



RESEARCH PAPER

Nexus Between Literature and Media Studies: The Study Of Becoming-Woman through Multimodal Analysis of Olivia Newman's Where the Crawdads Sing

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ABSTRACT

This study investigates the concept of "becoming-woman" and the struggles of Kya in Olivia Newman's 2022 adaptation of *Where The Crawdads Sing*, specifically focusing on gender dynamics in film media. It delimits its scope to the multimodal portrayal of female agency. Grounded in Deleuzian Feminism, this research draws on Ian Buchanan and Claire Colebrook's *Deleuze and Feminist Theory* (2005) and integrates George Gerbner's Cultivation Theory (1970). The study addresses how films contribute to societal perceptions about women's empowerment and identity formation. Media exposure plays a crucial role in shaping prolonged audience understandings. Employing a qualitative approach, the study utilizes Brian Paltridge's Multimodal Discourse Analysis to analyze visual and verbal elements. Kya's character is examined as a site of resistance and transformation. Findings reveal that electronic media disseminates crucial discourses on female agency and transformation, influencing perceptions. Kya's journey represents challenges to societal norms. Future filmmakers should portray diverse female journeys to foster critical awareness. Viewers should critically engage with such narratives to challenge gender biases.

KEYWORDS Becoming-Woman, Agency, Identity, Media Literature, Female Empowerment

Introduction

Electronic media has played a remarkable role in enlightening people's views about life and social issues. The present study is conducted to reveal the role of electronic media sources such as film, in enlightening females in the 21st century through the nexuses between media and literature. The study is delimited to the film "Where the Crawdads Sing" premiered in 2022 which portrays the life of a young woman in the United States during the 1950s and 1960s. She experiences many events that challenge her and provoke thoughts about life. Kya Clark, also known as the Marsh Girl in the town of Barkley Cove, is a captivating and untamed character who was abandoned by her family. Moreover, "Where the Crawdads Sing" takes place in the 1950s but premiered as a visual narrative in 2021, where it tells the story of Kya's journey from childhood to adulthood, growing up in the marshlands of the southern region. The plot opens up with a thrilling turn when the prominent figure in town is discovered deceased, with a perplexing connection to Kya. As a result, Kya becomes the primary suspect in the murder investigation. The novel delves into themes of self-discovery and resilience as Kya navigates the complexities of her situation.

Postmodern literature stands out for its inherent multidisciplinary, seamlessly weaving together diverse fields of knowledge. It thrives on intertextuality, as narratives draw from philosophy, history, science, and more. Visual elements often find a home within its pages, breaking the traditional boundaries between literature and the visual arts. Engaging with philosophy, postmodern literature challenges established realities and delves into the realms of identity and meaning. Science and technology make frequent appearances, reflecting on their profound impact on society and the individual. In essence, postmodern literature emerges as a tapestry of thought, fusing a range of disciplines to create rich, intellectually stimulating narratives.

Similarly, the nexus between media and literature is a dynamic junction with profound implications. Media adaptations of literary works serve as cultural mirrors, reflecting and shaping societal values. They extend literature's reach, making complex narratives accessible to wider audiences. Adaptations, whether on screen or in print, offer fresh perspectives and spark dialogues about interpretation. Examining how media representations evolve over time sheds light on cultural transformations. Moreover, this convergence enriches education by engaging students through various mediums. It fuels economic engines, boosting book sales and enhancing entertainment industries. Ultimately, it's a forum for discussions on diversity, representation, storytelling, and the ever-evolving relationship between art and society.

Likewise, the most widely disseminated images and messages in history come from television. It represents the majority of the shared symbolic environment in which we all grow up and live out our lives. Despite the apparent weekly emergence of new media platforms, the mass ritual of television is showing no signs of waning even as its effects are becoming more widely recognized. The film's objective is to establish connections between Gilles Deleuze's philosophical concepts and feminist theory, showcasing through the television how these ideas can effectively address and challenge various feminist issues. It delves into the potential of Deleuze's concepts to reshape feminist theory and practise through cultivation of this thought via introduction of new conceptual frameworks, tools such as television, and approaches.

During her journey, Kya forms a bond with Tate Walker, a slightly older acquaintance who introduces her to the world of books, teaching her essential skills such as reading, writing, and counting. Their shared passion for nature deepens their connection, leading to a blossoming romance. However, their relationship faces obstacles when Tate departs for college, leaving behind unfulfilled promises.

