



Narratives Of Ecological Equilibrium in Jostein Gaarder's Anna's World: A Fritjof Capra Perspective

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Article Info	Abstract
Received: 2026-04-07 Revised: 2026-05-19 Accepted: 2026-08-08 Keywords: equilibrium, ecology literacy, Anna's World, ecology, Fritjof Capra DOI: 10.24256/ideas.v14i1.10604 Corresponding Author: Jein Palilati jein.palilati@gmail.com Indonesian Language Postgraduate Program, Universitas Negeri Gorontalo	<i>This study addresses a gap in ecocritical scholarship that has predominantly focused on ecological destruction and crisis narratives, with limited attention to how literary works construct positive visions of human-nature equilibrium. Drawing on Fritjof Capra's ecological framework, this research examines the narrative of human-nature equilibrium in Jostein Gaarder's novel Anna's World. Using a descriptive-qualitative approach and Miles, Huberman, and Saldaña's interactive model of analysis, the study identifies six ecological principles within the novel: networks, cycles, solar energy, partnerships, diversity, and dynamic balance. The findings demonstrate that Anna's World systematically constructs a narrative of harmonious human-nature relations rather than merely critiquing environmental damage. By shifting analytical attention from ecological crisis toward equilibrium narratives, this study contributes to literary ecology and ecocriticism, offering a framework for reading literature as a medium for ecological consciousness transformation.</i>

1. Introduction

The global ecological crisis has reached an alarming stage. Global warming, mass species extinction, deforestation, and widespread pollution are no longer just scientific predictions, but the reality facing humanity today. Recent data show that anthropogenic activity has led to an increase in atmospheric carbon dioxide concentrations of up to 40 percent compared to the pre-industrial era, with serious

consequences for the stability of the Earth's climate system. In the midst of this situation, there is an awareness that the ecological crisis is basically a failure of humans to understand themselves as an integral part of nature, not as rulers outside of it. As Metuonu and Irvike (2025) reveal, the philosophy of contemporary environmentalism remains dominated by anthropocentric ethics that lack a solid philosophical foundation to intrinsically value biodiversity; thus, deep ecology offers an ecocentric framework that affirms the inherent value of all life forms and redefines human identity as part of the ecological whole.

Ecocriticism, as developed by scholars such as Ursula K. Heise, Cheryll Glotfelty, and Greg Garrard, has demonstrated that literature both reflects and shapes environmental consciousness. Within this tradition, the concept of narrative is central: stories do not merely describe ecological realities but actively construct frameworks for perceiving and acting upon them (Garrard, 2023). Heise (2016) emphasizes that environmental literature often operates through extinction narratives and apocalyptic environmentalism, which, while valuable for raising awareness, risk generating eco-paralysis rather than mobilizing readers toward constructive action.

Fritjof Capra, a prominent physicist and environmental philosopher, has long criticized the view that separates humans from nature and regards nature as a machine to be dismantled according to human interests. According to him, this perspective has brought inevitable ecological disasters (Capra, 2002). Alternatively, Capra offers an ecological paradigm rooted in the understanding that life is essentially a network. Every organism, including humans, is connected in a complex and interdependent system of relationships (Capra, 2018). The ecological principles he proposes include networks, cycles, solar energy, partnerships, diversity, and dynamic balance. These principles are described by Yavaş (2025) as the foundation for a vision of harmonious relationships between humans and nature. Capra's approach aligns with what Mijač, Slivšek, and Džajić (2022) call a "paradigm shift" necessary in human consciousness to fully understand that we cannot live without nature, because nature can live without humans.

However, a crucial question remains: how can this ecological awareness offered by Capra be instilled, lived, and disseminated? This is where literature takes a strategic role. As a cultural product that shapes how humans view the world, literature has a unique capacity to transform consciousness through narrative, imagination, and empathy (Painark, 2025). Ecological literature not only records the concerns of its time but also serves as an experimental medium that allows readers to imagine other possibilities in human–nature relations (Muslimah, Badrih, & Siswiyanti, 2025). This is reinforced by Mulatsih's (2023) finding that environmental concern is a collective movement requiring contributions from various parties, including supporting characters in literary narratives, which significantly affects the motivation of main characters in preserving the environment.

