

MASLOW HIERARCHY OF NEEDS IN *COLETTE* MOVIE

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ABSTRACT

The research entitled “Maslow's Hierarchy of Needs in *Colette* Movie” presents research problems about what level of individual needs revealed in the main character and how the main character satisfies her needs. In this study, the researcher uses the Hierarchy of Needs Theory by Abraham Maslow and the Characterization Theory by Boggs and Petrie. By this opportunity, the researcher also uses qualitative as the method of the study. Through the entire research process of identifying the main character of the film *Colette* by Wash Westmoreland using Maslow Hierarchy of Needs which are physiological needs, security needs, belongingness and love needs, self-esteem needs, and self-actualization, the researcher has found that all of Maslow's five Hierarchy of Needs are depicted in the main character. All the data found are indicated through 4 of 8 types of characterization: through dialogue, through appearance, through external Actions, and internal actions.

Keywords: Needs, Hierarchy of Needs, Abraham Maslow, Self-Actualization, Motivation

ABSTRAK

Penelitian yang berjudul “Maslow's Hierarchy of Needs in Colette Movie” ini merumuskan masalah penelitian tentang tingkat kebutuhan individu apa saja yang tergambar pada karakter utama dan bagaimana karakter utama memenuhi kebutuhannya. Dalam penelitian ini, peneliti menggunakan Teori Hirarki Kebutuhan oleh Abraham Maslow dan Teori Karakterisasi oleh Boggs dan Petrie. Pada kesempatan ini, peneliti juga menggunakan kualitatif sebagai metode penelitiannya. Melalui seluruh proses penelitian dalam mengidentifikasi karakter utama film Colette oleh Wash Westmoreland dengan menggunakan Hirarki Kebutuhan Maslow yaitu kebutuhan fisiologis, kebutuhan keamanan, kebutuhan rasa memiliki dan cinta, kebutuhan harga diri, dan aktualisasi diri, peneliti menemukan bahwa lima hirarki kebutuhan Maslow tergambar pada karakter utama. Semua data yang ditemukan terindikasi melalui 4 dari 8 jenis penokohan: melalui dialog, melalui penampilan, melalui Tindakan eksternal, dan tindakan internal.

Kata Kunci: Kebutuhan, Hirarki Kebutuhan, Abraham Maslow, Aktualisasi-Diri, Motivasi

A. Introduction

It is very often in a story, characters face complicated problems that often make the people who read it imagining as they are in the story, they might not be able to solve all the problems in the story. On several occasions, we often watch characters in the story have the choice not to be involved in a problem, yet they do it because there are instant needs to keep doing it. As an example, in one of the fictional stories of the Chinese hero, *Mulan* (2020). Mulan has the choice not to sacrifice herself to replace her father in the war, yet she did it because of her great affection and seeing her father's condition that was old and impossible to serve on the battlefield. Another example, in the film *The Devil Wears Prada* (2006), Andrea, as the main character, could have found a place to work with a more manageable task than work with severe pressure from the company where she worked. However, she did not do so because she wanted a remarkable achievement that only the company could give her. Likewise, in Wash Westmoreland's *Colette* (2018) which became the material object of this research, for example, Colette might choose to stop training her pantomime ability because Willy did not support her, or she might stop performing when the public despised her. Yet, she did not do it because of her need to be what she wanted to be. By the explanation, the researcher assumes needs are one of the main character's motivations in making a decision or taking an action. As Maslow said, "the needs that are usually taken as the starting point for motivation theory are the so-called physiological drives" (35).

Speak of motivation, Maslow believes that every human being's motivation will always change and move as equally as the needs itself. As Feist explained about Maslow's concept in his book, *Theories of Personality*, when a need is fulfilled, it usually loses its motivation and is replaced by other needs (245). Maslow put forward the concept that he calls the Hierarchy of Needs. This concept is a derivative concept of Maslow's motivation theory. It assembles and summarizes the level of human needs, where variations in human needs were arranged in a hierarchical or tiered form.

