

CHAPTER I INTRODUCTION

In the first chapter, the writer explains the background of the study, identification of problem, scope of the problem, research question, objective of study, and sequence of study.

1.1. Background of The Study

Every individual has essential needs that must be met to lead a meaningful life. These needs include food, drink, shelter, clothing, safety, and even education and social life (Kaharuddin et al., 2027; Arnawa & Arafah, 2023). Fulfilling them is necessary to sustain their lives, breathe, move, grow and develop, and achieve a good quality of life. For children, nutrition, education, parental or family affection, and a safe and comfortable environment are essential to support their physical, mental, and emotional development. According to a UNICEF report (2020), issues such as poverty, limited access to education and health services, violence, and the influence of an unfavourable living environment are common challenges faced by children today, which can have lifelong effects on their mental and emotional health. Children who have their basic needs met tend to grow well and are better equipped to overcome life's challenges. Moreover, children raised in environments that support their emotional development, such as receiving affection from their parents, have a greater chance of thriving and facing life's obstacles. By fulfilling their basic needs, children have the potential to grow into resilient and to become independent individuals.

The facts about children's basic needs and their fulfillment occur in real life and are clearly depicted in literature. As a reflection of real life, literary works can portray multiple social, cultural, religious, political, economic, environmental, and psychological issues relevant to adults and children (Abbas et al., 2024; Arafah et al., 2021; Jaelani et al., 2024). Through fictional characters and engaging storylines, literary works can offer new perspectives and insights on various aspects (Yudith et al., 2023; Siwi et al., 2022). Literature provides diverse information to readers as authors explore human truths and convey them through their works (Arafah & Hasyim (2023a; Arafah & Hasyim, 2023b; Mutmainnah et al., 2022). Literature is divided into several forms, including poems, prose, and plays. One of these forms is prose, which includes a variety of types, such as novels, short stories, fables, fairy tales, comics, letters, diaries, romance, mystery stories, and fantasy (Arafah & Kaharuddin, 2019: 47). Among these, the novel is the type of literary work that vividly portrays real life. A novel is a form of literary work written in long prose, blending elements of fact and imagination to reflect social realities, emotions, and historical events from diverse perspectives (Cooppan, 2018: 23). Novels continue to evolve, serving as a reflection of the complex and ever-changing experiences and lives of humanity (Sunyoto et al., 2023; Arifin et al., 2022; Manugeran et al., 2023, Arafah et al., 2023).

Talking about the relationship between children and literature, there is a term called children's literature. Based on the journal "Sastra Anak: Persoalan Genre" (2004: 3), Saxby stated that *Children's literature is a literary work that tells images or metaphors of life whose aspects of emotions, feelings, thoughts, sensory nerves, and moral experiences are still within children's reach or understanding*. Children's literature not only discusses children's fantasies about animals who can talk or humans who can fly, but it can also tell stories about life problems as they exist in the real world. Through these stories, children can develop a strong connection with certain characters, understanding their experiences and emotions while feeling admiration for some and dislike for others (Arafah, 2018: 30). This can provide children with an understanding of life itself and help them develop their personalities. Children's literature can be used as a means or medium for parents to instill or develop sound moral values in their children. This is why it is necessary to instill an understanding of children's literature in children, adults, and parents.

Children's literature can contain various stories, but they are always presented from children's perspective. Many authors use the perspective of children to create their works. One of the authors who created many works of children's literature was Edith Nesbit, an author and poet from England. Edith Nesbit, born on August 15, 1858, in London, England, is known for her imaginative works for children. She put all the stories of her childhood in England, France, and Germany, full of obstacles, adventures, and misfortunes, into her works. E. Nesbit is a clever children's literature author; she still depicts a world of imagination, magic, and adventure, like everyday family life, because she still instills realism in her work. She has published over sixty children's books, including *The Railway Children* (1906). This novel became one of Edith Nesbit's most influential and widely read works in children's literature.

