

Nature's Role in the Healing Journeys of Young Adults in Creech's *Walk Two Moons*

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Abstract: The present study examines nature's role in the healing journeys of young adults in Sharon Creech's *Walk Two Moons*. It scrutinizes how natural environments and landscapes support the emotional growth of young adults. It also unearths how nature acts as a source of solace and healing for the young adult protagonist, particularly Salamanca (Sal) in the novel. This paper argues that Sal's journey across the country with her grandparents stands instrumental in coping with her mother's disappearance and death. It further argues that Sal's ever-changing, majestic, and serene surroundings have healing properties and help to stabilize her volatile emotional condition. It thus concludes that landscapes serve as an agency in Sal's self-discovery, emotional healing, psychological growth, physical healing and spiritual renewal. For these purposes, this study employs the insights of Lawrence Buell about the representation of nature in literature to influence the characters' healing journeys, Erik Erikson regarding developmental psychology that provides a framework for understanding the emotional growth and identity formation of young adult characters, and Carl Jung about psychological theories of healing and growth that offer a deep psychological perspective on the protagonist's journeys. Finally, this study aims to pave the way for future investigations into the interaction between young adults and nature, particularly how teenagers may play a key role in protecting the environment and earth's remnants for coming generations.

Keywords: Healing Journeys, Nature and Landscapes, Y/A, Identity and Emotional Growth

Introduction

Walk Two Moons (1994), a most critically acclaimed novel by Sharon Creech, incorporates the account of thirteen-year-old young adult protagonist Salamanca (Sal), who travels to Lewiston in

search of her disappeared mother. During her tour to Lewiston with her grandparents, Sal encounters the enchanting and panoramic beauty of landscapes. She finds herself different in her emotional and physical growth. Reaching her destination, Sal heals her grief and loss. She finds herself different but natural. Motivated by Sal's metamorphosis, the research endeavours to address the following questions: Does the nature stand as a healing force in Sal's difficult times as a young adult? How does nature bolster the emotional and physical growth of adolescents? What type of relationship do young adults have with nature? These questions will be analyzed in *Walk Two Moons* .

The term "healing journey" describes the process of getting over a physical, psychological, or emotional trauma. It frequently entails the quest for inner serenity, personal development, and self-discovery. This path is commonly portrayed in literature through the experiences and changes that a character goes through as s/he faces and overcomes suffering, which frequently results in increased comprehension, acceptance, and emotional fortitude. Carl Jung considers 'individuation' as a form of healing journey in *Man and His Symbols*. He argues, "The individuation process is more than a coming to terms between the inborn germ of wholeness and the outer acts of fate. Its subjective experience conveys the feeling that some supra-personal force is actively interfering in a creative way" (162). It means that the process of individuation entails more than just accepting the relationship between the external act of fate and the innate seed of wholeness. Its idiosyncratic understanding gives the impression that a creative, supra-personal power is actively interfering. Similarly, Louise Hay has written about healing in relation to self-love and the power of positive thinking in *You Can Heal Your Life*. Hay contends, "Awareness is the first step in the healing of changing" (49). She further claims, "The process of loving the self" (77) supports healing the issues confronted by the individuals.

In 1957, the American Library for Teenagers first used the term "young adult" to describe individuals between the ages of twelve and eighteen. On the other hand, individuals up to the age of twenty-five are referred to as young adults in the social sciences, management, and development studies. A young adult theorist, Karen Coats defines the term as "a threshold condition, a liminal state

that is fraught with angst, drama, and change anxiety” (325) in “Young Adult Literature: Growing Up, In Theory.” Coats means that adolescence is a transitional phase marked by drama, change anxiety, and emotional turmoil. Young adulthood is characterized by role confusion, identity exploration, emotional instability, rapid physical growth, and ambition, notwithstanding these divergent classifications. This paper largely uses the theories of Carl Jung about psychological theories as emotional and physical healing powers, Erik Erikson regarding psychological development, and Lawrence Buell about literary representations of nature as theoretical frameworks to investigate the aforementioned concerns.

