HIERARCHY OF NEEDS ANALYSIS OF THE MAIN CHARACTER IN YOU AGAIN FILM

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2014
APPROVEMENT

HIERARCHY OF NEEDS ANALYSIS OF THE MAIN CHARACTER IN
YOU AGAIN FILM

A Thesis
Submitted in the Faculty of Adab and Humanities in Partial Fulfillment
Requirements for Strata One Degree (S1)

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LEGALIZATION

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on September 19th, 2014. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, September 19th, 2014

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ABSTRACT


The study emphasizes on the analysis of hierarchy of human needs represented by a female character in *You Again* film. The analysis focuses on the female character namely Marni Olivia Olsen, a teenage girl who lives in New York. She's a successful public relation executive who ever bullied when she was at school. The object of the study is to show the characteristic of Katniss Everdeen. Specifically, the aim of the study is to show the main character in fulfilling her needs viewed from Abraham H. Maslow’s theory.

The writer employs qualitative descriptive method by which the collected data were analyzed, interpreted, and described to build understanding value in the film. In doing this qualitative research, the writer uses hierarchy of human needs by Abraham H. Maslow as the basic concepts and frameworks of thinking. The concepts contain five needs: physiological needs, safety needs, love and belonging needs, esteem needs and, self-actualization needs. From the analysis, it can be concluded the main character (Marni Olivia Olsen) can fulfill those needs even though she has to face several obstacles.
ACKNOWLEDGEMENT

In the name of Allah, the most Gracious, the most Merciful.

There is no nice word to say at first, but thanks to the God who has given the writer opportunity to finish this paper. Without his blessing, it is impossible that this paper can be present. Then, may peace and blessing of Allah be upon the prophet Muhammad SAW, who has guided as how to be a good and successful person in this world.

The writer would like to express her gratitude to her parents (Supardi Sahari and Siti Julaeha) for their love, care, their support and for all of their contribution in the writer’s life especially in finishing the thesis. They are great parents in the world. Her beloved brothers and sisters, they are Dinda, Fauzi, Zidan, Ramzi and Soraya. May Allah love and bless them.

The writer needs to express her deepest gratitude to her advisor Maria Ulfa, M.Hum. For having guided in doing this thesis. May Allah bless and gives happiness for him and his family.

This work could not be completed without a great deal of help from many people. The writer would like to express her warm and sincere appreciation to the following people:

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2. Drs. Asep Saefuddin, M.Pd, the Head of English letters Department.
3. Mrs. Elve Oktaviyani, M.Hum, the Secretary of English Letters Department.

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Finally, nothing is perfect and she realizes that this thesis is far from being perfect. It is a pleasure for her to receive some constructice critics and suggestion to make it better. The writer hopes this thesis will be useful for everyone who reads it and will be one of reference in semiotics field.

Ciputat, Januari 2014

Syifa Fauziah
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CHAPTER I
INTRODUCTION

A. Background of the Study

Literature as a source of arts was in human civilization since thousand years ago. Literature presence among human civilization could not be denied. Moreover, it could be accepted as one of cultural realities. It is not only primarily regarded as a source of factual information; it offers a unique satisfaction. Furthermore, literature does not only have common-written characterization, but also it offers satisfaction for literature-lover. This is the reason why reader does not only comprehend the reading text of literary work, but the reader can get benefit from literature if they analyze the literary works as far as possible. A literary-lover can interpret sense of literary work from the science or the knowledge they have such as: psychology, sociology, economy, or physiology. One of literary work that shares some aspects of science which can be analyzed is a film.

Film is recognized as a unique and powerful art form on a par with painting, sculpture, music, literature, and drama. Film is also a text that can be studied in literary studies, including film with psychological issues. The rapid development of literary study which has changed, that text is not just a piece of writing, but every pictures and culture that can be explained and read is also text. Literary works such as poetry, prose, drama, are really interesting for some literary critics to be learned and criticized in a literary study or research. Melani
wrote that “in the modern literary study, text includes two things 1) reconstructing the first content and meaning of the text in any reading condition, 2) Any expression and phenomenon in the human life that can be read as text, by looking at the discursive, narrative or composed elements.”¹ Therefore, there are some literary criticisms that try to make a study or research in a new object of literary study such as film.

Film as a new object of literary study basically has some similarities with other literary works such as poetry, drama, and prose. Joseph and Dennis wrote that “…like poetry in particular, film communicates through imagery, metaphor, and symbol. Like the drama, film communicates visually and verbally: visually, through action and gesture; verbally, through dialogue. Finally, like a novel, film expands or compresses time and space, traveling back and forth freely within their wide borders.”²

The opinion above describes that film has also imagery, metaphor and symbol like poetry. Film is also like a drama which has action and dialog. And like a novel, film has a plot that film can explore the time forward or backward. However, from all of those elements, film does make a communication verbally and visually to the viewers like poetry and novel do to the readers.

Furthermore, film even can be said as a new model of drama. Gerald wrote that “The history of cinema is often treated as the history of its emancipation from theatrical models. First of all from theatrical “frontality” (the unmoving camera reproducing the situation of the spectator of a play fixed in his seat), then from the article acting (gestures needlessly stylized, exaggerated-needlessly, because now the actor could

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be seen “close up”), then from theatrical furnishings (unnecessary “distancing” of audience’s emotion, disregarding the opportunity to immerse the audience in reality).”

