

KYA'S INDIVIDUATION PROCESS IN DELIA OWENS' *WHERE THE CRAWDADS SING*

THESIS

By:

Fajar Swastika

NIM 17320107



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**KYA'S INDIVIDUATION PROCESS IN DELIA OWENS' *WHERE THE
CRAWDADS SING***

THESIS

Presented to

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in Partial Fulfilment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*

By:

Fajar Swastika

NIM 17320107

Advisor:

Dr. Syamsudin, M.Hum

NIP 196911222006041001



DEPARTMENT OF ENGLISH LITERATURE

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2021

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled **Kya's Individuation Process in Delia Owens' *Where The Crawdads Sing*** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 29 2021

The researcher

METERAI
TEMPEL
C78AJX274694873
Fajar Swastika
NIM 17320107

APPROVAL SHEET

This to certify that Fajar Swastika's thesis entitled **Kya's Individuation Process in Delia Owens' *Where The Crawdads Sing*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, June 29 2021

Approved by

Advisor,

Dr. Syamsudin, M.Hum.

NIP 196911222006041001

Head of Department of English Literature,

Rina Sari, M.Pd.

NIP 197506102006042002

Acknowledge by

Dean,

Dr. Hj. Syafiyah, M.A.

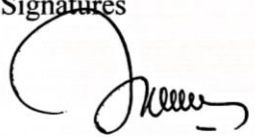

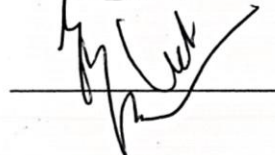
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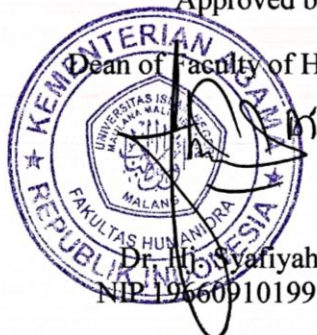
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Malang, June 29 2021

The Board of Examiners	Signatures
1. Dr. Hj. Isti'adah M.A NIP 196703131992032002 (Main Examiner)	
2. Dr. Siti Masitoh M.Hum NIP 19681020200312 (Chair)	
3. Dr. Syamsudin, M.Hum NIP 196911222006041001 (Advisor)	

Approved by

Dean of Faculty of Humanities



Dr. H. Hafiyah, M.A.
NIP 196609101991032002

MOTTO

“If you want to live a happy life, tie it to a goal, not to people or things.”

Albert Einstein

DEDICATION

This thesis is gladly dedicated to Allah SWT, who has given pleasure, mercy, and blessings upon me;

My beloved father, Mr. Heri Setianto, and my precious mother Mrs. Dwi Mujiutami.

My big family, who has prayed for me and supported me;

All of my teachers and lecturers, from kindergarten to undergraduate studies;

My friends and relatives, who are always there for me;

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The researcher realizes that the preparation of this thesis is far from perfect. Therefore, researchers expect all forms of criticism and suggestions from readers that can complete this thesis. Researchers apologize if there are mistakes in words or mistakes in research and writing. Hopefully, the completion of this thesis can be helpful for researchers in particular and readers in general.

Alhamdulillahirabbil Alamin

Malang, June 29 2021


Fajar Swastika
NIM 17320107

ABSTRACT

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Achieving individuation is an essential piece of identity development as it promotes independence, which aids in one's ability to successfully function as an adult with increased well-being (McLean, Breen, & Fournier, 2010). Through the individuation process, one can generate the unconscious that is being suppressed and uncover the authentic Self. The main character in *Where the Crawdads Sing*, Kya Clark portrays her individuation process.

Problems of this research are as follows: (1) What are the main characteristics of the individuation process experienced by Kya Clark in Delia Owens' in *Where the Crawdads Sing*? (2) What are the strategies to achieve the individuation process taken by Kya Clark in Delia Owens' *Where the Crawdads Sing*?. The writer employs literary criticism in psychological approach that focus on the main character. The researcher uses the theory of individuation process by Jung.

This research reveals that the individuation process found in Kya's character: (1) Kya has undergone several primary characteristics of the individuation process. Kya Clark's individuation process occurs before middle age when she has experienced tragedy, those hardships have changed her old life orientation, and the process took a notably long period and led to physical pain and misery. (2) The strategies of the individuation process taken by Kya. She acknowledges her animus, recognizes her shadow, diminishes her persona, and unveils her unconscious.

ABSTRAK

Swastika, Fajar. 2021. **Proses Individuasi Kya dalam Delia Owens' *Where the Crawdads Sing***. Skripsi. Malang: Jurusan Sastra Inggris Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Dr. Syamsudin, M. Hum.

Kata Kunci: Proses Individuasi, Teori Psikoanalitik Jung, *Where the Crawdads Sing*

Mencapai individuasi adalah bagian penting dari pengembangan identitas saat mempromosikan kemandirian, yang membantu kemampuan seseorang untuk berhasil berfungsi sebagai orang dewasa dengan peningkatan kesejahteraan (McLean, Breen, & Fournier, 2010). Melalui proses individuasi, seseorang dapat memunculkan ketidaksadaran yang sedang ditekan dan mengungkap otentik Self. Karakter utama dalam *Where the Crawdads Sing*, Kya Clark memerankannya proses individuasi.

Masalah penelitian ini adalah sebagai berikut: (1) Apa karakteristik utama dari proses individuasi yang dialami oleh Kya Clark di *Delia Owens' Where the Crawdads Sing*? (2) Apa strategi untuk mencapai proses individuasi yang diambil oleh Kya Clark di *Delia Owens' Where the Crawdads Sing*?. Penulis menggunakan kritik sastra dengan pendekatan psikologis yang berfokus pada karakter utama. Peneliti menggunakan teori proses individuasi oleh Jung.

Penelitian ini mengungkapkan bahwa proses individuasi yang ditemukan dalam karakter Kya: (1) Kya telah mengalami beberapa karakteristik utama dari proses individuasi. Kya Clark's proses individuasi terjadi sebelum usia pertengahan ketika dia telah mengalami tragedi, kesulitan telah mengubah orientasi kehidupan lamanya, dan prosesnya memakan waktu yang sangat lama dan menyebabkan rasa sakit fisik dan penderitaan. (2) Strategi dari proses individuasi yang diambil oleh Kya. Dia mengakui animusnya, mengenali bayangannya, mengurangi personanya, dan mengungkap ketidaksadarannya.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher provides the Background of the Study, Research Question, Objective of the Study, Scope and Limitation, Significance of the Study, Definition of Key Term, Previous Studies, and Research Methode: Research Design, Data Source, Data Collection, and Data Analysis.

A. Background of the Study

The process of individuation is crucial to the development of one's personality. One who does not experience the whole aspects of the individuation process may experience instability of self-image and does not have a clear self-awareness. Moreover, a person may experience difficulties in establishing interpersonal relationships. Furthermore, it can result in personality disorders that provoke anxiety and depression. Personality disorder occurs when one's personality becomes too siding with one aspect, one fails to establish other important personality aspects. Thus, contrary to the authentic characteristics. (Ewen, 2014) Hence, discovering the realization of the Self is essential. To achieve one's authentic Self, one needs to go through the individuation process.

The process of individuation, according to Jung, is a long-term process and is rarely achieved before middle age. Achieving individuation is an essential piece of identity development as it promotes independence, which aids in one's ability to successfully function as an adult with increased well-being (McLean, Breen, & Fournier, 2010). Through the individuation process, one can generate

the unconscious that is being suppressed and uncover the authentic Self. It helps people to be accomplished in understanding and recognizing themselves.

The phenomenon of the individuation process is illustrated through Delia Owens' *Where the Crawdads Sing* novel. *Where the Crawdads Sing* is Delia Owens' novel published by G.P Putnam's Sons in 2018. This novel won the New York Times Fiction Best Sellers and Bestselling Author of 2019-2020. The novel gives information regarding survival. *Where the Crawdads Sing* by Delia Owens is intriguing to investigate since it covers the tale of the main character, Kya Clark's, life path.

In *Where the Crawdads Sing*, Kya Clark, whose full name is Catherine Danielle Clark, was born in North Carolina, October, 10th 1945. Since childhood, she has been abandoned by her mother. Hence, she has to live a life with her abusive father. She preferred to live in Marsh without anyone. Moreover, she was abandoned by her father, siblings, and her friend, Tate. Kya felt that they left her because they hated her. She learned to live without anybody in Marsh. Kya always hides there because she knew she would be safe and nobody will find her. She fell in love with Tate, but he left her. She was disappointed and did not trust anyone. However, when Tate left, she has a relationship with Chase. At the end of the story, Kya was suspected of attempting to Chase's murder, and Tate reveals that Kya was a local poet named Amanda Hamilton. (Owens, 2018)

In that way, the novel is a remarkable achievement, as it tells the tale of a

lonely person who comes to grips with abandonment, their desires, and how to find fulfillment in even the most unfavorable situations. This novel was not only addictive to read because of the fantastic characters and exciting story, and spiritual discovery, but it is also a rare book that depicts loneliness, desperation, and alienation in a deeply personal and affecting way. The heroine of the novel withdrew and ignored her emotions and potential ways for alleviating her suffering until it became so intense that she finds a connection with a way to overcome it. Kya Clark has several psychological issues, and as a result, she is going through the process of individuation. Since the main character portrays a variety of methods for achieving individuation, the individuation process is the best option for analyzing the novel.