In 1968, Kya embarks on a romantic relationship with Chase Andrews, a popular local quarterback, who pledges his commitment to her, including the promise of marriage. Symbolising their love, Kya gives Chase a special shell necklace. Their relationship takes a downturn when Kya discovers Chase's engagement to another girl, prompting her to sever ties with him. Kya finds solace in her artistic pursuits, successfully publishing her nature illustrations and writings, which provide her with a modest income to sustain her. Unexpectedly, her older brother Jodie re enters her life, revealing the heartbreaking news of their mother's passing before they could reunite. Jodie promises to visit whenever possible, offering some semblance of familial connection.

Despite Kya's refusal of Chase's persistent advances, she becomes the victim of his unwelcome actions, defending herself against his attempted assault. During this encounter, she issues a strong warning, vowing to take drastic measures if he continues

to harass her. Unfortunately, a fisherman overhears this confrontation. Ignoring her warning, Chase returns to Kya's home and inflicts damage while she hides nearby. Several days later, Chase's lifeless body is discovered at the base of a fire tower, suggesting a fatal fall. The swamp's rising waters during high tide erase any potential traces left behind by the perpetrator, and no fingerprints are found within the tower. Significantly, the shell necklace, which he wore on the night of his death, is missing. Kya subsequently faces charges of first-degree murder, while the townspeople harbour deep suspicions against her.

Despite evidence of Kya's alibi, including her meeting with a book publisher in Greenville during the time of the crime, the police and the prosecution speculate on the possibility of her disguising herself and making a round-trip bus journey to Barkley Cove, luring Chase to the fire tower during a brief layover, and carrying out the murder. However, these theories lack substantial evidence, and Kya is ultimately acquitted during her trial in 1969.

Kya and Tate continue their journey together, sharing their lives. Kya's nature books with accompanying illustrations gain recognition, and she receives frequent visits from Jodie and his family. During a boat ride through the swamp in her later years, Kya envisions her mother's presence, momentarily returning to her cabin. Tate discovers Kya's lifeless body in the boat at their dock. While organising her belongings, he stumbles upon a passage in her journal that contemplates the necessity of eliminating predators to protect the prey, accompanied by a drawing of Chase. He also discovers the missing shell necklace, which he decides to discard into the depths of the marsh water.

The movie, directed by Olivia Newman, is an adaptation of the 2018 book written by Delia Owens. The book gained significant popularity, spending almost 168 weeks on The New York Times best-seller list. Just like its literary counterpart, the film is a work of fiction meant to provide entertainment to the audience. According to the movie database IMDb (2022), the film falls under the genres of drama, thriller, or mystery.

This study explores the obstacles encountered by women, including violence against them, and their process of new-becoming as they strive to regain agency and undergo personal transformation. Kya's journey throughout the plot of the film involves her growth, adaptations and transformation as she navigates her own desires, relationships, and sense of self. By exploring Kya's journey of becoming, one can analyse how she negotiates her subjectivity and agency within a patriarchal society, also a place where she has been isolated and marginalised. Everyone blames her as being a perpetrator of the murder, as it is easy to point a finger on a poor lonely girl who has no one in her support. Kya was neglected as being a part of the society and abandoned by all and she was unable to get proper education.

This research holds significance because it connects philosophy with movies, giving us new ways to understand films. It offers different ways to analyse movies, helping us learn more about how stories are told through visuals and how they affect people who watch them. It teaches us about media studies and how movies can send messages to viewers. This is important as more people watch movies than read books nowadays. The film discussed in this study also shows how women were oppressed in both the time of the story and when the script was written.

This research serves as a bridge between philosophy and the world of cinema, enriching our understanding of how movies convey ideas and emotions. It offers a fresh

perspective on analysing films, expanding our comprehension of storytelling through visual narratives and its influence on audience perceptions.

Additionally, by exploring the theme of female suppression depicted in the film across both contemporary and historical contexts, this study sheds light on the persistence and evolution of societal issues. It highlights the relevance of such narratives in reflecting not only the past but also contemporary struggles, contributing to discussions about gender dynamics and societal changes over time.

