

**HOMO SACER AS ILLUSTRATED ON KYA ON THE FILM WHERE THE CRAWDADS SING**Vivi Nur Aini Susanto<sup>1</sup>, Axlinabila Annisa Anasai<sup>2</sup>, Hariyono<sup>3</sup>, Rommel Utungga Pasopati<sup>4</sup><sup>1-4</sup> English Study Program, Universitas Dr. Soetomo Surabaya, Indonesia**Article History**

Received : 10-03-2023

Revised : 20-03-2023

Accepted : 21-04-2023

Published : 30-04-2023

**Corresponding author:**

rommelpasopati@yahoo.com

**No. Contact:****Cite This Article:****DOI:**<https://doi.org/10.56127/jushpen.v2i1.560>

**Abstract:** Film relates to the identity of each person's character. Kya is the leading character in the film *Where the Crawdads Sing*. *Homo Sacer* describes the pejorative previous identity of a person who can be very influential in society. *Where the Crawdads Sing* was adapted from a novel by Delia Owens that raised a person's life who must be sacrificed as a suspect in a murder case. This film focuses on Kya who earned the nickname 'Marsh Girl' since she lived in a marsh that was so far from settlements. Kya almost never interacts with other people. She has been isolated since childhood, lives without a family, and supports herself alone. Thus, how is *Homo Sacer* illustrated in Kya on the film *Where the Crawdads Sing*? By using qualitative method, this article focuses on the character of Kya as a 'Marsh Girl' that is illustrated by the concept of *Homo Sacer* by Giorgio Agamben. Agamben describes how his ideas on sovereign power and bare life could help in understanding contemporary issues. In conclusion, this film depicts a person's character related to the concept of *Homo Sacer* viewed through Kya as the labelled character.

**Keywords:** giorgio agamben, homo sacer, kya, where the crawdads sing.

**INTRODUCTION**

Literature is an art developed through writing while film brings those writings to life through sound, music, visuals, and acting. Literature has all the hidden meanings in itself that are used to develop a film. Although the two are interdependent, those need to be studied separately in order to truly understand films based on literary works. *Where the Crawdads Sing* is a film based on the novel with the same title, by Delia Owens, while the film adaptation is directed by Olivia Newman. This film was released in the United States on July 15, 2022, by Sony Pictures releasing under Columbia Pictures [1]. *Where the Crawdads Sing* tells the story of Kya, a girl who lives in a marsh with her family who is later called 'The Marsh Girl' by the townspeople. It brings *Homo Sacer* as a tool of analysis of this writing to dig deeper into Kya's identity in this film. According to Giorgio Agamben, *Homo Sacer* are those who are outcasted, cursed, neglected and taboo [2], [3]. These theories are the basis for seeing how *Homo Sacer* is illustrated in the film *Where the Crawdads Sing* as a source of analysis for this research. As the purpose of the research, the writers analyze the reflection of *Homo Sacer* in the film *Where the Crawdads Sing* and how this theory can be applied in this film viewed from the main character, Kya as 'The Marsh Girl'.

**LITERATURE REVIEW****The Idea of *Homo Sacer* Paradigm**

The condition in which someone who has no influence in society, and no one considers his existence, is sufficient to indicate how a *Homo Sacer* is ignored. Giorgio Agamben also relates this to former Nazis who will forever be branded as 'Nazi' even though that person is no longer part of them, but the label 'Nazi' will still be with him [4], [5]. Therefore, there are still many examples of *Homo Sacer* that are appropriate to describe the figure of 'Invisible' in society. Just as in Indonesia, those who were once members of the PKI/Indonesian Communist Party, or anyone who belongs to and is related to the PKI, such as their family and relatives, will forever live with the 'PKI label' within them. A *Homo Sacer* is also associated with 'chastity' and 'sacredness' which, however, in practice, a *Homo Sacer* is often treated as a 'cursed' person [2], [6].