Jostein Gaarder's novel *Anna's World*, published in 2013 and translated into Indonesian in 2017, is one of the most significant works of ecological literature in contemporary literature. Guanio-Uluru (2019) classifies this novel as part of the climate fiction (cli-fi) genre in the Nordic landscape. The novel raises pressing issues about climate change, species extinction, and intergenerational responsibility through a unique narrative: a teenager named Anna who experiences visionary dreams of herself as her great-granddaughter, Nova, living in a future devastated by the climate crisis. Gaarder not only critiques the destruction of nature but also builds awareness of the need for a fundamental transformation in how humans perceive nature.

Previous research on *Anna's World* has been conducted from various perspectives. From an ecocritical perspective, the novel depicts various environmental issues such as plant and animal extinction, drought, and famine, and presents a critique of the political and economic systems that cause environmental destruction (Mulatsih, 2023). Other research highlights how minor characters significantly contribute to Anna's motivation to preserve the environment through factual information, innovative ideas, and images of the future (Mulatsih, 2023). Studies from an ecofeminist perspective have also been conducted, highlighting women's roles in preserving nature.

However, a significant research gap remains. Most existing ecocritical studies—both on this novel and in literary ecology more broadly—have concentrated on what Heise (2016) terms "extinction narratives" or apocalyptic environmentalism, emphasizing ecological collapse, disaster, and species extinction. While this tradition is valuable for raising awareness, it risks generating eco-paralysis rather than mobilizing readers toward constructive action. What has received far less attention is the equilibrium dimension: how literary works narrate not only the breakdown but also the restoration and maintenance of harmonious human–nature relationships. This study fills that gap by shifting focus from crisis narratives to equilibrium narratives, asking: How is the equilibrium of human–nature relations represented in Jostein Gaarder's *Anna's World* from Fritjof Capra's ecological perspective?

2. Method

This research employs a descriptive-qualitative approach that allows in-depth exploration of phenomena in literary texts. This approach systematically analyzes human–nature interactions, while the qualitative method in ecocriticism identifies ecological values through character, plot, and symbolism (Muslimah, Badrih, & Siswiyanti, 2025). The primary data source is Jostein Gaarder's novel *Anna's World* (PT Mizan Pustaka, 2017, 10th printing, translated by Irwan Syahrir, 244 pages).

Data collection techniques involved library research and note-taking through three stages: (1) close reading, (2) data identification based on Capra's six

ecological principles, and (3) recording and coding. Data analysis used the interactive model of Miles, Huberman, and Saldaña (2014), which includes data condensation, data display, and conclusion drawing.

The coding process involved three iterative phases: (1) open coding, in which all passages related to human–nature relations were identified and labeled with descriptive codes; (2) axial coding, where these codes were grouped under Capra's six theoretical principles; and (3) selective coding, where core categories representing ecological equilibrium were refined. The coding system used was: EK/RM-A (Equilibrium of Human–Nature Relations), followed by concept indicators (Nt for Networks, Cy for Cycles, SEy for Solar Energy, Pr for Partnerships, Dv for Diversity, DBln for Dynamic Balance), and the data source code (DA for Dunia Anna/*Anna's World*) followed by year and page number. Example: D1:EK/RM-A/Nt-1/DA/2017/20.

To enhance trustworthiness, two strategies were employed: first, peer debriefing was conducted with two colleagues familiar with ecocriticism to review coding decisions; second, reflexive journaling was maintained by the lead researcher to document interpretive assumptions and reduce bias. Triangulation was achieved by comparing findings across multiple data excerpts within each principle. These procedures align with criteria for trustworthiness in qualitative research as outlined by Dahal (2025), who emphasizes that peer debriefing, reflexivity, and triangulation are essential strategies for ensuring rigor in qualitative analysis.

