THE POSITIVE INFLUENCE OF THE ENVIRONMENT TOWARDS THE MAIN CHARACTER IN WHERE THE CRAWDADS SING BY DELIA OWENS

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ABSTRACT

Faradhila, R. (2021). The Positive Influence of the Environment towards the Main Character in Where the Crawdads Sing by Delia Owens. English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Wahju Kusumajanti, M. Hum.

Keywords: ecocriticism, environment, influence, marsh.

This study analyzes how the environment portrayed in *Where the Crawdads Sing* influence the main character (Kya) as she grew up in the marsh. This study focuses on two problems that guided the discussion: (1) How the place setting was portrayed in *Where the Crawdads Sing*; (2) How the milieu influenced the main character's characteristics in *Where the Crawdads Sing*.

This study used Greg Garrard's ecocriticism concept, consisting of four tropes; classical pastoral, wilderness, dwelling, and animals. The method used is the descriptive qualitative method to describe the issue that is being studied systematically and clearly.

The study results show that the environment where the main character Kya lived was portrayed as a reverse charm of marsh, gloomy swamp, wild ocean, prosperous estuary, and the healing point beach. They played an essential role in influencing her character, impacting her life as a whole. The milieu makes Kya become skillful and superior rather than women at her age. Even though Kya lived in such a secluded area, her knowledge is beyond people's expectations, influencing her characteristics such as a Skillful young boat rider, Careful environment observant, and Versatile book writer.

ABSTRAK

Faradhila, R. (2021). Dampak positif dari lingkungan terhadap karakter utama pada cerita Where the crawdads sing karya Delia Owens. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Wahju Kusumajanti, M. Hum.

Kata Kunci: ecocriticism, lingkungan, pengaruh, rawa.

Penelitian ini bertujuan menganalisis bagaimana gambaran keaadan pada novel Where the crawdads sing yang mana akan berpengaruh pada karakter utama Kya selama dia tumbuh besar di rawa. Studi ini berfokus pada dua rumusan masalah yang harus diselesaikan: (1) Bagaimana gambaran keadaan di novel Where the crawdads sing; (2) Bagaimana lingkungan mempengaruhi karakter seorang Kya pada novel Where the crawdads sing.

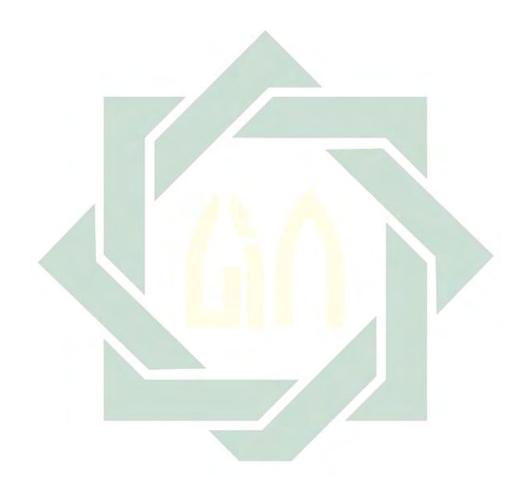
Penelitian ini menggunakan konsep ekokritik Greg Garrard, yang mana terdiri dari empat: classical pastoral, wilderness, dwelling, dan animals. Metode yang digunakan yaitu deskriptif kualitatif metode untuk mendeskripsikian issu yang ada di dalam penelitian ini secara sistematis and jelas.

Penelitian ini menunjukkan bahwa lingkungan dimana karakter utama Kya tinggal sebagai dua sisi pesona rawa (a reverse charm of marsh), rawa yang suram (gloomy swamp), lautan liar (wild ocean), muara makmur (prosperous estuary), dan Point beach yang menyembuhkan (the healing point beach). Mereka berperan aktif dalam memberikan pengaruh terhadap karakternya, yang mana berdampak kepada kehidupannya secara keseluruhan. Lingkungannya membuat Kya trampil dan unggul dari wanita sebayanya, pengetahuannya melebihi yang orang lain bayangkan, mempengaruhi karakteristiknya menjadi seorang pengemudi perahu muda yang handal (Skillful young boat rider), pengamat lingkungan yang cermat (Careful environment observant), dan penulis buku yang cakap (Versatile book writer).

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CHAPTER I

INTRODUCTION

1.1 Background of Study

The environment, in general, is the surrounding where living things were lives, for instance, humans, plants, or animals. De and De (2009, p.1) define the environment as "the total of all conditions and influences that affect the development and life of all organisms on earth.". It means the environment and living things are interrelated in created the characteristics of each organism on earth. Each element that the organism has been defined by where and which circumstances they live on. In making those characteristics, there is an interaction needed between environments and organisms. Thus, there is a study called Ecology, a branch of science that delves into how organisms and the environment are related to each other.

Ecology is the biological sciences that study how organisms interact with their living and non-living environment or, in conclusion, study connections in nature. Ecology covered the studies of organisms, populations, communities, ecosystems until the biosphere (Miller & Spoolman, 2009, p. 52). Ecology's broad framework involving the relationship between the organisms with the environment gives either positive or negative results. The results mainly depend on how humans act and take care of nature; any destructive behaviour from a human could lead to an ecological crisis. Many writers include the ecological theme in literary works such as novels or poetry to prevent other environmental

problems. The writers hope that people could open their eyes to what truly happens in society and nature through literature.

Literature is not only a written work as a place for the writer to tell a story but also as a way to convey messages to society. Usually, the writers will elaborate the writing based on what happened at a particular time or place. Long (2015, p. 11) states that all literature's essential qualities are artistic quality. The part as art expresses the truth and beauty reflected from the world. Where behind every literary work, there is a person, behind a person there is a race, and behind the race, there is a society and environment that unconsciously shaped a human being. Thus, there is a theory called ecocriticism that explores the relationship between humans and nature in the literature.

Ecocriticism theory is one of the theories used to examine literary works that raised the setting and the topics about the environment. In this twenty-first century, people have become more aware of environmental issues due to global warming, pollution, climate change, and much more natural damage that makes ecocriticism popular in literature. According to NOAA (cited in Gao & Hite, 208, p. 341), 80% of ocean pollutions derives from human behavior on land. Numerous unfortunate events about environmental damage lead writers interested in writing a literary work that the setting or topic contains a lot about the environment. Therefore, the ecocriticism theory is suitable to analyze the novel entitled *Where the crawdads sing* by Delia Owens.

Where the crawdads sing is a coming of age novel by Delia Owens, an American author, and zoologist, where the crawdads sing debut novel Delia Owens was published in 2018. It has topped the New York Times fiction bestsellers of 2019 and 2020. The book tells about Catherine Danielle Clark or Kya as the main character known as the "marsh girl" by locals. She lived alone in the marsh after her parents, brothers, and sisters left her when she was seven. At the age of seven, the whole new chapter of Kya's life begins. The struggles she achieves in the marsh alone until the marsh itself becomes family and home. The background of the novel takes the setting of time in the 1960s and is mainly focuses on nature that shapes the personality of Kya.

The researcher is interested in conducting a study related to the milieu where Kya grew up. The researcher believes that the environment plays a significant role in building a human's character positively. Where the crawdads sing novel is one of the novels that show how impactful our environment is in shaping human personality. It shows in Kya's character where throughout her life rely on the environment where she lived that is marsh. The bond that Kya has with nature leaves a deep impression on the researcher. Thus, the researcher chooses Where crawdads sing novel by Delia Owens and examine Kya's environment.

Many researchers have used ecocriticism theory as the leading theory to conduct the study. Azizah (2017) study used the descriptive qualitative method, the concept of ecocriticism theory by Gregg Garrard as the leading theory, and Basu's perspective on dystopian literature, where the researcher aims to describe the representation of nature and the interaction between both main characters in

the dystopian novel *Under the Never Sky*. Emas (2017) used the ecocriticism theory by Cheryl Glotfelty. The main focus of her study is about the vandalism and exploitation of nature illustrated in The man who planted trees and how the Ecocentric concept views human efforts to sustain the stability of the ecosystem.

Bachtiar (2019) used ecocriticism theory by Gregg Garrard as the leading theory and Deep Ecology by Arne Naess as the perspective to examine how the environment in *The hobbit* illustrates and how the relationship beet human and nature to sustain the stability of an ecosystem. Sungkono (2015) used three concepts of ecocriticism theory by Gregg Garrard: Wilderness, animals, and apocalypse to examine three problems: the setting of nature and animals in *The Chronicles of Narnia: The last battle*, the natural disaster, and the ideological position of the author.

Although numerous studies used ecocriticism theory by some prominent figures in ecocriticism theory like Gregg Garrard and Cheryll Glotefyl, the studies mainly concerned the impact that nature gets from the relationship between humans and the environment. Such as negatives impacts like natural disasters or the success of sustaining the stability of habitat by the human effort. As far as the researcher knows, none has been done by examining the positive impact that the human will gets by blending in with nature, how the excellent milieu would influence someone characteristics in a positives way. Thus, this study examines how the setting portrayed in *Where the crawdads sing* will influence the main character's Kya as she grows up in the marsh.

1.2 Objectives of the Study

This study has set two goals as followings below:

- 1. To describe the setting portrayed in the main character Kya lives in *Where the crawdads sing*.
- 2. To prove that environment played an essential role in Kya's characteristics in *Where the crawdads sing*.