Homo sacrificial status itself is also incompatible with the 'chastity' ambivalence which is often used to define someone who is ostracized [6], [7]. The sacrifice referred to in 'sacred man' actually refers to people who can be killed by anyone without any sanctions or make it a murder case. All forms of violence and defamation are legalized instead of being 'literally chastity' [2], [4]. Related to that, chastity can never be combined with an outcast. However, it could be classified as someone whose existence was no more noble than the existence of animals. According to one of his books, *Sovereign Power and Bare Life*, Agamben explains that *Homo Sacer* from a religious point of view is also often considered a 'taboo' [5], [6], [8]. Associated with 'taboo' because there is still ambiguity in the word 'sacred'. The reason is, in practice, anyone can kill a *Homo Sacer* without tarnishing himself as a blasphemer, nor is there any punishment imposed after killing someone who is considered 'sacred'. There is no single law that can side with that person (sacred man) [2], [8], [9]. Or in other words, neither human law, nor divine law, none are on his side. At this point, a *Homo Sacer* is considered unfit to receive it all, all kinds of protection that other people usually get [7], [10].

After that, the concept of an exclusion space emerged, which was formed from a group of people who had no right to death or life, those who had no right to themselves [8], [10]. In this case, the people included in this exception are those who are discarded, exiled, and abandoned. For those whose lives mean nothing to others. Not only that, their existence is also often seen as an obstacle in the political and economic system so that no one takes sides [3], [9], [11]. Moreover, *Homo Sacer* lives separately from other people. The existence of a stigma attached to them causes them to not be able to live in harmony with the wider community. This separation occurs not because of economic class alone, but because people who are poor with problems of life background who are often shunned [10], [12]. It is like ex-convicts who have come out of prison and repent, want to live a new life, but unfortunately society is not that easy to accept their presence.

In this impact, a person who is not protected by human rights will find it difficult to live his life normally, like getting a proper education, a decent house to live in, or even joining certain organizations just to be able to voice their opinion [11], [13]. They seem to be silenced by sheer injustice. So that many of them feel like foreign humans even though they already live in their own country [14], [15]. That way, as in cases where anyone can kill them (sacred men) without turning it into a case of murder or defamation, naturally they will also receive intimidation in society. Such bullying is done only because they are placed in exceptional circumstances [4], [13]. In this situation, *Homo Sacer* social life is stripped of its value and is in a position where life is no longer worth living. Therefore, the bad treatment received by them is not considered as violating human rights or any law that makes the perpetrators punishable [15]–[17].

In this case, *Homo Sacer* is also associated with the concept of Dehumanization in which its essence leads to acts of exclusion, and the unfairness of the treatment of a community/group of people towards an individual who is considered different [4], [18]. From a moral point of view, dehumanization does not apply humane actions at all. They tend to be indifferent to the suffering of others. This behavior with a lack of empathy leads to the normalization of violence experienced by victims. Not only that, the concept of dehumanization also denies the victim's 'identity' [13], [15], [17]. With this, the actors will treat the victim arbitrarily without the slightest compassion. It is because there is no more humanity in the concept itself [4], [18]. From here, *Homo Sacer* can be seen as an individual who has been kicked out of the realm of legal power, government, society, and aspects of freedom of speech that they cannot have for the rest of their lives. The only thing they can have is themselves, but unfortunately, they still cannot gain complete control over themselves [17], [19].

## METHOD

The method of this study is qualitative research to analyze activities and phenomena in society. In analyzing, all data is presented in the form of online and offline. The theme of main discussion in this paper is the depiction of the *Homo Sacer* in a film. The first step is the writers read the literature related to the topic to be discussed. Then the writers collect materials that support the *Homo Sacer* theme and categorize them based on the used theory. The writers watch the film several times to gain understanding to the *Homo Sacer* theory. Then, the writer found some information in books, journals, and articles related to *Homo Sacer* which were interpreted based on the films seen before. After that, the writers select and take data in the form of words, phrases, and sentences in the film's dialogue. Data analysis was applied when all data from films were collected. Finally, the writer analyzes data on the *Homo Sacer* aspect depicted from the film then quotes them in the article to be compared with other ideas.