Walk Two Moons has received various critical responses following its publication in 1994. Dennis J. Sumara analyses the fictionalizing acts, reading, and the making of identity in the contexts of *Walk Two Moons*. In “Fictionalizing Acts: Reading and the Making of Identity,” Sumara asserts, “Salamanca understands that in order for her to make sense of her present situation, she must engage in the hard work of symbolising what she remembers of her past” (203-4). He intends that Salamanca is aware that she needs to put in a lot of effort to re-symbolize the memories of her past in order to make sense of her current circumstances. Sumara further claims, “For Salamanca, identity is not something that is finally achieved; it is continually created with their ever-shifting circumstances” (204). For Salamanca, identity is a constant process of creation amidst their constantly changing surroundings rather than something that is ultimately attained.

Connecting the novel with Native American contexts, Michelle Pagni Stewart argues contentious issues in “Judging Authors by the Color of Their Skin? Quality Native American Children's Literature.” Stewart contends, “*Walk Two Moons* brings aspects of Native American literary traditions to a text with a Native American protagonist. In so doing, Creech has found herself embroiled in the ethnic literature debate because she is not Native American” (180). With a Native American protagonist, *Walk Two Moons* incorporates elements of Native American literary traditions into the story. Because Creech is not Native American, she has become involved in the ethnic literary controversy. Adding further clues of *Walk Two Moons* on the Native American heritage, Stewart

emphasises, “*Walk Two Moons* should not be dismissed as a "politically correct" choice but instead be recognised for its contribution to multi-cultural children's literature” (187). *Walk Two Moons* is a valuable addition to multicultural children's literature, and its selection should not be discounted as a "politically correct" one.

Associating with Stewart, Rachel Anne Roloff and Brittany R. Collins depict Native American characters illustrated through *Walk Two Moons* in “From Campus to Classroom.” They explicate, “The native American populations that have been silenced for years. They met the Common Core State Standards and the learning targets set up by the required curriculum. Most importantly, they began to ask questions” (87). They considered the Native American communities, who had been marginalised for a long time, severely. They fulfilled both the mandatory curriculum's learning objectives and the Common Core State Standards. Most significantly, they started posing queries.

Departing from Native American contexts, W. A. Senior unfolds the panorama of grief and loss in “Defending the Fantastic-Redux.” Senior admits, “*Walk Two Moons* is the book of grim, depressing, and ultimately pessimistic tales of abuse, alcoholism, death, prostitution, and so on” (97). He means that it contains gloomy, melancholy, and ultimately hopeless stories about prostitution, drunkenness, abuse, and other related topics. Partially, joining with the ideas of Senior, Tony Tendero plugs the novel to the quest for application, translation and participation in Native American heritage in “*Walk Two Moons: A Quest for Application, Translation and Participation.*” Tender underscores, that it “refers to the idea that we must walk in another person’s shoes before we can really understand him or her. This is how Sal starts to figure out the things that matter” (489). Sal attempts to unearth the way that matters to her grief and loss.

Upon reviewing various critical viewpoints on *Walk Two Moons* that are currently available, it is evident that none of the critics have conducted a thorough analysis linking the idea of nature with young adults' therapeutic journeys. So, this paper aims at analyzing it within the ambit of what issues adolescents confront in general while growing up and how natural landscapes engage to shape the troubled emotions of Sal in the novel.

Examining the aforementioned critical reviews and research gap, this study employs a qualitative research approach based on close reading and interpretation of the primary text. It incorporates Carl Jung's psychological theories of healing and growth that offer a deep psychological perspective on the protagonists' journeys, Erik Erikson's developmental psychology which provides a framework for understanding the emotional growth and identity formation of young adult characters, and Lawrence Buell's perspective about how representations of nature in literature influence the characters' healing journeys.

Carl Jung's psychological theories on healing and growth primarily focus on individuation, the self, archetypes, synchronicity, collective unconsciousness and dream analysis. For this purpose, Jung explores his ideas in *Man and His Symbols* published in 1964. He contends, "Man uses the spoken or written word to express the meaning of what he wants to convey" (20). For Jung, the spoken or written word is a means through which the conscious mind articulates thoughts, emotions and ideas. The unconscious mind communicates through symbols, images and archetypes along with universal patterns and themes that transcend individual experience. He further writes, "Man also produces symbols unconsciously and spontaneously in the form of dreams" (21). Jung theorises that the unconscious mind, which holds thoughts, feelings and memories not readily accessible to the conscious mind, uses symbols as a language to express itself. These symbols often emerge in dreams where the conscious mind is relaxed, and the unconscious mind manifests more freely. Symbols in dreams and unconscious expressions provide guidance. The individuals can gain insights that guide them through difficult life situations or decisions, aiding their healing journeys.