This research analyses the transformation of Kya Clark from being a weak character to becoming a strong empowered lady who fights to gain her new identity. This new-becoming has been studied through the theoretical concepts of "Deleuzian Feminism" in the book "Deleuze and Feminist Theory" (2005) by Ian Buchanan and Claire Colebrook along with "Cultivation Theory" by George Gerbner et al, in their book "Growing With Television: Cultivation Processes" (2002). Their work while embedded together is especially important in the areas of feminism, women's empowerment, and the fluidity of gender and identity as it is portrayed in television and the media. It provides valuable contributions by examining the amalgamation of feminist thought and Deleuze's philosophy cultivating this aspect through media, presenting fresh possibilities for feminist theories and activism.

The following theoretical concepts helped to study the character Catherine Kya Clark's movements of becoming-other or new-becoming, where she gains her new-identity relegating her existing identity where people neglect her identity as an individual, she is being called "Marsh girl" instead of her own name. This emerged through her recurring way of talking about people and her connection to nature as very significant to her. Her coping strategy is reconstruction, then she changes her means to reach what is meaningful to her. It is done by her getting rid of a threat that stands in her way and that she starts to trust herself more ability to fend for herself. Presenting this thought through media helps cultivate and embed a thought for gender equality and women empowerment.

Literature Review

In an article titled "An Ecological Allegory in Delia Owens' "Where the Crawdads Sing," Marianne Kimura delves into the fictional narrative involving Kya, Tate, and Chase. This narrative can be interpreted as an allegory representing C.H. Holling's "front loop/back loop" ecological process. Kimura's article aims to explore how "Where the Crawdads Sing" subtly addresses environmental concerns. These issues aren't mere incidental background details inserted by the author; instead, they form an integral part of the intricate allegorical plot, which depicts two contrasting ecological relationships between humans and the environment – one succeeding and the other failing, with an implicit sequence.

At the heart of this allegory is Kya, representing nature itself. Tate embodies the caring, thoughtful individual who values and protects Kya, while Chase stands in stark contrast as an unwise and indifferent figure who ultimately mistreats her. Notably, Chase symbolises those who embrace the changes capitalism has wrought on the landscape and wildlife. In contrast, both Kya and Tate share a profound love for the marsh, with Tate appreciating Kya's deep connection to the natural world. Kya's justified act of killing Chase can thus be seen as an ecological allegory, mirroring the process of blind exploitation of nature (embodied by Kya) followed by the demise of the creature

(Chase), which ultimately disrupts its own relationship with its essential environment. This article talks about ecological allegory. On the other hand, my research article speaks for empowerment of women through their new-becoming.

In the term paper, "Hierarchy Of Human Needs Through The Main Character In Delia Owens' Novel *Where The Crawdads Sing*", Tyas Disti Pridhia Rafikarning deals with human needs through the main character in the novel "Where the Crawdads Sing" by Delia Owens. The discussion concerns the application of two approaches to the subject of the written work; internal and external approaches. Through an internal approach, the concept is; characterization, plot and setting. For an external approach, the author uses Maslow's theory Hierarchy of human needs. This thesis is about the character of a little girl who lives and lives alone in the swamp like the protagonist of this novel. Courage and ambition allow the main character to fulfil all five hierarchies. The main source for this research is the novel *Where the Crawdads Sing* and it is supported by a number of books, magazines, literature and websites which are secondary sources. However, my research deals with the becoming-woman and empowerment of the main character Kya.

To sum up the examination has uncovered, related with the paper's thesis statement, that Delia Owen's novel *Where The Crawdads Sing* is a work of fiction that can be sorted as nature composing. In "An Ecocritical reading of Delia Owens' *Where the Crawdads Sing*: Nature writing that moves to change", the primary concerns which Felicia Holmstedt has delivered with the help of this paper are that the portrayal of the normal world in the novel is a spot that gives replies to human way of behaving, gives shelter and a feeling of having a place and, at last, is addressed in the wild, crude pieces of nature. These focuses have been made by applying the ecocentric ideas of anthropocentrism, biocentrism, bioregion, ecofeminism, ecopoetics, setting and spot. Thus the content of the analysis has arrived at the fact that the novel emphasises several ecocentric values. While this article focuses on the ecocentric values of nature and marshes, my intervention would be to analyse the role of Kya as transforming identity and becoming-woman by negating all societal norms.