3. Result

Summary of Findings

Capra's Principle	Forms Found in <i>Anna's World</i>	Key Data Examples
Networks	Human–fauna, flora–fauna, universe, time travel, human–self	D1: Wasps as "part of nature as Doctor and me"
Cycles	Ecopsychological, carbon, life	D2: CO ₂ cycle constant for hundreds of millions of years
Solar Energy	Source of life, symbol of ecological consciousness	D2: Star earrings as a marker of ecological identity
Partnerships	Environmental organizations, conservation funds	D2: "1.001 kinds of conservation funds" for bears, salamanders, frogs
Diversity	Fauna, spasio-temporal, flora	D3: Three vegetation layers in forest (birch, heather, blueberry)

Dynamic Balance	Intergenerational, interspecies, adaptive	Birds chirping in winter as tactical adaptation
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a. Networks as the Foundation of Equilibrium

Capra's principle of networks is manifested in five forms within the novel.

(1) Human and Fauna Networks

Data 1 (D1:EK/RM-A/Nt-1/DA/2017/20)

"Tawon adalah bagian dari alam seperti juga Dokter dan saya. Mereka tentu saja tidak dikendalikan oleh CIA. Mereka dikendalikan oleh gen mereka sendiri. Dan saya percaya mereka adalah semacam wakil dari Ibu Bumi."

This quote removes the human-nature dichotomy by declaring wasps to be "as much a part of nature as the Doctor and I", affirming the equality of position without hierarchy. The assertion that wasps are "controlled by their own genes" recognizes the biological autonomy of the fauna, while the designation of "representative Mother Earth" gives it a spiritual position on par with humans.

(2) Flora and Fauna Networks

Data 2 (D2:EK/RM-A/Nt-2/DA/2017/37)

"Walaupun sudah menjelang akhir tahun, daun-daun masih tampak melekat di pohon-pohon birch. Di atas pohon-pohon berterbangan burung-burung camar dan gagak. Dia memperbesar gambar semak-semak dan hutan. Di sana terlihat seekor tikus hutan muncul dari sela-sela batang pohon birch putih, lalu datanglah seekor rubah yang memangsanya!"

This quote represents a network of flora-fauna in three ecological levels. *First* (macro), the resistance of the flora to seasonal changes; *the second* (meso), the mutualistic interaction between birch trees and seagulls and crows; and *the third* (micro), the predation of rats by foxes is described with the neutral diction of "prey" on them without moral value, asserting that nature has its own logic (food chain) that does not necessarily conform to human morality, in order to maintain a balance of populations.

(3) Universe Networks

Data 3 (D3:EK/RM-A/Nt-3/DA/2017/103)

"Entah ada atau tidak kehidupan lain di luar sana, kehidupan di bumi mewakili seluruh jagat raya, dan dengan kesadaran universalnya manusia berdiri dalam posisi khusus. Namun, manusia tidak dapat bertahan hidup tanpa bentuk kehidupan lainnya. Sebuah syarat penting eksistensi manusia contohnya ialah sesuatu yang begitu kecil dan remeh seperti jenis-jenis bakteri tertentu. Bahkan, bakteri pun memiliki arti kosmik karena mereka terlibat juga dalam perjalanan kesadaran manusia tentang bumi dan seluruh alam semesta. Mari angkat topi kepada mikroorganisme semacam itu! Mereka mungkin tidak menyadari semua itu, tapi mereka juga memainkan

sebuah peran kosmik!"

This quote shows a shift from anthropocentrism to cosmocentrism. Although humans have a "universal consciousness", the statement "humans cannot survive without other life forms" neutralizes anthropocentric tendencies.