The novel *The Railway Children* (1906) by E. Nesbit tells the story of the adventures of three children, Roberta, Peter, and Phyllis. They are siblings who initially had a happy life with their father and mother. One time, disaster struck their happy family when an unknown person took their father away. This is the beginning of the adventure of the three siblings. Their family had to move to the countryside close to the train station and live a difficult life. However, they tried to adapt to the new environment and make it easy for their mother. Their family was full of shortcomings, leading Peter to commit theft at the train station. Peter did this to fulfill his needs and those of his family but in an inappropriate way. Peter and his two sisters fully apologized for this incident, and in the end, they became good friends with the Station Head.

Based on the story, there are many exciting aspects to analyze, one of the most notable being how the adventures of these three siblings are filled with obstacles. Despite these challenges, they possess a strong sense of humanity, which enables them to meet their needs and always assist those around them. Roberta, Peter, and Phyllis also demonstrate great independence. In addition, the novel conveys numerous moral values deeply embedded within the story. The novel portrays the influence of family, sibling relationships, friendships, and the surrounding environment on the efforts of Roberta, Peter, and Phyllis to meet their needs. Through their journey, we learn how

these three children realize their strengths and potential, live independently, and persist in facing challenges. This novel highlights children's social realities and joint issues, helping them understand their social conditions. Furthermore, it allows children to acquire essential life skills such as communication, teamwork, and problem-solving, just like the one suggested by Arafah & Bahar (2015). This idea is in line with the research findings on social media text meaning as cultural Information consumption by Hasyim & Arafah (2023) and Arafah et al. (2023).

The needs of Roberta, Peter, and Phyllis and how they strive to fulfill them, from the most basic to the highest levels, can be analyzed through a psychological approach. Analyzing this through a psychological lens can provide a deeper understanding of how they fulfill their needs with the assistance and encouragement of their family and those closest to them. By doing so, it can be assumed that family and friendship play an essential role in children's lives. Therefore, the researcher has chosen the title "Children's Needs: The Role of Family and Friendship in Nesbit's *The Railway Children*," examining how Roberta, Peter, and Phyllis struggle to meet their needs with the influence and role of their family, friends, and environment.

1.2. Identification of Problems

In the novel *The Railway Children*, the writer identifies several social issues that can be analyzed. The problems contained in the story are:

1. The effects of family separation on children's emotional and psychological development.
2. The effects of family financial hardship on children's lives.
3. The hierarchy needs of children.
4. The influence of gender roles on childhood experiences and behaviour.

1.3. Scope of The Problems

Based on some problems mentioned in the identification of problems above, the writer limits the problem to only focus on the hierarchy of needs of the children in *The Railway Children* (1906) by E. Nesbit, focusing on how they strive to fulfill these needs as viewed through Abraham Maslow's psychological theory, the hierarchy of needs.

1.4. Research Question

Based on the background, identification of the problems, and scope of the problem above, the writer proposes the problem into the following research questions:

1. What types of children's needs are depicted in *The Railway Children* based on Maslow's theory?
2. How does the family's role and friendship contribute to the children's ability

to meet their needs in *The Railway Children*?

1.5. Objective of The Study

According to the research question above, the researcher formulates the objective of the study as follows:

1. To identify the types of children's needs as depicted in *The Railway Children* based on Maslow's theory.
2. To examine how the family's role and friendship contribute to the children's ability to meet their needs in *The Railway Children*.

1.6. Sequence of Study

This study consists of five chapters. The first chapter is an introduction that contains the background of the study, identification of problems, scope of the problem, research question, objective of the study, and sequence of the study. The second chapter is a literature review that consists of the previous related study and theoretical background to give theoretical information about the psychological approach and the concept of Abraham Maslow's theory, the hierarchy of human needs. The third chapter is methodology, which explains the methods used to address the research question, collect and analyze the data, and the procedure of the study. The fourth chapter is the discussion that describes the result as an in-depth analysis and interpretation of the research study of the novel *The Railway Children* by Edith Nesbit. The last chapter, the fifth chapter, is the conclusion, which concludes the main points of the thesis and reiterates the importance of the whole content of this writing and a suggestion for future study.

CHAPTER II

LITERATURE REVIEW

This chapter consists of related previous studies and theoretical background to give theoretical information about the structuralism approach, psychoanalysis, and Abraham Maslow's theory of the hierarchy of human needs.

2.1. Previous Related Study

A previous related study is presented to elaborate on the differences and similarities between the previous studies and this study to prove the originality of this research.