1.3 Significance of the Study

This research expects to give a contribution to literature, especially related to Ecocriticism theory. Also, this research is expected to deliver the positive impacts of nature that influenced Kya's character in the novel to have some rarely owned skills by people of her ages. The researchers hope that this research will open people's eyes about being different and isolated, not always bad. From reading this research, the researcher hopes that the reader could invent the new findings related to ecocriticism in future research.

1.4 Scope and Limitation

The scope of this research is the novel *Where the crawdads sing* by Delia Owens. The limitation of the subject of study is mainly focusing on the main character Kya, how is the environment depicted in the novel influenced her characteristics as a human being that made her skillful and superior compared to people of her ages.

1.5 Definition of Key Terms

Ecocriticism: is the study of literature and the physical environment. (Glotfelty and Fromm, 1996, p. 18).

Environment: the surrounding where humans, animals, and many creatures live.

Influence: something or somebody that affects the way people think or behave. (Bulls, 2008, p.228).

Marsh: marshes are home to grasses and reeds and not as deep as swamps.

1.6 Research Methods

This chapter covers the researcher's methods, including research design, data source, data collection, and data analysis. The research methods are explained below.

1.6.1 Research Design

This research used descriptive qualitative methods. According to Cresswell (2014, p. 2011), qualitative methods denote a different approach to quantitative methods. Even though the process is similar, qualitative methods mainly rely on text and image data. Also, according to Neuman (2014, p.477), qualitative data is in the form of text from documents, transcripts, notes, interviews, audio, and images describing the details about people, actions, and events in society.

1.6.2 Data Source

The data used in this research are from the narratives, conversations, and dialogues in *Where the crawdads sing* novel that indicates Kya's environment and influences her characteristics. The *Where crawdads sing* novels, written by Delia Owens and published in 2018 by G.P Putnam's Sons, New York City, consists of 57 chapters and 385 pages.

1.6.3 Data Collection

In collecting the data the researcher uses a descriptive qualitative method, with the steps as below:

- 1. The researcher read the novel at least three times to get a better understanding.
- 2. The researcher made a table of data to interpret the whole chapter of the novel
- 3. The researcher outlined the table of data to decide the issue to be discussed.
- 4. Then, the researcher collected the quotations related to the issue determined that is the setting portrayed in *Where the Crawdads Sing* and the milieu that influences Kya's characteristics.
- 5. The researcher classified the data based on the statement of the problem with the related theory.

1.6.4 Data Analysis

To present the analysis, the researcher does the steps as follows:

1. The researcher divided the significant issue that has to be solved into two: the setting portrayed in the novel and the milieu that influences Kya's characteristics.

- 2. The researcher found out the setting portrayed in the novel includes the topography and the life related to the story.
- 3. The researcher proved the way milieu influences Kya's characteristics in the novel.
- 4. The researcher analyzed the two significant issues.
- 5. The researcher concluded the results.
- 6. The researcher made sure that all the results already answered the research questions above.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains some theories related to the issue of the novel *Where* the crawdads sing by Delia Owens. The story's primary setting is in the marsh area and shows narratives text about nature and creatures in a straightforward way. Therefore, the concept of Ecocriticism by Greg Garrard is suitable in analyzing the milieu in the novel, and the positive impact of the environment inbuilt the main characters Kya's personality.

2.1 Ecocriticism

In general, ecocriticism is a study of literature and the environment.

Marland (2013, p.846) defines ecocriticism as "critical approaches that explore the representation in literature of the relationship between human and non-human from the perspective of humanity's destructive impact to the biosphere.". It means ecocriticism uses the lens of ecocritical through interpreting a text. In line with Marland, Glotfelty (Glotfelty and Fromm, 1996, p. 18; Huggan and Tiffin, 2010, p. 12) also states that ecocriticism is the study of literature and physical environment that takes earth-centered as the approach to literary studies.

According to Bate (cited in Garrard, 2014, p.1), "ecocriticism is an antienlightenment counter-revolution inspired by British romanticism and American nature writing.". Thus, ecocriticism focuses on studying the interrelationship between literature, human, and the physical environment.

There are the "first wave" and "second wave" of ecocriticism. According to Buell (cited in Garrard, 2014, p.1), "the first wave" is into celebrating nature rather than querying as a concept. Meanwhile, the "second wave" is more diverse, complex, and ambivalent, where there is a connection between political environmentalism and ecological science. Even though, according to Buell, both first and second waves are problematic, as time goes by, the ecocriticism concept is developing. Later, it covers wide and has various approaches like nature writing, deep ecology, ecofeminism, environmental justice, the lives of animals, and the literature of toxicity.

In 1992, Cheryll Glotfelty co-founded the *Association for the study of literature and environment* (ASLE). ASLE publishes house journals in 1993, *Interdisciplinary studies in literature and environment* (ISLE). ASLE seeks to promote intellectual work related to art and environmental humanities. One of the ASLE journals entitled *Defining Ecocritical Theory and Practice* helps readers understand the definition of ecocriticism from prominent theories. Here are some purposes of ecocriticism, described by Dean (cited in ASLE, 1994, p.5) as the study of culture and cultural product connected with human relationship with nature. According to Crockett (cited in ASLE, 1994, p.4), ecocriticism exemplifies the relationship between human and non-human nature.

However, the researcher uses ecocriticism as the main base to clear the concept of analysis. The ecocriticism concept uses in analyzing *Where the crawdads sing* book is Greg Garrad's concept. Among all the ideas by Garrard, only four tropes use, they are, classical pastoral, wilderness, dwelling, animals.

2.2 Garrad's Ecocriticism concept

One of the prominent ecocriticism, Greg Garrard, have a significant concept of ecocriticism that is occupied mainly by the ecocritics, which includes: pollution, pastoral, Wilderness, apocalypse, Dwelling, animals, and the earth (Garrard, 2004, p. i). Based on Greg Garrard's ecocriticism theory concept, the concept discovered the relationship between literature and the environment, where the ties cover the connection between humans, culture, and nature.

2.2.1 Classical Pastoral

As human beings, we loved to be a part of nature; nature has given everything to us in its purest manner. When we heard the word "nature", the term "pastoral" comes to our mind. Pastoral is related to country life and shepherd or the shepherd's lifestyle, pure, raw, and ethnic (Garrard, 2004, p.36). Also, the terms of pastoral state the duality of urban and rural life deep-rooted in western culture. The theory can be implemented in literary work wherever nature is glorified and plays the predominant role.

Greg Garrard's pastoral trope is often used and divided into three branches, classical pastoral, romantic pastoral, and American pastoral. Thus, this research focused on one of the tropes that are classical pastoral. Classical pastoral identifies nature as a place where human beings can find peace of mind, comfort, and nature as a place where human beings can identify themselves.

2.2.2 wilderness

Nature is an astonishing thing has given by God that human being can enjoy and must use it wisely. All the unfortunate things that happened in nature, like Air pollution, disposal of waste, and deforestation, it is because of human negligence. Therefore, wilderness is needed to maintain the balance of the environment. Wilderness is a trope of ecocriticism around the human being and not disturbed by any human activities. Signifying nature is ultimately uncivilization, with no significant buildings, bridges, or even skyscrapers and wilderness not exposed by humans (Garrard, 2004, p.59). Wilderness benefits for humanity, like mobilizing the protection of particular species and habitats. The place for those who are tired of the urban bustle by going back to nature to recharge their energy.

Wilderness has two beliefs; first, the sublime type of wilderness where nature is the purest, valued and admired for its beauty. Back to the term "purest", where it is still uncivilized, and humans have not set their foot in the wilderness, it is considered sublime. The second belief of wilderness is nature portrayed as wild and savage, wherein the sense of realm of magic, beasts, and evil spirits. The place is still sacred and home to beastly creatures.

2.2.3 Dwelling

Classical Pastoral and Wilderness are under the same contributions related to nature's aesthetic perspective, and none both imply the mode of practical existence in reality (Garrard, 2004, p.108). Here come dwelling concerning

responsibility and duty of human beings. There is a concept of "Georgic" where "Dwelling" is not a transient state as "primitive" ideas like nomadic no longer used a long time ago. Therefore, Garrard states (2004, p.108) it implies long-term imbrication of humans in a landscape of memory, ancestry, and death.

To feel the significance of dwelling in ecocriticism, it is clear that humans must love and respect their home. According to Schumacher (cited in Akbar, 2016, p.13), humans who lived in consider small units will better take care of their house and land than some big companies who glorified the whole area as their legitimate territory.

2.2.4 Animals

Animals can not be separates from nature, and the relations between animals and humans are interesting to explore further. According to Garrard (2004, p.136), the study of the relations between animals and humans in humanities is split into two, "philosophical consideration of animal rights and cultural analysis of the representation of animals.". Both studies are focusing on how essential Animals are by gives attention to the rights that Animals deserve. Midgley states that (cited in Garrard, 2004, p. 137), it is a misfortune rather than a privilege for Gorilla or chimpanzees if they are removed from their habitat only as an object for education for humans. It means people forbid to violate Animals' right to live quietly in their habitat; instead, people can do some activities like bird-watching by coming along to the original origin of each animal.