Jungian analytical psychology is used to determine the individuation process that occurs in the novel. According to Jung, Individuation is a process by which a person recognizes his uniqueness. It happens because someone has united his conscious and unconscious so that it becomes an inseparable unity as the main character in the novel undergoes the process of self-individuation. (Jung, 1964). Thus, it would be better if Kya Clark analyzed it through a psychological approach. Therefore, the study is titled *Kya's Individuation Process in Delia Owens' Where The Crawdads Sing*.

The individuation process can extend the individual's awareness. In this case, people can mend the parts in their mind between the conscious and unconsciousness that bring self-fulfillment in their minds. (Feist, Feist, and Tomi-Ann 2018). Thus, for individuation process goals, the characters must

acknowledge their primary archetypes. It is interrelated because in Delia Owens' *Where the Crawdads Sing* novel, the main character, Kya Clark, depicts the process of individuation.

In conducting this research, the writer found several academic studies related to this research. The first data is a journal article titled "Buzzinda: Walking through an Architectural Metaphor of the Jungian Individuation Process," written by Luca Pasquarelli & Chiara A. Ripamonti in 2016. The second data is a dissertation titled "Jungian Archetypes and Individuation In Paul Auster's *City of Glass*: A Systemic Functional Analysis," written by Imene Moulati in 2016. The third data is a paper titled "The Individuation Process in Post-Modernity," written by Giorgio Tricarico in 2016. The fourth data is a thesis titled "Self Individuation Process in the Main Character of *Black Swan* Movie," written by Yohana Febry Chris Suprpto in 2016. The fifth data is a journal article titled "Active Imagination, Individuation, and Role-playing Narratives," written by Sarah Lynne Bowman in 2017. The sixth data is a thesis titled "Individuation Process of Riggan Thomson in Inarritu's *Birdman (The Unexpected Virtue of Ignorance)*," written by Muhammad Hilfi Adanni in 2019. The last data is a thesis titled "A Semiotica Analysis of the Self Individuation Process in the Characters of BTS Universe Music Videos," written by Irmayana in 2020.

Although this research has the same topic and theory to be analyzed as previous research, the method and object of the research are different. The previous studies used on the city of Buzzinda, Paul Auster's *City of Glass*, *Black*

Swan Movie, Riggan Thomson in Inarritu's *Birdman (The Unexpected Virtue of Ignorance)*, and BTS Universe Music Videos as objects, while the writer uses Delia Owens' *Where the Crawdads Sing* novel as research objects.

Moreover, those previous studies have a various results because there were elements that affect the process of individuation. The individual must acknowledge their archetypes such as persona, shadow, anima, animus to achieve the Self. Besides, the role of the dream and active imagination are beneficial in the process of individuation. In conducting this research, the writer tries to complete the missing part of those previous studies, since the main character in *Where the Crawdads Sing* novel, Kya Clark, depicts the complete main characteristics of the individuation process and uses persona, shadow, animus, dream, and active imagination as strategies for the individuation process. An active imagination is utilized to bridge between the conscious and unconscious. Grant the Self and get to the oblivious and provide flexibility to the dream, whereas keeping up the cognizant viewpoint. Active imagination uncovers poetry, dance, music, and drama. (Chodorow,1997).

B. Research Question

1. What are the main characteristics of individuation process experienced by Kya Clark in Delia Owens' in *Where the Crawdads Sing* according to Jungian analytical psychology?
2. What are the strategies to achieve the individuation process taken by Kya Clark in Delia Owens' *Where the Crawdads Sing* according to Jungian

analytical psychology?

C. Objective of the Study

1. To identify and examine the main characteristics of individuation process experienced by Kya Clark in Delia Owens' *Where the Crawdads Sing*, according to Jungian analytical psychology.
2. To describe the strategies to achieve the individuation process taken by Kya Clark in Delia Owens' *Where the Crawdads Sing* according to Jungian analytical psychology.

D. Scope and Limitation

This research used a psychological approach in the research process. The author examines the self-realization or individuation of the main character using the theory of individuation by Carl Gustav Jung in analytic psychology. The author limits this research to several things. The author only focuses on analyzing the individuation process of one of the main characters in Delia Owens' novel *Where the Crawdads Sing*, namely Kya Clark. Then, the authors analyzed the individuation experienced by Kya Clark.

E. Significance of the Study

Theoretically, this thesis can be used as a guide to explain the contents of the novel *Where the Crawdads Sing* and how Jung's analytic theory is implemented in research.

Practically, this study may be used by lecturers, students, or scholars.

This research may be used as instructional material for lecturers, essential for students interested in interpreting the novel *Where the Crawdads Sing* using Carl Jung's analytic theory, and will assist scholars in carrying out their studies.

F. Definition of Key Term

- 1) Individuation process: In Carl Jung's psychology, the individuation process transitions towards wholeness and increased awareness. In order to fulfill the individuation process, one has to go through several strategies: diminish persona, acknowledge anima/animus, recognize shadow and unveils the unconscious (Fordham, M.D., M.R.C.P., Adler, & Hull, 1955)
- 2) Persona: Persona is a system of individual adaptation to or the way they assume in dealing with the world. Every vocation or profession, for example, has its own unique personal characteristics. (Fordham, M.D., M.R.C.P., Adler, & Hull, 1955)
- 3) Shadow: The shadow depicts everything that one wants to admit directly or indirectly. (Fordham, M.D., M.R.C.P., Adler, & Hull, 1955)
- 4) Anima/animus: Anima and Animus reveal themselves most regularly in the personified frame as figures in dreams and fantasies or within the madresses of a man's feeling and a woman's considering. "Every man carries inside him the unceasing picture of a lady, not the figures of this or that specific lady, but an authoritative ladylike figure."

(Feist, Feist, & Tomi-Ann, 2018)

G. Previous Studies

There are several previous studies related to this research. First, In a journal article titled "Buzzinda: Walking through an Architectural Metaphor of the Jungian Individuation Process." Pasquarelli & Ripamonti (2016) discussed the concept of the Jungian Individuation process in the city of Buzzinda, a city created by Italian architect Tomaso Buzzi during the 1900s. This study used analytic psychology by Jung. This research focused on the process of individuation and the development of symbolic language. The results of this study highlighted the city as a synonym for Self. Buzzi asserted that just like the process of individuation, which took a long time and was a process that had no end, Buzzinda was still becoming an ideal city.

On the other hand, Moulati (2016) examined Jungian archetypes and individuation in Paul Auster's City of Glass. This research used Halliday's Systemic Functional Linguistics (SFL) and Jung's individuation process. This research maps the patterns of character/archetype and plot structure/individuation in the City of Glass.

Later on, Tricarico (2016) asserted the individuation process in Post-Modernity. He stated Post-modern individuation involves both the individual and collective levels, not only because it concerned the individual who satisfies the objective soul but mainly because carrying out this process appears to be the only way to avoid the extinction of life.

Moreover, Suprpto (2016) highlighted the self individuation process in the main character of Black Swan Movie. This study emphasized the intrinsic and extrinsic elements of the Black Swan film. She explained how self-individuation is reflected in the main character, Nina, based on Carl Jung's theory. She showed that Nina only reveals two archetypes, the image, and the persona. Therefore, the main character did not succeed in the preparation of self-individuation.

Besides, Bowman (2017) examined role-playing through Jungian perspectives. Jung's theory has made many contributions to role-playing studies related to understanding the process of character creation, enactment, and the transformational potential of these experiences. While active imagination has been explored through Jung's methods of individual processing with therapeutic purposes, it bears a strong resemblance to role-playing group activity. Jung's role play strongly implied a correlation between two processes: the embodiment of the quality of the personality image and the narrative dialogue involved in the interactions between characters. The benefits of role-playing were not only to learn their character traits through the ego process but also to become more psychologically balanced. She proposed that role-playing provides an opportunity to awaken the repressed aspects of the personal and collective unconscious through play activities, which, with appropriate reflection, can lead to greater insight and understanding of the Self.

Furthermore, Adanni (2019) presented a thesis titled "Individuation Process of Riggan Thomson in Inarritu's Birdman (The Unexpected Virtue of

Ignorance)." He examined Riggan Thomson's Individuation Process in Inarritu's Birdman. The author used two approaches, the objective approach and the psychological approach, with Jung's theory of individuation. He stated Riggan achieved the aim of the individuation process because he discovered all archetypes. Thus, he completed the process of individuation.

Finally, Irmayana (2020) presented a thesis titled "A Semiotica Analysis of the Self Individuation Process in the Characters of BTS Universe Music Videos." She discussed the semiotic of the self individuation process in BTS's character of music videos. This research used a descriptive qualitative method. She employed semiotic theory and Carl Jung's Self Individuation process theory. She provided that all the characters in the video have not been able to balance the four main archetypes. Therefore, they did not individuate.