Material and Methods

This research evaluates kya's transformative journey from isolation to emotional connections, from mistrust to trust, and from a limited sense of self to a deeper understanding of her own desires and emotions. Kya's contribution to the process of becoming fully herself is evaluated through the context of Deleuzian philosophy. The theoretical concepts of deterritorialization and reterritorialization, which Deleuze and Guattari proposed in their books "Anti-Oedipus" (1983) and "A Thousand Plateaus," used to investigate this. In addition, along with using George Gerbner's "Cultivation Theory" this study draws inspiration from Ian Buchanan and Claire Colebrook's 2005 book "Deleuze and Feminist Theory," which looks at the transformative journeys and experience of female character in the film "Where the Crawdads Sing".

"Growing Up with Television: The Cultivation Process" is a seminal work in media studies authored by George Gerbner, Larry Gross, Michael Morgan, and Nancy Signorielli, published in 2002. This book presents the findings of extensive research that explores the long-term effects of television on individuals' perceptions and beliefs. The central concept discussed in the book is "cultivation theory," which suggests that prolonged exposure to television content can shape viewers' perceptions of reality. The authors argue that the prevalence of violence and certain themes in television programming can contribute to a skewed and often exaggerated perception of the world,

leading to the mean world syndrome. This syndrome describes a belief that the world is more dangerous and violent for women than it actually is and how media influences and reflects societal attitudes and expectations regarding gender.

In essence, "Growing Up with Television" provides empirical evidence and analysis supporting the cultivation theory, highlighting the role of television in influencing how people understand and interpret the world around them. Cultivation theory along with Deleuzian Feminism helps to explore how media representations of gender and identity impact individual's perception and identities over time, with a focus on fluidity and multiplicity of these concepts, as well as long term media exposure.

This transformative journey of becoming in this film has been evaluated with the help of Brian Paltridge's multimodal discourse analysis method presented in his book "Discourse Analysis" (2001). An approach to discourse known as multimodal discourse analysis concentrates on how meaning is created through the use of several communication channels rather than just language. However, the following steps are involved in multimodal discourse analysis of the selected texts:

1. Data collection: for this study, the researcher has used the script of the movie and analyzed the content of the film where needed.
2. Transcription and annotation: the second step would be transcribing or converting spoken language or other audiovisual elements into written form, while annotation involves marking key features or aspects of the data.
3. Identifying modes and modal resources: third step would be to recognize modes such as language, images, gestures, sounds, and spatial arrangements, as well as identifying the specific resources within each mode that contribute to meaning-making.
4. The fourth step is to examine and analyse relationships between text and images portrayed in the movie.
5. Fifth step is the interpretation of the script and movie for the purpose of meaning-making in the light of the given framework or lens.

By applying this methodology, this study aims to analyse and interpret the film "Where the Crawdads Sing", through a Deleuzian Feminist perspective. However, with a focus on the fluidity and variety of these notions, as well as prolonged media exposure, cultivation theory and Deleuzian feminism helped to explore how media portrayals of gender and identity alter people's perceptions and identities over time.

Results and Discussion

"Where the Crawdads Sing" is a film that depicts the life of Kya, a girl who faces social isolation from the residents of Barkley Cove due to her solitary existence in a house situated in the midst of a shallow marsh. Abandoned by her family one by one, Kya remains within the confines of her marsh-surrounded home, far removed from the settlement. As she grows older, Kya gradually begins to open herself up to others and finds the courage to engage in a romantic relationship with her childhood friend. However, their relationship takes a tumultuous turn when Tate, Kya's boyfriend, decides to leave her in order to pursue his studies. Feeling betrayed, Kya is left with the belief that everyone ultimately abandons her, much like her family did in the past. Throughout her journey from adolescence to early adulthood, Kya is haunted by the memory of her mother leaving and the pain of societal rejection. Nevertheless, she starts to regain trust in others when she unexpectedly encounters Chase during a visit to town for shopping.

They embark on a long-lasting love affair, but Kya's world shatters when she discovers that Chase is already engaged.

Kya is always called out as a "Marsh girl" in Barkley Cove instead of being called by her own name. Additional evidence of Kya being solely known as the Marsh Girl, and the negative connotations associated with that label, is depicted in a scene featuring a dialogue between Mr. Milton and Kya during her time in prison. In this particular interaction, Mr. Milton attempts to persuade Kya to confide in him and disclose crucial information for the investigation. Initially, Kya resists sharing all the necessary details requested by Mr. Milton., but then Mr. Milton said,

Mr. Milton: "Well, I know you as Catherine Danielle Clark, but here in Barkley Cove, they don't call you by that name. They call you Marsh Girl."