The first study was by Ronie and Hellystia (2020), entitled *Hierarchy of Needs Analysis of The Main Character of A Novel Entitled Flawed by Cecelia Ahern*. This study discusses the hierarchy of needs that the main character in the novel successfully fulfills and how the character meets these needs. The researchers used qualitative and descriptive methods and Abraham Maslow's theory to analyze and collect data. In this study, the researchers found 10 data on physiological needs, 34 on safety needs, 52 on love and belonging needs, 44 on self-esteem, and 24 on self-actualization. The conclusion is that the main character in *Flawed by Cecelia Ahern* successfully fulfills all five levels of the hierarchy of needs according to Abraham Maslow's theory.

The second study was by Wardyani and Candria (2022), entitled *The Railway Children and Their Acts of Heroism*. This study discusses the types of commissive speech acts carried out by the main characters in the novel, namely Roberta, Peter, and Phyllis. It discusses commissive speech acts that tend to show heroism as implied in their remarks. The researchers use Searle and Yule's speech act theory to explore types of commissive speech acts, including promises, volunteers, refusals, threats, warnings, offers, and guarantees. To complete the required data, the researchers also categorize heroic functions according to Kinsella, Ritchie, and Igou to determine commissive speech acts that imply heroism. The researchers use a qualitative descriptive research method, and data collection is carried out through purposive sampling. The data analysis method is referential to obtain the meaning of specific references as result parameters. This study found 139 commissive words in the novel, and the word most frequently mentioned was guarantee (41 utterances). The second was a volunteer (32 utterances), then refusal (21 utterances), promises (18 utterances), warnings (16 utterances), offers (11 utterances), and finally, threats (1 utterance). Researchers also found 95 utterances from Roberta, Peter, and Phyllis contained heroic functions. In conclusion, in this novel, the main characters, namely Roberta, Peter, and Phyllis, tend to show that they intend to act as heroes. Their commissive speech acts show their role as protectors who help, save, and guide others.

The third study was by Jangkur and Aryanto (2022), entitled *An Analysis of Context of Situation Containing in Edith Nesbit Short Stories*. This study discusses the context of the situation in Edith Nesbit's short stories and aims to discover the fields, tenors,

and modes in Edith Nesbit's short stories. The researchers used the observation method to collect data and the theory by M.A.K Halliday as the leading theory to analyze the context of the situation in the short stories. In this study, the researchers showed the diverse fields, tenors, and modes present in three of Edith Nesbit's short stories, which often take the form of fables for children and adults. Dialogues between characters predominantly characterize the stories. The tenors observed include dynamics of equality and inequality, varying levels of interaction frequency, and both formal and informal contexts. Additionally, the modes of communication in the stories encompass written and spoken language.

Based on three relevant previous studies, it can be concluded that the research *Children's Needs: The Role of Family and Friendship in Nesbit's The Railway Children* has similarities with the three previous studies. The first study discusses or examines the same topic, namely, the hierarchy of needs, using the same theory as Abraham Maslow's. The second study uses the same object, *The Railway Children*, by Edith Nesbit. The third study analyzes the work of the same author, Edith Nesbit. However, what differentiates this research from the previous studies is that the first study uses different research objects, namely *Flawed* by Cecelia Ahern, and focuses on just one character. On the other hand, this research uses *The Railway Children* by Edith Nesbit and discusses three main characters in the novel. The second study examines commissive speech acts that tend to show heroism as implied in Roberta, Peter, and Phyllis' remarks. Conversely, this research focuses on the needs of Roberta, Peter, and Phyllis according to Maslow's hierarchy of needs and how they fulfill them. The third study discusses or examines the context of the situation in Edith Nesbit's three short stories. Instead, this research discusses the hierarchy of children's needs in Edith Nesbit's work, *The Railway Children*.

