Ignoring Thornton, they advance and order the sled dogs to proceed. Buck, however, feels that something is wrong, and he refuses to proceed. Buck is beaten and saved by Thornton. The rest of the team moves ahead and is swallowed when the ice breaks beneath them.

Thornton becomes Buck's new master. Thornton sincerely care about Buck and they rapidly develop companionship and loyalty. Buck demonstrates his devotion for Thornton many times, defending him in a bar fight, saving him from drowning, and winning thousand dollars bet for Thornton by pulling a sled loaded with one thousand pounds.

One day, Buck comes back to camp and finds that the Yeehat, an Indians tribe, have attacked and killed his master. Buck attacks the Indians, killing several and scattering the rest. Then he heads off into the wild, where he becomes the leader of a pack of wolves. He becomes a legendary figure, a Ghost Dog, fathering countless cubs and inspiring fear in the Yeehats—but every year he returns to the place where Thornton died, to mourn his master.



**APPENDIX B**

***A Synopsis of Black Beauty***

### A Synopsis of *Black Beauty*

This children book is about a horse named Black Beauty. Beauty is raised by his mother, Duchess, under the care of the kind Farmer Grey. Beauty learns that humans can be a horse's greatest friend or a horse's worst enemy depending on the circumstances. Beauty begins to understand that not all horses are as lucky as he is. He spends the early part of his life well cared for and happy.

Beauty is sent to live with the Squire Gordon at Birtwick Park, where he spends some of the happiest years of his life. John Manly, a wise groom, cares for him, and he makes friends with the other horses there, including Ginger and Merrylegs. He has many adventures, including being ridden one night for a doctor to save Squire Gordon's wife's life. When Mrs. Gordon falls ill, she is instructed to move to a warmer climate. As a result, Squire Gordon sells all the horses on the estate.

Beauty's life takes a turn for the worst. Beauty is sold to the Earl of W's family where the owners are not so kind, where the mistress demands the use of the bearing rein. Her Ladyship wants her horses to wear a bearing rein because she wants to be in fashion and appear superior to others. She is careless about her horses. Beauty and other horses suffer with pain and tightness of the bearing rein.

Beauty is temporary taken care by Reuben Smith, an alcoholic coachman who work for the Earl of W's family. Smith knows a great deal about horses, but he has a bad habit of getting drunk. When Smith consume alcohol, he turns into an abusive and unreasonable person. Smith gets drunk and takes Beauty upon a very dangerous ride. They run into an accident and Smith was killed in the accident. Beauty survived, but his legs are terribly hurt. Beauty is no longer a beautiful horse, but simply a horse for hire. Then, the Earl of W's family decides to sells Beauty.

Beauty goes through a number of buyers. Beauty encounters mostly bad drivers because these drivers often do not know how to properly drive or take care of horses and Beauty receives long-term physical harm. Eventually Beauty is handed to Jerry Barker, a cab driver in London. Jerry is a wonderful cabbie and excellent with horses. Although his life is hard, Beauty grows to love his work under the care of Jerry. Jerry becomes severely ill, nearly dying. His doctor tells him not to go back to the cab business, so he decides to sell Beauty.

Later, Black Beauty is sold to a cab business owner named Nicolas Skinner. Skinner is a cruel owner who forces Beauty to wear a bearing rein and work endlessly. He exploits all his horses for profit and willing to do anything for money. Beauty works until his health is in a horrible condition.

At the end of the book, Beauty reunites with Joe Green, the stableman who used to live with the Gordon's family. Green is a loving and kind master. Green takes good care of Beauty and they develop deep bonding and companionship. Beauty lives happily with Green and his wife.



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