Indeed, it is said that film is emancipation for a form of drama. It can be seen the expression of the character clearly in a film; it does not need to see the exaggerated action of an actress or actor in film. And more than that, in film it can be seen the scene that perfectly more real than a drama. Elsaesser wrote:

“Arnheim conclude, thus film, like the theatre, provides a partial illusion. Up to a certain degree it gives the impression of the real life. On the other hand, it partakes strongly of the nature of a picture in a way that the stage never can. By the absence of colours, of three-dimensional depth, by being sharply limited by the margins on the screen, and so forth, film is most satisfactorily denuded of its realism. It is always at one the same time a flat pictures post card and the scene of a living action.”

So, film is more modern and satisfying than drama. Furthermore, it is said that film gives the impression of the real life. Talking about film that gives the impression of the real life, it can be argued that film has also a relation to reality.

“Eco’s argument seeks to win cinema over to the master discipline of semiotics, depriving it of any privileged status in relation to reality. Cinema is a seductive, but ultimately conventional language like painting, poetry, stained glass, or Morse code. It can be used to communicate known truths or it can serve the aesthetic function of questioning and expanding itself as a code; but in no case can it ever engage us directly with the world. Its ability to construct untruths, to lie, seals this points as far as Eco is concerned, because the world itself never lies; it is only lied about by humans who represent it. Cinema is just such a human means of representation, despite the adage that “the camera never lies.”

Moreover, the opinion above argues that film is a representation. Though, there is a lie that is made by the people who represent it; indeed, in some film it

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4 Thomas Elsaesser and Malte Hagener. *Film Theory: An Introduction through the Senses* (New York: Routledge, 2010), p. 31
can be seen a power which connects film and the real life. “Cinema is one of these. It must be distrusted like all such skills for it fail to present us with reality itself; yet it can be trusted as much as other skills for it stand in some definite relation to the real.”\textsuperscript{6} It could be argued that there is a relation between film and reality, and this relation can happen because film can mediate reality, like an opinion from Andrew that “No one would deny that cinema mediates reality for us.”\textsuperscript{7} In view of this, it can be concluded that film is really useful to give a picture of reality.

Film as a media which could give a picture of reality may give some lessons from the way it illustrates the world around us. Amy wrote that “cinema is dynamic. It animates the world around us; it transports us to world we imagine or know only through images.”\textsuperscript{8} The lessons from the film we may get from the dimensions that appear in it, such as social, philosophical, political or Psychological. It was also written by Amy that “Cinema’s dynamism, its capacity to arrange and rearrange time and motion, thus reveals its dimensions that are deeply social, historical, industrial, technological, philosophical, political, aesthetic, psychological, personal, and so forth.”\textsuperscript{9}

Talking about psychological dimension in film, perhaps it is one of the reasons that there are many studies about psychology in film. Besides cognitive approach, there is also psychoanalytic approach in studying film, because there are some films which use psychoanalytic ideas too. It was also written by Toby

\textsuperscript{6}Ibid., p. 33
\textsuperscript{7}Ibid., p. 21
\textsuperscript{8}Amy Villarejo. Film Studies The Basics (New York: Routledge, 2007), p. 6
\textsuperscript{9}Ibid., p. 9
and Robert that “Film theorists, critics, and commentators have been drawn to psychoanalytic ideas to explain cinema, because cinema seems to display a fundamental kinship with the irrational that psychoanalysis seeks to explain.”  

In the film of *You Again*, there is also psychological aspect. It is either cognitive or psychoanalytic. *You Again* is a film that tells a story about the life of a young woman, Marni Olivia Olsen. A story that begins in 2002 tells about Marni introductory video. Through the video, Marni told us that she was a student who at the times she was in school how she was tortured and was not liked by many people because she was ugly.

Years later in 2010, she was a successful public relations executive, recently promoted to a job in New York. When she flew home to her sister's wedding, she discovered that Will, her brother, is about to marry a girl named Joanna who happens to women who tortured him when she was a school first. When Marni meets Joanna for the first time in eight years, Joanna does not seem to recognize it. Marni is also upset and jealous to see that Joanna has been unbelievably to the family.

On the other hand, Marni did not want to forget the things Joanna did to her in high school, unless she apologized and decided to try to let her brother know Joanna's bullying past. Her attempts to get Will alone for a conversation failed. When Marni tells Joanna that she knows who she really is, it is clear that Joanna remembers Marni. Marni is trying to get revenge on Joanna a way to show the video when they are in school right at the first engagement of his brother in

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front of people. Will gets angry and does not think that bad Joanna until in the end is what makes Marni and will reunite as Joanna. Conflict will be discussed in this story is when Marni scared and jealous when his brother was going to marry a girl who had become his enemies schools first.

From the story above, Marni is sense to have a problem with esteem needs. She is afraid and jealous to lose her family because Joanna is too close with her family. The writer is interested in studying Marni as a character in the film You Again because there is the effort to fulfill and satisfy her needs after she gets self-actualization with the wrong way. The writer wants to more know the characteristics of Marni and his psychological needs problem.

For this reason, the writer does a research to know how Marni fulfills and satisfies her need viewed from the hierarchy of human need of Abraham Maslow’s theory and how the characteristics of Marni in the film of You Again.