After hearing this from Mr Milton, Kya gains courage to open up to him, before that she couldn't speak to anyone because of her father's upbringing.

People did not mention her as being a person of the society but they marginalised her and isolated her inside the marsh calling her different names.

Mr. Milton: "I have lived in Barkley Cove my whole life. And like you, I heard the tall tales told about the marsh girl. That she was part wolf, a missing link between ape and man that her eyes glowed in the dark. Well, here she is. The reality is that she was an abandoned child. A little girl surviving out there in the marsh on her own, reviled and shunned."

Indeed, the reason why Kya is hesitant to share information and confide in others, as shown in the scene with Mr. Milton, is because she has experienced a sense of being forgotten, alienated, and abandoned by those around her. As an outcast, Kya has been marginalized to the point where she feels that she has very limited opportunities to have her voice heard.

In certain circumstances, it becomes convenient to place the blame solely on a vulnerable, isolated girl whose future may not be perceived as significant compared to other girls who have families. Additionally, there is no one taking responsibility for her, no one advocating on her behalf, and no assurance of her protection.

Mr. Milton: "Well, I'm ashamed to say that we labelled her because we thought she was different. The job of judging this shy and rejected young woman has fallen on your shoulders."

Consequently, Kya becomes an ideal target. As an added twist, coincidentally, she happens to be the last person seen with Chase Andrews.

Despite Kya's silence, it is evident that she possesses a deep understanding of her own circumstances. This is exemplified in a particular scene featuring a conversation between Kya and Mr. Milton within her prison room.

Mr. Milton: "For them to be able to see you, as the kind and thoughtful you truly are" Kya: "No, they're never gonna see me like that."

Mr. Milton: "Listen, I know you have a world of reasons to hate these people." Kya: "No. I never hated them. They hated me, they laughed at me, they left me, they

harassed me, they attacked me. You... Do you want me to beg for my life? I don't have it in me. I won't. I will not offer myself up. They can make their decision, but they're not deciding anything about me. It's them, they're judging themselves."

Kya was mistreated by Chase Andrew who belonged to a powerful family with everyone's support while Kya was powerless and miserable because she had no family and relationship to rely on. They were two completely opposite figures. Targeting her was easy as she was 'someone' who can be easily disowned by the society and stripped of her rights. As the level of dislike towards Kya intensified, so did the likelihood of her facing mistreatment. Her presence in Barkley Cove can be likened to that of a marginalised minority in a country. Often, minority groups that are perceived as vulnerable become targets and are unjustly associated with criminal activities. The same happens to her.

Kya, as a victim of domestic abuse, is weary of the limitations and hardships associated with her identity as a "Marsh Girl." The reality is that a marginalised individual desires not just a "happy life" but also a "sufficient life." Regardless of a person's background or circumstances, they should not be reduced to mere objects. Every human being inherently possesses certain rights as a fundamental aspect of being a citizen and as an autonomous individual, deserving recognition and respect for their own values alongside the appreciation of others.

Kya being a Marsh Girl symbolises that just like nature and natural habitats she also needed respect, protection and attention. She was always treated as a minor by both men and women in Barkley Cove. This section delves into the theme of voice and its connection to nature and the female protagonist, Kya, in the novel "Crawdads." It examines how both entities are initially marginalised and gradually gain recognition and respect and gain their new-becoming. The argument presented asserts that they evolve and deterritorialized from a state of being overlooked and insignificant to becoming-new, acknowledged and significant.

Afterwards, delving into the theme of voice and its connection to nature and the female protagonist, Kya, in the "Crawdads". It examines how both entities are initially marginalised and gradually gain recognition and respect which in terms of Deleuzian Feminism concepts is becoming-woman. The argument presented asserts that they evolve from a state of being overlooked and insignificant to becoming acknowledged and significant.

The exploration begins by highlighting the strong association between nature and Kya at the outset of the story, emphasising their shared lack of voice. The parallel journeys of nature and Kya towards establishing a voice and their new-becoming are then traced, with a particular focus on Kya's personal progression in both spoken and written communication. This development contributes to a greater understanding and appreciation of the marsh. Furthermore, after acquiring a voice, Kya exercises the power to choose when to remain silent, a deliberate form of voicelessness. Simultaneously, she garners increasing respect for herself and the natural world surrounding her.