2.2. Theoretical Background

2.2.1. Structuralism Approach

This research uses the intrinsic elements of literature to determine text and children's needs, as in Edith Nesbit's novel *The Railway Children*. Intrinsic elements form literary works, including theme, plot, character, and setting. These elements complement each other and cannot stand alone in creating an excellent literary work. Intrinsic elements must be understood to understand the entire content of a literary work. Some of the intrinsic elements are:

1. **Theme.** Theme is the main concept that forms the foundation for the development of a story. According to Abrams (1999: 170), theme is the central idea or doctrine conveyed in an imaginative work, either implicitly or explicitly, to persuade the reader. As an essential literary element, theme provides meaning to the narrative, unifying its components. Theme is the meaning derived from the

exploration of human experiences and contains insights into those experiences, often conveyed in a complex and nuanced manner (Birkerts, 1993: 67). The author selects various life issues as main themes or sub-themes in their work based on personal experiences, observations, and interactions with the environment (Nurgiyantoro, 2002: 71). Themes are usually conveyed implicitly through the plot, character interactions, setting, and point of view. In Roberts (1969: 18), theme is not only the foundation of a work but also a guide for establishing connections between ideas and elements within the writing. By analyzing the theme, readers can understand the moral messages and values embedded in the story.

2. **Plot.** Stanton in Nurgiyantoro (2002: 113) states that *Plot is a story consisting of a sequence of events, each linked by cause and effect, with one event causing or leading to the occurrence of another*. Aristotle in Abrams (1999: 226) further elaborates that the unified plot is a narrative structure consisting of the beginning, middle, and end, where each part is interconnected to logically develop the main action and support the story's progression. A narrative is just a description of events, and to become a plot, the events in the story must have an impact on the characters and reveal meaning in the context of human life (Birkerts, 1993: 67). A plot usually creates curiosity about what has happened, is happening, or will happen. The plot consists of several stages: exposition, rising action, climax, falling action, and resolution. On the other hand, Tasrif in Nurhidayati (2017: 497) stated that:

Plot is divided into five stages: the first is the exposition stage, which introduces the characters, setting, and situation. The second is the conflict stage, where the conflict begins to emerge. In the rising action stage, the conflict develops further and creates tension. The climax is the most intense stage, where the main conflict peaks. The final stage is the resolution, where the conflict is resolved, and the story concludes.

- 1) *Exposition stage*. This stage serves as the story's opening and contains initial information that forms the foundation for understanding the overall context of the narrative. The author presents an engaging depiction at this stage to spark curiosity and capture the reader's interest in the unfolding storyline. The exposition stage acts as the groundwork for the story's development, enabling readers to follow the characters' journeys and the conflicts explored in the subsequent stages.
- 2) *Conflict stage*. At this stage, the story develops into a more complex dynamic, with the main character facing various

emerging problems. This stage marks the beginning of the conflict, making the storyline more engaging as readers feel emotionally involved in the main character's experiences.

- 3) *Rising action stage*. At this stage, the conflict introduced earlier is further deepened and developed with greater intensity. The story begins to experience an increase in tension through a series of events that make the conflict more complex. The main character faces greater pressure and increasingly difficult challenges, forcing them to make important decisions or take action. This stage complicates the conflict while enhancing the overall appeal of the narrative.
- 4) *Climax stage*. At this stage, the conflict has peaked, and the tension reaches an emotional climax. The story presents the most thrilling moment, where the decisions or actions taken by the main character will determine the direction of the story moving forward. This stage marks a turning point in the plot and serves as the culmination of character and conflict development.
- 5) *Resolution stage*. At this stage, the conflict that has developed is finally resolved. The resolution can be either closed or open. In a closed resolution, all conflicts in the story are clearly addressed and provide a satisfying solution. Conversely, an open resolution offers an uncertain or ambiguous ending, leaving a sense of curiosity and uncertainty. This stage serves to conclude the story's journey and deliver the conclusions and messages the author intends to convey.

From the explanation above, it can be understood that the plot shows readers how the events are creatively arranged, from the first to the final stages, to contribute to the overall meaning and theme of the story while also engaging the reader's attention.

3. **Characters.** Characters are one of the most essential elements in literary works. Characters are people who play a role in a story. The author uses the characters in the story to drive the overall storyline with action and dialogue. Imagining a story without any characters or figures would be difficult. Characterization is a clear description of the characters in the story. According to Gill (1995: 127), the character is a person's personality in a literary work, while characterization is how the character is created. Character is the result of characterization; the author makes it in a certain way.