B. Theoretical Framework

The researcher uses a theory called Hierarchy of Needs. A psychological theory proposed by Abraham Maslow in his book "A Theory of Human Motivation" in which Maslow then broadens his ideas with assumptions about humans who are motivated continuously by one need and other needs. In this concept, there 5 levels standing in the pyramids; **Physiological Needs**, a basic needs such as food, water, oxygen, and so on. This need is a very important and crucial need that must be filled because, basically, these needs are the main support of humans to fill other needs. The Feist explains, when a human is hungry, he will look for food, not looking for friends or feelings to be appreciated (246). Even the human mind will not think more than food when they are hungry. It's been said by Maslow, A person who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else" (36-37). **Safety Needs**, the need for security, stability, dependence, protection, freedom from fear, anxiety, and chaos. It is the need for structure, order, and others (39). Many argue that safety needs are the same as or included in physiological needs because both are equally important and crucial. In fact, the need for security is as important as physiological needs, but it is still different

because the need for security cannot be completely filled. In other words, humans cannot be protected (totally) from any danger that threatens them at any time (42-43). **Belongingness and Love Needs**, After physiological needs and a sense of security are met, a motivation will emerge to look for friends, find a partner, have offspring, and seek for self-attachment to a person, group, environment, and nation. This need is the need for love and belonging. This need also plays an important role in a person's psychological development. At this stage, a person may or may not realize that this is a necessity, some may also realize but reject it, and some may realize but take an excessive reaction, thereby destroying the process (44). **Self Esteem Needs**, at the level of self-esteem needs, Maslow found that there are two levels of needs; reputation/prestige and self-esteem. Self-esteem is the desire for strength, achievement, freedom, a feeling of a person's worth, and belief toward themselves. In comparison, reputation/prestige is a perception of prominence from others toward someone. Reputation and self-esteem are two different things; self-esteem is far more basic than reputation because self-esteem is something that is based on real competence rather than merely the opinions of others. Maslow stated, "Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability, and adequacy, of being useful and necessary in the world. But thwarting of these needs produces feelings of inferiority, of weakness, and of helplessness" (45). **Self-actualization** At the last (highest) level, there is self-actualization. A need that includes self-fulfillment, the realization of all one's potential, the need to be able and creative. Feist and Feist explain that someone who has reached the level of self-actualization becomes more human, more authentic in expressing himself, not influenced by culture. This need is different than other needs in its development. When a person reaches this stage, they are no longer depends (worries) about the lower needs that lead a person to self-actualization (249). In this level of needs, humans have been at the point of accepting self, circumstances, and everything about them.

Other than that, in an attempt to recognize the characteristics, behavior, and understanding of the thoughts of the main character itself, the researcher uses characterization in film theory by Boggs and Petrie to analyze the main characters in the film *Colette*. Based on the book *The Art of Watching Films* by Boggs and Petrie, there are several ways to present the character itself (characterization), including: Characterization through Appearance, Characterization through Dialogue, Characterization through External Action, Characterization through Internal Action, Characterization through Reaction of Other Characters, Characterization through Contrast: Dramatic Foils, Characterization through Caricature and Leitmotif, Characterization through Choice of Name.

C. Research Method

In this study, the researcher uses qualitative methods. The most appropriate method in explaining the relationship between literature, social phenomena, and psychology. As said by Handcock, Ockleford, and Windridge in *An Introduction to Qualitative Research*, qualitative research is concerned with developing explanations of

social phenomena. In other words, it aims to help us understand the social world in which we live and why things are the way they are (7).

In this study, the researcher uses a psychological approach. Psychological approaches in literature are common at the moment. Bressler states, "In the 1950s, psychoanalytic critics turned their attention away from psychobiography to character analysis, studying the various aspects of character's minds found in an author's canon" (139). It means that psychoanalysis has become a usual form to be used as a point of view in study literary works, especially their relationship with a creator of a work or even the characters/figures created in the literary work itself.