(4) Cross-Temporal Networks

Data 4 (D4:EK/RM-A/Nt-4/DA/2017/158)

"Supaya kita dapat memelihara keanekaragaman hayati di planet ini, kita perlu melakukan sebuah pergeseran cara berpikir secara besar-besaran seperti yang dilakukan Copernicus. Memercayai bahwa benda-benda langit berputar mengelilingi bumi adalah sama naifnya dengan hidup sambil menganggap bahwa semuanya hanya untuk kita hari ini. Zaman hidup kita tidak memiliki arti sentral lebih dari seluruh zaman yang akan datang. Bagi kita tentu saja zaman kita adalah yang terpenting. Namun, kita tidak dapat hidup seakan zaman kitalah yang penting bagi mereka yang akan datang sesudah kita."

This quote represents a temporal network, connecting the responsibilities of present and future generations. Copernicus' analogy is apt: modern man needs a similar revolution of consciousness, shifting his age away from the center of history.

(5) Human Networks with Yourself

Data 5 (D5:EK/RM-A/Nt-5/DA/2017/209)

"Aku peduli dengan masa depan planet ini karena aku takut kehilangan bagian inti terdalam dari jati diriku."

This philosophical quote inverts conventional logic: humans care about nature not because nature is beneficial to them, but because nature is part of their identity. Protecting nature is an existential necessity.

b. Cycles as Dynamics of Equilibrium

Three forms of the cycle were identified.

(1) Eco-Psychological Cycles

Data 1 (D1:EK/RM-A/Cy-1/DA/2017/22)

"Tapi, percayalah bahwa saya juga memiliki keprihatinan atas segala urusan pembakaran karbon dan konsekuensinya pada kehidupan di Bumi. Meskipun hal-hal ini mungkin tidak sepenuhnya terpisah dari urusan psikiatri ..."

This quote connects ecological conditions with psychological conditions, suggesting that ecological awareness can be a source of mental health, not merely distress.

(2) Carbon Cycles

Data 2 (D2: EK/RM-A/Cy-2/DA/2017/25-26)

"... Pertama-tama kita memaparkan tentang siklus CO₂ di dunia makhluk hidup. Tanaman menghisap CO₂ dari udara melalui proses fotosintesis dan

mengikatkan karbon pada berbagai organisme dengan cara ini, lalu gas yang sama itu dilepaskan ke udara melalui sistem pernapasan hewan dan proses dekomposisi bahan-bahan organik. Keseimbangan unsur karbon menurut dia adalah sebuah kesetaraan antara jumlah CO₂ yang ditransfer ke atmosfer dari letusan gunung berapi, dari jumlah CO₂ yang diurai oleh iklim dan angin serta yang pada akhirnya terikat di kerak bumi. Perbandingan ini selalu konstan selama ratusan juta tahun, dan siklus ini tidak dipengaruhi oleh manusia ..."

This quote shows nature has an extraordinary *capacity for self-regulation*. The carbon released will be reabsorbed by the oceans, plants, or rocks. This stability takes place without human intervention. The irony of this statement is that humans now greatly influence the carbon cycle, serving to measure the magnitude of the damage caused by humans.

(3) Life Cycles

Data 3 (D3: EK/RM-A/Cy-3/DA/2017/39)

"Dia menonton juga beberapa video orang utan berambut merah. Dari Kalimantan dan Sumatra. *Hoops!* Dan dia pun menyaksikan proses kelahiran seekor orang utan! Bayi orang utan itu tampak begitu sehat dan penuh daya hidup"

This quote represents the cycle of life at its most fundamental moment: birth. The selection of orangutans from Kalimantan and Sumatra grounds the novel's ecological message in real Indonesian contexts.

c. Solar Energy as a Source of Life

Solar energy operates in two categories.

(1) Solar Energy as a Source of Life

Data 1 (D1:EK/RM-A/SEy-1/DA/2017/73)

"Minyak bumi itu umurnya jutaan tahun. Pada dasarnya itu adalah sebuah simpanan dari jutaan tahun energi matahari."