## RESULTS AND DISCUSSIONS

### The Chronicles of Kya as 'The Marsh Girl'

*Where the Crawdads Sing* is a film that tells about the life of a girl, Kya, who is ostracized by the residents of Barkley Cove because she lives alone in a house in the middle of a shallow marsh [1]. She lived her life alone after being abandoned one by one by her own family. Nevertheless, she never leaves her house, which is in the middle of the marsh far from the settlement. Until Kya grew up, she began to be able to open up to other people and had the courage to have a romantic relationship with her old friend. However, things did not go well because Tate (Kya's boyfriend) chose to leave her to study. Kya feels betrayed and thinks that in the end everyone will leave her like what her family did in the past. As Kya navigates her way through adolescence and early adulthood, she is haunted by the memory of her mother leaving her and the pain of being rejected by society. However, gradually, she is able to trust someone again, Chase, a man she accidentally meets when Kya is in town after shopping [1]. They have been in love for a long time, but Kya finds out one fact that Chase is already engaged.

In addition, the news about Chase's death, which so suddenly makes Kya the main suspect in the murder case because of all the clues pointing towards her. Actually, all of those accusations are because Kya is 'The Marsh Girl' [1]. It is because all her life she was an outcast, so no one really recognized her. Olivia Newman really emphasizes the identity of the main character, Kya, from the beginning to the end of the story. The condition of marsh strengthened Kya as an identity. It is understood not only as the identity of the main character who is literally nicknamed as the 'Marsh Girl', but also the characteristics that contain symbolic themes in the story [1].

Kya's character as a marsh girl stems from her father's upbringing. In several scenes, Kya's father is often seen telling Kya not to get too close or familiar with strangers [1]. As in the current example when Kya and her father went to a shop owned by Mr. Jumpin' and his wife, Mrs. Mabel, to buy grits. Moreover, in the middle of Kya's father's conversation with Mr. Jumpin', Kya's father said,

*Kya's Father: "Don't mind her. I tell her to stay away from everybody. It's a dangerous world, isn't it?" [00:18:30-00:18:32] [1]*

Her father's ban made it increasingly difficult for Kya to interact with other people and made her always want to live alone from an early age. Her father thought the world was too dangerous for his children and family to live in, so he chose to live in a marsh far from settlements.

Then, when Kya and her father were walking down a river in the middle of a marsh using a boat and accidentally bumped into Tate (Kya's friend). Kya gave greetings to her friend, Tate. Before that, her father gave instructions so that Kya did not get close to the boy who was on the other side of the boat.

*Kya's Father: "You can't trust nobody. You protect yourself." [00:22:37-00:22:43] [1]*

Every parent has his or her own way of educating their children, and Kya's father is no exception, although it is not clear why he chose to confine his children in the middle of the swamp rather than letting his children be free like other children. Furthermore, his decision to live in a remote area is rare for parents to choose such an extreme path like these [1]. The home is difficult to reach by land vehicles, no neighbors, no friends, and he does not allow their children to get an education at school like other children. That is how Kya's father raised his children.

Then, the presence of Kya, as 'The Marsh Girl', is quite well known by the people of Barkley Cove, but that does not mean that she has a good image there. As illustrated in one of the scenes in the early minutes of the film, it shows several dialogues carried out by several Barkley Cove residents in a café and there is also Mr. Milton (a spokesman for Kya at the time of the trial).