From the literature review, four tropes of Greg Garrad's concept of ecocriticism are used to analyze *Where the crawdads sing the* story. Classical Pastoral, Dwelling, Wilderness, and Animals tropes focused on exploring the milieu of the setting portrayed in the story and analyzing how Kya's environment gives positive influence that gives her plus point of own skills that rarely people at her age have.

2.3 Previous Studies

Azizah (2017) focuses on the portrayed of nature in the dystopian novel *Under the Never Sky*. This study used the descriptive qualitative method, the concept of ecocriticism theory by Gregg Garrard as the leading theory, and Basu's perspective on dystopian literature. The researcher aims to describe the representation of nature and the interaction between both main characters in the dystopian novel *Under the Never Sky*.

Emas (2017) used the ecocriticism theory by Cheryl Glotfelty. The main focus of her study is about the vandalism and exploitation of nature illustrated in *The man who planted trees* combining with the Ecocentric concept views. The results will show how are human efforts in sustaining the stability of the ecosystem.

Tahier (2017) used an ecocritical approach and descriptive qualitative method to analyze five environmental aspects in *The maze runner trilogy* novel by James Dashner. This study aims to see how nature is portrayed, the human attitude towards nature, and the interconnection between culture and nature.

Bachtiar (2019) used ecocriticism theory by Gregg Garrard as the leading theory and Deep Ecology by Arne Naess as the perspective to examine how the environment in *The hobbit* illustrates and how the relationship beet human and nature to sustain the stability of an ecosystem.

Sungkono (2015) used three concepts of ecocriticism theory by Gregg Garrard: Wilderness, animals, and apocalypse to examine three problems: the setting of nature and animals in *The Chronicles of Narnia: The last battle*, the natural disaster, and the ideological position of the author.

From the previous studies above, the researcher found some similarities and differences with this study. For the similarities, the researcher found the theory that mainly used ecocriticism theory by some prominent figures in ecocriticism theory, like Cheryll Glotefyl and Greg Garrad. Most of the studies focus on the impact of nature on the relationship between humans and the environment. Such are either negative impacts that humans will get by humans, such as natural disasters or sustaining habitat stability by human effort. For the difference, none has done by examining the positive impact that the human will gets by blending in with nature, how the incredible milieu would influence someone characteristics in a positives way. Thus, this study examines how the setting portrayed in *Where the crawdads sing* will influence the main character's Kya as she grows up in the marsh.

CHAPTER III

ANALYSIS

In this chapter, the researcher analyzes the given objectives of the study. They were first exploring the setting portrayed in the book *Where the crawdads sing*. Second, examining the milieu that influences the positives impact of the main character Kya in the story.

3.1 The Ecosystem of Fictional North Carolina Coast

The main character Kya lives on North Carolina Coast in the marsh near a fictional town called Barkley Cove town in *Where the crawdads sing* novel. North Carolina Coast is the actual place that exists in the real world, inspiring the author Delia Owens to create a fictional Barkley Cove town and depict the marsh. North Carolina consist of three landforms categories; coastal area, piedmont area, and Appalachian mountain area (Harcourt social studies, 2009, p.6). Besides, there is also a tidewater region in North Carolina that has some wetlands. Wetland is an area where the soil is covered by water seasonally or permanently, such as swamps, marsh, lake, or tidal flats (Kumar and Kanaujia, 2014, p.1).

Not much different from the real place, in the novel North Carolina Coast described as "Wasteland *category*. Murky swamp." (Owens, 2018, p. 220). It means an unused or unhabitable marsh area, where Kya's Pa choose to live with his family to avoid rent due to the lack of income, "There would be no rent.." (Owens, 2018,

p. 108). The extreme wind and furious waves also made the marsh rarely inhabited by humans (Owens, 2018, P. 7). For some part in the novel, it also showed the piedmont area to visit Asheville, the new side of North Carolina, much different from the coastal zone which is surrounded by mountains (Owens, 2018, P. 220). Despite a fictional town built by the author, mostly the conditions as the same as the actual North Carolina coast. Thus, the further discussion will focus on the setting portrayed in the main character Kya spent her life in the book *Where the crawdads sing*.

3.1.1 The portrayed landscape

Topography may describe as the graphical representation of the earth's surface that refers to contour, shape, and relief (Survey of India, 2009, p.1). It means that the earth's surface has various landforms such as a mountain, coastal, cliff, and many others. This time, the researchers will analyze the topography of Kya's surrounding environment where she lives, as depicted in *Where the crawdads sing*.

3.1.1.1 Reverse charm of marsh

As soon as in the chapter prologue, a sentence showed the primary setting and time of the story. The place where Kya spent her entire life, starting from a kid till becoming an elder and passed away. "1969, Marsh is not a swamp. Marsh is a space of light, where grass grows in water, and water flows into the sky."

(Owens, 2018, p.4). According to the quotation, there is a difference between the

marsh and the swamp. Swamps are predominantly forested; meanwhile, marshes are home to grasses and reeds and not as deep as swamps. The quotation describes the marsh as an open-bright wetland rather than a swamp area.

Followed by the previous source, regarding the situation of the marsh as describes in the quotation "Slow-moving creeks wander, carrying the orb of the sun with them to the sea, and long-legged birds lift with unexpected grace, as though not built to fly, against the roar of a thousand snow geese." (Owens, 2018, p.4). The author describes the panoramic landscape of the daily life of the marsh, which shows the flow of the creeks slowly moving to explore the marsh with the reflected sun rays with it. Moreover, some birds appear like long-legged birds and snow geese which gives the characteristic of wetlands.

In the marsh, Kya's family owned a house that she called a "shack." The condition inside is different from other people's more liveable homes. The family of seven, Kya, Pa, Ma, Kya's two brothers and sisters, must live crammed in a house, as explained in the quotation below.

"Kya was the youngest of five, the others much older, though later she couldn't recall their ages. They lived with Ma and Pa, squeezed together like penned rabbits, in the rough-cut shack, its screened porch staring big-eyed from under the oaks." (Owens, 2018, p.6).

The quotation shows that Kya's house in the marsh is uninhabitable for the family of seven members. The small place made of the rough-cut shack piled into one shaped like home with the screened porch outside under the oaks. Where actually, Kya's house is only a fishing retreat place of Kya's grandfather when he

was rich, as shown in the quotation "…living in a cabin his father had built as a fishing retreat on the coast of North Carolina would be a new start." (Owens, 2018, p.108). Then, when Kya's grandfather went bankrupt and struggled economically, Kya's Pa took his family to start a new life on a cabin that Kya's grandfather built as a fishing retreat on the coast of North Carolina.

Marsh, Labeled as "Graveyard of Atlantic", depicted the gloomy of the marsh. The strong riptide current, furious winds, until shallow shoals can break the ships along the North Carolina coast, as explained below.

"The marsh was guarded by a torn shoreline, labelled by early explorers as the "Graveyard of the Atlantic" because riptides, furious winds, and shallow shoals wrecked ships like paper hats along what would become the North Carolina coast." (Owens, 2018, p.7)

According to one of the seaman journals, "One seaman's journal read.." (Owens, 2018 p.7), describing the condition around the shore at that time, where the storm pounding the sea and the sailorman forced to pull over for the safety of the ships and themselves, but they have no entrance. Continued from the Seaman journal, they land on Marshy, which is hard to land. In the end, they feel disappointed and decided to return to the ship. Although it is dangerous and unfit for habitation, the location still positively impacted others many years ago.

"Those looking for serious land moved on, and this infamous marsh became a net, scooping up a mishmash of mutinous sailors, castaways, debtors, and fugitives dodging wars, taxes, or laws that they didn't take to." (Owens, 2018, p.7)

Even though it is marshy, but it turns out to be the place to escape for castaways. They decided to turn the marshes into their safest places to live.

Besides the low cost of living, the remote and far from civilization, there are also no laws of specific boundaries of an area in the marsh. It makes it easier for the castaways to determine which zone they live in, plus there is no tax at that time.

"Two hundred years later, they were joined by runaway slaves, who escaped into the marsh and were called maroons, and freed slaves, penniless and beleaguered, who dispersed into the water-land because of scant options. Maybe it was mean country, but not an inch was lean. Layers of life—squiggly sand crabs, mud-waddling crayfish, waterfowl, fish, shrimp, oysters, fatted deer, and plump geese—were piled on the land or in the water." (Owens, 2018, p.8)

Followed by two hundred years later, runaway slaves and freed slaves runaway to the marsh and joined with castaways who already occupy the land because they have no choice. And they all called maroon. Despite being a mean place for living, the people still live with the prosperity of natural resources and the sea. Due to many natural resources that available there, swamp dwellers could survive in such a rough situation.

In conclusion, the marsh is known as a strange place for living, based on marshy soil conditions and uncivilized. Most people would live near the marshes, not the exact marsh; then they would be fisher or shrimper as a livelihood.

Moreover, only at certain times will people go to the marsh to do some fishing or other water-related stuff. Furthermore, the marsh's situation and conditions are pretty extreme, making people think twice about settling there. Besides, Kya, who by fate willingly lives in the marsh, has thousands of natural resources.