Extending the theoretical perspectives to analyse the healing journeys of young adults, Erik Erikson's developmental psychology functions as a tool to intensify the issues of growth and identity of adolescents. Erikson introduces the layers of growth of human beings in "Eight Ages of Man." He has reviewed eight ages of man. According to him, basic trust vs basic mistrust, autonomy vs shame and doubt, initiative vs guilt, industry vs inferiority, identity vs role confusion, intimacy vs isolation, generativity vs stagnation and ego integrity vs despair stand in the form of a tussle in the process of

emotional and physical growth of human beings. Among these stages, this paper incorporates the stage of identity vs. role confusion that deals with the issues of young adults. This stage unfolds the conflict between the adolescents' identity and their role confusion. Erikson argues, "With the advent of puberty, childhood comes to an end and youth begins" (233-4). The childhood stage comes to an end when a person reaches around twelve to thirteen years old. Then, the young adulthood characteristics appear in the person's life. He further elaborates, "In searching for the social values which guide identity, one therefore confronts the problems of ideology and aristocracy" (236). One thus encounters the issues of aristocracy and ideology while looking for the social ideals that shape identity. That person is none other than an adolescent.

Integrating the myriad issues of emotional and physical growth of adolescents, Lawrence Buell further adds the milieu of how the representation of nature in literature supports in the healing journeys of young adults precisely in *Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Buell explores primarily American literature, especially nature writing which shapes our understanding of the environment and human experiences within it. His discussions on the therapeutic and transformative aspects of nature could provide valuable insights for the analysis of nature's role in the healing journeys of young adults in the novel *Walk Two Moons*. He affirms, "Nature has been reckoned a crucial ingredient of the American ego" (33). Nature stands as an essential component of the American ego. American pastoral representation cannot be pinned to a single ideological position. Buell affirms, "Indigenes use pastoral for their counterhegemonic ends" (63). Native Americans employ pastoral for their own subversive purposes. They even employ nature for rebellious resolutions. Nature is not just a passive element but an active participant in the narrative, offering solace and clarity. He asserts, "A landscape of much richer personal and social memory, both mystic and secular, might have suggested itself" (257). It means that it is possible that a considerably deeper societal and personal memory—both religious and secular—would have emerged naturally.

Assimilating the perspectives of Jung, Erikson and Buell, Analysis of Nature's Role in the Healing Journeys of Young Adults in *Walk Two Moons* becomes stronger and more convincing. The psychological theories of Jung underline the path to understanding the emotional growth of the protagonist Sal. Similarly, Erikson's developmental psychology theories support to strengthen the analysis of the novel by unearthing different stages of man, particularly adolescents' identity and role confusion. His scrutiny adds some issues to explore the identity of Sal. Further, Buell's perspectives strengthen our understanding of how nature stands as a force for Sal to heal her grief and loss as a result of her mother's disappearance and death.

Healing Journeys of Sal in *Walk Two Moons*

Creech's *Walk Two Moons*, a young adult novel, projects a thirteen years old Salamanca's (Sal's) journey to Lewiston, Idaho, accompanied by her grandparents, Gram and Gramps, in an attempt to ease her pain and suffering following the desertion and demise of her mother. *Walk Two Moons* is a metaphor for understanding someone else's experiences or emotions by imagining oneself in their place. Being a teenager, Sal wobbles with the emotional turmoil and upheavals. She needs an inviting and supportive atmosphere to guide her emotions into a stable state. Jung believes that nature often symbolizes deeper layers of psychology connected to the collective unconscious. Jung explicates, "For the sake of mental stability and psychological health, the conscious and unconscious must be integrally connected and thus move on parallel lines" (52). It implies that the conscious and unconscious minds need to be closely related and travel in parallel directions in order to maintain psychological health and mental stability.