B. The Focus of Problem

Based on the background of study above, this research is focused on how the main character of Marni fulfills her needs in You Again film by using Maslow Hierarchy need theory.

C. The Research Questions

Based on the background of the study and the focus of the problem above, the statements of the problems are:

1. How the main character is described?
2. How does Marni fulfill her needs viewed from Abraham Maslow’s theory?

D. The Significance of the Study

The writer hopes that the result of this study could be applied as one of new alternative topics in the subject of literary theory and film studies, so that it could be more various. Moreover, the writer also hopes that this study could give information about how Marni success to fulfill and satisfy her needs viewed from the hierarchy of human needs of Abraham Maslow’s theory and how the description main character of Marni in the film of You Again. Finally, the writer hopes that this study could give a lesson that people can reach and fulfill their needs like Marni does in the film of You Again.

E. Research Methodology

1. The Objective of the Research

The objectives of this research are :

1. To know the description Marni as the main character in the You Again film.

2. To describe how Marni fulfills her hierarchy of needs viewed from Abraham Maslow theory.

2. The Method of the Research

In this research, the writer uses qualitative research method. Qualitative research method is method of research that has purpose to
understand the phenomenon which is experienced by the subject of the research such as behavior, perception, motivation, action, etc. The research is holistically made using a description in the form of words and language at the specific natural context; also using any naturalistic approaches.¹¹

3. The Technique of Data Analysis

In analyzing qualitative data, the writer uses character theory and Humanistic Psychology Approach especially, the hierarchy of needs of Abraham Maslow’s theory. The writer uses the descriptive analytical method to explain the main character in You Again film and describe how the main character fulfills her needs viewed from Abraham Maslow theory technique to analyze. In this analysis, the writer explains the data related the research problems such as dialogs and pictures from the film of You Again and analyzes them based on Hierarchy of human needs of Abraham Maslow’s theory.

4. The Instrument of the Research

The Instrument of this research is the writer herself to find qualitative data and to do the qualitative research about the main character Marni in You Again film and describe how the main character fulfills the hierarchy of needs viewed from Abraham Maslow theory. Firstly, the writer watches the film carefully and marks some of Marni’s action, dialog and appearance. Secondly, the writer analyzes the data by

using character theory and Hierarchy of human needs of Abraham Maslow’s theory and finally concluding the results.

5. The Unit Analysis

The unit analysis of this research is *You Again Film*. It is a 2010 American comedy film directed by Andy Fickman and written by Moe Jelline. It is a Production by Touchstone Pictures.

1) Time and Place

The research was conducted in 2013 in English Letters Department, Letters and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta. This research took place in the library of Letters and Humanities Faculty, the center library of State Islamic University Syarif Hidayatullah, and other library that can support reference materials that are needed for this thesis.
CHAPTER II
THEORITICAL FRAMEWORK

A. The Theory of Character in Film

Film or Cinema is a work of art when motion conforms to a perceptible rhythm with pause and pace where all aspects of the continuous image relate to the whole. Film is recognized as a unique and powerful art form on par with painting, sculpture, music, literature, and drama. There are some elements in film; first, thematic elements such a plot, emotional effect and character; second, fictional and dramatic elements such as conflict, characterization, and symbolism. This research focuses on character analysis, so more about character and characterization are explained below:

1. Character

Character is any individual or fictional people who acts, appears, or is referred to as playing a part in literary work or film. This meaning of character is formed based on some definitions; James wrote that “The term character applies to any individual in literary work.” Judith wrote that “It’s not surprising, then, that when we watch television programs, see movies, or read literature, most of us pay close attention to the people- the character- whose lives unfold before us.” David wrote that

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“Character as meaning the essential nature of dramatic persona fictional people in a film or play.”15 And, Jerome wrote that “He is a character: some who acts, appears, or is referred to as playing a part in a literary work.”16

Character in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story’s action or theme. DiYanni wrote that “The major character is sometimes called a protagonist whose conflict with antagonist may spark the story’s conflict”.17 Stanford wrote that “The protagonist is the major character with whom the protagonist is in conflict. The antagonist is generally not sympathetic.”18 And, supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to end. Dynamic characters, on the other hand, exhibit some kind of change—of attitude, of purpose, of behavior—as the story progress.19

Moreover, dynamic and static character especially in film is that dynamic or developing characters are deeply affected by the action of the plot (internal, external, or both) and undergo some important change in

18Judith A. Stanford, op.cit., p. 37
19Robert DiYanni, op.cit., p. 54
personality, attitude, or outlook on life as a result of the action of the story. The change they undergo is an important, permanent one, not just a whimsical shift in attitude that will change back again tomorrow. The character will never be the same person he or she was when the action of the film began. The change can be of any type but is significant to the total makeup of the individual undergoing the change. Dynamic characters become sadder or wiser, or happier and more self-confident. They might gain some new awareness of life, become more mature or more responsible, or become more moral or less so. They may become simply more aware and knowing and less innocent or naïve.\(^{20}\) And also, about dynamic character, it is said that “In many stories, as in life itself, the true character of a person changes through the events encountered and the action taken, a character may begin a play or films as one kind of person, and end up another. Indeed, this transformation of character— the affirmation of the idea that people can change—is one of the great pleasures of drama."\(^{21}\) On the contrary, static characters remain essentially the same throughout the film. The action does not have an important effect on their lives as might generally be the case with the hero of an action/adventure film. Or they are insensitive to the meaning of the action and thus are not capable of growth or change.\(^{22}\)


