

CHAPTER II

LITERATURE REVIEW

A. Previous Study

The first research was coordinated by Febry Indah Sari (2011) with title "*A Main Character of My Sister's Keeper Movie Using Hierarchy of Human Needs of Abraham Maslow's Theory*". This research is wanted to find motivation of the essential person through her life and to deal with her anxiety. The research revolves around the female person specifically Rebecca Bloomwood. Characteristics of the rule character in the film sway herself in fulfilling her necessities. The system used by the expert is expressive abstract. The data are analyzed by using Abraham Maslow's theory about Hierarchy of Human Needs. The investigation found that the essential person can fulfill three prerequisites to be explicit Physiological Needs, Safety Needs, and Love and Belongingness Needs.

The second research was led by Sapta Wicaksana (2014) with title "*A Main Character Analysis of the Hunger Games Movie by Abraham Maslow's Hierarchy of Human Needs*". The point of convergence of this assessment is to recognize the standard person work to fulfill period of reformist arrangement of necessities saw from Hierarchy of Needs of Abraham Maslow. The assessment revolves around the female essential individual to be explicit Katniss Everdeen. The data are taken apart by using mental strategy, then the expert portrays and recognizes crafted by essential individual of fulfilling hierarchy of prerequisites. After that the totaled data are researched by using undeniable assessment system. The expert found that the principal individual can fulfill three necessities to be explicit Physiological Needs, Safety Needs, and Love and Belongingness Needs

The third research was coordinated by Syifa Fauziah (2014) with the title "*A Main Character Analysis of the Hunger Games Movie by Abraham Maslow's Hierarchy of Human Needs*". The research revolves around the female person explicitly Marni Olivia Oslen. The object of the research is to show the nature of Marni. The mark of the research is to show the essential person in fulfilling her necessities saw from Abraham H. Maslow's speculation. The researcher uses emotional connecting with system. The expert uses the speculation of Pecking request of human necessities of Abraham Maslow as the principal thoughts and frameworks of thinking. The finishes show that the basic person can fulfill five prerequisites; Physiological

Needs, Safety Needs, Love and Belongingness Needs, Esteem Needs, likewise, Self-Actualization Needs.

The next research was led by Nurul Haifa (2015) with the title “*A Main Character Analysis of “Ralph” in Wreck-it Film using Hierarchy of Human Needs by Abraham H. Maslow*”. The justification this research is to get what the essential person needs for his life and how he fulfills his necessities subject to the speculation of Hierarchy of Human Needs. The creator uses emotional unmistakable research procedure to analyze it. The data are accumulated from the story segments in the film. The creator inspected this film using Hierarchy of Human Needs theory by Abraham H. Maslow. From the research of this film, the writer finds that the major person is disturbed about himself.

B. Underlying Theories

A film portrays characters who considered as one of the mental viewpoints in the story. Characters give the significant jobs to make the story in a film more alive (Pope, 2005, p. 65). They give the story a reason, a justification the crowd to mind what occurs in the film. Particularly for the principle characters, they play a significant part in films. They have enormous impact to address the significant thing that a film needs to convey to the crowd. Characterization and character have a cozy relationship. In any show, character assumes an indispensable part in characters practices and activities to ensure individual substance and mind (Charters, 2014, p. 34).

1. Characterization

Characterization is the strategy to dissect the principle character's turn of events and character which manages the way toward making a picture of individual in fiction complete with the individual's qualities, components and inspirations (Aquino, 1976, p. 112). It comprehensively alludes to the Characterization and improvement of character. There are two unique ways to deal with Characterization, including direct Characterization and circuitous Characterization. Direct Characterization is utilized when the creator mentions to the crowd what the character of the person is and it is generally utilized in novel. Aberrant Characterization utilized when the creator shows things that uncover the character of the person while it for the most part is utilized in film. There are four distinct strategies for circuitous Characterization: 1) discourse, 2) considerations, 3) activity, and 4) looks (Burroway et al., 2019, p. 52).

2. Character

Characters are the result of characterization that is to they have been made specifically way. The caring discussion they have, what they do, their appearances, etc are the specific manners by which the creator has decided to describe their person. Character creation is the craft of characterization how the writer deals with rejuvenate a person to furnish the reader with a feeling of that's character to make that character one of a kind. As such, character is a technique while character is a result of the strategy. Aquino (1976, p. 32) states that characterization was brief however succinct. It is coming from depictions by a future being of past individuals and, occasions, apparently saw from an extraordinary tallness.