*Mrs. 1: "She's crazy enough for the loony bin. I bet she's up to something like this." [00:05:34-00:05:39]*

*Mrs. 2: "My brother's told me that Marsh girl's the missing link." [00:05:39-00:05:41]*

*Mrs. 2: "Chase Andrews and the Marsh Girl? Now if that ain't asking for trouble." [00:05:45-00:05:48] [1]*

In the above scene, it is very clear that Kya is the one who brings misfortune to Chase Andrews. They also acted as if they already knew that the perpetrator in the Chase Andrew murder case was none other than Kya, even though this case is still under investigation. She is already a suspect only because she is considered as abnormal as an inhabitant of a marsh away from everyone.

There are some more evidences that Kya is only known as a Marsh Girl. It is not merely a name, but a bad label given to an outcast. The evidence is contained in the scene which shows the dialogue between Mr. Milton and Kya while in prison [1]. Previously, Mr. Milton had tried to convince Kya to be able to tell and to entrust everything to him. At first Kya refused to provide all the information that Mr. Milton needs to investigate, 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." [00:10:27-00:10:32] [1]*

Mr. Milton's sentence sounded like validating once again that Kya was impossible to escape being called as Marsh Girl while all people in Barkley Cove only know her as a young girl lives alone in the middle of a marsh. On the other hand, remarks from Mr. Milton can also be a form of caution for Kya to have the courage to open up more to others. Moreover, Kya has been used to keeping herself closed since she was young, because of her father's upbringing.

Basically, it was not easy for Kya to tell all the chronology that happened at that time (when she was dating Chase Andrews), but her sense of change and wanting to be heard by others made her change her mind. After a session of persuading Kya, who never gave a response, then Mr. Milton was seen rushing to leave Kya in the prison cell. Nevertheless, his steps came to an abrupt halt.

*Kya: "People forget about creatures who live in shells" [00:11:23-00:11:26] [1]*

That sentence was one of the decisive sentences for Kya to have the courage to open up. Even though it sounded like she doubted Mr. Milton's credibility to be trusted, Kya was actually just afraid that no one would listen to her explanation. It is because everyone had forgotten her, alienated her, and also abandoned her [1]. In other words, an outcast like Kya barely had a chance to speak. Even though at first, she seemed to doubt Mr. Milton, in the end Kya had the courage to tell Mr. Milton everything, from when she was little, growing up, and until her meeting with Chase Andrews.

The trial proceeded with Mr. Milton as Kya's defender. Even from the start of the trial, Kya's position was very cornered. Until Mr. Milton spoke about,

*Mr. Milton: "You'll find that there's none. Furthermore, you're going to hear that there's a good chance no one murdered Chase Andrews and that the defendant, Miss Clark, finds herself here because it's easier to lay blame on an outsider than rely on facts, and although she was born and grew up not five miles from this courtroom. Miss Clark is an outsider." [00:31:37-00:32:00]*

That simple sentence was striking a lot. Mr. Milton tried to offend all the eyewitnesses who attended the trial because he was tired of seeing Kya who seemed so easy to be cornered. He clearly reminded everyone that Kya, that girl, was still part of them, not an outsider [1].

At some points, it is easier to put all the blame on a poor alone girl whose future does not look as important as other girls with families do. What is more, no one is responsible, no one represent her, and no one can guarantee her. In other words, Kya is the perfect target. Then as a bonus, she coincidentally was the last person seen with Chase Andrews.

*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." [01:47:50-01:48:29] [1]*

*Mr. Milton: "Well, I'm ashamed to say that we labeled her because we thought she was different. The job of judging to this shy and rejected young woman has fallen on your shoulders." [01:48:43-01:49:02] [1]*

The sentence emphasized by Mr. Milton at the end of the trial, before the decision was made, had a very strong influence on the judgement. Before everyone finally realized that all this time, they had neglected a little girl who was abandoned, unable to get proper education like the others, and live her own lives from childhood to adulthood. No one pays any attention to Kya except for Mr. Jumpin' and his wife, Mabel.