\(^{21}\)Joseph M. Boggs and Dennis W. Petrie, *op.cit.*, p. 62

\(^{22}\) Joseph M. Boggs and Dennis W. Petrie, *op.cit.*, p. 68
E.M. Forster popularized a distinction between two kinds of characterization as that of flat characters and round characters. To capture our interest, the author must create a round (well-developed) character rather than a flat character that shows only one or two characteristics. Flat characters are nearly always static; that is, they do not change. Also, Flat characters are two-dimensional, predictable characters that lack the complexity and unique qualities associated with psychological depth. They often tend to be representative character types rather than real flesh-and-blood human beings. Unique, individualistic characters who have some degree of complexity and ambiguity and who cannot easily be categorized are called round characters or three-dimensional characters. Round characters are not inherently superior to flat characters. The terms merely imply how different characters function within the framework of a story.

In addition, in film, there are also the term stock characters and stereotypes. Stock characters are minor characters whose actions are completely predictable or typical of their job or profession (such as a bartender in a western). Stereotypes, however, are characters of somewhat greater importance to the film. They fit into preconceived patterns of behavior common to or representative of a large number of

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24 Judith A. Standford, *op. cit.*, p. 36
25 Joseph M. Boggs and Dennis W. Petrie, *op. cit.*, p. 70
people, at least number of people, at least a large number of fictional people.\textsuperscript{26}

2. Characterization

Characterization is the means by which writers present and reveal character.\textsuperscript{27} In presenting and establishing character, an author has two basic methods or technique at his disposal. One method is telling, which relies on exposition and direct commentary by the author. In telling-a method preferred and practiced by many older fiction writers-the guiding hand of the author is very much evidence. We learn and look only at what the author calls to our attention. The other method is the indirect, dramatic method of showing, which involves the author’s stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer characters on the basis of the evidence provided in the narrative.\textsuperscript{28} The methods of revealing character in film include the following points:

a. Characterization through Appearance

Because most film actors project certain qualities of character minute they appear on the screen, characterization in film has a great deal to do with casting. A major aspect of film characterization is revealed visually and instantaneously. The minute we see most actors on the screen, we make certain assumptions and the way they move.

\textsuperscript{26}Robert DiYanni, \textit{op.cit.}, p. 55
\textsuperscript{27}James H. Pickering and Jeffrey D. Hoeper, \textit{op.cit.}, pp. 27-28
\textsuperscript{28}Joseph M. Boggs and Dennis W. Petrie, \textit{op.cit.}, p. 60
Our first visual impression may be proven erroneous as the story progresses, but it is certainly an important means of establishing character.\textsuperscript{29}

Further, details of physical appearance can help to identify a character’s age and the general state of physical and emotional health and well-being: whether the character is strong or weak, happy or sad, calm or agitated. By common agreement, certain physical attributes have become identified over a period of time with certain kinds of inner psychological states.\textsuperscript{30}

b. Characterization through Dialogue

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what in their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety.\textsuperscript{31}

c. Characterization through Action

The character of fictional person in person in play or film is judged by her actions.\textsuperscript{32} Perhaps the best reflections of character are a person’s actions. It must be assumed, of course, that real characters re

\textsuperscript{29} Joseph M. Boggs and Dennis W. Petrie, \textit{op.cit.}, p. 60
\textsuperscript{30} James H. Pickering and Jeffrey D. Hoeper, \textit{op.cit.}, p.30
\textsuperscript{31} \textit{Ibid.}, p. 32
\textsuperscript{32} David Letwin, Joe Stockdale, and Robin Stockdale, \textit{op.cit.}, p. 51
more than mere instrument of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. Thus, there should be a clear relationship between a character and his or her actions; the actions should grow naturally out of the character’s personality. If the motivation for a character’s action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality.³³

**d. Characterization through Reactions of Other Characters**

We learn about a person’s characteristics by what others say about her.³⁴ The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen.³⁵

**e. Characterization through Choice of Name**

One important method of characterization is the use of names possessing appropriate qualities of sound, meaning, or connotation. This technique is known as name typing. Because a great deal of thought goes into the choice of names, they should not be taken for

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³³ Joseph M. Boggs and Dennis W. Petrie, *op.cit.*, p. 62
³⁴ David Letwin, Joe Stockdale, and Robin Stockdale, *op.cit.*, p. 56
³⁵ Joseph M. Boggs and Dennis W. Petrie, *op.cit.*, p. 64
granted but should be carefully examined for the connotations they communicate.\textsuperscript{36}

Some characters are given names that suggest their dominant or controlling traits. Others characters are given names that reinforce (or sometimes are in contrast to) their physical appearance. Names can also contain literary or historical allusion that aid in characterization by means association.\textsuperscript{37}

\textbf{f. Characterization through Contrast: Dramatic Foils}

One of the most effective techniques of characterization is the use of foils contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters. The effect is similar to that achieved by putting black and white together—the black appears blacker and the white appears whiter. The tallest giant and the tiniest midget might be placed side by side at the carnival sideshow, and the filmmaker sometimes uses characters in much the same way.\textsuperscript{38}