Character in writing is the interaction of writers used to foster person and ereate pictures of the characters for the crowd. In the other hand, it is a manner by which the creator uncovered his person in a work of fiction or in another word characterization strategy for churacter depiction (Bennett & Royle, 2016, p. 65). Likewise, it is extremely useful to break down the fundamental person's turn of events. There are two distinct ways to deal with characterization, including direct characeterization and indirect characterization.

- a. Direct Characterization In direct portrayal, the writer artistic mentions to the reader what the person needs us to think about the person. This is done by means of the storyteller, another person or by the personality of oneself. Direct portrayal normally utilized in novel. It comprises of the storyteller informing the reader concerning the characters. Furthermore, Charters (2011:58) states that it can likewise include other outer subtleties, like names or other clear analysis.
- b. Indirect Characterization In backhanded portrayal, the creator shows us things about the person to help us to understanding the person's character and his/her impact on different characters. It generally utilized in film. Portrayal in film is diverse in novel since film is a visual narrating that the portrayal of a person in film more confounded and deta than in novel. Burroway (Burroway et al., 2019, p. 54) set up four distinct strategies for circuitous portrayal in scholarly work: 1) discourse. 2) considerations, 3) activity, and 4) looks.

Pope (2005, p. 13) proposes that there are two classifications of character; (a) significant person is a significant figure at the focal point of the story's activity or subject. The significant person is here and there considered a hero whose contention with a main bad guy might start

the story's contention; (b) minor person is a person that help the significant person, its capacity is to enlighten the significant person.

a. Major Character

The major person is known as a Protagonist whose contention with an Antagonist might start the story's contention. Hero is the major person with whom for the most part identify. The main enemy is the person or power against which the hero battles (Pope, 2005, p. 134). A major person is a person that is underlined to recount the story. The major person consistently shows up in the majority of the story, either as subject or as object.

b. Minor Character

Minor characters are probably not going to be utilized as a perspective person. Pope (2005, p. 135) states that the minor characters appearances in the artistic work will be brief and rare albeit that doesn't imply that they can't sparkle at whatever point they are at the center of attention. Minor characters basically two dimensional generalizations, or level person. The minor characters are involved the wide range of various characters in the story whose are insignificant.

Character has a cozy relationship with character in scholarly work even, in actuality. Millon (2012) state character is viewed as a perplexing example of profoundly implanted mental qualities that are communicated naturally in pretty much every space of mental working. Moreover, Millon and Everly (Millon & Everly, 1985, p. 4) states that character addresses an example of profoundly implanted and comprehensively displayed intellectual, full of feeling, and plain conduct characteristics that persevere throughout timeframes.

In other hand, Sutton (Sutton et al., 1971, p. 9) partitions characters in fiction can into four sorts. (a) Flat characters are portrayed by a couple of characteristics, they can be summarized in a sentence; (b) Round characters are intricate and diserse, they may require an article for full analysis; (c) Static person is a person who continue as before from the start of a work to the end while: (d) dynamic person show some sort of progress of disposition, of direction, of conduct as the story advances.

a. Flat Character

Flat characters are moderately basic, have a couple of prevailing attributes, and will in general be unsurprising. They are mind boggling in personality and inspiration and addressed with unpretentious distinction. Normally level characters are minor (e.g..

family members, associates, functionaries). albeit not all minor characters are fundamentally level (Sutton et al., 1971, p. 9). Level characters don't develop. They continue as before in light of the fact that they might be inept or uncaringly or ailing in information or understanding. They end where they start and are static, not dynamic.

b. Round Character

Round character for the most part assumes a significant part in a story. They are regularly called the saint or champion. Numerous primary characters are everything except chivalrous, be that as it may, and it is accordingly desirable over utilize the more nonpartisan word hero. Sutton (1971, p. 10) states that the hero is key to the activity move against a main adversary, and displays the capacity to adjust to new conditions. Round character is typically a fundamental person, and is created throughout the span of the story. These characters have been completely evolved by a creator, actually, intellectually, and inwardly, and are adequately definite to appear to be genuine.

c. Static Character

Static characters remain basically something similar all through the film. The activity doesn't importantly affect their lives (as might for the most part be the situation with the legend of an activity or experience film). Besides, Sutton (1971, p. 10) states that static characters are practically fundamental for satire and creating characters are vital for genuine show. All in all, a static person is an artistic person that remains fundamentally unaltered all through a work.

d. Dynamic Character

A powerful person is the person who alters altogether during the direction of the story. Changes considered to qualify a person as unique remember changes for sight or comprehension, changes in responsibility, and changes in qualities (Sutton et al., 1971, p. 12). Changes in conditions, even actual situation, don't make a difference except if they bring about some change inside the actual person. By that definition, the hero is almost consistently dynamic character.