In her book entitled *Responding to Literature: Stories, Poems, Plays, and Essays* (2002: 35-36), Judith A. Stanford explains that

there are six types of characters in literary works, namely:

- 1) *Dynamic character* is a character who experiences significant change during the story.
- 2) *Round character* is a character who can continue to change throughout the story and shows many different sides of themselves.
- 3) *Flat character* is a character with only one characteristic or particular characteristic that stands out.
- 4) *Static character* is a character who stays mostly the same during the story.
- 5) *The protagonist* is the main character, who generally has a kind heart and a sense of empathy.
- 6) *The antagonist* character is a character who always opposes, resists, and hinders the protagonist.

Nurgiyantoro (2002: 178-179) also argues that protagonist and antagonist characters are a classification of characters based on the role and function of character appearance. Protagonist is a character who is often admired because they represent the norms, values, and ideal expectations that align with the reader's perspective. This character presents problems and attitudes that relate to the reader's experiences, creating empathy and a sense of connection. What the protagonist feels, thinks, and does represents the reader's emotions. Antagonist, on the other hand, is a character who opposes the protagonist, either directly or indirectly, often with traits that challenge, hinder, or contradict the protagonist's goals. This opposition can be physical, emotional, or ideological.

On the other hand, Dickinson (1959: 17-18) states that based on their roles, characters can be classified into two types: major characters and minor characters.

- 1) *Major character* is a figure with a conspicuous and prominent role and function in the story. The central focus of the narrative revolves around this character, where their presence and actions largely influence the development of the plot, story, and conflicts.
- 2) *Minor characters* play an essential role in completing the story. They can perform significant actions in the plot, such as assisting or hindering the main character, while participating in minor actions that remain relevant to the storyline. These characters often help the main character express their thoughts through dialogue. Additionally, they serve as a contrast by displaying attitudes, behaviours, or

opinions that differ from those of the main character, creating a comparison that highlights the traits or decisions of the protagonist.

Based on the explanation above, it can be concluded that there are several types or categories of characters in stories found in literature. Characters are one of the intrinsic elements in literary works that have an essential role in driving the flow of the story. A character is a fictional figure who is depicted and can be imagined in a literary work. Characters in a story do not simply appear to the reader without preparation. To make a character come to life, it is necessary to portray their traits, attitudes, personality, behaviour, and other aspects of their identity.

The role of characters in a story will not feel intense and realistic without characterization. Characterization is a technique writers use to develop characters through various aspects, making them feel alive and relatable to the readers. Dickinson (1959: 14) explains that there are six classifications used to develop characters in a story, namely:

- 1) *Characterization by the Reactions of Other Characters.* This is a technique where the views or judgments of a character are shaped by what is said and how other characters interact with them. This is seen when one character describes another with a specific term or shows a particular attitude, providing clues about the character's traits.
- 2) *Characterization by Externals.* In fiction, a character's appearance and surroundings often reveal many aspects of their personality. Physical traits, clothing, and the possessions a character owns can provide insights into their background, personality, and social position.
- 3) *Characterization by Speech.* A character's speech can reveal many things about them. Their grammar, word choice and speaking style reflect their educational background, social status, and way of thinking. What they say and how they say it can provide insight into their thoughts, opinions, and feelings.
- 4) *Characterization by Action.* A character's actions reflect their true nature, often more than words. What a character does or fails to do reveals their personality traits. Actions usually provide more precise insight into a character's

personality than words alone.

- 5) *Characterization by the Author's Statement.* This technique refers to the author's role in directly explaining the characters' actions and traits in the story. The author is free to clarify and interpret the characters' actions and motivations for the readers.
- 6) *Characterization by Revelation of a Character's Thoughts.* This technique allows the writer to reveal what the character thinks, either directly or indirectly, often through interior monologue. It provides deeper insight into the character's inner world, showing their actions and how they perceive and process the world around them. In this way, the writer can more clearly depict the character's inner world through the words they think.

Based on the explanation above, characterisation is an essential element in a story that allows readers to understand and connect with the characters more deeply. The characters in a literary work can be revealed to the reader through dialogue, actions, thoughts, feelings, images, symbols, and direct descriptions by the author. Readers can understand the characters in a literary work by looking at their actions or what they say in the story. Adequate characterisation is crucial in creating characters and making them feel alive.