H. Research Method

1. Research Design

The writer employs literary criticism to conduct this research because it is considered analysis of a literary work. The writer using a psychological approach in literary criticism. The psychological approach reflects psychology's influence on literature and literary criticism (Kennedy & Gioia, 1995). According to Abrams (2009), the psychological approach is a way for analyzing psychological features of a character or an author of a literary work. The researcher focuses on the main character in the

literary work and applies Jung's psychoanalytic theory about the individuation process proposed by Carl Gustav Jung. *Individuation* is a stage in which a person recognizes their personality. It occurs as someone combines to become conscious and unconscious. Thus, it results in unity. In order to fulfill the individuation process, the character must acknowledge the primary archetype. Persona, shadow, anima/animus, and Self are all concepts in the individuation process. (Hull, 2017). This theory is employed to support the researcher reveals Kya's individuation process. Through this theory, the researcher intends to investigate the character's persona, shadow, animus, dream and active imagination.

2. Data Source

In this research, the writer took data from a novel called *Where the Crawdads Sing* wrote by Delia Owens and published by G.P. Putnam's Sons in 2018. *Where the Crawdads Sing* contains 370 pages. Then the writer uses words, phrases, or sentences in the novel as the data.

3. Data Collection

The researcher read Delia Owens' *Where the Crawdads Sing* novel critically and repeatedly. Next, the writer decides what theory which relevant for analyzing the *Where the Crawdads Sing* novel. Furthermore, the author collects the appropriate data for this research, including plots, settings, and character thoughts and actions. The writer then takes some notes of the essential data and organizes it into several chapters based on its classification. Moreover, the writer selects and classifies the data related to research and associate data based on its

theory. Eventually, the author develops the data.

4. Data Analysis

The writer uses Jung's analytical psychology to analyze the *Where the Crawdads Sing* novel. Thus, the writer chooses the theory by Carl Gustav Jung as a tool to analyze the individuation process. Next, the writer limits the research by observing Kya's character to examine the novel's self-individuation. Then, the writer finds evidence to identify the individuation process in the main character. The following step, when the data is complete, the writer will arrange it, find connections, and dig up more information about Kya Clark. Finally, the writer concludes all findings as conclusions.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the related theory concerning the relationship between literature and psychology and the individuation process. *Where the Crawdads Sing* novel contains some events that express the main character's self-individuation process related to psychology theory, Jung's psychoanalytic theory employs to clarify the issue itself with the related theory.

A. Psychology and Literature

According to Cuddon (2013), literature was a term that typically refers to literary works of the primary genre, such as epic, drama, lyric, novel, short story, and ode. (p. 404-405). In line with Jung, literature has the exact symbolic meaning that the author intentionally writes. (Ewen, 2014, p. 73). Literary works have value in terms of content, authenticity, aesthetic, and creative quality. Thus, through those features, literary works separate from other types of published works.

Further, literary criticism prefers to examine the contradictions in literary works' interpretation. Furthermore, literary criticism sought to interpret the interpretation's assumptions and principles. Tyson (2006) asserted literary criticism was the application of critical thinking to literary texts. Therefore, a literary criticism examined the literary works. Moreover, any literary work can be examined through the prism of critical context. In the analysis of the literary work, one can decide which concepts are helpful to apply. Besides, Kyes (2012)

mentioned, literary work was a mirror of reality that reflects all aspects of people's lives.

According to Abrams (2009), the psychological approach is a way for analyzing psychological features of a character or an author of a literary work. Psychology was the science of the mind and behavior. The psychological approach of literary criticism proves the psychology of the author or character in the story as an individual. It indicates that the author and character are human beings with passions and feelings inextricably connected to nature.

According to Endraswara (2013), the difference between literature and psychology was that literature focused on humans as imaginary products of literature, while psychology focused on humans as an individual (p.99). Although literature and psychology are two distinct fields, they all investigate the inner life of an individual. These two sciences supplement one another in order to provide a comprehensive understanding of the human soul.

In *Psychology and Literature* (1990), Carl Gustav Jung explained that the human soul was at the center of all sciences and arts, and psychology is the study of psychic processes that can assist literary studies. Literature, according to Jung, was the product of a complex psychic process that resulted in its creation. Literary works investigated character and behavior. Personality was an essential consideration in both psychology and literature. Since both psychology and literature explore the inner essence of feelings and individual characteristics, literature and psychology were inextricably intertwined. (p. 217-218)

B. Introduction to Jungian Psychoanalytic Theory

Carl Gustav Jung was a psychiatrist born on July 26, 1875, in Kesswil, Switzerland. He developed the idea of Jungian analytic psychology. Jung was selected professor of medical psychology at the University of Basel in 1944. The nature of the mind, including consciousness and unconsciousness, was studied in Jung's analytical philosophy. The personal unconscious and the collective unconscious were two forms of the unconscious. There was an archetype or genetic tendency to view the universe in such forms in the collective unconscious.

1. Consciousness

Jung asserted the conscious is the image of the Self, while the unconscious has no connection to the ego. Jung regarded the ego as the center of his consciousness rather than the substance of his personality. The ego played a secondary role as an unconscious self in a mentally stable person. Good people were aware of their surroundings, but they also allow themselves to view their subconscious selves. (Feist et al., 2018)

2. Personal Unconscious

Personal unconsciousness refers to any perception that a particular person suppresses, overlooks, or experiences subliminally. Jung (1964) described that the unconscious differs slightly from Freud's unconscious and preconscious concepts. Personal unconsciousness, created by human experiences and is unique to each person. Every memory in the personal unconscious can be easily recalled, while some are more difficult to recall, and even some are beyond the reach of consciousness.

3. Collective Unconscious

According to Feist (2018), the collective unconscious contents are passed on as psychic potentials from generation to generation. The material of a common unconscious is alive and influences one's thoughts, attitudes, and actions. Jung believed that people have multiple inherited traits that manifest themselves in daily life situations. He claimed that the proclivity to respond is part of the genetic potential but that the intrinsic potential must be activated by human experience. It also induces "great dreams," which are dreams with meanings that stretch past the individual dreamer and are filled with meaning for people of all times and places. The collective unconscious creates tales, legends, and myths.

a) The Primary Archetypes

Hull (2017) defined archetypes as a symbolic formula that only continues to function as unconsciousness shows itself or consciousness occurs but was hindered for internal or external purposes. The collective unconscious material reflects consciousness in a spoken form, persuading preferences and viewpoints on something. One must rely on three powerful archetypes that make up one's Self. Those are the shadow, anima, and persona.

1) Persona

The persona is the individual's structure for adapting to or embracing control of the environment. A persona is something that a person does not have but that one cares about. Hull (2017) defined a persona as a system of human adaptation to or assumption of coping with the environment. In line with Dobie (2012), the persona was the image one portrays to others. It was the mask that was put

together for the outside world. It may not be who we think we are on the inside. (p .63)

2) Shadow

Hull (2017) stated that shadow represents everything the subject refuses to embrace and actively forces him, either consciously or indirectly. Moreover, Blos (1967) defined that a shadow reflects one's background. That was meant to be avoided most often repeats itself with tragic precision. (p. 17). In line with Dobie (2012), the shadow represents our darkest dimension, the parts of ourselves one would prefer not to encounter. (p.63)

3) Anima and Animus

Hull (2017) declared that anima and animus reflect the ladylike aspect of a man's and the manly nature of a woman's obliviousness. The small amount of contrasexual qualities tends to provide a contrasting contrasexual character that, on average, stays indifferent. anima and animus most often manifest themselves in the personified frame as characters in dreams and fantasies or within the madneses of a man's feeling and a woman's contemplating. "Every man bears an unending image of a lady inside him, not the figures of this or that particular lady, but an authoritative ladylike figure." Besides, Jung (1964) claimed that since this image of anima and animus is unaware, it is continually unconsciously awaited upon the beloved person and is one of the primary causes for enthusiastic attraction or revulsion. Hill (2020) further said that emotional desire is demonstrated by the projection of the constellated contra-sexual archetypes of the "anima" in men and the "animus" in women (p.151). One way to observe the

anima archetype's operation in men, according to Jung (1954), was through their "moods" and dream imagery of known and unknown female characters. (p. 32).

On the other hand, Jung argued that one way to observe the operation of the animus archetype in women was through their "opinions" and dream images of known and unknown male personalities, which were widely portrayed collectively. It was just the context archetype (p. 32). According to Jung, archetypes in the common unconscious keep their opposites together, but some conflict between opposites exists when archetypes become constellated. As a result, the anima and animus archetypes would have a positive and negative pole. The positive facets of an active anima in men include receptiveness, the ability to attend to others, and the experience of inspiration; the negative aspects include envy, brooding, and backbiting. Mental agility, fearlessness, tenacity, and piety are positive characteristics of an active animus in women; negative characteristics include vital disputatiousness, dogmatism, and single-minded rigidity. The anima, according to Jung, was the "soul-image," or the life force that motivates one to act. It is assigned the feminine designation. (Hill, 2020, p. 175).

4) Self

Jung claimed that everyone has an inherent propensity to strive for development, perfection, and fulfillment, referred to as the Self. The most detailed of all archetypes, it puts them all together in the course of self-realization. The ego encompasses both the personal and social unconscious mind, and it brings the opposite elements of the psyche together. (Feist, Feist, & Tomi-Ann, 2018, p. 178) . The complete realization of one's Self will come in the future. It is a goal.