3.1.1.2 Gloomy Swamp

The Swamps describes as a gloomy place where the water is darker and contains much mud, to the point that the crawlers were invisible and logged here, as explained in the quotation below.

"Swamp water is still and dark, having swallowed the light in its muddy throat. Even nightcrawlers are diurnal in this lair. There are sounds, of course, but compared to the marsh, the swamp is quiet because decomposition is cellular work. Life decays and reeks and returns to the rotted duff; a poignant wallow of death begetting life." (Owens, 2018, p. 4).

The author is describing the atmosphere comparison between marsh and swamp. Swamp tends to be more calm, quiet, and gloomy because of cellular work. Cellular work is a cycle that is constantly recycling your cells. The cellular work portrayed a circle of life in the swamp. The way decay living things turn out-reproduce new life. "Then within the marsh, here and there, true swamp crawls into low-lying bogs, hidden in clammy forests." (Owens, 2018, p. 4). Marsh, swamps, and bogs are typical of wetlands that cannot be separated from each other. The bogs found in the humid forest are the embodiment of swamps or a small part of swamps with many dead plant materials like mosses.

In conclusion, as a part of wetlands, the swamps and marsh are similar but different. The similarity of them is the texture of the ground that tends to be marshy. Meanwhile, there is some difference between swamps and marsh; it lies in the plants that grow above them. When marsh has overgrown grass with vast open sky, the swamps tend to be overgrown with big trees and mosses, making the atmosphere humid.

3.1.1.3 Wild Ocean

Kya house that located in the coastal plain indeed surrounded by the ocean. The wide-open place where the water and sky stretch out vast. The beautiful panoramic landscape is healing for Kya, who witness it. The ocean might seem calm outside, but inside, they are a part of the wild nature.

"As she rounded a stand of tall grass, suddenly the ocean's face—gray, stern, and pulsing—frowned at her. Waves slammed one another, awash in their own white saliva, breaking apart on the shore with loud booms—energy searching for a beachhead." (Owens, 2018, p. 42)

As Kya steered Pa's boat around the tall grass, she saw the ocean lay ahead of her. The calm ocean suddenly turned into the wild nature that seems the most extreme place, the furious looking sea likely to invited her to explore her Pa's boat more to the sea. However, the power of Violent sea waves produces white waves that look like white saliva on the shore, which suppressed Kya's intention to explore further. The more Kya explores the sea, the big chance for her to face the deeper ocean currents.

".....the deeper currents, some of them stirred by the Gulf Stream, which gushes four billion cubic feet of water every second, more power than all the land rivers on earth combined—all streaming just beyond North Carolina's outstretched arms. The surge produces cruel backcurrents, fisted eddies, and reverse circulations that swirl with coastal riptides, birthing one of the nastiest snake pits of the planet's seas." (Owens. 2018, p. 210)

Ocean Currents are driven by a range of sources: winds, tides, changes in water density, and rotation of the earth. Ocean currents are divided into two main categories; they are Surface currents and deep ocean currents. The Gulf Stream is

the largest and the fastest current on earth that was very warm, the Gulfstream busting four billion cubic feet of water every second that more potent than the amount of water carried by all the rivers all over the world.

In conclusion, the high ocean is a place that should be avoided from the sea deep currents until a sudden weather change could endanger ordinary people who do not have enough knowledge and equipment to explore the open seas.

Moreover, the Gulf Stream that produces billion cubic feet of water could sweep and drown whoever passed. As part of the wilderness, the high seas are the actual proof of wild and savage.

3.1.1.4 Prosperous Estuary

An estuary is the mouth of a river where the tide flows meet streams (Bull, 2008, p. 151). An estuary is a place for Kya to do her daily activities like fishing or looking for unique and rare flowers, shells, and feathers. Several days later, in the morning, Kya boated through the estuaries in the early fog. "Several mornings later, she slipped through the estuaries in an early fog......" (Owens, 2018, p. 248). She planned that morning was to look for wildflowers in wood that extend to the sea, "She planned to search for rare wildflowers on a wooded tongue of sand that jutted into the sea...." (Owens, 2018, p. 248).

The mist in the estuary obstinately lingered around and flew between the trees, made Kya challenging to see around her. It seems troublesome but also refreshing at the same time, "The fog turned stubborn and lingered, twisting its tendrils around tree snags and low-lying limbs. (Owens, 2018, p. 248). The

atmosphere was calm and quiet with no bird sound, and the air remains still as Kya boated through the channel, "The air was still; even the birds were quiet as she eased forward through the channel." (Owens, 2018, p. 248). The right place for spending time and healing.

One day when Kya is boating to the estuary for the first time, she made it there. Kya's journey to the estuary finished when she saw the estuary lay in front of her. The wide sky and clouds reflection was visible along the estuary. It shows how clear and wide the estuary is, "Finally the estuary lay ahead, water stretching so far it captured the whole sky and all the clouds within it." (Owens, 2018, p. 42).

In conclusion, the estuary is the river that meets the ocean where the tide meets the stream. As the vast place connecting rivers to oceans, an estuary is a place for many plants and animals to lives. From the previous quotation, an estuary is a place that suits healing and refreshing, as to how cool and calms the atmosphere is.

3.1.1.4 The healing "Point" Beach

Point Beach is one spotted where Kya also spent her time collecting her shells while playing there.

"A few days later Kya took the boat over to Point Beach, an apron of white sand several miles south of Jumpin's. Time, waves, and winds had modeled it into an elongated tip, which collected more shells than other beaches, and she had found rare ones there." (Owens, 2018, p. 79)

After a few days, Kya tries to fit in Ma's dress, and she drove her boat to Point beach, which is located several miles south away from Mr. Jumpin's bait and gas. At the Point, Each with white sand, Kya discovers new kinds of shells and rare ones there which she could not find on another beach; because of time, waves, winds cause the beach to have many types of shells that can find there.

"No other boats were in sight as she steered toward an inlet south of Point Beach, where she had once seen unusual butterflies—so powerfully white they might have been albino. (Owens, 2018, p. 163), When Kya motored her boat towards the inlet in the south of Point Beach, there was so quiet, and there were no boats besides Kya herself. At inlets, Kya saw brand new butterflies that she has ever seen. The butterflies were intensely white that almost like an albino for Kya. Another unique thing that Kya found on the beach beside the shells. There is a time when Kya sat on Point Beach while stared at the sand crabs who plays along and drench themselves in the sea waves, that seems so fun to see, "...Kya sat on Point Beach, watching sand crabs bury themselves backward into the swash...." (Owens, 2018, p. 149)

When Kya was enjoying her time staring at the sand crabs, Kya suddenly heard sounds from the south. Right away, Kya stood still, ready for moving if somebody approached her location, "Suddenly, from the south, she heard voices and jumped to her feet." (Owens, 2018 p. 149). It turns out the sounds that Kya was heard came from the group of young adults around Kya's age, which sometimes Kya would saw them over the years walked towards Point Beach to play among themselves, such as football, run, or play with the waves, "The group

of kids—now young adults—she'd watched occasionally through the years ambled toward her, tossing a football, running and kicking the surf." (Owens, 2018, p. 149)

It can be concluded that Point Beach is the beach near the Barkley Cove
Town and a suitable place for hanging at the day. Kya, who spent her time alone,
coincidentally meets other young adults from the town who spent their time
playing with each other on the beach. Not only is the place strategic, but also the
view is nice to see.

3.1.2 The Life

Every organism on the earth has its circle of life, getting food, breeding, socializing, and passing away. From the small creature like amoeba until big animals like blue whales have their purpose surviving in this world. Even humans like Kya, who start to live alone in the marsh at the age of seven, must experience life different from other children her age.

3.1.2.1 The human's life

Kya's story of life in the marsh began at seven when her entire family, one by one, left her alone. First, her Ma, without any information, leaves the house behind, which makes Kya shocked.

"Ma always looked back where the foot lane met the road, one arm held high, white palm waving, as she turned onto the track, which wove through bog forests, cattail lagoons, and maybe—if the tide obliged—eventually into town. But today she walked on, unsteady in the ruts." (Owens, 2018, p.6)

In Kya's point of view, her Ma always looked back and waving hand at her when leaving her shack. Nevertheless, that day was not like usual. Her Ma keeps walking onto the track, leading her to get through to the bog forest, cattail lagoons, and into the town with unsteady steps; in conclusion, Ma showed a different way of leaving the house.

Followed by the next few weeks after Ma left, Kya's brothers and sisters starting to leave the house to follow along with their Ma's decision, as explained in the quotation below.

"1952, After Ma left, over the next few weeks, Kya's oldest brother and two sisters drifted away too, as if by example. They had endured Pa's red-faced rages, which started as shouts, then escalated into fist-slugs, or backhanded punches, until one by one, they disappeared." (Owens, 2018, p. 12)

Kya's older brother and two sisters decided to leave the shack. They are too tired to endured Pa's bad-tempered. Pa often used physical violence until Kya's relatives decided to leave the house one by one. That is one of the reasons Ma also leaves the house, because of Pa's temperament. However, such an unfortunate event for Kya. Not only because she was left alone, but unlike her sisters and brothers that were old and brave enough to choose their paths, Kya as a young girl, innocently stay home with the hopes that one day her Ma would go back home again.