This quote radically reframes petroleum as a store of solar energy, reminding readers that fossil fuels represent ancient photosynthesis, not an infinite resource.

(2) Solar Energy as a Symbol of Ecological Awareness

Data 2 (D2:EK/RM-A/SEy-2/DA/2017/29)

"Dokter itu pakai anting-anting bintang di telinganya karena dia sadar betul bahwa kita ini hidup di sebuah planet ringkih yang berputar mengelilingi sebuah bintang di angkasa. Tidak semua orang menyadari hal ini, dan hanya yang menyadarinyalah yang boleh memakai anting-anting bintang biru. Seseorang yang tidak menyadari bahwa dia tinggal di sebuah benda angkasa pastilah tidak akan berani memakai anting-anting bintang seperti itu."

The sun's energy also serves as a symbol of ecological awareness. Star earrings are not just a fashion accessory, but a marker of ecological identity, that

whoever wears them shows that he belongs to a group that is aware of the conditions of the planet.

d. Partnership as a Form of Collaboration

Two forms of partnership were found.

(1) Partnership with Nature

Data 1 (D1:EK/RM-A/Pr-1/DA/2017/28)

"Mungkin kamu dan Jonas bisa membentuk sebuah organisasi lingkungan hidup bersama-sama. Kalian bisa jadi harimau kecil yang nyaring mengaum di lingkungan tempat tinggal kalian. Kalau saya harus memberi saran, saya akan bilang salurkanlah aspirasimu. Ya, keluarkanlah semuanya!"

This quote represents a partnership with nature through the idea of forming an environmental organization. Partnerships are collective, because no ecological change can be done alone, requiring collaboration (coevolution).

(2) Partnership with Fauna

Data 2 (D2:EK/RM-A/Pr-2/DA/2017/171)

"Tapi, kita juga akan membuat 1.001 macam dana pelestarian yang bisa diikuti oleh seluruh penduduk dunia kan? Suatu hari orang bisa memasukkan satu-dua kroner untuk dana pelestarian beruang, dan pada hari lain mungkin dia jatuh hati pada rajawali emas, burung hantu, atau elang. Dan setidaknya setahun sekali, misalnya saat hari Natal, orang bisa menyisihkan satu-dua kroner untuk spesies yang terancam, seperti salamander atau katak."

The number "1.001" metaphorically represents inclusive options. Mentioning Salamanders and frogs (non-charismatic species) demonstrates that the partnership should reach out to all species.

e. Diversity as the Foundation of Equilibrium

Diversity appears in three dimensions.

(1) Faunal Diversity

Data 1 (D1:EK/RM-A/Dv-1/DA/2017/56)

"Wahai burung-burung kecil ... kembalilah kalian! Kakaktua, perkutut, gagak, dan jalak ... berkicaulah sepanjang hari! Burung gereja bersorak di angkasa ... membawa musim semi yang baru. Es dan salju, kalian harus pergi. Datanglah mentari dan sukacita!"

The specific mention of bird names is a form of recognition of the individuality of species and their ecological role. Their diversity cannot be reduced to one essence alone.

(2) Spatial-temporal Diversity

Data 2 (D2:EK/RM-A/Dv-2/DA/2017/80)

"Di layar tampilkanlah foto Sir David Attenborough dan seekor lynx. Lalu, Anna

bisa memilih di antara ribuan spesies flora dan fauna yang ingin dipelajarinya lebih mendalam lewat berbagai gambar dan videoklip yang cantik. Dia bisa membaca tentang habitat sebuah spesies, dan lantas membandingkan wilayah habitat saat ini dengan penyebaran spesies tersebut pada masa lalu."

This quote emphasizes that diversity includes temporal changes in the distribution of species, not just the number of species.

(3) Floral Diversity

Data 3 (D3:EK/RM-A/Dv-3/DA/2017/125-126)

"... dia tetap senang menyusuri jalan-jalan setapak di antara pepohonan birch putih. Pohon-pohon dan bunga heather tampak menyala dalam warna kuning dan merah cerah, dan ternyata tahun ini dasar hutan tertutupi oleh semak-semak *blueberry* dan *cranberry*."