4. **Setting.** Setting includes the place, time, and social environment where events occur. Setting is the foundation for understanding the plot, portraying characters, creating atmosphere, and influencing actions and conflicts through physical and non-physical elements (Dickinson, 1959: 23). This makes it easier for readers to imagine and connect with the narrative and assess its accuracy and relevance. According to Taylor (1981: 69), setting can provide geographical accuracy, create a universal atmosphere by omitting historical details, and reflect psychological or moral conditions that shape the story's context. As a result, readers feel more engaged and connected to the story presented.

Nurgiyantoro (2002: 227) divided setting into three main elements, namely:

- 1) *Setting of Place.* Setting of place refers to where events in the story occur. This location can be a specific name, such as a city or village, or just a general description, like a street or forest. Not all works of fiction develop the setting in-depth; sometimes, the setting merely serves as the location for events

without significantly impacting the plot or characters. The ambiguity of a place name might indicate that the events could occur in various places with similar social or temporal characteristics, allowing the reader to interpret the setting more broadly.

- 2) *Setting of Time*. Setting of time refers to when events in a story occur, often linked to historical or actual events. The reader's knowledge of the time context helps them understand and enjoy the story. If the time setting is well-developed, primarily when related to historical events, it can give the impression that the story feels real. However, in some works of fiction, the time setting may not be explicitly mentioned if it does not significantly influence the plot. The time setting is also closely related to the place setting, as changes in time usually affect location changes.
- 3) *Setting of Social*. Setting of Social refers to social life within a community depicted in fiction, including customs, traditions, beliefs, worldviews, and characters' social status. This setting illustrates how social behaviour operates in a particular place and influences the characteristics of the place setting, making it either more distinctive or neutral. Descriptions of the social setting can also enhance the local atmosphere through regional languages or dialects. The differences in social status among characters, such as workers, doctors, or students, often play a crucial role in the story's conflict, as each group has its way of life, perspectives, and problems.

Setting, time, and location are interconnected and complement each other. The place establishes the physical surroundings, while the time provides historical or cultural context. The location grounds the story in a specific setting, shaping the characters' actions and the unfolding events. These elements form a unified backdrop that strengthens the plot and reinforces the story's themes.

On the other hand, Kenney (1966: 38) divides setting into two types, namely:

- 1) *Neutral Settings*. The setting supports the story without providing overly detailed descriptions. The author focuses more on the development of the plot or characters rather than the setting itself. For example, an inn is only described in general terms without emphasising specific elements. However, the setting is not entirely neutral, as there is a correspondence between the place and the events.

- 2) *The Spiritual Setting*. The setting is not only physical but also reflects spiritual values. A spiritual setting refers to the values embodied or implied in the physical setting. The more specific and vivid the description of the physical setting, the more precise the revealed spiritual values.

Referring to the explanation above, neutral and spiritual settings play a significant role in a story. By understanding and utilising these two types of settings, a story can achieve a balance between its context and the message it aims to convey. The setting is one of the most essential elements in a story. Suwardo (2016: 72) stated that:

Setting in fictional prose has two leading roles. First, it is a metaphorical function that refers to a comparison, whether in the form of atmosphere, condition, or other elements. Second, it is an atmosphere that allows readers to immerse themselves in the "fictional world," which relates to comparisons in the form of traits, states, or other relevant matters.

Based on the citation above, it can be understood that setting has two functions: metaphorical and atmospheric, making the setting an essential intrinsic element in building a story.

2.2.2. Psychoanalysis

Psychoanalysis is a theory that explores the nature and development of human personality, focusing on motivation, emotions, and various personality aspects. This theory assumes that psychological conflicts within an individual play a role in shaping personality, which generally begins to develop in childhood (Ardiansyah et al., 2022: 25). The theory of psychoanalysis first emerged in the late 19th century in Vienna, Austria. Sigmund Freud began developing his ideas about psychoanalysis around the 1890s. Sigmund Freud was born on May 6, 1856, and was an Austrian neurologist widely known as the father of psychoanalysis. In 1896, Sigmund Freud coined "psychoanalysis" and continued developing the theory, fundamental principles, goals, techniques, and methodology for forty years. Freud expressed many thoughts about human mental life in his writings, including the structural theory of the mind, dream interpretation, psychoanalytic techniques, and various other topics regarding human psychological conditions (Beystehner, 1998).