D. Findings and Discussions

This chapter is aimed to answer the research questions. In answering the questions, the researcher uses the hierarchy of needs theory to indicate the hierarchy of needs within the main character. In contrast, the second theory, that is characterization, is used to support the researcher in understanding how Colette represents the act of needing and the process of fulfilling her needs. The following are the results of the analysis:

1. Physiological Needs

- A form of physiological need arises just as the first scene begins. Colette was in her bed sleeping, and her mother, Sido, tried to wake her up because, in a moment, Willy will arrive at Colette's house. In that scene, by her **external action**, Colette refuses her mother's orders to get up and get ready to greet Willy. It seems that she needs more sleep. **To fill** this need, Colette only answered her mother by murmuring and continued sleeping.
- Another physiological need depicted in Colette is when Colette has been in Paris. At that time, Colette, helped by her housemaid Matilde, was trying to tighten the dress that Colette's husband, Willy, had bought her to wear to the party of Madame De Caillavet's Salon. through **external action**, Colette seemed oppressed. It was all obvious **by the dialogue** when she started asking Matilde's opinion about the dress. **In fulfilling this needs**, she changed the dress as she came out of the dressing room, and after she changed the dress, she then ready to attend the party at the Madame De Caillavet Salon.

2. Safety Needs

- The second need portrayed by the main character in the film Colette is safety needs. This need is illustrated in the scene where Colette found Willy cheating, which caused them to fight. **From her dialogue**, Colette shouted to Willy about her concerns all the time. That she asked for nothing from Willy because she worried about the condition of their finances. In this scene, Colette is trying to show her efforts in keeping the household's financial stability. The steps to maintaining stability led her to ask Willy for nothing. Maintaining financial

stability is also an indication of safety needs. It can be said as **Colette's way of fulfilling the needs**. Concerning safety needs, it is more visible in other scenes.

- The next scene is when the ghostwriters at Willy's company try to get writing fees. At the time, Willy did not have enough money to pay for the ghostwriters. Immediately after the conflict, he then had an argument with Colette about their finances. **In the dialogue**, Colette says, **"How can we spend so much money?"** which shows that she is surprised at such a considerable expense. Colette ended up saying, **"No, I'm just saying that we could economize"** which shows that once again, she tries to maintain their financial stability.
- Other evidence of the existence of safety needs in the main character is also found in the scene when Colette and Willy are at a restaurant with one of Willy's former ghostwriters, celebrating the success of their book, which was delayed due to being burned by their primary publisher, Ollendorff. In this scene, they talk about how Colette and Willy deal with the publisher that betrayed them. **The dialogue** shows that they make copyright of the book. **Making copyright to the book is a form of fulfilling the needs.**

3. Belongingness and Love Needs

- The fourth need shown by the main character is Love and Belongingness Needs. This need first shown through Colette **external actions**. It shows that she needs Willy as her lover. In the letter, there is an excerpt where Colette thinks that she has to be different from other Parisian women. So that she has more value in Willy's eyes than other Parisian women. This scene clearly shows Colette's belongingness and love needs as an individual. **This need is well-satisfied**. In the next scene, it appears that Colette is already married and lives in Paris with Willy. It is proven when they attended a party at Madame De Caillavet's Salon. Willy introduced Colette as his wife.
- The next proof is when Colette is in a scene where she is in Saint Saveur, returning to her mother's house after a fight with Willy. In that scene, **through dialogue and external action**, Colette cries when she says, "It's just ... nothing's how I imagined it," It shows that what Colette imagined about life with Willy, did not go as expected. **In fulfilling this need**, Colette finally found the right person to fill her belongingness and love needs: Missy. Missy is a woman with a feminine masculine style. It is shown by the next two scenes, At first, Colette gave a reaction but not the one that Missy's expected because Missy understand that Colette needs more time to figure it out, Colette only shows her gratitude in the scene. But at the second time, it becomes clear that Colette decides that she chooses Missy to fulfill her needs. The fulfillment of belongingness and love needs are depicted when Colette and all the pantomime team, including Missy, are on a train back to Paris. At that time, Colette stared at Missy for a long time, she then mouthed an "I love you" to Missy.