\section*{B. The Hierarchy of Human Needs Theory}

Humanistic psychology pioneered by Maslow is a theory that is used to this research analysis and to see the characteristic of Marni Olivia Olsen in \textit{You Again Film}. Before analyzing it, we must know about this theory. This theory is about Hierarchy of human needs. The writer will analyze the character and

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{36} \textit{Ibid.}, p. 66
\item \textsuperscript{37} James H. Pickering and Jeffrey D. Hoeper, \textit{op. cit.}, p. 28
\item \textsuperscript{38} Joseph M. Boggs and Dennis W. Petrie, \textit{op. cit.}, p. 64
\end{itemize}
\end{footnotesize}
characterization of Marni Olivia Olsen in chapter 3 with Maslow’s theory. Hierarchy is any system of persons or things ranked one above another. According to Maslow, there are five levels of hierarchy of needs; there are physiological needs, safety needs, social needs (love and belonging), esteem needs and self-actualization needs. Hierarchy is any system of persons or things ranked one above another. According to Maslow, there are five levels of hierarchy of needs; there are physiological needs, safety needs, social needs (love and belonging), esteem needs and self-actualization needs. Physiological, security, social, and esteem needs are deficiency needs (also known as D-needs), meaning that these needs arise due to deprivation. Satisfying these lower-level needs is important in order to avoid unpleasant feelings or consequences. Maslow termed the highest-level of the pyramid as growth needs (also known as being needs or B-needs). Growth needs do not stem from a lack of something, but rather from a desire to grow as a person.  

Maslow described a person who can reach a self-actualization as a person who can give the best from themselves and maximize all the talent that a person has. A person who can reach a self-actualization is a best example of a human. Maslow called this as “the growing tip”.  

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a. **Physiological Needs**

The first needs that we have to be fulfilled are physiological needs. Physiological needs are the obvious needs for foods, water, air, sex, sleep. Etc. Satisfying those need is so important for human to survive. A person who is lacking food, self-esteem, and love will demand food first and, until this needs satisfied, will ignore or push all other needs into the background. For the man who is, extremely and dangerously hungry, no other interest exist but food. He dreams food, he remembers food, he think about food, he emotes only about food, he perceives only food, and he wants only food.

Physiological needs have a greater personal impact as motivating forces in cultures where basic survival remains an everyday concern. Because a need that has been gratified no longer serves to motivate behavior, the physiological needs play a minimal role for most of us.

b. **Safety needs**

After the physiological need has been fulfilled, we are driven to satisfy the safety needs. These need include security, stability, and freedom for fear and anxiety. Maslow believed that the needs for safety and security typically are important drives for infants and neurotic adults. Emotionally healthy adults have usually satisfied their safety needs.

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41 Duane Schultz, *op.cit.*, p. 91
45 Duane Schultz, *op.cit.*, p. 91
condition that requires stability, security, and freedom from fear and anxiety. For infants and children, the safety needs can be seen clearly in their security. Adults have learned ways to inhibit their reactions to dangerous situations.\footnote{Duane P. Schultz And Sydney E. Schultz, \textit{op.cit.}, p. 305} Neurotic and insecure adults also need structure and order because their safety needs still dominate their personality. Neurotics compulsively avoid new experiences. They arrange their world to make it predictable, budgeting their time and organizing their possessions. Pencils must be kept in a certain drawer, and shirts hung in the closet facing the same direction.\footnote{Ibid.}

Maslow pointed out that although most normal adults have satisfied the safety needs, those needs may still have an impact on behavior. Many of us choose the predictable over the unknown; we prefer order to chaos. That is why we save for the future, buy insurance, and opt to remain in a secure job rather than risk a new venture. However, the safety needs are not as overwhelming a driving force for normal adults as they are for children or neurotics.\footnote{Ibid.}

c. \textbf{Belongingness and Love Needs}

Once our physiological and safety needs have been reasonably well satisfied, we attend to the needs for belongingness and love. These needs can be expressed through a close relationship with a friend, lover, or mate, or through social relationships formed within a group.\footnote{Ibid.}
The need to belong has grown more difficult to satisfy in our increasingly mobile society. Few of us live in the neighborhood where we grew up and keep friends from our early schooldays. We change schools, jobs, and communities too frequently to put down roots, to develop a secure sense of belonging. Many of us attempt to satisfy the need to belong in other ways, such as joining a church, club, or internet chat room, enrolling in a class, or volunteering for a service organization.\(^{50}\)

The need to give and receive love can be satisfied in an intimate relationship with another person. Maslow did not equate love with sex, which is a psychological need, but he recognized that sex is one way of expressing the love need. He suggested that the failure to satisfy the need for love is a fundamental cause of emotional maladjustment.\(^{51}\)

d. Esteem needs

Once we feel loved and have a sense of belonging, we may find ourselves driven by two forms of the need for esteem. We require esteem and respect from ourselves, in the form of feelings of self-worth, and from other people, in the form of status, recognition, or social success. Satisfaction of the need for self-esteem allows us to feel confident of our strength, worth, and adequacy, which will help us become more competent and productive in all aspects of our life. When we lack self-