This quote represents the diversity of flora in a single landscape. Three layers of vegetation (*birch*, *heather*, *blueberry*) occupy different ecological niches without direct competition.

f. Dynamic Balance as a Form of Adaptation

Three forms of dynamic balance were identified

(1) Intergenerational Dynamic Balance

Data 1 (D1:EK/RM-A/DBln-1/DA/2017/55)

"Segera kamu akan mendapatkan kembali dunia ini persis seperti sedia kala saat aku seumurmu, tapi kamu harus berjanji untuk merawatnya. Karena itu, berarti kamu mendapatkan kesempatan baru. Mulai sekarang kita harus selalu menjaganya, karena setelah ini, tidak akan ada kesempatan lagi."

This quote represents the transfer of ecological responsibility from one generation to the next. If the current generation fails, then no future generation will have the same opportunity. This is a non-negotiable ecological urgency.

(2) Dynamic Balance Between Species

Data 2 (D2:EK/RM-A/DBln-2/DA/2017/38)

"Mereka, kan sebenarnya binatang, tapi ulah mereka begitu mirip manusia! Setiap individu merupakan pribadi yang unik, berbeda dari yang lain, seperti kita manusia. Di semak-semak sana ada beberapa anak-anak bonobo, dan mereka bermain-main persis seperti anak-anak manusia."

This quote breaks down the line between humans and animals. By extending the concept of "personal" to bonobo, the figure implicitly claims that bonobos deserve the same ethical treatment as humans.

(3) Adaptive Dynamic Balance

Data 3 (D3:EK/RM-A/DBln-3/DA/2017/57)

"Kicau burung terdengar di luar sana. Kalau cuaca lagi bagus begini, burung-

burung pun berkicau juga meski sedang musim dingin."

This short quote represents that nature is not rigid, but it has flexibility. Birds can adapt their behavior to changing conditions and this is a form of tactical adaptation that allows them to survive.

4. Discussion

Based on an analysis of Jostein Gaarder's *Anna's World* using Capra's ecological perspective, this study finds that the novel represents a human–nature equilibrium narrative through six ecological principles. These findings both extend and diverge from previous ecocritical studies.

The principle of networks manifests in five forms: human–fauna networks (removing human–animal hierarchy), flora–fauna networks (representing three ecological levels), universe networks (shifting from anthropocentrism to cosmocentrism), cross-temporal networks (connecting intergenerational responsibility), and human–self networks (protecting nature as an existential need). Together, these forms construct a comprehensive web of interconnectedness that aligns with Capra's (2018) assertion that life is fundamentally relational.

The principle of cycles appears as eco-psychological cycles (linking ecological and psychological conditions), carbon cycles (nature's self-regulation), and life cycles (optimism amid extinction narratives). The solar energy principle operates both as a literal source of life and a symbolic marker of ecological identity. Partnerships emerge through environmental organizations (collective action driven by aspiration) and conservation funds (inclusive participation across species, including non-charismatic ones). Diversity is represented through faunal, spatial-temporal, and floral dimensions. Dynamic balance appears in intergenerational, interspecies, and adaptive forms.

While Mulatsih (2023) emphasizes the role of minor characters in motivating environmental action, the present study demonstrates that Gaarder's novel goes further by embedding ecological principles into the very fabric of its narrative logic—not merely through character motivation but through metaphorical structure, symbolic imagery (e.g., star earrings, Copernican shift), and philosophical dialogue. Compared to Guanio-Uluru's (2019) classification of the novel as climate fiction (cli-fi), this analysis reveals that *Anna's World* transcends the dystopian conventions of the genre by offering a constructive ecological vision rather than a purely cautionary tale.