Actualization of the Self entails future aspirations and plans and a clear perception of one's skills. Self-development is incomplete without self-awareness. It is the most daunting process one faces in life and requires perseverance, perspective, and experience. (Hull, 2017, p.93)

Furthermore, Jung believed that there are two groups of people: those with positive natures and evil natures. It was viewed from a person's persona and shadow. Jung's idea pointed at the two significant dimensions of personality, introversion and extraversion. (Ewen, 2014). Jung eventually developed his personality theory by forcing himself into his unconscious, searching for dream vision and active imagination. Jung's popularity reached beyond psychiatry and into politics, philosophy, and popular culture. (Feist et al., 2018).

C. Individuation Process

According to Carl Jung's psychoanalytical theory, the individuation process transformed towards wholeness, towards increased understanding. Individuation is related to a path with the primary aim of discovering one's authentic Self. Carl Jung coined the word "individuation" to describe how individual attempts to discover who he is. The idea of individuation is fundamental to Jungian psychology. Individuation, according to Jung, is the stage at which an individual acknowledges their uniqueness. It occurs when a person's conscious and unconscious Self integrate. When deciding the purposes of individuation, the characters must consider the significant archetypes. Persona, shadow, animus, and Self are all concepts in the individuation phase. (Hull, 2017)

1. The Main Characteristics of Individuation Process

First, the individuation process is the usual process. Gieser (2019) stated that the process of individuation occurs in the second half of life when consciousness begins to separate itself slightly, and it is only then that one can comprehend. This transition typically happens at thirty-five, thirty-six, or thirty-seven, and occasionally even older. (p. 267). Moreover, Fordham (1956) asserted that individuation exists in middle-aged people, or what Jung refers to as those in their second half of life, especially those who have entered many points in their lives such as schooling, career, and families (p. 78). In line with Archie B. Carroll and Ann K. Buchholtz (2017), individuation did not arise until the middle ages, where people were forced to confront their unconsciousness and abandon the behaviors and values that have guided them for the first half of their lives. Consciousness required the unity of one's life. Jung's understanding of human nature was more positive and less deterministic than Freud's. Jung concluded that part of the personality was innate and part was learned. The primary goal of progress is to individuate. Childhood memories are important, but midlife encounters and future expectations have a more significant impact on personality. Personality is unique in the first half of adulthood but not in the second.

Moreover, according to Jung, the individuation phenomenon can even arise in people that have not yet reached middle age but have been subjected to unusual disasters, tragedies, or traumas that have caused them to reconsider their previous life orientation. In line with Fordham (1955), individuation occurs in middle-aged or in the second half of adulthood. According to Jung's individuation process,

people who have not yet passed the middle ages have endured unusual accidents or tragedies, as well as traumas that can affect the course of their long existence. The initial shock functions as a kind of "warning," but it is not always remembered.

Furthermore, Jung (1964) claimed that an individual makes a conscious decision to change his old way of life and live a new life, with all of the consequences. The individual process takes a long time to complete, and it is impossible to get through without experiencing psychic pain. The process must be continued after swallowing several bitter truths. This process takes a long time and cannot be done without psychological pain (p. 166-167).

Fordham (1956) declared that each person's path through the process of individuation is unique. Each individual may have multiple symbolic encounters, which may appear in a dream or a significant event. (p. 75). When dark images emerge in one's dreams and appear to wish something, it is difficult to tell whether they are a shadowy part of themselves, the Self, or both at the same time. One of the most daunting obstacles on the journey to individuation is forecasting perception. Dream symbols are often so subtle and complicated that determining their significance is complex. In such a situation, the only option is to endure the discomfort. (Jung, 1964).

The core of personality shifts from the center of the soul, which is the center of self-awareness, to become oneself. A sign of the wholeness of the personality. Feist noted Carl Jung's psychological origin hypothesis in his book *Theory of Personality*. This concept emphasizes the unconscious as a dominant factor

demanding toughness to overcome the evil side of one's shadow. Self-realization can be achieved by eliminating the ego as the primary concern of personality and replacing it with the Self. The self-realized individual must encourage his or her unconscious to become the core of his or her personality. Furthermore, increasing consciousness inflates the ego, resulting in a one-sided individual that lacks the soul spark of personality. (Feist et al., 2018)

2. The Strategies to Achieve Individuation Process

Being an individual, fulfilling one's ability, and forming oneself are all examples of individuation. The desire to become an individual is innate and normal, but it may be boosted or hindered by external factors such as one's educational and economic opportunities, as well as the complexities of parent-child relationships. Before completing Jung's ideal of self-fulfillment, one must go through many stages or steps. (Jung, 1964).

In *Theories of personality* (2016), Schultz stated that in order to fulfill the individuation process, one has to go through several strategies:

a. Diminish the Persona

The first stage entails the individual being dethroned. While it is necessary to strive to play many social roles to succeed in the real world and get along with other people, it is also necessary to recognize that one public personality cannot represent one's true nature. Furthermore, the person must come to understand the true Self that has been concealed. Remove any human or mask that has been used to embrace the Self. (Jung, 1964, p. 167)

b. Recognize the Shadows

According to Jung (1964), humans mask their dark side in the first half of life. Knowing only the good aspects of our personalities leads to a one-sided development of personality. Shadow tendencies lend life zest, spontaneity, and imagination. The shadow influence acts as a tool for creativity. Furthermore, he contends that shadow should be accepted and formed rather than ignored, as it should be in all aspects of life. Individuation is a means of becoming acquainted with oneself. (Jung, 1964, p. 175)

c. Acknowledge the Anima and Animus

The most challenging step in the individuation process is recognizing the characteristics of the opposite sex. Accepting the emotional traits of both sexes opens up new avenues for creative expression. It was referred to by Jung as transcendence, an innate need for unity or completeness of identity. According to Jung, external factors such as dissatisfaction or a frustrating career will prevent full self-fulfillment. Each individual must be conscious of the anima/animus, both positive and negative, to understand the opposite sex behaviors within himself and continue to show these anima/animus traits to the world beyond the individual. (Jung, 1964, p. 176-195)

d. Unveils the Unconscious

People in their forties and fifties must leave habits and beliefs that led them through the first half of their lives. They must face their unconscious, taking it into the conscious experience and embracing what it advises. Jung warned that accepting unconscious forces would not entail obedience to them. He assumes that

no particular aspect of one's personality can take priority at this point in life. When individuation is accomplished, one must work on developing their negative mindset and psychological functions. If the individuation process has been completed, the personality will lead to the archetype of the Self.

There are two methods to unveil the unconsciousness in order to reach self-fulfillment in the individuation process. Specifically by dreams and active imagination.

a. Dreams

Hull (2017) asserted that dreams were the hidden little doors of the soul that would unlock due to ego consciousness. The spirit, on the other hand, will exist no matter how far our ego-consciousness extends. The dream is the product of all the depths falling together. Besides, Blass (2002) defined dreams were like all psychic products that have values. When one explores the sense dilemma of psychoanalysis and what makes those psychic products meaningful, issues were surrounding dreams emerge. (p.199). The unconscious part of any occurrence is disclosed to us in dreams, where it emerges not as a rational notion but as a symbolic image. In fact, Jung (1964) claimed that the study of dreams was the first to allow psychologists to analyze the unconscious part of aware psychic events. (p. 23)

b. Active Imagination

In Jungian psychoanalysis, active imagination is a type of imaginative meditation in which one intentionally enters into contact with the unconscious and makes a conscious connection with psychic events. One of Jung's most significant

discoveries was active imagination. Jung's (1964, p. 206-207). Active imagination bridges the conscious and unconscious mind. Allow for forgetting and providing for imaginings while keeping a conscious mind. Chodorow (1997) stated that poetry, dance, music, and drama are ways to convey one's active imagination. The poetry reveals what is buried in the text. The unconscious becomes conscious by language. O'Neill (2002) stated that the realms of psychological theory and literature have frequently linked. How to make the unseen realm, the unconscious aware, and discover what we want. (p.29)

On the other hand, human language capacity allows people to discover their thoughts and memories and mold their minds to one kind of truth. The often uncomfortable and exhausting awareness, on the other hand, suggests that people will never fully fulfill real perceptions and emotions through the capacity to communicate themselves—O'Neill (2002, p.30). Writing poetry is a means to stay alive and connected to oneself, much like a patient would work for a creative approach to their issues with the help of a therapist.

The self-realized individual is influenced by unconscious processes or the conscious ego but maintains a synthesis between all aspects of personality. They live in the real world, unlike mentally ill people, and make the necessary sacrifices. They are aware of the regressive direction that leads to self-discovery. As a result of seeing unconscious memories as future material for new psychic life, the images that occur in dreams and introspective thoughts are encouraged. Individuals that have been individuated must recognize and distinguish themselves from others. A stable, coherent personality is required and all aspects

such as behaviors and psychological functions. (Archie B. Carroll and Ann K. Buchholtz, 2017).