Likewise, regarding the speculations that have developed about Kya, who is synonymous with the 'Marsh Girl'. No one really knew about the girl, or even cared about her before. Even when there were

many bad and strange rumors about Kya, or when she was left alone by her family, none of them turned to help [1]. In addition, what is even worse, they act as if they know the girl very well by blaming her and targeting her as a murder suspect. They seemed to want to say that Marsh Girl deserved to be blamed. It would be nice to target people who have little influence in their lives. Then there is nothing to regret and to be hurt.

What people think of Kya also bring impacts to herself. Someone tends to think by seeing what is in front of his or her eyes. Starting from seeing, feeling, questioning, concluding, and then believing [1]. If everyone could do that, then, there is no reason for Kya to be different from others. Even though Kya was always silent, that did not mean she did not understand what situation she was in. This can be seen in one of the scenes showing a conversation between Kya and Mr. Milton in her prison room. It can be seen that Mr. Milton is determined to defend Kya so that people can get to know Kya better. He tried to encourage Kya so that she would tell the truth in front of the judge, that way everyone could see her sincerity. Those are seen below;

*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... 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, their judging themselves." [01:45:22-01:46:10] [1]*

What Kya has been receiving from the people of Barkley Cove made her feel alienated and ignored. In the end, she felt that nothing could be trusted from anyone else, other than herself. In her explanation, she said that she did not need to beg others, that is, those who had abandoned Kya. Thus, the perspective that people have had, has become very influential in Kya's life [1]. Because after all, Kya must continue to live her life even though none of them will pity her, or attract her attention. People's perceptions will not just arise without a cause, likewise with Kya.

### **The Analysis of *Homo Sacer* as Radiated to Kya**

In the film *Where The Crawdads Sing*, the character of Kya is described as a child who has long been abandoned and exiled by the people of Barkley Cove, and her entire family [1]. It was explained that since childhood her father had instilled the idea that strangers and the outside world were dangerous. Meanwhile, the reason why her father exiled his family from local residents is still not clear. The possibility that there was a problem with Kya's father's past or family background which made them live separately and far from the center of the village [1].

However, from the point of view in Agamben's book, *The State of The Exception*, it says that exceptional circumstances will apply to those who are considered *Homo Sacer* in that environment. That means for them to live far and apart from society like exile camps, also for those who have been stripped of all kinds of laws in the world [3], [19]. Because of those exceptional circumstances, the victims did not even have a choice of where to live in the first place. That was the possible reason why Kya's father chose to distance his entire family from the outside world, by living in the middle of a marsh forest.

Then in the process of her journey to adolescence, Kya was faced with a tough time because her family left home one by one. Only she and her father survived in the house, before her father also left, and Kya began to live alone [1]. She grows up isolated from society and without any legal protection or recognition. Kya's lack of formal education and socialization also leaves her vulnerable to the biases and prejudices of the society that has rejected her. Kya's daily life is not far from looking for shells on the outskirts of the swamp and then selling them to Mr. Jumpin' who is always willing to accommodate Kya's catch of clams, and his wife who also helps Kya by giving several clothes & pairs of shoes to wear. The problem is, no one cares about Kya anymore besides the married couple, Mr. Jumpin' and his wife, Mrs. Mabel [1].

When Kya tried to start studying at school like the other kids, she received insults and ridicule instead. They all laughed at Kya who could not read or even understand the alphabet. Kya is laughed at because she is different, and no one knows where she lives. The real state of exception is when law and violence are almost indistinguishable. Then, by interpreting freedom beyond the law itself, that one cannot be judged, neutralizes any form of violence committed. This has become a pure rule in the state of exception [17], [20]. Kya is too young to face the insults and bullying. Therefore she ran away from school and never came

to that place again the next day. From that, she could only rely on herself and started living by learning from nature [1]. Because no human wants to be friends with or care about her, other than nature (because Kya lives in a marsh forest).