With a start over her life alone after everybody left and Pa rarely at home, Kya begins to do some simple cooks that she can and do the house stuff like cleaning the house and do some laundry. For about three days, Pa did not come back home. Eventually, requires Kya to cook her food. Kya decided to cook turnip greens from Ma's garden for the whole day because she had no money. An instinct of humans for able to survive alone in a rural area, "FOR THREE DAYS Pa didn't come, and Kya boiled turnip greens from Ma's garden for breakfast, lunch, and dinner." (Owens, 2018, p. 15).

When Pa got home, he gave Kya some dollars and money for the house stuff to buy, "...Pa pointed to a crumpled dollar and loose coins on the kitchen table." (Owens, 2018, p. 16). Pa told Kya that there is no handout in this world. Kya needs money to get the food for the week. Pa said to get paid; Kya must be doing something. What is meant by Pa is Kya must doing the housekeeping like collecting the stove and laundry so that Pa could give her money or on the other hand's life expense, "Ever'thang cost sump'm, and fer the money ya gotta keep the house up...warsh the laundree." (Owens, 2018, p. 16).

As Kya got the money from Pa, whether she wants it or not, Kya must go to the Barkley Cove, the only place she knows that sells complete daily necessities. Unfortunately, the distance is six kilometers away from Kya's house to Barkley Cove.

"For the first time ever, Kya walked alone toward the village of Barkley Cove to buy groceries—this little piggy went to market. She plodded through deep sand or black mud for four miles until the bay glistened ahead, the hamlet on its shore." (Owens, 2018. p. 16).

Kya walked alone to the Barkley cove to do the groceries for the first time. Barkley Cove is located near the bay. The Barkley cove was sandy and muddy, and it takes about four miles or six kilometers to get there. Also, Kya got there by walking barefoot "Barefoot and dressed in too-short bib overalls...." (Owens, 2018, p.17), such a rough and uneasy journey for kids like Kya.

Unlike Kya, who live in the marsh and need to walked for six kilometers away to get daily necessities, villagers who live in or near Barkley Cove could quickly meet their needs because many villagers how complete the shop is.

"There were two streets: Main ran along the oceanfront with a row of shops; the Piggly Wiggly grocery at one end, the Western Auto at the other, the diner in the middle Mixed in there were Kress's Five and Dime, a Penney's (catalog only), Parker's Bakery, and a Buster Brown Shoe Shop. Next to the Piggly was the Dog-Gone Beer Hall, which offered roasted hot dogs, red-hot chili, and fried shrimp served in folded paper boats. (Owens, 2018, p. 17).

The quotation above shows the rows of many kinds of shops that are available at Barkley Cove Town. From the auto shop, grocery, department store, until bar fill the Barkley Cove streets. Most of the shops were runs by wealthy villagers from Barkley Cove town. Not only run the business, but many villagers also work as shrimpers and fisheries. Besides the main street, there is also a broad street which leads to the old highway, ocean view which town wharf located, and arrived into Main street again, "The other street, Broad, ran from the old highway straight toward the ocean and into Main..." (Owens, 2018, p. 17). The Town harbor makes it easier for shrimper and fishers to dock their boats near the town.

"The town wharf, draped in frayed ropes and old pelicans, jutted into the small bay, whose water, when calm, reflected the reds and yellows of shrimp boats." ..." (Owens, 2018, p. 17). The quotation describing the panoramic landscape of the town harbor, where the calm water reflected shrimp boat floating above the bay, old pelicans who may show up for the food, and frayed ropes that indicate the frequency how often the boat dock and lean on the bay.

Besides all the good facilities available in the town, there are significant flaws displayed there. There some rules have been set on in the town; they are, women and children are forbidden to enter the bar because they aren't considered proper but still do takeout for the food, "No ladies or children stepped inside because it wasn't considered proper..." (Owens, 2018, p. 17). Another rule set for those considered as "Coloreds" people couldn't even order the food because they are not allowed to use the door or window, "Coloreds could not use the door or the window" (Owens, 2018, p. 17).

The society also differentiates the school and the residence of people of color. They are separating people by color, dwelling, and also wealth, as we can see below.

"Barkley Cove had one school for whites. First grade through twelfth went to a brick two-story at the opposite end of Main from the sheriff's office. The black kids had their own school, a one-story cement block structure out near Colored Town." (Owens, 2018, p. 28)

As we can see, in Barkley Cove Town, there is one school that belongs to whites which is located. Because of the setting of time in chapter four of this

novel takes in 1952, there are still differences in treatment between black and white people, including education, where the school is differentiated based on skin color. Even they have the town that only refers to people of colored under the name "Colored Town". It did not stop from that; Kya also experiences an unfortunate event when girls at school mocking her as white trash only because she is poor and live in the marsh, "...called out, "Where ya been, marsh hen? Where's yo' hat, swamp rat?" "(Owens, 2018, p. 30). Because of that, bullies make Kya never went back anymore to school. "Kya never went back to school a day in her life." (Owens, 2018, p.31). Instead, she decided to stay in the marsh and do the stuff she likes.

Kya is starting to enjoy her life in the marsh and only comes to the town when she runs out of house supplies. For the first time, secretly, she tries to drive Pa's boat alone without his permission, she even made sure the gas, so Pa will not realize that she used his boat for a while "... "Gotta check the gas like Jodie said, so Pa won't figure I took it." "(Owens, 2018, p.41). Kya has a hobby to collect feathers and shells every time she goes out in the marsh. "Out in the marsh, she could collect feathers and shells.." (Owens, 2018, p.51). Because Kya limited herself in socializing with people, she spent most of her time talking to the gulls "More and more Kya didn't talk to anybody but the gulls." (Owens, 2018, p.51).

Kya only interacts with Pa before he left, Mr. Jumpin'and Mrs. Mabel, the owner of Jumpin' gas and bait, and Tate, who helped Kya when she lost "You lost?" (Owens, 2018, p. 44) and the one who taught her reading and writing "You know, I could teach you to read." (Owens, 2018, p.99). Moreover, the rest of her

"...weeding the garden, feeding the chickens, searching for shells.." "Carefully, she wrote and said each word over and over." (Owens, 2018, p. 104)

Kya starting run out of money when Pa has wholly gone after witnessing Ma's letter about she decided to leave the house, "...."She ain't comin' back, so ya can just forget 'bout that." "(Owens, 2018, p. 69). Then, she twisted her mind to get some income for herself. As still remembered how to collect mussels from Ma, in four hours of squatting Kya searching for the mussels, and already collected two Croker sacks full of mussels, "....she collected mussels along the sloughs like Ma had taught her, and in four hours of crouching and kneeling had two Croker sacks full." (Owens, 2018, P. 75)

Kya has ever heard that Mr. Jumpin' buy mussels, so she wants to trade one sack with the gas for the boat and another sack she intends to sell to Mr. Jumpin' to get money to buy her home supplies later, "......I hear tell you buy mussels, and I got some here. Can you pay me cash money and some gas throwed in?" She pointed to the bags." (Owens, 2018, p.75). Sometimes when Mr. Jumpin' got his mussels quota full, Kya trying to sell smoked fish instead of mussels to Mr. Jumpin' "Ya buy smoked fish, Jumpin'? I got some here." " (Owens, 2018, p. 81). That is how she and most of the people live near marsh depends on their life by fishing, even Pa know his home and surrounding too well from weather, tide, and how to hunt "Pa knew the marsh the way a hawk knows his meadow: how to hunt, how to hide, how to terrorize intruders." (Owens, 2018, p. 55)

In conclusion, with the difference between the life of Kya and ordinary villagers emerged some undesirable behavior towards Kya where she gets bullied because she lives in the marsh. Some gap between races is visible among the society, where there is a significant difference between white and people of color in every aspect, shopping, house, and school, leading to racism. The economic factor also leads to inequality in society, making Kya feel safe in her marsh and avoiding the town.

3.1.2.2 Other creatures life

Because of the setting portrayed in wetlands where rarely people live in marshes, many common and rare creatures are found in the story *Where the crawdads sing* that Inhabitat in the marsh area. From insects, reptiles, mammals, birds, various plants, and flowers. Among those animals, Kya often spent her time feeding the gulls until the point she could not live without them. "....."No, I cain't leave the gulls, the heron, the shack. The marsh is all the family I got." "(Owens, 2018, p.75); the quotation shows how affectionate Kya is with the gulls. She thinks that she cannot leave her house, especially the gulls and the heron, when she struggles with money. Because Kya considers the marsh and everything in it as her family, she cannot leave the animals starving and alone because she already felt it. Moreover, the gulls already become Kya comfort zone when nobody but the gulls who celebrates her birthday, ".....One large gull settled onto the sand near Kya. "It's my birthday," she told the bird." (Owens, 2018, p.21).

Besides the gulls, almost every day, Kya meets and passes some creatures that are not bizarre to her. Instead, she learned a lot from those creatures that she met previously, like how Kya must behave when she meets whitetail doe with fawn together.