Michael Fordham (1985) distinguished between "imaginative activity" that serves the ego and "active imagination" that contributes to Self consciousness. He suggested that 'painting pictures, fantasizing, which can just as well be creative practice as active imagination, the distinction depending on the ego's activity.

One integrates their life and formulates solutions about undefinable problems by being mindful of what is usually unconscious. Archetypes render whole and complete by uniting the conscious and unconscious. It entails peaceful coexistence with the fundamental aspects of human nature. In one's dreams, art, and literature, one often discovers archetypes. Those would be the media that Jung defined as the "normal and essential intermediate stage between unconscious and aware cognition." (Dobie. 2012,p.63)

If these steps are carried out optimally, it will lead the individual to his self archetype and demonstrate that they have completed the individuation process.

D. Plot Summary

Where the Crawdads Sing depicts a white girl who raises herself in North Carolina. Kya Clark, whose full name is Catherine Danielle Clark, was born in North Carolina, October, 10th 1945. Kya is mistreated in every aspect by everyone around her. Her father abuses the rest of the family, driving her mother and siblings away. Her first love, a fellow marsh who delicately teaches her to read and write, does not return for her after he leaves for college as promised. On the sidewalks, white-gloved mothers drag their children away from her, branding

her "dirty." Moreover, Chase encourages her to talk of marriage and children, but he decides on a more socially appropriate bride. He then threatens to rape her.

Kya not only survived mistreatment on her own, but she also lived on her own, made her own decisions, and eventually dealt out justice on her own. She was her own woman in every heartbreaking way. She certainly does not belong to anyone. She chose her days, who should be with her, and would be disciplined or punished for mistreating her. Kya is portrayed as a sweet, gentle, naive child of nature, deprived of any negative characteristics. Given the fact that she has no violent or barbarous tendencies.

The story of Kya alternates with chapters set in 1969 when Chase Andrews, a retired male footballer, is found dead under an abandoned fire tower, and police investigate his death as a potential murder. Kya has been labeled "Marsh Girl" by the locals. She is accused of murder, and the novel's final quarter portrays her trial. The plot twist in the novel's final pages is even more startling. It turns out that Kya did murder Chase and Tate reveals that Kya was a local poet named Amanda Hamilton. (Owens, 2018)

CHAPTER III

FINDINGS AND DISCUSSION

A. The Main Characteristics of Individuation Process Experienced by Kya Clark in Delia Owens' *Where the Crawdads Sing*

The author discovers that the main character, Kya Clark, undergoes an individuation process throughout the novel, as shown by the representation and behavior, and experiences that Kya has in line with the main characteristics of the individuation process initiated by Jung.

1. The First Characteristics of Individuation Process

The individuation process is a normal process that occurs in middle-aged or in the second half of adulthood. However, according to Jung, it occurs in people who have not yet passed the middle ages but have endured unusual accidents or tragedies. Kya Clark's individuation process occurs before middle age when she has experienced some hardship or tragedy. At the moment, Kya was 25 years old. Kya became conscious of the shift from ego to self around 1970.

“Before being arrested, she’d caught glimpses of a path back to Tate: an opening of her heart. Love lingering closer to the surface. But when he’d come to visit her in jail on several occasions, she had refused to see him. She wasn’t sure why jail had closed her heart even tighter. Why she hadn’t embraced the comfort he could give her in this place. It seemed that now, Kya being more vulnerable than ever, was reason to trust others even less. Standing in the most fragile place of her life, she turned to the only net she knew—herself.” (p. 285).

Before being arrested, Kya had flashbacks with Tate. Despite this, she refused to see him as he visited her in prison many times. She has no idea why the prison is closing her heart ever more closely. Why didn't she accept the comfort he should have given her in this situation. Kya felt much more insecure than before,

and she began to fear others even more. She knew herself when standing in the weakest spot of her life.

2. The Second Characteristics of Individuation Process

Jung claimed that an individual makes a conscious decision to change her old way of life and live a new life, with all of the consequences. Kya has not yet reached middle age, but she undergoes severe accidents, tragedies, or traumas that have changed her old life orientation. Kya encounters domestic violence because of her abusive Pa, experiences bullying at school, and sustains because of being raped by Chase Andrew. Those tragedies change Kya's way of life.

a.) Kya encounters domestic violence

Kya has only lived with her father since she was six years old. Kya's father was a heavy drinker with a bad temper. Ma suffered from mental illness as a result of Pa's behavior. As a result, Kya's mother left home and her family.

"After Ma left, Kya's oldest brother and two sisters drifted away too. They had endured Pa's red-face rages, which started as shouts, then escalated into fist-slugs, or back handed punches, until one by one, they disappeared." (p. 12).

According to this data, after Ma left, the Kya brothers and sisters left because they could not bear their father's behavior. From screams to beatings, they gradually left Kya alone with her father. From the data above, it is known that Kya experienced child abuse.

"Kya learned from other mistakes of the others, and perhaps more from the minnows, how to live with him. Just keep out of the way, don't let him see you, dart from sunspots to shadow. Up and out of the house before he rose, she lived in the woods and water, then padded into the house to sleep in her bed on the porch as close to the marsh as she could get." (p. 16).

According to the information presented above, Kya learned from her siblings' mistakes about living with her father. Just keep away from him, do not let

him see, get up and leave before he wakes up, lives in the woods, and returns to the shack to sleep on her bed on the terrace as close to the Marsh as possible. Furthermore, having an abusive father influenced Kya's independence.

b.) Experiences bullying at school

Kya's teacher asked her to spell the word Dog on the first day of school. Kya had never attended school and could not read or count, but she was in second grade because the first grade was full.

“Kya stood silent, Jodie and Ma had taught her some letters. But she’d never spelled a word aloud for anybody. Nerves stirred in her stomach; still she tried. “G-o-d”. Laughter let loose up and down the rows. Kya sat down fast in her seat at the back of the room, trying t disappear like a bark beetle blending into the furrowed trunk of an oak.” (p. 28-29).

Kya took a moment to reflect on Jodie and Ma teaching her letters. However, she never spoke a thing aloud to someone. Kya was anxious, so she gave it a shot. She misspelled "g-o-d" as "Dog." As a result, her peers mocked her. Kya sat suddenly in her chair at the back of the room, wanting to disappear.

“The rest of the days, she never opened her mouth. Even when the teacher asked her a question, she sat mute. She reckoned she was supposed to learn from them, not them from her. Why put maself up for being laughed at? She thought....“Tallskinnyblonde and Roundchubbycheeks, the girls at lunch, called out, “Where ya been, marsh hen? Where’s yo hat, swamp rat?”” (p. 30).

She never opened her mouth on the same day. She remained quiet even as the teacher asked her questions. She thought she would learn from them, but in fact, she was the one who learned. Furthermore, during lunch, her two friends, Tallskinnyblonde and Roundchubbycheeks, shouted to Kya. She was asking Kya and label her as marsh hen and swamp rat. From the data above, it is known that Kya experienced bullying on her first day of school.

“Kya, you ever thought of just going back to school? It wouldn’t kill you, and they might leave you alone if you did.”“They must’ve figured out I’m alone, and if I go, they’ll grab me, put me in a home. Anyway, I’m too old for school now. Where would they put me,

first grade?" Her eyes widened at the notion of sitting in a tiny chair, surrounded by little kids who could pronounce words, count to fifty." (p. 112).

Kya is no longer eager to attend school, even though she cannot even read or count. Since Kya is too old to be in first grade, once people found out she lived alone on Marsh, they could send her to someone else's house for adoption. According to the data presented above, the impact of bullying at school makes Kya hesitant to attend school.

c.) Being raped by Chase Andrew

She screamed, but there was no one to hear. Kicking at the ground, she struggled to free herself, but he grabbed her waist and flipped her over onto her stomach. Shoved her throbbing face into the dirt, then reached under her belly and pulled her pelvis up to him as he knelt behind. "I'm not lettin' ya go this time. Like it or not, you're mine." Finding strength from somewhere primal, she pushed against the ground with her knees and arms and reared up, at the same time swinging her elbow back across his jaw. As his head swung to the side, she struck him wildly with her fists until he lost his balance and sprawled backward onto the dirt. Then, taking aim, she kicked him in his groin, square and solid." (p. 265).

When Chase begins to rape Kya, Kya discovers her secret and primal inner power and throws Chase to the ground with her knees and arms and lifts, swinging his elbows down towards his jaw. She pounded him wildly with her hand as his head swung to the left before he lost his balance and collapsed flat onto the ground. The data above demonstrates that Kya was subjected to a rape experiment. Kya became convinced of her unconscious impulses as a result of this tragedy, and she defended herself.

3. The Last Characteristics of Individuation Process

Eventually, the individuation process takes a long time and cannot be completed without psychological pain. Kya's individuation process took a notably long period. It is evident because the story of Kya's individuation process is scattered throughout the novel since she has not yet been through the

individuation process. Kya Clark feels physical pain and misery from the beginning of the novel.

“Against the wall, Kya wanted to whimper but held her breath. They could break through the door easy. One hard yank, and they’d be in. But they backed down the steps, ran into the trees again, hooting and hollering with relief that they had survived the Marsh Girl, the Wolf Child, the girl who couldn’t spell dog. Their words and laughter carried back to her through the forest as they disappeared into the night, back to safety. She watched the relit candles, bobbing through the trees. Then sat staring into the stone-quiet darkness. Shamed. Kya thought of that day and night whenever she saw wild turkeys, but she was thrilled to see the tail feather on the stump. Just to know the game was still on.” (p. 91).