Uniting Jung's principles, the natural environment in *Walk Two Moons* can be understood as an outward representation of Sal's internal psychological terrain. The trip through various landscapes is symbolic of Sal's journey into her unconscious, where she faces her most intense desires, fears, and memories. The archetypal symbols of nature, such as rivers, mountains, and trees, reflect her inner struggle and guide her in the direction of recovery. Nature often represents the archetypes of rebirth or renewal. Sal responds, "The Black hills, Mount Rushmore, the Badlands- the only card that is still

hard for me to read” (183). As Sal moves through various natural environments, she undergoes a psychological transformation, moving from a state of grief and loss to one of acceptance and growth. Then she admits, “If I was walking in Phoebe’s moccasins, I would want to believe in a lunatic and an axe-wielding Mrs Cadaver to explain my mother’s disappearance” (182). She understood the fate endured by Phoebe and accepted her mother’s disappearance. She develops herself into another phase of psychological venture. She transforms from the unconscious to the conscious state of mind.

Exploring the unconsciousness of the individuals, storytelling taps the collective unconsciousness that allows individuals to survey universal themes and symbols that resonate deeply with the psyche as Jung argues, “Man uses spoken word to express the meaning of what he wants to convey” (20). It hints that humans communicate with each other by speaking words that transmit meaning. In a similar vein, while travelling, Sal recounts her grandparents the tale of her crazy friend Phoebe Winterbottom and Phoebe's mother, who vanishes. Additionally, Sal has flashbacks in both tales that recount Momma's departure for Lewiston around a year earlier. Sal reports, “Instantly, Phoebe Winterbottom came to mind. There was certainly a hog’s bellyful of things to tell about her. I could tell you an extensively strange story” (5). The narration of Phoebe’s story reinforces Sal to control her emotional volatility. Sal draws a comparison between the absence of her mother and Phoebe's mother. The storytelling and landscapes stimulate her to accept her mother’s death.

Connecting psychology with adolescents, teenager Sal is unnerved with her identity and the role she has to perform as Erikson theorizes that developmental psychology by dividing it into eight ages of man. Erikson believes that human beings face different stages in the process of growth. When the person reaches the stage of young adulthood, he/she confronts the identity and role. He argues, “The adolescent mind is essentially a mind of moratorium, a psychological stage between childhood and adulthood, and between the morality learned by the child, and ethics to be developed by the adult” (236). He clarifies that adolescents' minds are fundamentally in a state of moratorium, a psychological transition between childhood and maturity as well as between the morals that children acquire and the ethics that adults will create. In the same way, Sal seems to be confused in her role and identity

after her mother's missing followed by death. She remembers her struggle to understand her mother's decision. And she discloses, "She did not tell me where she was leaving. She kissed me and said, 'I will call you in a few days. But she did not call. I thought she might come back, but she didn't, and I didn't know what to think. Did I do something wrong? Was it my fault?'" (37). Sal is somewhat perplexed by her mother's departure. She stands in a state of indecisiveness.

Sal delves much further into her emotions following her mother's passing. She admits that she wondered whether she was somewhat to blame for her mother's discontent and felt guilty about her mother's leaving. She also discusses the void her mother's leaving left in her life, which caused her to experience grief and doubt about her own identity and position within the family. She internalizes the situation and admits, "I started to wonder if it was my fault that she left. Maybe if I had been better, or if I hadn't argued with her so much, she would have stayed. I didn't know what to think anymore" (49). She blames herself partially for her mother's departure from home. She reveals her deep-seated guilt and confusion. Passing through the majestic landscapes, she gradually gains maturity and attempts to realize the reality of life experiences.

Erikson's theory places a strong emphasis on the crucial stage Sal is in during the journey and it is that of developing her identity. It provides a safe haven for Sal to process her feelings and comprehend who she is in connection with her mother's memory and her sense of self. Nature aids Sal in getting through this phase. Sal can make sense of her history and present it through her journey through nature, which helps her transition from bewilderment to a stronger sense of self. The landscapes she encounters while travelling function as a means of recovery from the emotional chaos. She develops the maturity to analyse identity and role confusion. Thus, Sal turns to nature as a place to think about her identity and her goals.