3. Humanistic Approach

A humanistic point of view is a way to deal with brain research that underscores compassion and stresses the positive qualities in human behavior. Humanism is a hopeful,

entire individual hypothesis that spotlights on what makes every distinctive individual special. For instance A humanistic way to deal with assisting somebody with building confidence would include urging an individual to zero in on their qualities as opposed to their issues. By zeroing in on qualities and expanding on them, the individual can pursue a more fulfilled and complete life.

Maslow (1981) tracked down that such individuals share comparative attributes, for example, being open, innovative, adoring, unconstrained, sympathetic, worried for other people, and tolerating of themselves. At the point when you examined inspiration, you found out around a standout amongst other known humanistic hypotheses, Maslow's chain of importance of requirements hypothesis, in which Maslow recommends that people share certain requirements for all intents and purpose and that these necessities should be met in a specific request. The most significant need is simply the need completion, which is the accomplishment of our fullest potential.

Humanistic analysts by Abraham Maslow and Carl Rogers zeroed in on the development capability of sound people. They accepted that individuals endeavor to get self-completed. Both Rogers' and Maslow's speculations significantly added to our comprehension of oneself. They underscored unrestrained choice and self-assurance, with every individual wanting to turn into the best individual.

C. Hierarchy of Human Needs Theory

Abraham Harold Maslow is known as the dad of humanistic brain research. Humanistic brain research alluded as humanism, a response to the therapy and behaviorism that overwhelmed brain research during 1950s. Humanistic brain science zeroed in on every individual's latent capacity and focused on the significance of development and selfactualization. The basic conviction of humanistic brain research is individuals are intrinsically great. Mental and social issues show up from deviations that impacted by climate (Cherry, 2014).

According to Maslow, people have needs and those requirements can met each other in a specific request. Then, at that point Maslow places the requirements in a pyramid and gap them into five layers; the principal layer is begun from the lower part of the pyramid contain physiological necessities; the subsequent layer is contained by wellbeing needs; the third layer is contained by affection and belongingness needs; the fourth layer is contained without anyone else regard needs; and the fifth layer, on the highest point of pyramid is self-completion needs.

The necessities that exist on each layer should be satisfied prior to climbing to the following or higher. Character improvement earnestly requires the fruitful satisfaction of each layer of necessities (Boundless). Each need has connection between one need to another; lower level necessities should be fulfilled or possibly moderately fulfilled before more elevated level requirements become sparks (Feist & Feist, 2006, p. 277). Five levels of Maslow's chain of command human requirements have significant job in mental in nature of human necessities.

The theory used to examine the fundamental person in the film *Love, Rosie* to be specific Rosie Dunne, and her endeavors to address her issues. In this research, utilizing character hypothesis and portrayal in films by Joseph M. Boggs and Dennis W. Petrie to depict and clarify the fundamental characters. Then, to clarify the satisfaction of necessities, particularly how the fundamental person addresses the issues of the three, to be specific friendship which utilizes the Hierarchy hypothesis of human requirements by Abraham Maslow.

Maslow's five levels of human needs have an important role in the psychological nature of human needs. The first need in Maslow's hierarchy contains a set of psychological needs that are important for the body's homeostasis, calmness, and survival. Other needs in the hierarchy are safety and security, love and belonging needs, esteem needs, and self-actualization of human psychological needs.

Maslow's five levels of human needs :

1. Physchological Needs

Physiological requirements are the most essential and the main necessities. Maslow states that "physiological requirements are the most prepotent of all necessities than any others, it very well may be yearning, sex, and thirst". Physiological necessities are the actual prerequisites for human endurance. In the event that these prerequisites are not met, the human body cannot function appropriately and will at last come up short. Air, water, and food are metabolic prerequisites for endurance in all creatures, including people. Apparel and safe house give vital insurance from the components.

2. Safety Needs

Safety needs emerge when physiological requirements are completely met. Wellbeing needs incorporate actual security, soundness, steadfastness, insurance, and independence from compromising powers like illness, dread, tension, risk, and confusion. Maslow feels

that addressing security needs can likewise be found in individuals' inclinations for natural conditions, safe positions, bank accounts, and protection. The requirement for wellbeing is generally apparent in youngsters, as exhibited when children cry when they feel awkward or apprehensive. This need likewise emerges in grown-ups however otherly. For instance, the manner in which grown-ups get protection for their work, getting a sumptuous compensation is an illustration of the requirement for security in grown-ups.