According to the information provided above, the crowd has labeled Kya as Marsh Girl, Wolf Girl, and a girl who cannot spell dog. It bothered Kya's mind a lot at night. Kya remembered their words and laughter.

“Kya was never completely healed from the scorn and suspicion surrounding her, a soft contentment, a near-happiness settled into her.” (p.360).

Kya has never wholly recovered from the mockery and mistrust that has surrounded her. The information presented above indicates that Kya has been in agony so far.

B. The Strategies to Achieve the Individuation Process Taken by Kya Clark in Delia Owens' *Where the Crawdads Sing*

Aside from the main characteristics of the individuation process, the writer discovered that the novel *Where the Crawdads Sing* contains a rundown of the steps of the individuation process that are specifically present in the main character. By displaying quotes that explain the steps of the individuation process, the author will correlate Kya Clark's story in story with the steps of the individuation process.

1) *The First Strategies in Kya's Individuation Process is Acknowledge the Animus*

The first step in Kya's individuation process to become mindful of the animus. The male side of women is known as animus. Kya Clark exhibits a masculine side in order to complete her individuation process.

Kya Clark was abandoned by Ma when she was a toddler, so she does not have a maternal figure in her growth and development. She remained with Pa for a longer period. Thus, her attitude, characteristics, and fashion reveal a masculine aspect.

““It's okay, you can go barefoot, other chillin do, but 'cause you're a li'l girl, you have to wear a skirt. Do you have a dress or a skirt, hon?” ” (p. 27).

According to the information given above, Kya is adapted to wearing pants in her daily life. It demonstrates Kya's animus. When a lady came to her house and asked her to go to school, she told her that she had to wear a dress or skirt to school since she was a girl.

“ONE MORNING, a few weeks after her day at school, the sun glared white-hot as Kya climbed into her brothers' tree fort at the beach and searched for sailing ships hung with skull-and-crossbones flags. Proving that imagination grows in the loneliest of soils, she shouted, “Ho! Pirates ho!” Brandishing her sword, she jumped from the tree to attack.” (p. 32).

According to the data presented above, Kya is mindful of her animus. Kya climbed the tree to have a look inside. Kya takes on the part of a child who goes up against pirates by herself. Here, she exudes masculine traits.

*““But, being only seven and a girl, she'd never taken the boat out by herself.” (p. 41).
“So she didn't mention using the boat by herself, instead asked, “Can I go out fishin’ with ya sometime?” He laughed hard, but it was kind. The first time he'd laughed since Ma and the others left. “So ya wanta go fishin’?”
“Yessir, I do.”
“You're a girl,” he said, looking at his plate, chewing backbone.*

"Yessir, I'm your girl."

"Well, Ah might could take ya out sometime."" (p. 54).

Kya Clark's animus or masculine side can be seen in the data above. Kya had never attempted to board a boat by herself as a girl, but her excitement had led her to attempt to ride Pa's boat. Furthermore, she rode Pa's boat by herself without Pa's permission. She also did not mention riding Pa's boat while with Pa, but she asked Pa to go fishing with him. Her Pa immediately laughed and said to Kya that she was a girl.

"She is a patient, solitary hunter, standing alone as long as it takes to snatch her prey. Or, eyeing her catch, she will stride forward one slow step at a time, like a predacious bridesmaid. And yet, on rare occasions she hunts on the wing, darting and diving sharply, swordlike beak in the lead." (p.88).

Based on the details provided above, Kya is a cautious hunter. Hunting is one aspect of the animus, namely the masculine side of women.

"Barefoot, dressed in cutoff jeans and a white T-shirt, she stood up, stretching her arms high. Showcasing her wasp-thin waist." (p. 155).

As an adult, Kya also loves her masculine side. She would not dress or accessorize in the same way as the other girls around her. Nonetheless, she wore cutoff jeans, a white t-shirt, and barefoot. It is a depiction of her animus.

2) *The Second Strategies in Kya's Individuation Process is Recognize the Shadows*

The second method taken by Kya in the individuation process of achieving Self-realization is to become aware of the shadows. A person's shadow is their dark side. However, to be the true Self, one must be mindful of the Shadow and not suppress it since detention can result in severe personality disorders. The use of Shadow, though, must be balanced with the other

significant archetypes.

“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. 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.” (p. 41).

According to the data above, even though Kya knows that riding Pa's boat without asking permission is inappropriate, she nevertheless drives it secretly like a good thief. Kya does not ignore the Shadow within her in this situation. It allows the Shadow to appear. Besides, the end of the paragraph signaled an idea from Kya's dark side to keep going forward regardless of the situation and then returned to silence.

“Finally, she bent over and, heaving, fell to her knees. Cussing worn-out words. As long as she ranted, sobs couldn't surface. But nothing could stop the burning shame and sharp sadness. A simple hope of being with someone, of actually being wanted, of being touched, had drawn her in. But these hurried groping hands were only a taking, not a sharing or giving.” (p. 162).

According to the data above, Kya has emitted emotions that demonstrate this. She swore and sobbed, unable to explain herself. It is a sign of the Shadow she has become aware. She no longer suppresses her feelings and flaws.

“Her first thought was to run. But her mind screamed, NO! This is my lagoon; I always run. Not this time. Her next thought was to pick up a rock, and she hurled it at his face from twenty feet. He ducked quickly, the stone whizzing by his forehead. “Shit, Kya! What the hell? Wait,” he said as she picked up another rock and took aim. He put his hands over his face. “Kya, for God's sake, stop. Please. Can't we talk?” The rock hit him hard on the shoulder. “GET OUT OF MY LAGOON! YOU LOW-DOWN DIRTY CREEP! HOW'S THAT FOR TALK!” The screaming fishwife looked frantically for another rock.” (p. 196).

As an escapist, Kya wants to run after hearing that Tate has returned to Marsh, but she realizes that this is her lagoon and she no longer needs to flee. Then, Kya picked up a stone and cursed as she hurled it at Tate's face. Based on

this data, Kya is already aware of her Shadow. She reflects the wildness when she hit Tate rock while cursing him by becoming mindful of repressed feelings and thoughts.

“He bent double and rolled on his side, holding his testicles and writhing. For good measure, she kicked him in the back, knowing exactly where his kidneys lay. Several times. Hard.” (p. 265).

According to the information provided above, Kya can act aggressively to save herself from Chase. Kya reflects her wildness, which is one part of Shadow, as she attacks Chase.

“Then he opened the small box, knowing what he would find. There, laid out carefully on cotton, was the shell necklace Chase had worn until the night he died.” (p.368).

Tate discovers proof of Chase's murder at Kya's house using the information given above. Tate discovered a small package holding a strip of cotton that had been wrapped around Chase's necklace. It was the necklace Chase wore at the time of his murder, and it was the piece of evidence Kya had been keeping hidden. So far, Kya has been identified as the mastermind behind Chase's murder. It demonstrates that Kya has recognized her dark side. She does not even avoid her Shadow, which will tempt her to kill someone.

3) *The Third Strategies in Kya's Individuation Process is to Diminish the Persona*

The next step in the individuation process to reach Self-fulfillment is to diminish the persona. People who put on a persona or a social mask too often, resulting in a split personality. In order to fulfill the individuation process, one must be able to break free from the persona that has separated her from her true

Self.

When Jumpin visits Kya in jail, he sees a bruise on Kya's face. Kya, who keeps her problems secret, unwittingly exposes herself to Jumpin.

““Yes, it was Chase.” Kya could barely believe the words came from her mouth. She never thought she had anyone to tell such things. She turned away again, fighting tears.” (p. 130).

According to the quote above, Kya's persona has been minimized, as shown by the quote above. Kya is an introvert who is also a tough girl. She is not the one who opens up about her issues to anyone, especially concerning her relationship with Chase. However, Kya reveals that the bruises she receives are the result of Chase's assault. Kya has been trying to diminish her persona, even though she turns away after telling the truth to save her tears from flowing again.

“She had not looked up at him. Tom had introduced himself, saying he would represent her, but she didn't speak or raise her eyes. He had an overpowering urge to reach out and pat her hand, but something—maybe her upright posture or the way she stared, vacant-eyed—shielded her from touch. Moving his head at different angles—trying to capture her eyes—he explained the court procedures, what she should expect, and then asked her some questions. But she never answered, never moved, and never looked at him. As they led her from the room, she turned her head and glimpsed through a small window where she could see the sky. Seabirds shrieked over the town harbor, and Kya seemed to be watching their songs.” (p. 256).

Furthermore, Kya prefers to stay quiet and not respond to Tom's questions.

Kya does not even look at Tom. Kya acts to avoid overusing her persona. She does not use a deceptive defense to conceal the fact that she is guilty.