Then nature bolsters her to identify her role to be performed to shape her life in the right direction. In *Walk Two Moons*, nature is a living force that influences Sal's experiences and feelings rather than merely being a beautiful setting. Buell's idea enables us to understand the critical role that Sal's relationships with nature play in her recovery. The environments she travels through actively

bring up memories, offer comfort, and aid in her grieving process. Her emotional journey requires the presence of nature since it acts as a catalyst for introspection and personal development. Nature performs the role of a signifier to reconcile Sal's emotional impulsiveness. As the sole child of his parents, Sal grew up on a farm in Bybanks, Kentucky. Sal was given the name Salamanca Tree Hiddle by her mother, who adores trees. Momma and Sal are very close; Sal feels happy when Momma does and sad when Momma does. Buell categorically presents the relationship between nature and human beings through the American Dream. His negotiations with the therapeutic and transformative aspects of nature in *Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* provide valuable insights to analyse the relationship between Sal and nature. Buell acknowledges, "Nature has long been reckoned a crucial ingredient of the American national ego" (33). He conveys that nature stands as an important component of American identity. To retain the American identity, nature remains a crucial factor in the American Indian tribe.

The changing landscapes reflect Sal's internal emotional journey and add to the process of healing as Buell writes, "A landscape of much richer personal and social memory, both mythic and secular, might have suggested itself" (257). It is possible that a far richer landscape of communal and personal memory—both mythic and secular—has emerged. Sal is getting ready to go on the road trip with her grandparents to see Momma. She hopes she can bring Momma home if they get to Lewiston by Momma's birthday, which gives them seven days to make the trip. Sal begins to pray trees. She feels easier than praying to god. She states, "I prayed to trees. This was easier than praying directly to God" (4). Gramps makes lots of stops along the way, at all the places where Momma stopped while she was on her trip. They waded into Lake Michigan, dance with Native Americans in Wisconsin, and skinny dip in the Missouri River. Sal encounters various natural objects on the way. She sees spiders, snakes and wasps that make her strong and fearless. The environmental imagination integrates with the soothing of emotions.

While moving ahead, Sal becomes nostalgic. She keeps herself in the experiences of her momma. She reveals, "I wanted to be back in Bybanks, Kentucky, in the hills and the trees, near the

cows and chickens and pigs, I wanted to run down the hill from the barn and through the kitchen door that banged behind me and see my mother and my father sitting at the table peeling apples” (10). She intends to be back in the hills and trees of Bybanks, Kentucky, surrounded by pigs, chickens, and cows. She wanted to run from the barn down the hill, past the kitchen door that crashed shut behind her, and desired to see her parents’ eating apple peeling at the table. She gains emotional strength, a feeling of self, and identity from these echoes of her hometown’s environmental landscapes and native animals/insects.

Sal inherits her mother’s nature-loving disposition. Sal elucidates, “My mother has always loved anything that normally grows or lives out of doors—anything—lizards, trees, cows, caterpillars, birds, flowers, grasshoppers, crickets, toads, dandelions and ant pigs” (22). She believes that anything that typically grows or lives outdoors, including lizards, trees, cows, caterpillars, birds, flowers, grasshoppers, crickets, toads, dandelions, and ant pigs, has always been a favourite of my mother’s. These natural objects romanticize her mother. Similarly, Sal also develops her emotional growth by talking like her mother. Sal ponders about blackberries and remembers picking blackberries with momma. According to Momma, people should only pick blackberries that were growing at people-height, the ones up high or down low were for the animals and birds. Sal’s mother, who had a deep love for nature, instilled this appreciation in Sal. As Sal travels across the country, she finds solace in the landscapes and natural surroundings that remind her of her mother. Sal’s relationship with nature nurtures her motherly feelings and aids in her grieving process.

The cross-country road trip serves as an emotional adventure that promotes healing and self-discovery. They had South Dakota, Wyoming, Montana, Wisconsin, Minnesota, and Idaho on their itinerary. Sal is first not thrilled to see the South Dakota badlands and black hills, while Gramps is looking forward to viewing them. However, she feels delighted after viewing such sites. The whispers shift when Sal spots the first sign pointing toward the Black Hills. The Black Hills appear ominous and are covered in pine trees, not black as one might think. Passing through Wyoming, the trees and rivers whisper to Sal. She has a newfound sense of excitement. The sadness gives her some comfort.

Her love of the natural world is evident. She gives the trees a kiss. She believes that the landscape is stunning. Nature is, for Sal, something that makes her feel safe and comfortable. When Sal arrives at the site of the bus accident where her mother has died, she is forced to confront the harsh reality of her loss. This moment is pivotal in her journey, as it represents a turning point from denial to acceptance. Finally, Sal is fine. Everything is well. She accepts the death of her mother. She takes the matter naturally. She admits that her momma was actually dead. For Sal, nature serves as a trigger to embrace reality.