Everyone starts to leave her there alone and when she realises that this land and the marshes is the only place where she finds comfort she stops waiting for people. After being abandoned by her family and rejected by society, she gradually embraces her solitude in the marsh. She learns to survive and navigate her surroundings independently.

"She knew it was Chase she mourned, but a life defined by rejections. As the sky and clouds struggled overhead, she said out loud, I have to do life alone. But I knew this. I've known a long time that people don't stay" (Owens, 2019)

"For years I longed to be with people. I really believed that someone would stay with me, that I would actually have friends and a family. Be part of a group. But no one stayed. And I finally learned how to protect myself." (Newman, 2022, 144)

This is the crucial part in her life when she starts to recognize her own strength and resourcefulness. She started selling mussels as an earning so that she could get herself clothes and food. As years passed she immersed herself in the study of nature. She becomes highly knowledgeable about the marshes, flora, fauna, and the ecosystems. This is also an element of self realisation where she gains confidence in herself.

She then starts to trust and open herself emotionally when she meets Tate. Tate was the one who taught her how to read and write, in other ways, to express herself through the paintings. Meeting with Tate is a pivotal aspect of her character development and self realisation. They both share the same passion for nature. Kya's relationship with Tate is a transformative experience for her. It represents more than just a romantic connection; it symbolises her journey from isolation to emotional connection, from mistrust to trust, and from a limited sense of self to a deeper understanding of her own desires and emotion. Tate plays a significant role in helping Kya become more fully herself and contributes to her process of becoming in the context of Deleuzian philosophy. He gives her some email addresses of the publication houses where she can send her work to get published. After Tate is gone she stands up for herself and starts producing and publishing her work.

Once she publishes her first work, she stops collecting mussels. She then met Chase Andrew, a very famous person in Barkley Cove. After meeting him for sometime, she develops feelings for him. Although she understands the fact that she is always abandoned by people she gets closer to, this makes her indecisive in trusting again. Chase promises to marry her and build a house for her but she comes to know about his engagement and her trust is broken again. She assumes that the consequence of love is always being hurt.

Chase tries to sexually abuse Kya, she decides to get rid of him rather than living in fear.

"I will never live that... a life wondering where and when the next fist will fall" (owen, 273).

Kya was so done with being humiliated and disrespected throughout her life. She was frustrated by the fear she always had. Therefore, she decides to end it forever and then she kills Chase.

"Chase would not let it go. Being in isolation was one thing, living in fear was quite another." (Owens 284)

When people at Barkley Cove get the news of the murder, everyone blames Kya because by being a marsh girl she was an easy target for everyone. Out of all the people Mr Milton helped her. He served her as a lawyer and despite all the evidence being against Kya Clark, he was able to rescue her. Tate also comes back and supports her throughout the trial. When Kya gets free they both meet and settle down by marrying

each other. Kya does not marry him because he was the only option left for her, but because she really trusted her and he was the one who made her realise that she has some worth. Tata had taught her to get respect and there is nothing more than respect for a woman. He was the one who made her trust in someone for the first time in life. Therefore, her relationship with Tate turns out to be very positive. With the help of Tate she gets to achieve her goal which is that she wrote a book about species in marsh and got to publish it.

The transformation of Kya Clark from being a weak character to becoming a strong empowered lady who fights to gain her new identity was a gradual process. Life is not always easy and everything requires struggle and effort. She puts her efforts into learning how to read and write. She developed interest in reading books and finally, she became a publisher of her own book based on species of marsh. Kya realises not to trust anyone in life because everyone has to leave one day. She learns to survive on her own throughout her life, and she tries to relate herself to the marsh animals to learn from them the techniques, such as the survival of the fittest.

In the film, the main character, Kya surpasses what people expected from her, even though they called her the "Marsh Girl." She loves the marshes deeply, and that love helps her write many books about the area, turning her into a famous author. On the other hand Chase Andrews who acts badly, and mostly cares about what he wants and doesn't think much about the marsh's complexities. His behaviour shows a kind of masculinity that has often used nature and treated women poorly in Western history. This type of masculinity has not always respected the environment and has sometimes been unfair to women.