Beyond these specific comparisons, the findings carry broader implications for literary ecology as a field. First, the identification of human–nature equilibrium narratives challenges the prevailing assumption within ecocriticism that environmental literature must necessarily adopt an apocalyptic or dystopian register to be effective. Gaarder's novel demonstrates that constructive visions of harmony can be as rhetorically powerful as catastrophic warnings, if not more so,

because they provide readers with models for action rather than merely inducing guilt or fear. As Heise (2016) notes, extinction narratives risk generating "eco-paralysis"; equilibrium narratives, by contrast, may mobilize readers by showing what harmonious relationships look like in practice.

Second, the operationalization of Capra's six principles offers a transferable analytical framework for examining other literary works that seek to represent sustainable human–nature relationships. Third, the study suggests that literary scholars should attend not only to what ecological narratives critique but also to how they imagine alternatives.

However, Capra's framework, while powerful for identifying systemic ecological principles, has limitations. It tends toward holistic universalism, potentially downplaying cultural specificities in how different societies conceptualize human–nature equilibrium. For instance, the novel's Norwegian context embeds particular Nordic environmental values (e.g., deep respect for birch forests, carbon cycle literacy) that Capra's transposable principles may flatten. Future research could complement Capra with postcolonial ecocriticism or indigenous ecological philosophies to address this gap.

Alternative readings of the novel are also possible. One could interpret Anna's visionary dreams not as genuine ecological transformation but as a form of ecological melancholia—an inability to act in the present, displaced into future fantasies. In this reading, the novel's emphasis on dreams could be seen as escapism rather than empowerment. Nevertheless, this study maintains that the novel's consistent embedding of Capra's six principles across multiple narrative levels supports an equilibrium-reading as the more textually grounded interpretation. The presence of concrete actions (forming organizations, creating conservation funds, changing consumption patterns) within the narrative further strengthens this reading.

The future research might extend Capra's framework by integrating insights from postcolonial ecocriticism, feminist environmentalism, and indigenous cosmologies, each of which offers distinctive perspectives on human–nature equilibrium that could enrich or complicate Capra's systemic approach. Finally, these findings reinforce Capra's (2018) argument that the sustainability of human communities is only realized through awareness of connection with nature. The novel systematically builds a narrative of harmonious relationships that can be imagined, lived, and realized through transformation of consciousness and collective action, not merely criticizing the destruction of nature. By shifting analytical attention from crisis to equilibrium, this study opens new possibilities for reading literature as a medium for ecological consciousness transformation.

5. Conclusion

The equilibrium of human–nature relations in Jostein Gaarder's *Anna's World* is manifested through Fritjof Capra's six ecological principles. First, the principle of

networks is found in five forms: (1) human–fauna networks that remove hierarchy between humans and animals; (2) flora–fauna networks that describe the food chain and biodiversity conservation; (3) universe networks that make humans aware that life on Earth represents the entire universe; (4) cross-temporal networks that connect intergenerational responsibility; and (5) human–self networks showing that protecting nature is the practice of maintaining one's identity.

Second, the principle of cycles is found in three forms: (1) eco-psychological cycles linking ecological crises to mental health; (2) the carbon cycle describing nature's mechanisms for maintaining equilibrium; (3) the life cycle represented through the birth of baby orangutans. Third, the principle of solar energy is represented in two categories: (1) solar energy as a source of life; and (2) solar energy as a symbol of ecological awareness. Fourth, the principle of partnerships is found in two forms: (1) partnerships with nature through environmental organizations; and (2) partnerships with fauna through conservation fundraising. Fifth, the principle of diversity is represented through faunal diversity, spatial-temporal diversity, and floral diversity. Sixth, the principle of dynamic balance is found in intergenerational, interspecies, and adaptive forms.

This study is limited to the analysis of one novel using Capra's theoretical framework. Future research is recommended to compare ecological narratives across multiple literary works from different cultural contexts, to investigate how readers respond to and internalize equilibrium narratives in ecological literature, and to complement Capra's framework with postcolonial or indigenous ecological perspectives.

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