Then for a long period of time, there were no Barkley Cove residents other than Mr. Jumpin', Mrs. Mabel, Tate, and Mr. Milton who sees or cares about Kya's existence. Everyone there only saw the existence of a 'Marsh Girl' not a 'Kya Clark'. Likewise with the information about Marsh Girl which they know is very confusing and full of rumors. As one of the statements issued by Mr. Milton in a scene below;

*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." [01:47:50-01:48:29] [1]*

Starting from children to adults, none of them really know who the person behind 'Marsh Girl' is as they often hear. So that the strange rumors that emerged still haunt the residents of Barkley Cove [1]. Basically, they just were not ignorant of the facts, but they did not want to know the real facts about who the exiled Marsh girl was. People tend to choose to accept or hear only what they want to believe. Throughout her life, Kya was only known as Marsh Girl, Wolf Girl, Jinxed Girl and made Kya a taboo thing to talk about [1]. Almost all residents of Barkley Cove consider Kya's existence as a dark and evil witch who does not deserve to live in prosperity. Each individual's life choice is influenced by own past and others should always try to understand that. Meanwhile, for people with contaminated pasts, they will be forced to choose another life or another identity [19], [21]. For almost the rest of Kya's life, she is haunted by the stigma of the surrounding community, which should treat her as a poor girl abandoned by her family, instead of hating and treating Kya as a girl in the middle of nowhere [1].

After that, in the murder case of Chase Andrew, and Kya as a suspect, this topic was brought up as a thin layer of ostracism by society. How could it be seen when no one put positive thoughts on Kya, so that the situation at the trial became complicated.

*Mr. Milton: "You'll find that there's none. Furthermore, you're going to hear that there's a good chance no one murdered Chase Andrews and that the defendant, Miss Clark, finds herself here because it's easier to lay blame on an outsider than rely on facts, and although she was born and grew up not five miles from this courtroom. Miss Clark is an outsider." [00:31:37-00:32:00] [1]*

From the beginning, common law only dealt with the large community that had the power behind it. The exiles had almost no chance in there. Their rights (outsiders) have been taken away on the grounds that they are not part of a particular community [22], [23]. It is known that Chase Andrew comes from a family with an unusually powerful parental background, so this also affects the course of the trial. It can be seen that Chase Andrew is the root of all the problems here. He had underestimated his girlfriend, Kya, and made that naive girl believe that he had genuine feelings. Before one scene that shows how rotten Chase Andrew's mind is:

*Brian: "what's that marsh girl like in bed, man? Is she an animal?"*

*Chase: "wild as a bobcat. And worth every bit of the gas money. Tell me her eyes glow. Only for me. And only when I make them" [01:22:32-01:22:39] [1]*

The dialogue above is taken from a scene where Chase Andrew is talking about Kya and belittling Kya in front of his friends. Even though in reality, it was Kya who was the victim of all that Chase Andrew did before he died [1]. This disgusting man makes Kya a 'mistress', which he does not want to tell the truth if he already had a fiancé. Chase Andrew also followed Kya continuously until he dared to commit acts of violence against her. Which prompted Kya to run away from her house for a while.

The defining point of the adoption of Agamben's ideas was the exception which included that it was a poor population of potentially disenfranchised people then turned into *homines sacri*. The idea is clear in targeting "someone" who will more easily make them disowned in society and then stripped of their right [23], [24]. Kya has lost badly considering the power possessed by the Chase Andrew family. That lucky man was surrounded by many influential relations and lived in privilege all his life, whereas Kya only had misery. In short, they are two completely opposite figures. It is like living in a different world [1], [17], [23]. Chase Andrew with a figure whose life and future are guaranteed, while Kya is a figure who does not deserve all those guarantees. Then Kya falls into the category of oppressed people because she has no power to rely on.

The more people disliked her, the higher the possibility for her to be mistreated. Kya's existence in Barkley Cove is like the existence of a 'minority' in a country. Minorities who are considered as the weakest are often the subject of committing crimes [6], [17]. Thus, making Kya a suspect is a joint crime perfectly designed by the people of Barkley Cove because they do not care about the truth of the case. People only care if the girl is made a sacrifice for Chase Andrew's death because someone has to be blamed in a murder case [1]. It was actually Kya who had to demand justice for Chase Andrew's treatment because of the violence she had been through.