4. Esteem Needs

- The next level is esteem needs. At that time, Sido asked what was on Colette's mind, which made her look disappointed. Colette took a deep breath and chose not to tell Sido. **By her dialogue**, Colette convinced herself that she was not sad about it, that she only need to get to used to marriage. Colette denied that there was a problem between her and Willy. Colette admitted nothing happened, that she was just not used to marriage. These can be mentioned as Esteem Needs at the Self-Esteem level. **Colette fulfilled it** by acting firmly on herself, sticking to her principles to remain a strong person.
- In the next scene, **Colette shows an attitude** as if she does not care about Willy. Colette's answer contradicts what she felt along at Saint Saveur. In the previous scene, Colette looks gloomy, but when Willy comes to apologize and asks if she is happy, she says yes. When Willy asks if Colette misses him, she says no. In this case, Colette maintains her pride so as not to look pathetic in front of Willy, that she can live with or without Willy. **Again, it proves esteem needs at the level of self-esteem and the efforts to fulfill these needs in Colette's main character.**
- **Also in fulfilling these needs**, Colette expresses her hopes to Willy. When Willy asks Colette to tell him what it takes for Colette to forgive him, Colette tells how she feels while she is with Willy and what exactly she wants to happen. **By the scene, through her dialogue**, it can be said that Colette is trying to suffice her needs. In this instance, Colette is seeking the freedom to know what happens in her and Willy's life. Colette demands Willy to be honest with her as a sign of respect for her.

5. Self-Actualization

- The last needs, which is also the peak of the level of needs that is reflected in the main character of Colette's film is Self-Actualization. In this scene, the creative side emerge. Colette begins to show her interest in acting. It can be seen when Colette's eyes sparkle, expecting Willy has the same thought as her about whether she can act or not. Those signs give the researcher clues that Colette has the desire to develop her creative side. As explained by Maslow, the appearance of one's creative side is a process of self-actualization. To expect something new is a process of self-actualization, which in this case, will continue to develop into new dissatisfaction and desires. This is commonplace (46).
- In the next scene, Colette finally decided to join Pantomime. She no longer cares about Willy's opinion which disagrees with her. When Colette is practicing her pantomime skills, Willy comes to provoke her. He tries to change Colette's mind about pantomime. However, Colette was unwavering. Even when Willy threatened to punish her by locking her in the room (again), Colette remained constant. It shows that Colette is undergoing a process of self-actualization.
- The next evidence of self-actualization occurs in the scene where Colette and Missy are doing a pantomime show. When it reaches the end of the show, there

is a kissing scene between Colette and Missy. Which is taboo in the year of 1893. Audiences were shocked, disgusted, and threw things onto the stage.

- In this scene, Colette's persistence to continue the show is illustrated. Even though the Parisians reject it, Colette's will remain strong. It shows Colette's Self-Actualization. The Paris society's rejection of her did not make her afraid to carry out the show she had prepared.
- **In fulfilling Self-Actualization**, this time, Colette decided to do a show tour outside Paris where the people appreciate and provide a pleasant response to the show. At the end of the show, a taboo scene appears again where Colette's shirt is torn and reveals her breasts. In this scene, **through the audience's response to Colette's pantomime** performance, it can be seen that the audience accepted Colette's taboo art performance. It also shows Colette's efforts to fulfill her self-actualization needs, by being in a place where she is accepted by society.

E. Conclusions

After analyzing Colette film by Wash Westmoreland using Maslow's Hierarchy of Needs theory, the researcher concluded that: Maslow's five levels of needs (Physiological Needs, Safety Needs, Belonging and Love Needs, Esteem Needs, Self-Actualization Needs) were all reflected in Colette as the main character of the film, Colette.

The hierarchy of needs that is focused on the main character is illustrated through various forms of characterization. Starting from characterization through dialogue, characterization through appearance, characterization through external action, and characterization through internal action. By the eight kinds of characterization, only four of all characterizations support the researcher discovering the hierarchy of needs in the main character.

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