\(^{50}\)Ibid.  
\(^{51}\)Ibid.
esteem, we feel inferior, helpless, and discouraged with little confidence in our ability to cope.\textsuperscript{52}

e. Self-Actualization Need

After we satisfy all of basic needs, we are driven by the high-esteem; self-actualization need. Self-actualization is the highest development and using the whole of our talent, fulfilling the whole of our quality and capacity. We have to be based on our potency to be. Even though the needs in the lower level have been satisfied we feel safety physically and emotionally, have a love and belonging feeling, and also we feel that we are respected, but we will be disappointed, uncomfortable and unsatisfied if we failed to fulfill our self-actualization need. If something like that happens, we will be not in peace inside and it cannot be said we are healthy psychologically.\textsuperscript{53} The individual is doing what he, individually, is fitted for. A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself. What a man can be, he must be. He must be true to his own nature. This need we may call self-actualization.\textsuperscript{54}

The self-actualizing process may take many forms, but each person, regardless of occupation or interests, is capable of maximizing personal abilities and reaching the fullest personality development. Self-actualizing is not limited to creative and intellectual superstars such as musicians, artists, and astrophysicists. What is important is to fulfill one’s

\textsuperscript{52}Ibid.
\textsuperscript{53} Duane Schultz, \textit{op.cit.}, p. 93
\textsuperscript{54} Abraham Maslow, \textit{op.cit.}, p. 46
own potentials at the highest level possible, whatever one’s chosen endeavor. Maslow put in this way, “A first rate soup is more creative than a second rate painting, cooking or parenthood or making a home could be creative, while poetry need not be”. 55

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55 Duane P. Schultz And Sydney E. Schultz, op. cit., p. 307
CHAPTER III
RESEARCH FINDINGS

A. The Character Analysis

In every story, whether it is in a film or other literary works, character holds an important role. The character as a representation of human being it is helping in building up the flow or the plot of the story.

After watching You Again film, the writer concludes that Marni Olivia Olsen dominated almost the whole story in the film at the beginning to the end. I can say that Marni cannot be separated from the story. So, Marni is the main character in this film.

Marni Olivia Olsen is a young woman who has a father, mother, brother, and young brother. She has perfect body with fair skin, beautiful face, blond hair, and slim body. She comes from a rich and warm family. Marni is a student at Ridgefield high. One day, she becomes a successful career woman working at one of top PR Firm in Los Angeles. But suddenly gets news that his brother will be married to Joanna, who has bullied her when she was still at school.

In this film, Marni character is portrayed as:

- A smart woman can be shown that she is smart woman.

  *Marni Olivia Olsen:* Once I changed the way I saw myself, the past was history. I ditched the branches, I got contacts and I started spending more than eight dollars on a haircut. I've come a long way since those horrible days. But if weren't for the determination of that little girl from Ridgefield, the woman standing in front of you wouldn't be here today, working at one of the top PR firm in Los Angeles, telling a bunch of
junior publicists about the days. When I was the poster child for the geek squad.

From the quotation above, it can be seen that she is a smart woman with good job where she could rise from her slump from the past but she could be a successful woman as it is today because of her intelligence. Marni has smart characteristic and it is shown by characteristics through appearance and in this story Marni can fulfill her self-esteem needs because she gets much respect from her colleagues at her office.

- Besides she is a smart woman she also has lovable characteristic, she sees that she loves her family. It seems that she treats her and being treated warmly by her family. Her huge love to her brother makes her does not want her brother to be married to a woman who bullied her when Marni was at school. Marni’s lovable characteristic is related to Abraham theory and can be fulfilled in love and belonging point. It can be shown in dialogue below:

  Will : I don’t wanna hear you out! I don’t wanna hear anything you have to say, ok? You ruined what should have been the best day of my life. Marni : do you understand that? Yes, I do. And I’m really sorry. I’m really sorry, Will. Please try to accept my apologize because the last thing that I intended was for you to get hurt. You’ve just always protected me, and I was trying to protect to you.

  From dialogue above, it can be seen that Marni Brother’s wedding but that’s all she did because she loved her brother.

- She also has a tough characteristic. When she was being bullied, Marni stayed tough and patient even though there were many people hated her.
She did not do any revenge. This characteristic can be fulfilled based on Abraham Maslow’s theory in the level of self-esteem needs.

From the description above, I make a conclusion that Marni has many characteristics. She is a smart woman, lovable, and tough. This analysis is started from she was at school and be bullied until she becomes a success career woman.

B. The Analysis of Marni’s Hierarchy Needs

In this thesis, the writer will discuss about Marni’s character in fulfilling her needs seen from hierarchy of human needs theory by Abraham Maslow. Maslow constructed a hierarchy of needs, ascending from the basic biological needs (Physiological needs, safety needs, love needs) to the more complex psychological needs (esteem needs and self-actualization needs) that become important only after the basic needs have been satisfied.

From the first level or physiological needs until love and belonging needs, Marni never met such a big problem to fulfill that needs. The writer finds that Marni has problem with self-esteem needs. We will look shortly about Marni on fulfilling her needs.

1. First Level : Physiological Needs

In the lower level of hierarchy of human needs in Maslow Theory is Physiological need. It is including everything physical fulfillment that needed to maintain persistence of life. Though, everybody can add some other things as physiological need, foods, water and house is a very
universal needs. This need is a basic need to complete before they are going to think about the other needs.