In this way, the film highlights the ways in which society can strip individuals of their legal rights and reduce them to mere biological life. It also shows how certain groups, such as outsiders and minorities, are more vulnerable to being treated as *Homo Sacer* and denied the protections and rights that are afforded to others. Kya is just a victim of domestic abuse who is tired of living her life as a 'Marsh Girl'. The truth is that a *Homo Sacer* just wants a 'sufficient life' instead of a 'happy life'. Whoever the person is, and with whatever background, not only to be placed as an object. Thus, every human being actually has a guarantee of all these rights as a citizen's basic rights and as a full subjects defined by their own values alongside with others' appreciations.

## CONCLUSION

Referring to the paradigm of the *Homo Sacer* by Agamben, the character Kya in the film *Where the Crawdads Sing* shows the figure of an individual who was abandoned, exiled, ostracized and rejected by the people in the village of Barkley Cove, and lives with her identity as 'Marsh Girl'. The journey was not easy when he was abandoned by all of his family members from when she was little, until she grew up, even being abandoned by local residents. By looking at the existence of different treatments, and the exclusion of the 'Marsh Girl', *Homo Sacer* is implemented in this journal. Souls who are considered not entitled to fight for their rights, souls who are not treated like humans, and souls who do not even deserve justice.

It is this condition of Kya who was abandoned by her family that makes the residents of Barkley Cove even more reluctant to consider Kya's existence. Since then, Kya has been officially considered an outsider. Then at this point, *Homo Sacer* is involved in the character of 'Marsh Girl' by referring to several scenes that show how Kya is only seen as a stigma, and is treated badly by local residents. Also, by implementing a Dehumanization concept on a *Homo Sacer* which brings up the topic of a group of humans with a lack of empathy. Moreover, that concept is done by treating people who are considered not to be part of their class and forgetting humanity.

## REFERENCES

- [1]. O. Newman, United States of America. *Where The Crawdads Sing*, (2022).
- [2]. P. Sharma, "Embodied *Homo Sacer* in Mahasweta Devi's 'Draupadi,'" *Humanit. Soc. Sci. J.*, vol. 13, no. 2, pp. 52–63, 2022, doi: 10.3126/hssj.v13i2.49802.
- [3]. G. Agamben, *State of Exception*. Chicago: The University of Chicago Press, 2005.
- [4]. M. I. M. Alosman and M. M. Raihanah, "Homines Sacri in Contemporary War Novels: A Comparative Insider–Outsider Perspective," *Glob. J. Al-Thaqafah*, vol. 12, no. 1, pp. 14–26, 2022, doi: 10.7187/GJAT072022-1.
- [5]. G. Agamben, *The Omnibus Homo Sacer*. London: Quodlibet, 2021.
- [6]. D. Rahmawati and E. Sulistyowati, "Teori Filsafat Politik Agamben dalam Karya Sastra: Bare Life dan *Homo Sacer*," *Stilistika J. Pendidik. Bhs. dan Sastra*, vol. 15, no. 1, p. 146, 2022, doi: 10.30651/st.v15i1.10766.
- [7]. C. Dickinson, "Book Review of Giorgio Agamben's *Homo Sacer* Series: A Critical Introduction and Guide," *Philos. Rev.*, vol. 42, no. 4, pp. 599–600, 2022.
- A. Munte, "Philosophy of Giorgio Agamben-*Homo Sacer*'s on the Independent Curriculum for Learning in Indonesia: Critical Reflection," 2022.
- [8]. L. Baldini, "The Graffiti Writer as *Homo Sacer*: Writing, Liminality, and Sovereign Power in the Neo-Liberal City," *Str. Art Urban Creat.*, vol. 8, no. 2, pp. 8–16, 2022.
- [9]. P. N. Nkanta and E. Mavengano, "Bare life and subjectivity in post-Independence era: the figure of homo sacer in selected Southern African narratives," *African Identities*, vol. 00, no. 00, pp. 1–15, 2022, doi: 10.1080/14725843.2022.2028602.
- [10]. S. D. Maharani and Refnaldi, "MORPHOLOGICAL ANALYSIS OF COMPOUND WORDS USED IN COLLEEN HOOVER 'S IT ENDS WITH US AND DELIA OWENS '," *E-Journal English Lang. Lit.*, vol. 11, no. 4, 2022.