Kya finds herself deprived of any influential figures to look up to, both male and female. She was left alone by her father and mother. She always had a longing for human fellowship but she avoided contacting people because she was afraid to get hurt. Therefore, she became a role model for herself. She would appreciate herself and try to find happiness in living among other species of marsh. Kya is deterritorialized from the society and builds her own community with the other species of the marsh. She decides to live on her own against all odds of society. She started to build herself and worked hard to gain her identity in the form of her new-becoming. Kya develops hope for her future through the publications of her work. She gains fame, strength, resilience, and money through her work and she overcomes her longings. After being deterritorialized in her shed, Kya draws on lessons learned alone in the wild to understand the world and the circumstances of life.

Conclusion

By the above discussions and analysis of the film "Where The Crawdads Sing", through the Deleuzian Feminist perspective, I have reached some important findings and recommendations.

One of the major findings is the evaluation of the struggle Kya goes through in order to gain her identity in the form of a new-becoming. The process of deterritorialization from the society and their cultural norms and then re territorializing in her new-becoming with a powerful identity is evaluated, as targeted by Deleuze while discussing the process of becoming-women.

In the film "Where the Crawdads Sing", the application of Deleuzian feminism provides a rich lens through which we can analyse the transformative journey of the protagonist, Kya Clark. Kya's journey is multi-layered, shaped by her resilience, self discovery and societal challenges. Her evolutions consists of several steps such as, overcoming her early trauma of isolation and creating a bond with nature, her educational empowerment, developing interpersonal relationship with Tate and Chase where she comes to know about self worth and she gains recognition through her publications, and with the help of self realisation she gains agency which leads to her transformation as new-becoming.

Deleuzian feminism, influenced by the philosophical ideas of Gilles Deleuze and Félix Guattari, challenges traditional notions of identity and subjectivity. It emphasises the concept of "becoming-woman," which invites us to explore the fluidity of identity and the ways individuals negotiate and transcend societal expectations. Kya's story exemplifies these concepts as she navigates her life's challenges and evolves into a character who defies traditional gender roles.

Kya's journey from abandonment to self-sufficiency is a testament to her agency and resilience. She cultivates her identity in the face of isolation, illustrating the transformative potential that exists when individuals challenge the limitations imposed upon them by society. Kya's deep connection with the natural world of the marshlands is central to her becoming. It is through her immersion in nature that she cultivates a sense of self that defies conventional gender norms.

The concept of agency is intricately woven into Kya's narrative. Despite the hardships she faces, Kya exercises agency by learning to survive on her own terms. She acquires knowledge about the marsh, its creatures, and the science behind it, which not only sustains her but also empowers her. This process of self-empowerment aligns with Deleuzian feminism's emphasis on the importance of agency in the pursuit of becoming.

Furthermore, Kya's transformative journey is not without challenges. Society's prejudice and judgement weigh heavily on her, particularly due to her isolated lifestyle. Yet, through her resilience and the relationships she forms, Kya's story underscores the potential for individuals to transcend these societal boundaries.

The cultivation theory, a concept from media studies, is also relevant in the analysis of "Where the Crawdads Sing." This theory posits that media narratives have the power to shape perceptions and influence societal norms. In the context of this film, Kya's story serves as a powerful narrative that challenges conventional gender roles and encourages readers to reconsider their views on identity, agency, and gender dynamics.

In conclusion, "Where the Crawdads Sing" offers compelling content that aligns with the principles of Deleuzian feminism, particularly the concept of "becoming-woman." Kya's journey from isolation to empowerment, her cultivation of identity and agency, and the impact of her story on readers all resonate with the ideals of Deleuzian feminism and the cultivation theory. Through Kya's story, we are reminded of the transformative potential that exists within individuals and the power of narratives to challenge and reshape societal norms. This film stands as a testament to the strength of agency and the importance of embracing one's identity in defiance of the constraints of society.

Recommendation

Future research could extend this work by comparing similar portrayals of “becoming-woman” across different films or cultural settings to highlight variations in gender representation. Scholars may also examine audience responses in diverse contexts to understand how repeated exposure to such narratives influences social attitudes toward female agency and empowerment. Additionally, studies could adopt an intersectional approach to explore how race, class, and sexuality interact with the concept of female becoming in media texts, offering broader insights into inclusive representation.

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