Marni Olivia Olsen is never lack of basic need fulfillments. Marni has food, drink, and a house, for this reason, Marni can fulfill and satisfy her physiological needs.

From the picture number 1, we can see that Marni is having a dinner with her family by a smiling face. It has been long time she has not had a dinner with her family. By this picture, we can see Marni is able to fulfill her physiological needs.

From the second picture above, we can see that Marni has a big enough house and she also has a car parked in her yard. From the picture above, it
can be concluded that Marni is able to fulfill her physiological needs because she has a big house and it means that it will not be difficult for her to sleep in her big bedroom.

From the explanation above, we can conclude that for first level of hierarchy of need, Marni has adequately fulfilled. She can fulfill the physiological needs such as food, water, and sleep. It is clear that Marni satisfied with them and the physiological needs of the main character are fulfilled. So, she has no problem with this need.

2. Second Level : Safety Needs

After physiological need have been fulfilled, and then the person will move to next level. The second level is safety needs. Safety needs appear in a normal and healthy person. In the Maslow’s pyramid, it is mentioned that safety needs means a person feeling safety in security of body, of employment, of morality, of the family, of health, and of property. Marni can fulfill these. She can fulfill the security of her body. She felt comfortable with her body.

Picture 3 (00:25:31)
From picture above, we can see that Marni also a healthy woman and does not have any disease because she likes sports, like running.

In her office, she can provide a working environment which is safe and relative job security. In this film, it is shown that Marni rises from a well background family. She has mother, father, brother and young brother. It is shown when she has dinner with her mother and father who is very concern about her.

From the explanation above, we can conclude that for the second level of hierarchy of need, Marni has been fulfilled. She has no problem about family and healthy. So, she has no problem with this need.

3. Third Level : Love and Belonging Needs

After the first and second level is fulfilled, then the third need will appear is love and belongingness needs. People need giving and receiving love with family, sweetheart, children, friends, etc. People who have already finished physiological needs and safety needs usually tend to fulfill this need but I finds that different. I finds here that Marni has not problem with her love and belongingness.
From the picture shows the love of Marni brother when he hugs her. Marni has an older brother who she loves so much and so does her brother. From the picture, we can see that her brother misses Marni so much because they have not seen each other for a long time.

From the picture above, it is clear that Marni’s presence has been waited by her family so her father hugs her warmly because he has not seen his beloved daughter for very long time.
From the picture above, we can see that Marni is hugged by her mother and told a story. She is hugged with love because they have not met each other. In this picture, her mother is trying to let Marni know that her brother is going to be married to Marni’s schoolmate in the past. In this situation, Marni seems to disagree because she is afraid that her family’s love is shared to someone who bullied her in the past. Fortunately, in this situation, Marni does not matter it because she knows her family loves her so much. From the level of love and belonging, Marni has no problem and she is able to fulfill this love and belonging need.

4. Fourth Level : Self-Esteem Needs

The fourth level that came up after the third is self-esteem needs. Humans have a need for a stable, firmly based, high level of self-respect, and respect from others. When these needs are satisfied, the person feels self-confident and valuable as a person in the world. Maslow defined into two parts, self esteem and esteem from the other. For this step, Marni fulfilled both of it. For self esteem, Marni has a high self-confident. It can be seen when she presentation in front of the other people.

Picture 8 (00:13:01)
From the picture above, it is clear enough that Marni is a success career woman giving a presentation and other people are very paying attention to her. She is very inspiring woman. From this moment, it can be seen that Marni comes from zero to hero.

*Marni*: Once I changed the way I saw myself, the past was history. I ditched the branches, I got contacts and I started spending more than eight dollars on a haircut. I’ve come a long way since those horrible days. But if weren’t for the determination of that little girl from Ridgefield, the woman standing in front of you wouldn’t be here today, working at one of the top PR firm in Los Angeles, telling a bunch of junior publicists about the days. When I was the poster child for the geek squad. You can’t control the things that happens to you, but you can control the way you reach to them. It’s all perception. That is what public relations is all about.

She tells confidently, that the story of her life which pioneered the nobodies became a successful career woman. Anyone can be successful if there is a will and hard work. The example of her who tell about life very ugly, geeky but it could be someone who changed for the better again.

For esteem from the other need, it is involved a desire for reputation, status, recognition, appreciation by others of one’s abilities, and feeling of importance. For her persevering, she is proper to get respects and appreciations not only from her friend at office, but also from her family.

*Joanna*: that you work for this big, fancy PR firm in LA?
*Marni*: Guilty. Actually, since you mentioned it, I have news. I got promotion.
*Mother*: what?
*Marni*: and I am now up of our new york office and I was..
*Mother*: a promotion in new york?
*Marni*: yes.
*Father*: oh, honey, congratulations! That’s fantastic!
*Mother*: we’re so proud of you! That’s awesome.
From the dialogue above, we can see that her father and mother are so proud of her because she is too great. To be a success woman and has good job like a promotion in New York, her parents are so surprised and feel happy to hear that.

Besides that she also got a respect from her Boss in office, her Boss said that she is so inspiring people and he will need her to pack her office for two days.

We can conclude for the forth level is from this we can see that the main character get her self-esteem by getting her acceptance include respect from her family and her friend. So, that she can fulfill the self-esteem needs and esteem from the other needs. And she has everything.