- [11]. P. J. Draus, J. K. Roddy, and M. Greenwald, "A hell of a life: Addiction and marginality in post-industrial detroit," *Soc. Cult. Geogr.*, vol. 11, no. 7, pp. 663–680, 2010, doi: 10.1080/14649365.2010.508564.
- [12]. K. M. Sica, "Fulfilling the Search for Completeness in Harper Lee's *To Kill A Mockingbird* and Delia Owens' *Where the Crawdads Sing*," 2022.
- [13]. N. Abujidi, "The Palestinian States of Exception and Agamben," *Contemp. Arab Aff.*, vol. 2, no. 2, pp. 272–291, Apr. 2009, doi: 10.1080/17550910902857034.
- [14]. Olivier, "Beyond Agamben's 'Homo Sacer'—The 'pandemic' as final reduction of humanity to 'bare life,'" *Psychother. Polit. Int.*, vol. 20, no. 3, pp. 1–23, 2022.
- [15]. P. Horton, "School bullying and bare life: Challenging the state of exception," *Educ. Philos. Theory*, vol. 51, no. 14, pp. 1444–1453, 2019, doi: 10.1080/00131857.2018.1557043.
- [16]. F. I. Gustaman and I. S. Lolowang, "Struggle As Seen in Owens' *Where the Crawdads Sing*," *SoCul Int. J. Res. Soc. Cult. Issues*, vol. 1, no. 3, pp. 163–171, 2021.
- [17]. N. Haslam and S. Loughnan, "Dehumanization and inhumanization," *Annual Review of Psychology*, vol. 65, pp. 399–423, 2014. doi: 10.1146/annurev-psych-010213-115045.
- [18]. K. Mitchell and K. MacFarlane, "Sanctuary Space, Racialized Violence, and Memories of Resistance," *Ann. Am. Assoc. Geogr.*, vol. 112, no. 8, pp. 2360–2372, 2022, doi: 10.1080/24694452.2022.2060792.
- [19]. Tuastad, "'State of exception' or 'state in exile'? The fallacy of appropriating Agamben on Palestinian refugee camps," *Third World Q.*, vol. 38, no. 9, pp. 2159–2170, 2017, doi: 10.1080/01436597.2016.1256765.
- [20]. G. J. van der Heiden, "Exile, Use, and Form-of-Life: On the Conclusion of Agamben's *Homo Sacer* series," *Theory, Cult. Soc.*, vol. 37, no. 2, pp. 61–78, Mar. 2020, doi: 10.1177/0263276419867749.
- [21]. Dyjack, "Reflections on community," *J. Environ. Health*, vol. 80, no. 6, pp. 97–124, 2018, doi: 10.1080/03060497.1977.11083597.
- [22]. T. Özdiñ, "Homines Sacri of Eskibaħçe: An Agambenian Reading of Louis de Bernières' *Birds without Wings*," *Litera J. Lang. Lit. Cult. Stud. / Litera Dil, Edeb. ve Kùltür Arařtırmaları Derg.*, vol. 32, no. 2, pp. 517–533, 2022, doi: 10.26650/litera2021-997940.
- [23]. W. Schinkel and M. van den Berg, "City of exception: The dutch revanchist city and the urban homo sacer," *Antipode*, vol. 43, no. 5, pp. 1911–1938, 2011, doi: 10.1111/j.1467-8330.2010.00831.x.