"As she broke around a stand of reeds, a whitetail doe with last spring's fawn stood lapping water. Their heads jerked up, slinging droplets through the air. Kya didn't stop or they would bolt, a lesson she'd learned from watching wild turkeys: if you act like a predator, they act like prey." (Owens, 2018, p.42)

From the quotation, we can see on her way back to the marsh, and Kya broke a stand of reeds that seems like get in her way, then she saw a whitetail doe and spring's fawn drinking the water, which suddenly jerked their heads up. It looks like whitetail doe and fawn are recognizing Kya's arrival. Kya already knew that the deer would run away from her if she approached the deer. She learned it from watching wild turkeys; if she acts as a predator, they will act like prey, so better for her not to interrupt them.

Moreover, the crows, known for their frightening looks, are essential for humans, especially in Kya's life. One day crow helps Kya in alert and spotted something fishy surround her.

"Then the crows cawed. Crows can't keep secrets any better than mud; once they see something curious in the forest they have to tell everybody. Those who listen are rewarded: either warned of predators or alerted to food. Kya knew something was up." (Owens, , 2018, p.86)

Kya was out fishing in the lagoon when Kya knew something up when the crow was starting cawed. Unlike mud, which can keep good secrets, Crows are bad at hiding the mystery. As soon as the crow's something caught their eyes, they would like to caws and tell everybody. The crows seem like giving a warning sign to Kya. Those who listen to the crow's caws will get benefits like Kya. The crows will show either warning signs such as a predator or giving hints about some foods.

Another important and unique thing that Kya is experiencing while observing the fireflies. A distinctive way of knowing the characteristics of human beings from the point of view of fireflies.

"As Kya watched, some females signed *dot, dot, dot, dash*, flying a zigzag dance, while others flashed *dash, dash, dot* in a different dance pattern. The males, of course, knew the signals of their species and flew only to those females." (Owens, 2018, p.144)

At first, Kya recognized that some females fireflies used the flickered pattern like *dot*, *dot*, *dot*, *dot*, *dosh* while flying dance in zigzag, and another female firefly used the flickered pattern like *dash*, *dash*, *dot* while used a different style of flying dance. Its flickered pattern depends on each other species of firefly. Then, each male firefly knew each flickered signal of their female firefly species, so they only mate with fellow species.

"Suddenly Kya sat up and paid attention: one of the females had changed her code. Then she flickered a different signal, and a male of a different species flew to her. Reading her message, the second male was convinced he'd found a willing female of his own kind......But suddenly the female firefly reached up, grabbed him with her mouth, and ate him, chewing all six legs and both wings." (Owens, 2018, p.142)

However, the female firefly used a different flickered pattern, a different signal, till other men species of firefly flew to her. That other men species was believed and deceived by the female firefly who changed her codes, that man's firefly was sure that he would be got his fellow firefly species and would be mated later. It turns out the female firefly who changed her codes grabbed the other man's species firefly with her mouth and ate him; she is continuedly chewing all the man firefly legs and both wings.

From the false signals of the fireflies, Kya learns and refers to her love journey with Tate and Chase, who deceived her, which made her distrust love again and broke their relationship. Lesson for Kya to be more cautious in trusting people, moreover to the one who has lured her with some false promises and dreams. "...I'll come home in about a month, I promise. For the Fourth of July. I'll be back before you know it." (Owens, 2018, p.137) It was one of Tat big mistakes when he lied to Kya to wait for him back on July 4th. Meanwhile, Chase's fault gives false hope and promise to marry Kya, where the truth is he married another girl who is a Barkley Cove's town girl, "...we'll have a nice house when we get married..." (Owens, 2018, p. 189).

In conclusion, all the creatures that Kya has been meeting or passing by in her environment giving new knowledge and lesson of life that outsiders cannot learn anywhere. The only understanding of life that a human being can grasp is by witnessing directly in the marsh by knowing the meaning of friendship with the

gulls, surviving in the marsh by listening to craw and observing wild turkeys, until understanding the relationship with the opposite sex from the fireflies.

3.2 Environmental influence on Kya

Kya's environment is calming, rich in natural resources, and quite dangerous for ordinary people to settle in the marsh. People who live in the marsh need to adapt to the environment to survive. For instance, driving a boat is necessary for somebody to live in the marsh area. Therefore, as someone left alone at seven in the marsh, Kya's characterization is most likely influenced by the milieu where she lives. Because the place where humans live reflecting the personality of each individual. In Kya's case, the marshes are playing essential roles in building her characters as a whole positively. Each part will show Kya's exquisite talent from her surroundings, which is uncommon for girls at her age.

3.2.1 Skillful young boat rider

Because Kya's house is located in the marsh, the main transportation is from one place to another more easily by boat. Even though it seems normal for ordinary people living near the marsh and sea to ride the boat, Kya's case is different. Unlike other children at seven who start riding the bike, Kya starts driving the boat for the first time when she was with her brother Jodie.

"She'd been out in it all her life, usually with Jodie. Sometimes he'd let her steer. She even knew the way through some of the intricate channels and estuaries that wandered through a patchwork of water and land, land and water, finally to the sea." (Owens, 2018, p. 41)

When Jodie is still there, usually she gets on the boat with him to steer the boat and Kya as the passenger. Sometimes Jodie let Kya run the boat but remain under his watch. Kya remembers some complicated channels and estuaries that lead her through the maze of waterways consist of water and lands, leading her from the ground to the sea. Nevertheless, when Jodie left, Kya encourages herself to ride the boat alone and without Pa's permission because she is afraid he will not allow her.

"Like any good robber, she looked around, then flicked the cotton line free of the log and poled forward with the lone paddle. The silent cloud of dragonflies parted before her. Not able to resist, she pulled the starter rope and jerked back when the motor caught the first time, sputtering and burping white smoke." (Owens, 2018, p. 41)

Kya made sure there was no one around. She looks like a robber who wants to steal a boat. Shrewdly, Kya's success in removed the cotton line from the log and sit forward rowing a boat with the lone paddle. Kya probably used paddle first instead of starting the boat engine because she does not want anyone to know that Kya rode a boat by herself and ended up with someone telling her Pa about her action. Then, Kya can not resist starting the boat engine, then she decides to pull the starter rope, but it looks like Kya pulled it too hard that makes her bounced backward. The billowing white smoke comes out from the machine. Not stopped there, another rough way made by Kya while running the boat.

"Grabbing the tiller, she turned the throttle too far, and the boat turned sharply, the engine screaming. She released the throttle, threw her hands up, and the boat eased to a drift, purring. When in trouble, just let go. Go back to idle." (Owens, 2018, p. 41)

As we can see, Kya had a hard time handling the boat alone. After starting the boat engine, Kya already grabbed the tiller, but she pushed the throttler too hard, making the boat go so fast and turned sharply. Then, Kya decides to let go of her hands from the throttle, let the boat's speed eased by itself. Slowly the boat back to the average rate. As she remembers what Jodie told her, Kya did the exact way when she is in trouble to steer the boat.

At the beginning of her tour, Kya has no problem with the lagoon entrance, were a bit complicated with the eight kilometers of vast thickets and low-hanging limbs of trees. When Kya decides to steer toward the entrance of the lagoon, she faced complicated waterways. Quickly, she bowed head beneath the low-hanging tree's limb of a big tree, "Ducking beneath the low-hanging limbs of giant trees, she churned slowly through thicket for more than a hundred yards, as easy turtles slid from water-logs." (Owens, 2018, p. 42). Kya slowly passes through the bush with her Pa's boat for more than a hundred yards. It seems like she wants to avoid the bushes from getting stuck in the boat's engine, which can be troublesome later.

As soon as Kya entered the dark lagoon, she is facing another obstacle where as far as she can see, the waterways have surrounded by the oaks. It makes the atmosphere dark because the oaks tree blocked the sunlight, "She entered a place with dark lagoons in a throat of oaks...." (Owens, 2018, p.42). Because it is dark and intricate, Repeatedly Kya found dead ends and required her to turn around find another way, "Several times she came upon dead ends, had to backtrack to take another turn." (Owens, 2018, p. 42).

Just after Kya arrives at the estuary while looking at the open sky, "Thunderheads grew in the western sky…" (Owens, 2018, p. 43). It shows that the cloud indicates a thunderstorm will occur soon—time for Kya to go back as quickly as possible. Instead, lousy luck befalls her.

"All she could think of now was getting back to familiar footing, but somewhere she must have turned wrong, for when she reached the second string of lagoons, she couldn't find the channel that led home.....She sat. Lost. Low on gas. Storm coming" (Owens, 2018, p. 43)

All in Kya's mind right now is she wants to back to the familiar way, the way that leads her to her home. But she can't find out her way, or on the other hand, she is getting lost in the lagoons, not surprised that Kya gets lost. There is a lot of channel curves that will confuse her. Kya sat down, and she realized she also runs out of gas. Which means she is stuck there and can't go home. Unfortunately, she was stuck in the lagoon when the storm came. Luckily, in the end, a boy name Tate helped Kya found her way back home because he used to be friends with Kya's brother, Jodie. "'Reckon I do. It's 'bout time anyhow."... "Follow me."." (Owens, 2018, P. 45).

Once she succeeds borrow the boat secretly, Kya decides to beg Pa to take her every time he goes out fishing. She can do her hobbies, "Out in the marsh, she could collect feathers and shells....." (Owens, 2018, p. 51). At the same time, observing every inch of the marsh to get to know the waterways better, so she won't get lost like the other day, "..... Kya is memorizing broken trees and old stump signposts." (Owens, 2018, p. 55).