5. Fifth Level : Self-Actualization

The fifth level is self-actualization. After the main character can fulfill previous needs then the main character will come to the fifth level which is self-actualization. The main character finally can get the things called “Independence” by Maslow.

*Marni* : Joanna, why don’t we share ? hey that is nice. Let’s see, looks.. oh, it look good that’s right, we can share that look good.

*Joanna* : I just spent so many years, so many years trying to distance myself from the person I was. I just wanted to be a person, my parents were proud of, you know?

*Marni* : hey. I’m sure your parents could be very proud of you

*Joanna* : yeah, they would’ve been proud of me, if I would’ve apologized to you the moment you walked through the door, I just didn’t want Will or your parents to know how awful I was back them. I love them all so much. And it’s been such a long time since I’ve had a real family. I just didn’t wanna lost them. I panicked.
Marni: you panicked? I freakout. You never gonna lose them. They adore you. You fit into my family better than I do.

Joanna: oh that’s not true. But I think the reason why they love me is because they really miss you. Look marni, I don’t expect to you to ever forgive me but I do want you to know that I’m truly sorry.

Marni: would you mind saying that just one more time just like, slower, or something?

Joanna: I’m sorry, Marni for being so evil. For, for pushing you onto the basketball court. For.. oh gosh, for everything. I really really apologize.

Marni: thankyou Joanna.

Joanna: I’ve really, I can’t live without him, Marni.

Marni: I think, everything is gonna turn out just fine. Trust me. You got this.

From the dialogue above we can see that Marni and Joanna will be peace because Joanna says really sorry and apologize about the past. The above conversation began when his dog woke Marni and told that Joanna was taking the spray cheese very much. Then Marni helps Joanna not to drink it. Then they both talk privately, confess all that has happened so far. Joanna’s statement that she is apologizing to Marni for her behavior over the years and Marni is willing to forgive. Joanna tells Marni that she does not want to lose will and Marni’s family. Marni then asserts that it would never happen. Joana’s presence makes Marni say everything for the family but Joanna denying it. Joanna says her family did the same because they miss Marni.

Marni: Wait, Will, hear me out.

Will: I don’t wanna hear you out! I don’t wanna hear anything you have to say, ok? You ruined what should have been the best of my life.

Marni: Yes I do, and I’m really sorry. I’m really, really sorry, Will. Please try to accept my apologize because the last thing that I intended was for you to get hurt. You’ve just always protected me, and I was trying to protect you from the girl
that I though Joanna was but she’s not that gm anymore. She really not. She is a girl who loves you very much. And you love her, too, dummy. And that’s all that matters. I’m really sorry.

From the dialogue above that Marni deeply apologizes to her brother for having his engagement party destroy that time. It was all she did because she wanted to protect her brother from Joanna. But now Marni knows that Joanna is the person who really loves his brother. And then Marni is also preparing for her sister’s wedding that is held at the hospital. It is all happy peace. Then there Marni also gets the satisfaction of love because she is nothing like his school friends are also the first that is Charlie. Based on this fifth level problem, Marni fulfills her need of self-actualization by problem solving. Problem solving here is by kindly accept Joanna as her sister-in-law because Marni knows that Joanna sincerely loves Marni’s brother.

According to analysis above, we can see clearly that Marni can fulfill this need. She can fulfill the previous needs before: therefore she can get herself actualized. She finally can understand herself. She does not make a war to herself like she did before. She has a lot of positive energy for productive purposes. She gets the satisfaction then she can find out the real her, what she really wants, and then she can make everything ok.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

This thesis studies about You Again film directed by Andi Fickman. The focus of the problem is a transformation of Marni’s life to get her actualization. The research uses the qualitative research method with analytic-descriptive writing method and the theory of hierarchy of human needs by Abraham Maslow. The character that is analyzed is Marni Olivia Olsen. Based on the analysis, the writer concludes in Marni Olivia Olsen character portrayed as a smart woman, lovable, and though characteristcs. She has strong passion to become a carrier woman. In the beginning of the story, her skill can be shown that she is smart woman when she work at pr firm Los Angeles. She motivates her friends that life can change. But when she has success she not satisfying with her life because she meets a woman who has ever bullied.

The writer analyzes Marni’s needs by using Abraham Maslow’s theory about hierarchy of needs. If it sees by stage or level by Maslow, Marni has fulfills five needs in the end. Those the needs are physiological needs, safety needs, social needs (love and belonging), esteem needs, and self actualization needs.

B. Suggestion

In analyzing Film or Literary work, research should use the right theory or approach in order to have the right comprehension of the film or literary work itself. In this occasion, I uses physiological approach in analyzing the You Again film. I uses Abraham Maslow hierarchy need theory to the research because I
finds that in analyzing a character it is best to use that approach to get better understanding of a character.

Maslow’s theory is a theory which analyzes through a personal life as the subject. You Again film is a film which is based on a book with the same title. In this film the character created as same as the character in the real world. This proves that there is a relation between psychology and literature. Fiction becomes a part of literature so that literature can be analyzed by using psychological approach so I chooses Abraham Maslow hierarchy theory is the most suitable to analyzes the character. Therefore, to other research who want to analyzes the correlation of the literary work and psychological in term of analyzing a character can use hierarchy of need by Abraham Maslow’s concept.
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Books


Website