Freud believed that humans are controlled by various predetermined factors, rather than entirely free in determining their behavior. According to Freud, human behavior is largely influenced by irrational forces operating in the subconscious, including biological drives and instincts that begin to form within the first six years of life. During this stage, early experiences and psychological

conflicts shape an individual's thought patterns and emotional responses, which continue to influence them into adulthood (Ardiansyah et al., 2022: 26). In other words, childhood plays a crucial role in shaping a person's personality, and many aspects of human life are driven by subconscious impulses that are not always consciously recognized.

However, Freud's discovery of psychoanalysis paved the way for a new understanding of the human mind and continues to shape our understanding of psychology and society. Many of Freud's followers opposed his ideas and expanded the principles of psychoanalysis. Abraham Maslow was one of the figures who criticized Freud's psychoanalytic theory, particularly its emphasis on the role of the unconscious drives and determinism in shaping human personality. In response to this approach, Maslow developed humanistic psychology, which focuses on the full potential of individuals. He believed that every person can reach the highest level of development, which is related to the aspect of transcendence. Throughout their development, humans continuously strive to push the limits of their creativity to attain higher awareness and wisdom (Muazaroh & Subaidi, 2019: 21).

Freud's emergence of psychoanalysis theory is related to the literature. At first, Freud tried to study and explain the subconscious forces of the human mind behind Shakespeare's writings and analyzed Hamlet-type characters (Yimer, 2019: 160). Through this process, Freud created the theory of "Psychoanalysis." Apart from that, it can be seen that literature is an essential source of psychological science that tries to explain human emotions, thoughts, and mental processes from a scientific point of view. Sigmund Freud is the most obvious example of the relationship between literature and psychology.

According to Yimer (2019: 159), literature and psychology, while distinct branches of science, share a common focus on studying the human soul. These fields are interconnected and complementary, with literature depicting human behaviour through fiction and psychology exploring the underlying causes of behaviour, such as mental state, experiences, or personality. Literary works often portray various psychological conditions, and psychology allows writers to develop multifaceted characters, expressing their emotions and moods effectively. By analyzing characters in literary works through psychological lenses, the psychological truths within the narrative can be validated, establishing a reciprocal relationship between literature and psychology.

Psychological novels are a form of literature that clearly describes the human mind or mental condition. Psychological novels often discuss inner experiences, thoughts, souls, feelings, various forms of emotions, and human behaviour in developing their personalities. Every character in a literary work can be used as a case for psychological study. Psychologically based literary studies emphasize how social conditions influence the emotions, thoughts, and behaviour of characters in literary works, as well as analyze the character's

personality, how the work was created, and the psychological influence and creativity of the writer. Therefore, literary works have a role in reflecting human psychological conditions in the real world.

This approach allows researchers to explore how human experiences, conditions, and psychological conflicts are portrayed in literary works. Psychoanalysis plays a crucial role in analyzing characters' motivations, unconscious desires, and internal struggles, revealing deeper meanings within a literary text. Additionally, this approach provides insight into the psychological dimensions that shape narratives, enabling a deeper understanding of characters and the emotional dynamics they experience.

In psychology, there is one theory known as the Hierarchy of Human Needs by Abraham Maslow. About literature, this theory can be applied to analyze the characters and their interactions as they attempt to fulfill their needs. Therefore, literary works reflect human psychological conditions and depict how characters strive to meet various needs, aligning with Maslow's hierarchical framework.

2.2.3. Abraham Maslow's Theory of The Hierarchy of Human Needs

Abraham Harold Maslow was born on April 1, 1908, in Manhattan, New York. He was one of the most influential psychologists of the 20th century. He is known as the father of humanistic psychology and significantly impacted the humanities.

In his book *Motivation and Personality*, Maslow presents the theory of the hierarchy of needs and human development. He argues that individuals are an integrated and organic whole. A theory of motivation must include the study of humanity's most fundamental needs and goals, encompassing all dimensions of human existence. Maslow emphasizes that human beings share basic desires, even though there are various conscious desires. His psychology is founded on a universal concept of humanity that transcends geographical, racial, gender, social, ethnic, and religious boundaries. This premise is rooted in the Western philosophical tradition of essentialism, which dates back to pre-Socratic philosophers and continues into the 21st century (Zalenski & Raspa, 2006: 1121).