As time goes by, when Pa is no longer with Kya, at eleven years old, all experience she gets from Pa when going out fishing has been embedded in her head. Even now, she brave enough motored her boat at dawn during the dense fog surrounded her way to Jumpin bait and gas, "The slow sun pulled from the sea as she motored through dense fog up to Jumpin's Gas and Bait." (Owens, 2018, p. 75). It will be tricky for ordinary people who do not go around the marsh often enough. Considering how complicated the waterways are and rattletrap the old boat is, "Gray grunge, frayed fishing tackle, and half-crushed beer cans covered the boat floor." (Owens, 2018, p. 41). It shows Kya increasing boat riding skills.

Freely with her boat, Kya strolling around every area in the marsh, lagoon, estuary, and the beach, collecting every single feather and shell that she craved, "After securing her boat at the southern end, she strolled north, searching." (Owens, 2018, p. 79). She also often visits Mr. Jumpin' bait and gas either refuel her boat, shopping home supplies, or sell mussels and smoked fish. One day when she sees Mr. Jumpin' check if there is money she gets from selling the smoked fish, expertly Kya parked her boat to the dock with safe, "G'mornin'," she called quietly, drifting expertly up to the dock." (Owens, 2018, p. 83). As well as parking the car, dock the boat is not as easy as people think. We need to understand the track and numerous trials until becoming an expert, especially at eleven.

At her lowest, Kya challenge at once endangered herself steered her boat to deeper currents. At that moment, she felt betrayed not once but twice by men who made her filled with anger and disappointment. To get rid of the pain, she chooses a risky way by crashing into ocean currents which "...some of them stirred by the Gulf Stream...." (Owens, 2018, p.210). Where is the largest and the fastest water currents on earth that "... gushes four billion cubic feet of water every second..." (Owens, 2018, p. 210). Fortunately, thanks to her knowledge and skill, she managed to survive.

"She was pulled into a furious rip, which carried her a quarter faster. Turning out of it seemed too risky, so she fought to steer with the current, watching for sandbars, which formed ever-shifting barriers beneath the surface. One glancing touch could flip her." (Owens, 2018, p. 211)

Kya's risked akes her pulled into a violent rip that carried her boat a quarter faster. Because it is too risky, Kya decided to boat her boat following the currents while looking over for the sandbars, which would harm her boat if it collided with the shoals. As expected, her experience and skill with the boat save her life from the strong waves that hit her.

In conclusion, Kya started her journey riding a boat since Jodie, her brother still there. Before Jodie left, he took Kya out together by boat and sometimes let her ride the boat. However, when Jodie left, Kya didn't have much opportunity and courage to borrow the boat from Pa. Starting secretly using the boat without Pa knowing, she drives along the waterways to get lost. She could hardly go home did not give up her attention to learn to ride a boat and knowing the marsh better. As time goes by, Kya succeeds in mastering the boat at eleven and even does some tricky act that almost drowns her if she has not mastered the boat well.

3.2.2 Careful environment observant

The creature could be a living animal, person (Bull, 2008, p. 103), or something animate and inanimate like nature. Wilderness contributes significantly to Kya's life due to her place of living. Either meet some unique and rare animals or facing the open sea that looks calm but fierce. All her journeys of Wilderness life teach her each of the characteristics of creatures that she meets. Like when she knows when is high and low tides happening.

"The tide was going out, she knew by water lines along the creek shores. When it receded enough, any time from now, some channels would shallow up and she'd run aground, get stranded. When it receded enough, any time from now, some channels would shallow up and she'd run aground, get stranded." (Owens, 2018, p. 42)

Only by seeing from the water lines along the river banks, Kya knew that the tide would recede in the estuary. When the wave got decreased, some of the channels will get shallow, and it would be hard for Kya to steered her boat way back home. The boat would run aground at the worst, and Kya will be stranded until the next high tide arrives. Before the wave recedes happened, Kya needs to back home as soon as possible.

The same thing happened when Kya go back from fishing, passing through the oak clearing. She potted something above a rotted-down stump in the center of the clearing.

"Lodged in the stump and sticking straight up was a thin black feather about five or six inches long. To most, it would have looked ordinary, maybe a crow's wing feather. But she knew it was extraordinary for it was the "eyebrow" of a great blue heron....." (Owens, 2018, p. 87)

Kya saw a thin black feather approximately five or six inches long lodged in the stump. For most people, it will look ordinary, Just like other wings looks like a crow's wing feathers. However, the feathers are exquisite, and she knew that it was not the regular feathers. The "eyebrow" part of a great blue heron gracefully bows above the eye and sticks out beyond an elegant head. For Kya, a great blue heron feather is one of the treasures in the coastal marsh that she found. That was the first time she got a great blue heron feather, but she knew what kind of feather it was because Kya had faced the herons for her entire life in the marsh, "She had never found one but knew instantly what it was, having squatted eye to eye with herons all her life." (Owens, 2018, p. 88).

Collecting the shells also helps Kya knowing each kind of shell that she found near her. One day, when she goes out with Chase and points out the shell, Kya quickly knows what kind of shell it is.

""Hey, look at this," he said." "Oh, it's an ornate scallop, Pecten Ornatus," Kya said. "I only see them rarely. There are many of that genus here, but this particular species usually inhabits regions south of this latitude because these waters are too cool for them."."
(Owens, 2018, p. 160)

Unlike Chase's reaction, which seems mesmerized by the uniqueness of the shell, Kya did not look too surprised because she was already an expert at the shell things. Even Kya told Chase that it is a species of ornate scallop, Pecten Ornatus. She continued to explain that she rarely saw that kind of shell. Kya said there are many of those kinds of the genus on the Point Beach area but that specific species usually inhabits the south of the latitude because the water near Point Beach is too cold for them to live.

Similar things happened when Chase visited Kya's house and wondered why she was painting grass instead of other beautiful flowers with many shapes and colors.

""Why're you painting grass?" he asked one day in her kitchen. I'm painting their flowers." He laughed. "Grass doesn't have flowers." "Of course they do. See these blossoms. They're tiny, but beautiful. Each grass species has a different flower or inflorescence." "
(Owens, 2018, p.177)

Chase seemed curious and asked Kya the reason she painted grass. Kya explained that she did not only paint grass; she also painted the flowers. Chase laughed at Kya's mind, who thought that grass has flowers. Kya politely explained to Chase that grass did have a flower even though the size was small. She described it further that each species of grass has a different flower.

It did not stop there when Chase was curious about, "Chase said, "I wonder what makes stars twinkle."." (Owens, 2018, p.186). Kya lightheartedly explained to him why stars twinkled because there was air turbulence going on in the atmosphere, as same as atmospheric winds, ""Disturbance in the atmosphere. You know, like high atmospheric winds."." (Owens, 2018, p. 186). In an easy word, she explained that stars are very far from the earth that only appear as pinpoint light which easier for the earth's atmosphere to disturb the light of a star. The knowledge that she gets by, ".....reading Albert Einstein's books that time is no more fixed than the stars." (Owens, 2018, p. 186)

Kya skillfully told things that ordinary people did not know and were interested in with shells, grass, and twinkle stars, "She knew more about tides and snow geese, eagles and stars than most ever would...." (Owens, 2018, p. 105). The knowledge that she gets by interesting with nature. Not only observing her surrounding, Kya nonstop reading and looking for books that she thought could help her better understand the marsh.

"After Tate left her those years ago, she no longer had access to books, so one morning she'd motored beyond Point Beach and another ten miles to Sea Oaks, a slightly larger and much swankier town than Barkley Cove. Jumpin' had said anyone could borrow books from the library there." Owens, 2018, p. 181)

After Tate left Kya many years ago, Kya did not have a new book to read. Because usually, Tate was the one who brought a book to read for Kya. So, one day Kya motored her beyond ten miles or sixteen kilometers away from Point Beach, to the Sea Oaks, which is a little bigger and fancier town than Barkley Cove. Kya got the information for Mr. Jumpin's that anybody could borrow the books from the library in the Sea Oaks.

"She handed Mrs. Hines, the librarian, a list of college textbooks. "Could you please help me find *The Principles of Organic Chemistry* by Geissman, *Invertebrate Zoology of the Coastal Marsh* by Jones, and *Fundamentals of Ecology* by Odum . . ."." (Owens, 2018, p. 182)

When Kya got to the library, she came over to a librarian called Mrs.

Hines and hand over her list of college textbooks that she would borrow. Kya asked for help from the librarian to help her searched for the college textbooks that she needed, which consist of three books related to the study of the marsh and its creatures. Kya got the title, and the author of those books from the referenced

inside the last book Tate gave to her before he went for college, "She'd seen these titles referenced in the last of the books Tate had given..." (Owens, 2018, p. 182). Her curiosity and love for the marsh lead her to have broad knowledge about nature, especially the marsh.

In conclusion, Kya's love for the marsh and the creature is beyond people's expectations. Understanding better the place she lives and her passion for making Kya willing to dedicate her time to learn the marsh and its creature, either from Tate's book, borrow some books from the library, or directly observe everything surrounding her. All her efforts are paid off, where she could identify right away natural phenomena or creatures that happen around her.