“We don't know that. Don't forget, we can appeal if this doesn't go our way.” Kya didn't answer. Thoughts of an appeal sickened her more, the same forced march through different courtrooms, farther from the marsh. Probably large towns. Some gull-less sky. Tom stepped out of the room and returned with a glass of sweet iced tea and a package of salted peanuts. She sipped at the tea; refused the nuts. A few minutes later, the bailiff knocked on the door and led them back into court. Kya's mind faded in and out of reality, catching only snippets of the testimony.” (p. 334).

Kya does not respond to Tom's comment again, according to the data above. Kya thinks Tom's suggestion to file an appeal is gross. It can be seen as

Kya's attempt to remain faithful to herself. She does not want to appeal because it would force her to put on her social mask or persona once more.

4) *The Last Strategies in Kya's Individuation Process is Unveils the Unconscious*

The last step in the individuation process to reach Self-fulfillment is to become mindful of the unconscious.

“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. Just ignore them, keep going slow. She drifted by, and the deer stood as still as a pine until Kya disappeared beyond the salt grass.” (p. 42).

The information presented above indicates that Kya has been aware of her unconscious mind. When she came across two deer, Kya kept walking because she remembered the note she had received inadvertently while watching wild turkeys. Kya discovered the impulse that is contained in the collective unconscious using Jungian theory. She knew that if she behaved like a hunter, they would behave like prey. As a result, she ignores it and continues on her way.

*“A ma don't leave her kids. It ain't in „em.”
“You told me that fox left her babies”
“Yeah, but that vixen got „er leg all tore up. She'd've starved to death if she'd tried to feed herself „n” her kits. She was better off to leave „em, heal herself up, then whelp more when she could raise „em good. Ma ain't starvin”, she'll be back.” Jodie said it for Kya. (p. 6).*

Moreover, Kya feels that Ma does not forsake her children in the same way as a fox abandons her kid. This is the collective unconscious that Jodie's tale has triggered in her. Jodie believes it is best for the fox to leave her children, recover herself, and then assist out more once she has successfully raised her offspring.

“Their squeals made Kya’s silence even louder. Their togetherness tugged at her loneliness, but she knew being labeled as marsh trash kept her behind the oak tree.” (p. 150).

Further, Kya's identity has been shaped by the collective unconscious. The Marsh Girl greeting is well-known. Everyone refers her as a marsh girl, or the girl who cannot spell *g-o-d*. It keeps her out of the way of the crowds.

““If she hadn’t beached here with the gulls, he would have caught her at home. She’d learned over and over from Pa: these men had to have the last punch. Kya had left Chase sprawled on the dirt. The two old fishermen had probably seen her flatten him. As Pa would have it, Kya had to be taught a lesson.” (p. 273).

According to the information given above, Kya abandoned Chase on the beach. Pa had taught her that people like Chase had to land the knockout punch or else he would have caught her at home. Kya seems to have recognized the personal unconscious. She saw Pa and Chase as a similar person. It is evident from Kya's actions, who taught Chase a lesson. She reveals her unconscious here. The personal unconscious is made up of repressed memories. It is a memory from her childhood that came from her abusive Pa.

Moreover, In *Where The Crawdads Sing*, there are two methods of investigation to unveils Kya’s unconsciousness to reach self-fulfillment in the individuation process. Specifically by dreams and active imagination. In Kya, these two techniques aim to maintain an equilibrium between the unconscious and conscious minds.

a) *Dream*

A dream is a visual representation of someone who appears when she desires something. According to Jung, dreams are the hidden little doors of the soul that would unlock due to ego consciousness. Furthermore, Blass said that

dreams, like all psychic products that have value. Problems of dreams occur as one investigates psychoanalytic sensory dilemmas and what makes psychic products valuable.

–Ma was never coming home. Maybe some dreams should just fade away.” (p. 84).

Kya Clark always longs for her mother's return in her daily life. Kya hopes her mother will come home. According to the information given above, Kya believes her mother will return home. This hope was hidden in Kya's unconscious mind and reappeared in dreams. Kya knowingly understood that her Ma would never return home and that she would have to forget some of her wishes after emerging in a dream.

b) *Active imagination*

“Kya touched the words as if they were a message, as though Ma had underlined them specifically so her daughter would read them someday by this dim kerosene flame and understand. It wasn’t much, not a handwritten note tucked in the back of a sock drawer, but it was something. She sensed that the words clinched a powerful meaning, but she couldn’t shake it free. If she ever became a poet, she’d make the message clear.” (p. 116).

Kya was aware that every word in Ma's favorite poetry had a meaning, and she aspired to be a poet so that she could easily read the message. Kya, on the other hand, needs to be able to express her message. When one writes poetry, active imagination can be seen, and writing entails imagination that combines the subconscious and conscious minds.

“Perhaps a reaching-out, a way to express her feelings to someone other than gulls. Somewhere for her words to go. (p. 366-367).

Tate's thinking to Kya is represented by the data above. Tate realized Kya wrote poems to express herself when he discovered she was a pseudonym author. So far, Kya has been an introverted person, mainly because her stereotype as a

marsh girl prevents her from making many friends. She could not say anybody else, so she composed the poem. It is essential to the role of active imagination. An active imagination is a technique for connecting the unconscious and conscious minds. Poetry can stimulate active imagination. When an individual writes poetry, she can engage with her readers and send messages from her mind. Writing poetry is a way for Kya to remain alive and close to herself.

*“The Firefly
Luring him was as easy
As flashing valentines.
But like a lady firefly
They hid a secret call to die.*

*A final touch,
Unfinished;
The last step, a trap.
Down, down he falls,
His eyes still holding mine
Until they see another world.*

*I saw them change.
First a question,
Then an answer,
Finally an end.*

*And love itself passing
To whatever it was before it began. A.H..” (p. 367).*

The above poem is one of the things Kya does to awaken her unconscious mind. One of the wildlife that Kya Clark saw while at Marsh was fireflies. Kya has found out how fireflies survive. It triggers her intuition in her unconscious. The Firefly portrays Kya's letter to Chase, which is supported by the fact that this poem was discovered with Chase's necklace. It was as simple as expressing love to attract Chase. Like a female firefly concealing a dark death call. In the poem, Kya explains the trapping method. When Chase dropped, his gaze remained fixed on Kya until he saw another world. They noticed a change, first in the query, then

in the answer, and finally in conclusion, and love will cross boundaries long before it starts.

From the data, what is hidden in the text is revealed by poetry. Kya conveys her unconscious into consciousness by words in firefly poetry. Language can awaken the unconscious mind, helping a person become aware and discover what she is looking for. Kya changes her life and discovers solutions to inexplicable problems in contrast to what she usually is unaware of. Thus, main archetypes complete the individuation process by putting the conscious and unconscious together.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. CONCLUSION

Based on the research on "**Kya's Individuation Process in Delia Owens's *Where the Crawdads Sing***," it can be inferred that the story of Kya Clark, the main character in the novel *Where the Crawdads Sing*, can be analogized as an individuation process because it reveals the primary characteristics of the individuation process according to Carl Jung's theory. In *Where the Crawdads Sing*, the representation of individuation is seen in the main character, Kya Clark, who steps toward the individuation process. Kya has undergone several primary characteristics of the individuation process. First, Kya Clark's individuation process occurs before middle age when she has experienced hardship or tragedy. At the moment, Kya was 25 years old. Second, Kya undergoes severe accidents, tragedies, or traumas that have changed her old life orientation. Kya encounters domestic violence because of her abusive Pa, experiences bullying at school, and sustains because of being raped by Chase Andrew. Those tragedies change Kya's way of life. At last, Kya's individuation process took a notably long period, and Kya feels physical pain and misery from the beginning of the novel.

Furthermore, there are several strategies of individuation process taken by Kya. She acknowledges her animus, recognizes her shadow, diminishes her persona, and unveils her unconscious. Kya Clark's character demonstrates that she has experienced the individuation process. Kya has completed an individuation

process and fulfilled the strategies for integrating the unconscious and conscious minds. Therefore, Kya Clark can develop her Self.

B. SUGGESTION

Some of the recommendations made as a result of this research are as follows:

1. It is hoped that readers will be able to use Kya Clark's experience as a learning experience, allowing each reader to develop a complete and genuine personality.

2. Since there are also many aspects of Jung's theory that can be studied in this novel, such as introvert & extrovert theory, it is hoped that other scholars can perform studies for similar materials, including Jung's analytical psychology, as well as those relevant to the novel *Where the Crawdads Sing*.

3. There are many literary criticism theories that can be used in analyzing Delia Owens's *Where the Crawdads Sing*, so that researchers can research using other theories so that there is diversity in research result.

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CURRICULUM VITAE



Fajar Swastika was born in Blitar on October 22th, 1997. She graduated from SMAN 3 Blitar in 2016. During her study at Senior High School, she joined Extracurricular Palang Merah Remaja (PMR). She started her higher education in 2017 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished 2021. During her study at the university, she joined several poetry competitions. She also became a volunteer Gamelan in the Indonesia in-Country Program.