Throughout the journey, Sal reflects on her American heritage and her connection to the land, which provides her with a sense of identity and belonging. Buell explicates, “American Environmental thought is transformed into productive forms, towns and cities” (301). It suggests that American environmental philosophy is developed into useful forms in towns and cities. Sal’s association with nature becomes a source of comfort and strength. The nature replicates the emotional states of Sal in *Walk Two Moons*. Sal contends, “I should explain right off that my real name is Salamanca Tree Hiddle. Salamanca, my parents thought, was the name of Indian tribe to which my great-great grandmother belonged” (4). The nature is allied with the person’s identity in the American heritage. Her mother’s Native American name is ‘Chanhassen’ (9), which means ‘tree sweet juice’ (9). The Native Americans love nature and consider her as an integral part of human beings. Assimilation of nature and human beings stands as an important part of Native American heritage. They believe that trees have voices. They name the tree as a ‘singing tree’. In the absence of her father, Sal feels upset when the singing tree does not produce bird’s song. Further, Sal avers, “The trees were maples, and they were on fire-orange and red and yellow flames. I had never seen trees like that, and I couldn’t help it, I started to cry” (40). It echoes Sal’s inner anguish and reverberates with her strong emotions.

Struggling to map her healing journeys, Sal primarily takes support from the natural environment and landscapes. Following the visit to her mother’s grave in Lewiston, she “knelt down and touched the grass. She smelled the dirt and the trees” (175) to say goodbye to her mother. She

accepts the death. She gains maturity and grounds in reality. At the end of the novel, she comes to a realization of life's undeniable reality. It marks a significant step in Sal's emotional healing. She recognizes that it is a part of a larger life that includes growth, love and other experiences. When Sal returns to her home in Bybanks, Kentucky, she finds comfort in the familiar landscape. She finds a sense of peace. She reveals, "I walk through the fields and the barn, and I take the long way back to the house. I think about the blackberries, and the swimming hole, and the singing tree, and the sugar maple. They are all still there, and they are all still mine" (184). It implies that Sal is able to appreciate the beauty and constancy of nature. She has acquired a sense of belonging and stability.

Growing emotionally resilient, Sal accepts her mother's departure and promises to move forward. She acknowledges, "I am happy for my mother, and for my father, and for my grandparents. And for me. And for Phoebe and her family. I am happy that we all had those people in our lives" (185). She has found a way to be grateful for the time she had with her mother and to appreciate the other important relationships in her life. These moments collectively show that Sal's healing journey is complete. She has processed her grief, accepted her mother's death and found peace within herself and her surroundings.

Conclusion

Nature in the novel symbolizes growth, renewal, psychological healing and the passage of time for the young adults. The adults often encounter emotional turmoil, role confusion, identity crisis and conflict with the adults. Sal gradually accepts her mother's absence and learns to welcome life's changes as she travels through various places. The natural world mirrors her internal emotional journey, representing both the pain of loss and the potential for healing and new beginnings.

For Sal, nature is also a therapeutic escape. When she is overwhelmed by emotions or difficult memories, the beauty and tranquillity of the natural world provide her with a space to reflect and find peace. The act of being in nature allows her to step away from her troubles and gain perspective on her experiences. The journey through different landscapes parallels Sal's emotional journey. This

physical movement through diverse and sometimes challenging environments reflects the internal challenges she faces as she confronts her grief and begins to heal.

Overall, nature in *Walk Two Moons* is intricately tied to Sal's emotional healing. It represents a safe space where she can connect with her memories, find solace, and ultimately, begin to move forward with her life. Sal's journey in *Walk Two Moons* is one of emotional growth as she learns to cope with her grief, embrace her identity and find peace within herself. The novel beautifully intertwines the themes of loss, love, and the power of storytelling as a means of healing. By the end of the novel, Sal has gained a deeper understanding of her mother's struggles and her own emotional wounds. This allows her to forgive both her mother and herself, leading to emotional healing. Her interactions with the natural world –the landscapes and trees, rivers-contribute her to process her grief and finding peace. Thus, nature serves as a grounding force for Sal, providing her with the stability and comfort she needs to face her inner commotion. This analysis in this paper has paved the way for new lines of thought and research, encouraging more examination of the complex relationship between young adults and nature. It inspires Sal like young adults to engage in the conservation of nature for their own lives and posterity.

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