3.2.3 Versatile book writer

Kya has a hobby of collecting feathers and shells, not only collection, she paints and labeling every each of her treasure then she frames it on the wall. Not only one or two years of collecting, but it also took years for her to save every feather and shell. She would find feathers accidentally in the stream and on the ground when she is passing by and keeps it.

One day, Kya and Pa went out again to fish in in the dark lagoon. While fishing Kya spotted the soft breast feathers from great horned owl species. It was floating on the water, "...Kya spotted the soft breast feathers of a great horned owl floating on the surface." (Owens, 2018, p.56). She took the feather from the water and put it in her pockets. Once she arrives home, Pa told Kya that she could use the knapsack to collect all the feathers, bird nests, and other stuff that she got,

"Thought ya could use that fer yo' feathers, bird nests, and all that other stuff ya collect." (Owens, 2018, p.56). Sometimes, Kya also gets feather gifts from Tate, "From an envelope, he handed her a tiny red cheek feather from a northern flicker." (Owens, 2018, p198).

Kya keeps all her collections in her homemade selves and all across the walls inside her house. For years, her collections grow as something magnificent in the eyes of people who witness them.

"Her collections had grown from a child's hobby to a natural history museum of the marsh. He lifted a scallop shell, labeled with a watercolor of the beach where it was found, plus insets showing the creature eating smaller creatures of the sea. For each specimen—hundreds, maybe thousands of them—it was the same." (Owens, 2018, p. 200)

Tate seemed mesmerized by how growing Kya's collection is, from being merely a hobby to being like a marsh's natural history museum. Her collection probably is complete, detailed, and neat by how Tate reacts to it. Tate picks up one of the scallop shell collections and saw the label with watercolor of the beach where the shell was found. Also, there are other notes which showing the characteristic of the shell, such as the food. It all applies to hundreds or even thousands of specimen collections that Kya collected at her house. She wrote an important note for every collection that she had.

Tate had seen Kya's collection before when he was a boy, but when he sees it again after a long time, in a scientist's eye, he thought that Kya's collection is worth publishing in a book. Tate told Kya that her collection was detailed and incredible. Tate also told Kya that she could publish many books based on the

data of all her collection, "Kya, these are wonderful, beautifully detailed. You could publish these. This could be a book—lots of books." (Owens, 2018, p. 200). At first, Kya rejected Tate's advice by saying that all her collections help her learn about marsh life, "No, no. They're just for me. They help me learn, is all." (Owens, 2018, p. 200). With all his might, Tate tries to ensure Kya to publishing her.

"Kya, listen to me. You know better than anybody that the reference books for this area are almost nonexistent. With these notations, technical data, and splendid drawings, these are the books everyone's been waiting for"If I can take a few samples, I'll find out about a publisher, see what they say." (Owens, 2018, p. 200)

Slowly, Tate explains to Kya that she knows better that the reference books about marsh creatures were rare; then, gently, Tate persuades Kya that all of the data and collection could help and give information for people out there who were study marsh. Tate adds that if only Kya permitted him to take a few samples of her collection, Tate plans to ask a publisher about their opinion publishing a guidebook about marsh creatures that are more detailed and complete than previous books that everyone had read. With all positive persuasion from Tate, Kya finally agreed with Tate's idea, allowing Tate to choose a sample from her collection, "She finally agreed that he could take some samples...." (Owens, 2018, p. 200). Tate chose each model of shell and the great blue heron, both in soft watercolors. He chose shell and the great blue heron sample because of how Kya's poured into detailed the sketches are, "....he chose a selection of soft

watercolors of shells and the great blue heron because of her detailed sketches of the bird in each season..." (Owens, 2018, p. 200).

Approximately two years after the last time Tate succeeds, he persuades Kya to publishings her book. Finally, the long-awaited day has come. At age twenty-two, Kya has published her first book.

"Finally one morning, she found a bulky manila envelope and slid the contents—an advance copy of *The Sea Shells of the Eastern Seaboard*, by Catherine Danielle Clark—into her hands. She breathed in, no one to show it to." (Owens, 2018, p. 216)

One day in the morning, finally, there was a bulky manila envelope that Kya had been waiting for. The final copy of her book finally into her hands, the book under the title *The Sea Shells of the Eastern Seaboard*, by Catherine Danielle Clark. Kya looked excited but tried to calm herself down, but at the same time seemed a bit disappointed that she could not show off her book to anyone. Kya had written more information and submitted more drawings of her collection to the publisher after Tate had contacted them and asked whether they were interested in publishing a book based on her Kya's collection. After the deal, the publisher sent Kya a contract via mailbox.

"Because all her paintings and text for each shell sample had been completed for years, her editor, Mr. Robert Foster, wrote to her that the book would be published in record time and that her second on birds would follow soon after." (Owens, 2018, p. 216)

Due to all text and paintings of Kya's shell collection sample already done for years, it simplifies editing and publishing. According to Kya's editor Mr.

Robert Foster, in a record time, Kya's second book, bird versions, will publish

soon. The final copy of the book is finally in Kya's hands. Every detail of her hard work, from choosing the color carefully, detailed drawings, and observation notes are printing in a book.

A year after her first book was published, Kya finally publishing her second book about the birds. The compilation book of birds from the eastern seacoast.

"1969, One July afternoon in 1969, more than seven months after Jodie's visit, *The Eastern Seacoast Birds* by Catherine Danielle Clark—her second book, a volume of stark detail and beauty—appeared in her mailbox. . She ran her fingers over the striking jacket—her painting of a herring gull." (Owens, 2018, p. 247).

Kya got a copy of her second book in her mailbox, which was just published that day. The astonishing book about the herring gulls from the eastern seacoast area. She is mesmerized by the fact that her paintings become the covers of her second book. Another new experience for Kya succeeding submitting her images as the main cover of her book.

In conclusion, Kya's willingness to study the marsh made her collect many feathers and shells. She is painting, labeling, and saving all her collection in manufactured selves and walls inside her house Gently and patiently. Suddenly, a big opportunity comes to Kya to publish her detailed yet simple research when Tate, her ex-boyfriend yet a scientist, sees her talent. Who knows loner girl who lives in the marsh without any educational background could publish her scientific book at age twenty-two.

CHAPTER V

CONCLUSION

Based on the analysis from the previous chapter, the researcher concluded the analysis in *Where the crawdads sing* novel written by Delia Owens.

First, this study shows that the main character Kya survives in the milieu where people rarely inhabit, which is the coastal plain area that was portrayed as a reverse charm of marsh, gloomy swamp, wild ocean, prosperous estuary, and the healing point beach. People usually only come for fishing, but for Kya, the marsh is her dwelling and her comfort zone and family. When people and conditions left and betrayed her trust. The marsh and its creature are always there to give her solutions and hopes. As a vast ecosystem, her milieu is rich in natural resources. Kya can do gardening, collecting feathers and shells as her hobby, fishing, or looking for mussels near her house, which later she can consume or sells to get the income. The panoramic landscapes of marshes, estuary, and the beach also could be the parts of healing for her.

Second, there are three significant influences on the characteristics of Kya in a positive way, which lead Kya to be a superior and skillful person compared to the woman at her age. First, Kya is a skillful young rider boat; she is very good at riding the boat; for the people who live near the wetlands, it might sound common for them to run the boat. In Kya case, she started steered the boat alone at seven and already expertly parked and drove her boat in a current deep sea at eleven.

Despite how wild and savage the high sea is, Kya can control her boat when she is

going out motored to the open sea, which is prone to the flow of its Gulf Stream. Moreover, how complicated the marsh stream is when it comes to overgrown grasses and many of the waterways intersection, ordinary people would get lost, or their boat engine will not work. The worst is the ignorance towards the marsh both the results would make people cannot go home.

Second, Kya is a caring environment observant; she is good at identifying creature characteristics only by look at it. When spotted on the feathers, she immediately knows where the feathers come from and what kind of bird species. Randomly could identify shells species entirely and perfectly. Last but not least, understanding doe and fawn feelings. Kya's skills in identify creature characteristics didn't merely she is born as gifted. All thanks to the environment she lives and grows up in, Kya could have such unique skills that differentiate her from any other woman.

Third, the educational facilities in Kya's environment are inadequate; only one white school that is six kilometers away from Kya's house and the toxic environment like bullies made her drop out of school. Furthermore, the library is located sixteen kilometers away from where Kya lives. Despite all the struggles, Kya manages to pursue her knowledge by direct observation of the marsh ecosystem, going to the library, and doing self-taught. All she did merely is a hobby and loves for the marsh. By pursuing her hobby, Kya successfully publishing two books to collect shells and feathers and becomes a Versatile book writer. She observes and painted all her collection; even her painting made it in

her book cover. Later, she could survive from the income due to the result of publishing books.

The researcher has some suggestions for future researchers who likely want to analyze similar issues for their study. First, suppose the future researcher's interest has some related issue about the environment. In that case, they can use the theory by Cheryll Glotfelty because other researchers have different points of view and ideas. Second, another suggestion is that the future researcher could find the negatives influence of the milieu towards the main character Kya in *Where the crawdads sing* the story or analyze the mystery side of the novel because not many researchers have been studying this book before.

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