APPENDIX

A. The Main Characteristics of Individuation Process Experienced by Kya Clark in Delia Owens' *Where the Crawdads Sing*

1. The First Characteristics of Individuation Process

<i>Corpus</i>	<i>Page</i>
<i>“Before being arrested, she’d caught glimpses of a path back to Tate: an opening of her heart. Love lingering closer to the surface. But when he’d come to visit her in jail on several occasions, she had refused to see him. She wasn’t sure why jail had closed her heart even tighter. Why she hadn’t embraced the comfort he could give her in this place. It seemed that now, Kya being more vulnerable than ever, was reason to trust others even less. Standing in the most fragile place of her life, she turned to the only net she knew—herself.”</i>	285

2. The Second Characteristics of Individuation Process

Corpus	Page
“After Ma left, Kya’s oldest brother and two sisters drifted away too. They had endured Pa’s red-face rages, which started as shouts, then escalated into fist-slugs, or back handed punches, until one by one, they disappeared.”	12
“Kya learned from other mistakes of the others, and perhaps more from the minnows, how to live with him. Just keep out of the way, don’t let him see you, dart from sunspots to shadow. Up and out of the house before he rose, she lived in the woods and water, then padded into the house to sleep in her bed on the porch as close to the marsh as she could get.”	16
“Kya stood silent, Jodie and Ma had taught her some letters. But	28-29

<p>she'd never spelled a word aloud for anybody. Nerves stirred in her stomach; still she tried. "G-o-d". Laughter let loose up and down the rows. Kya sat down fast in her seat at the back of the room, trying t disappear like a bark beetle blending into the furrowed trunk of an oak."</p>	
<p>"The rest of the days, she never opened her mouth. Even when the teacher asked her a question, she sat mute. She reckoned she was supposed to learn from them, not them from her. Why put maself up for being laughed at? She thought...."Tallskinnyblonde and Roundchubbycheeks, the girls at lunch, called out, "Where ya been, marsh hen? Where"s yo hat, swamp rat?""</p>	30
<p>"Kya, you ever thought of just going back to school? It wouldn't kill you, and they might leave you alone if you did." "They must've figured out I'm alone, and if I go, they'll grab me, put me in a home. Anyway, I'm too old for school now. Where would they put me, first grade?" Her eyes widened at the notion of sitting in a tiny chair, surrounded by little kids who could pronounce words, count to fifty."</p>	112
<p>She screamed, but there was no one to hear. Kicking at the ground, she struggled to free herself, but he grabbed her waist and flipped her over onto her stomach. Shoved her throbbing face into the dirt, then reached under her belly and pulled her pelvis up to him as he knelt behind. "I'm not lettin" ya go this time. Like it or not, you're mine." Finding strength from somewhere primal, she pushed against the ground with her knees and arms and reared up, at the same time swinging her elbow back across his jaw. As his head swung to the side, she struck him wildly with her fists until he lost his balance and sprawled backward onto the dirt. Then, taking aim, she kicked him in his groin, square and solid."</p>	265

3. The Last Characteristics of Individuation Process

<i>Corpus</i>	<i>Page</i>
<p><i>“Against the wall, Kya wanted to whimper but held her breath. They could break through the door easy. One hard yank, and they’d be in. But they backed down the steps, ran into the trees again, hooting and hollering with relief that they had survived the Marsh Girl, the Wolf Child, the girl who couldn’t spell dog. Their words and laughter carried back to her through the forest as they disappeared into the night, back to safety. She watched the relit candles, bobbing through the trees. Then sat staring into the stone- quiet darkness. Shamed. Kya thought of that day and night whenever she saw wild turkeys, but she was thrilled to see the tail feather on the stump. Just to know the game was still on.”</i></p>	91
<p><i>“Kya was never completely healed from the scorn and suspicion surrounding her, a soft contentment, a near-happiness settled into her.”</i></p>	360

B. The Strategies to Achieve the Individuation Process Taken by Kya Clark in Delia Owens' Where the Crawdads Sing

1. The First Strategies in Kya's Individuation Process is Acknowledge the Animus

Corpus	Page
““It’s okay, you can go barefoot, other chillin do, but “cause you’re a li“l girl, you have to wear a skirt. Do you have a dress or a skirt, hon?””	27
“ONE MORNING, a few weeks after her day at school, the sun glared white-hot as Kya climbed into her brothers’ tree fort at the beach and searched for sailing ships hung with skull-and-crossbones flags. Proving that imagination grows in the loneliest of soils, she shouted, “Ho! Pirates ho!” Brandishing her sword, she jumped from the tree to attack.”	32
“She is a patient, solitary hunter, standing alone as long as it takes to snatch her prey. Or, eyeing her catch, she will stride forward one slow step at a time, like a predacious bridesmaid. And yet, on rare occasions she hunts on the wing, darting and diving sharply, swordlike beak in the lead.”	88
“Barefoot, dressed in cutoff jeans and a white T-shirt, she stood up, stretching her arms high. Showcasing her wasp-thin waist.”	155

2. The Second Strategies in Kya's Individuation Process is Recognize the Shadows

Corpus	Page
<i>“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</i>	41

<p><i>first time, sputtering and burping white smoke. 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.”</i></p>	
<p><i>“Finally, she bent over and, heaving, fell to her knees. Cussing worn-out words. As long as she ranted, sobs couldn’t surface. But nothing could stop the burning shame and sharp sadness. A simple hope of being with someone, of actually being wanted, of being touched, had drawn her in. But these hurried groping hands were only a taking, not a sharing or giving.”</i></p>	162
<p><i>“Her first thought was to run. But her mind screamed, NO! This is my lagoon; I always run. Not this time. Her next thought was to pick up a rock, and she hurled it at his face from twenty feet. He ducked quickly, the stone whizzing by his forehead. “Shit, Kya! What the hell? Wait,” he said as she picked up another rock and took aim. He put his hands over his face. “Kya, for God’s sake, stop. Please. Can’t we talk?” The rock hit him hard on the shoulder. “GET OUT OF MY LAGOON! YOU LOW-DOWN DIRTY CREEP! HOW’S THAT FOR TALK!” The screaming fishwife looked frantically for another rock.”</i></p>	196
<p><i>“He bent double and rolled on his side, holding his testicles and writhing. For good measure, she kicked him in the back, knowing exactly where his kidneys lay. Several times. Hard.”</i></p>	265
<p><i>“Then he opened the small box, knowing what he would find. There, laid out carefully on cotton, was the shell necklace Chase had worn until the night he died.”</i></p>	368

3. The Third Strategies in Kya’s Individuation Process is to Diminish the Persona

<i>Corpus</i>	<i>Page</i>
<i>““Yes, it was Chase.” Kya could barely believe the words came from her mouth. She never thought she had anyone to tell such things. She turned away again, fighting tears.”</i>	130
<i>“She had not looked up at him. Tom had introduced himself, saying he would represent her, but she didn’t speak or raise her eyes. He had an overpowering urge to reach out and pat her hand, but something—maybe her upright posture or the way she stared, vacant-eyed—shielded her from touch. Moving his head at different angles—trying to capture her eyes—he explained the court procedures, what she should expect, and then asked her some questions. But she never answered, never moved, and never looked at him. As they led her from the room, she turned her head and glimpsed through a small window where she could see the sky. Seabirds shrieked over the town harbor, and Kya seemed to be watching their songs.”</i>	256
<i>“We don’t know that. Don’t forget, we can appeal if this doesn’t go our way.” Kya didn’t answer. Thoughts of an appeal sickened her more, the same forced march through different courtrooms, farther from the marsh. Probably large towns. Some gull-less sky. Tom stepped out of the room and returned with a glass of sweet iced tea and a package of salted peanuts. She sipped at the tea; refused the nuts. A few minutes later, the bailiff knocked on the door and led them back into court. Kya’s mind faded in and out of reality, catching only snippets of the testimony.”</i>	334

4. The Last Strategies in Kya's Individuation Process is Unveils the Unconscious

<i>Corpus</i>	<i>Page</i>
<i>"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. Just ignore them, keep going slow. She drifted by, and the deer stood as still as a pine until Kya disappeared beyond the salt grass."</i>	42
<i>"A ma don't leave her kids. It ain't in „em." "You told me that fox left her babies" "Yeah, but that vixen got „er leg all tore up. She'd've starved to death if she'd tried to feed herself „n" her kits. She was better off to leave „em, heal herself up, then whelp more when she could raise „em good. Ma ain't starvin", she'll be back." Jodie said it for Kya.</i>	6
<i>"Their squeals made Kya's silence even louder. Their togetherness tugged at her loneliness, but she knew being labeled as marsh trash kept her behind the oak tree."</i>	150
<i>"If she hadn't beached here with the gulls, he would have caught her at home. She'd learned over and over from Pa: these men had to have the last punch. Kya had left Chase sprawled on the dirt. The two old fishermen had probably seen her flatten him. As Pa would have it, Kya had to be taught a lesson."</i>	273

a. Dream

<i>Corpus</i>	<i>Page</i>
<i>—Ma was never coming home. Maybe some dreams should just fade away.”</i>	84

b. Active imagination

<i>Corpus</i>	<i>Page</i>
<i>“Kya touched the words as if they were a message, as though Ma had underlined them specifically so her daughter would read them someday by this dim kerosene flame and understand. It wasn’t much, not a handwritten note tucked in the back of a sock drawer, but it was something. She sensed that the words clinched a powerful meaning, but she couldn’t shake it free. If she ever became a poet, she’d make the message clear.”</i>	116