3. Love and Belonging Needs

At the point when the physiological and wellbeing needs are appropriately met, there will be necessities for affection and sympathy and having a place, and the whole cycle depicted will rehash the same thing with this new focus. At that point, they become irrelevant toward conduct, and the requirement for affection or ownership emerges. This need includes a longing for loving associations with others. Maslow contends that people try to beat sensations of forlornness and separation. This incorporates giving and getting adoration, fondness and having a place.

4. Esteem Needs

Esteem presents a one of a kind human craving to be acknowledged and valued by others since all people have a need to feel Esteemed; this incorporates the need to have dignity and self-esteem. Maslow notes two adaptations of the requirement for confidence: a "lower" variant and a "higher" rendition. The "lower" rendition of appreciation is the requirement for Esteem from others. These may incorporate requirements for status, acknowledgment, popularity, esteem, and consideration. The "higher" adaptation shows itself as a requirement for confidence. Maslow states that while he at first idea human requirements had exacting rules, "progressions are interrelated instead of strongly isolated." This implies that rewards and resulting levels are not rigorously isolated; despite what is generally expected, the levels are firmly related.

5. Self Actualization Needs

Self-Actualization Needs is the most significant need in Maslow's pecking order. As indicated by Maslow's study, "Self-completion needs incorporate self-satisfaction, the acknowledgment of all one's latent capacity, and a longing to get imaginative in the full feeling of the word" (Feist & Feist, 2006, p. 282). Individuals who have arrived at this level become totally human. Self-completing individuals are autonomous individuals, they can

keep up their sensations of confidence in any event, when disdained, dismissed, and excused by others. They are not subject as per the general inclination of one or the other love or regard needs (Feist & Feist, 2006, p. 238). In a film, character is a significant component. The individual in question has significant job: construct the story.

In a film, character is a significant component and a significant part to construct the story. The order of human requirements hypothesis is utilized to investigate the exertion of the fundamental character in satisfies their human necessities. Also, the hypothesis of character and characterization by Joseph M. Boggs and Dennis W. Petrie will be utilized to distinguish each progression in Hierarchy of Human Needs that satisfied by the principle character, by drawing the subtleties of the character along the story. Thusly, the following conversation will be center around the detail data about the primary character.

Character is the main component in film since it has significant job in the story from the start until the end, particularly the job of the fundamental characters. Henderson composed: "Character alludes to individuals creators make to possess their accounts. Characters ought to be accessible and steady. Being credible means not excessively all characters resemble individuals we have known yet they trustworthy with regards to the story. Reliably requires not that the characters remain precisely something similar, however, any progressions in character be adequately by what befall them in a story" (Boggs & Dennis W. Petrie, 2008, p. 47)

Character is unequivocally identified with plot, "without character there would be no plot also, subsequently, no story (Gordon & Kuehner, 1999, p. 23). Characters in film are separated into three sorts: stock characters and generalizations, static versus dynamic creating characters, and level versus round characters (Boggs & Dennis W. Petrie, 2008, p. 67). Stock, static, and level characters' job or activities have a little effect on the film, they are ordered as minor characters with various kinds of trademark. Boggs and Petrie (2008, p. 67) clarify: "Stock characters are minor characters whose activities are totally unsurprising. They are in the film just in light of the fact that the circumstance requests their presence. They fill in as a characteristic piece of the setting". "The activity of static characters isn't importantly affects their lives, in case with the legend of activity or experience film. They are coldhearted toward the which means of the activity and they are not fit for development or change. Concurring to Towne's investigation noticed that static characters are practically crucial for parody, what's more, unique characters are crucial for

genuine dramatization." (Boggs & Dennis W. Petrie, 2008, p. 69). "Level characters are two-dimensional, unsurprising characters who do not have the intricacy and one of a kind characteristics related with mental profundity. They frequently will in general be delegate character types as opposed to genuine flesh people (Boggs & Dennis W. Petrie, 2008, p. 70).