Maslow's theory of motivation emphasize that human needs are hierarchical, where unmet basic needs dominate one's thoughts, actions, and existence until they are fulfilled. Once the basic needs are met, the next level of needs arises and becomes pursued in everyday life. Humans tend to seek higher-level needs after their basic needs are satisfied. Human needs can be met in ways that don't always follow a fixed, sequential order. Therefore, Maslow's theory functions more as a framework for understanding and acting rather than a strict set of rules categorizing human needs.

In his work *A Theory of Human Motivation* (1943: 372), Abraham Maslow explains that there are five levels of human needs, ranging from basic needs to the highest needs, that is:

1. **Physiological needs.** The basic needs and starting point for this theory are physiological needs. The physiological needs include breathing, food, water, shelter, clothing, and sleep. Each physiological need and the behaviours involved in fulfilling them also serve as a channel for other needs. Physiological needs are the most dominant among all needs. The primary motivation for humans to fulfill their needs is to meet physiological needs instead of different needs. A person lacking food, safety, love, and recognition or esteem is more likely to hunger for food above all else and will prioritize the need for shelter.
2. **Safety and security needs.** After physiological needs are met, the need for safety emerges, becoming the primary organizer of human behaviour, including health, employment, property, family, and social stability. This need for protection can dominate individuals, focusing all their capacities on achieving it. In extreme cases, nearly everything is deemed less necessary than the need for safety, even physiological needs already met. Children, for instance, need a routine and a predictable world to feel safe. The role of parents is crucial in fulfilling this need, and instability within the family, such as quarrels or physical violence, can cause deep fear in children beyond just physical pain. A child who feels unsafe may cling to their parents, not seeking affection but protection. Children raised in a loving, non-threatening family environment feel safe and respond to danger only when it is recognized by adults as dangerous. When a person feels secure, the need for safety is no longer an active motivator. However, this need becomes an active motivator only in emergencies like war, illness, natural disasters, or social crises.
3. **Love and belonging needs.** Once basic needs and safety are met, the need for love, affection, friendship, family, intimacy, and a sense of connection will emerge. A person may profoundly feel the absence of family and friends and greatly desire affectionate relationships with others, precisely the feeling of being accepted in their group. Every person will work hard to achieve this goal, as any barriers to fulfilling this need can lead to maladjustment and psychological issues. The need for love involves giving and receiving love.
4. **Self-esteem needs.** These needs include self-confidence,

achievement, respect from others, and the desire to be unique. They also involve the desire for recognition, attention, or appreciation and to feel strong and capable of being valuable and necessary. However, if these needs are thwarted, they can lead to feelings of despair, weakness, and helplessness.

5. **Self-actualization needs.** The highest need is self-actualization needs, which includes morality, creativity, spontaneity, acceptance, experience, purpose, meaning, and inner potential. All of these fall under self-actualization needs. The specific form these needs take can vary significantly from one individual to another, depending on their interests, talents, and life goals. The apparent emergence of these needs is highly dependent on satisfying the basic needs that precede them. Individuals who have their needs fulfilled are considered to be those who are content with what they have achieved in life.

This study employs Abraham Maslow's hierarchy of needs as the psychological framework, which identifies five levels of human needs. Applying this theory to the analysis of literary works allows an exploration of how characters' actions, decisions, and development correspond to the fulfillment or frustration of these various needs. For example, the examination of how characters' basic physiological and safety needs are initially met and how they face challenges related to these fundamental needs will be conducted. Additionally, the need for love and belonging, mainly through the characters' relationships with family and friends, will be analyzed to determine how these connections influence their emotional growth. The characters' personal development will also explore esteem needs, such as the desire for recognition, self-worth, and respect from others. Finally, the investigation will focus on how characters strive for self-actualization—achieving their full potential and becoming their best versions. By tracing the evolution of characters' needs throughout the story, this research offers more profound insights into their psychological journeys. It demonstrates how Maslow's theory can interpret the meaning and development of their experiences in the novel.