Generalizations, dynamic or creating, and round characters' job and activities have huge effect on the film, they are classified as significant characters with various sorts of trademark. Boggs and Petrie (2008, p. 68) clarify: "Generalizations are characters of to some degree more prominent significance to the film. They fit into biased examples of conduct normal to or agent of a huge number of individuals, something like an enormous number of anecdotal individuals". Creating characters or dynamic characters are influenced by the activity of the plot (inner, outside, or both) and go through some significant change in character, mentality, or point of view because of the activity of the story. The change is significant, perpetual one, not simply an eccentric change in mentality that will change back again tomorrow. The person won't ever go back individual the person in question was the point at which the activity of the film started. The change can be of any kind however, is important to the absolute cosmetics of the individual going through the change.

Dynamic characters become more troubled or more shrewd, more joyful, more self-assured, more develop or dependable, more upright or less. They become new individual and have new character" (Boggs & Dennis W. Petrie, 2008, p. 68). "Round characters or three-dimensional characters are one of a kind, individualistic characters who have some level of intricacy and vagueness and who can't effectively be ordered" (Boggs & Dennis W. Petrie, 2008, p. 70).

In introducing and building up characters Boggs and Petrie (2008) partitioned Characterzation into eight sorts:

a. Appearance

The audience's impression when they first see the character's appearance such as facial expressions, clothing, physical form, manners, and the way they move makes them draw conclusions about the character's identity (Boggs & Dennis W. Petrie, 2008, p. 60). Film entertainers project certain characteristics of character the moment they show up on the screen, Characterzation in film has an extraordinary arrangement to do with projecting. A significant part of film Characterzation is uncovered outwardly and

promptly. Albeit a few entertainers might be sufficiently flexible to project totally various characteristics impassive jobs, most entertainers are not. The moment we see most entertainers on the screen, we make certain suppositions about them due to their facial highlights, dress, actual form, and quirks and the manner in which they move.

b. Dialogue

Characters in an film are normally uncovered themselves by what they say. However, extraordinary arrangement is additionally uncovered by how they say it. Their actual considerations, perspectives, and feelings can be uncovered in unpretentious manners through word decision and through the pressure, pitch, and respite examples of their discourse. Characters uncover themselves by what they say and how they say it. Musings, perspectives, and feelings can be uncovered through words decision and stress, pitch, stop examples of which characters discourse. Characters' punctuation, jargon, sentence design and specific vernacular uncover their social and affordable level, instructive foundation, and mental (Boggs & Dennis W. Petrie, 2008, p. 61)

c. Internal Action

Internal activity happens to characters and feelings, it comprises of mystery, implicit considerations, fantasizes, goals, recollections, fears, and dreams. The inward activity is uncovered looking like representations which changed from those things (Boggs & Dennis W. Petrie, 2008, pp. 62–63)

d. External Action

Through the actions, the character's personality will be revealed. Every action that character takes in the plot reflects the quality of his or her personality. (Boggs & Dennis W. Petrie, 2008, p. 62)

e. Reaction of other character

The manner in which different characters see an individual serves method for portrayal. It tends to be from the exchange of different characters about the person, or the clarification from different characters about attributes of character (Boggs and Dennis W. Petrie, 2008, p. 64).

f. Contrast; Dramatic Foil

Foils is differentiating characters, the contrary qualities of the principle character like conduct, perspectives, assessments, way of life, actual appearance, etc. Set up white and dark in one edge

g. Caricatur and Leitmotif (Boggs & Dennis W. Petrie, 2008, p. 64)

Leitmotif, is the redundancy of a solitary activity, expression, or thought by a character until it turns out to be just about a brand name or signature tune for that character. Since it basically misrepresents and underscores (through redundancy), such a gadget acts a lot of like personification.

h. Choice of Name

Names give fundamental insights in recognizing Characterzation. Names can contain abstract or verifiable implication. The utilization of names is serving suitable characteristics of sound, which means, or implication (Boggs & Dennis W. Petrie, 2008, p. 66)

In this study focuses on the third level, namely Love and Belonging Needs. If the physiological and safety needs are partially satisfying, the need for love and ownership will arise. According to Maslow the love and need to have are the desire for friendship, the desire for a partner, children, and the need to be a part of; a family, a club, an environment, even for a nation, the need for love involves how we give and receive one another. The absence of friends, or lovers, or wives, or children but also by motivating someone we might not know.

D. Novelty

This research entitled *"THE LEVEL NEEDS ANALYSIS ON THE MAIN CHARACTER IN LOVE, ROSIE FILM"* by Prima Dhani Siwi Darnastiti, English education student at the Muhammadiyah University of Surakarta, which was written to fulfill the Final Term of the Research Method on Literature course is a new study which will be used properly.