



**THE REFLECTION OF MASLOW'S HIERARCHY OF
NEEDS OF THE MAIN CHARACTER OF "FAST AND
FURIOUS: TOKYO DRIFT"**

A THESIS

**In Partial Fulfillment of the Requirements for S-1 Degree
Majoring American Studies in the English Department, Faculty of
Humanities Diponegoro University**

Submitted by:

Isnadhia Maulidatunisa

NIM: 13020117120019

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2021

PRONOUNCEMENT

The writer confirms that she compiles this thesis by herself without taking any results from other researchers in diploma, S-1, S-2, and S-3 degree of any university. The writer also emphasizes that she does not quote any material from publications or someone's paper except the references mentioned.

Semarang, September 2021



Isnadhia Maulidatunisa

MOTTO AND DEDICATION

“Life is simple, you make choices and you don’t look back”

Han Lue

*“The possibility of all those possibilities being possible is just another possibility
that can possibly happen”*

Mark Lee

*This thesis is dedicated to
my beloved parents, brothers, and friends
who always give me endless love and support to accomplish this thesis*

APPROVAL

**THE REFLECTION OF MASLOW’S HIERARCHY OF NEEDS
OF THE MAIN CHARACTER OF “FAST AND FURIOUS:
TOKYO DRIFT”**

Written by:

Isnadhia Maulidatunisa

NIM: 13020117120019

is approved by the thesis advisor

on 3rd September, 2021

Thesis Advisor,



Prof. Dr. Nurdien Harry Kistanto, M.A.

NIP. 195211031980121001

The Head of English Department



Drs. Oktiva Herry Chandra, M.Hum

NIP. 196710041993031003

VALIDATION


Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on September 29th 2021

Chair Person



Arido Laksono, S.S.,M.Hum.

NIP 197507111999031002

First Member



Dra. R.Aj. Atrinawati M.Hum.

NIP. 19610101 199001 2001

ACKNOWLEDGEMENT

All praises to Allah, who has given me the strength and blessing to complete this thesis entitled *The Reflection of Maslow's Hierarchy of Needs of the Main Character of "Fast And Furious: Tokyo Drift"*. This thesis cannot be completed without the support, guidance, and help from others. On this occasion, the writer would like to deliver sincere thanks to:

1. Dr. Nurhayati, M.Hum., the Dean of Faculty of Humanities, Diponegoro University.
2. Drs. Oktiva Herry Chandra, M.Hum., the Head of English Department, Faculty of Humanities, Diponegoro University.
3. Dra. Wiwiek Sundari, M.Hum., my academic supervisor.
4. Prof. Dr. Nurdien Harry Kistanto, MA., my thesis supervisor. I am very thankful for the time, knowledge, guidance, and suggestion he gives in completing this thesis.
5. All lecturers and staff of the English Department Faculty of Humanities Diponegoro University.
6. Isnadhia Maulidatunisa who become the bravest girl ever to make this work. You are the best because you believe in yourself and never give up with this hard work.
7. Mr. Witono and Mrs. Sutiyaami as my parents who always teach, guide, and support me whenever in a good or bad condition.

8. My three musketeers, Wahyu Widiyanto, Farizky Adi Kurniawan, and R. Ananda Firdaus who always bully me. But, I know, you love me to the moon and back and no one can doubt your love.
9. My best of best friends since fetus in the early college, Nafiatul Anamiyah and Aprilia Rismawati who become my best support system. No one can replace their position for the warmest companion.
10. My best friends who have the same supervisor, Novita Dwi Rahayu and Padma Laili Cahyono. Because of you, I have the best guide to accompany me in doing my thesis.
11. My best partner in surfing our precious world, Shalilla Shafa Mauliza. Without you, maybe I never know that there is cheesier person more than Mark Lee. Let's surf until we become a granny. "Ada ranting, ada kayu. I am nothing without you."
12. EDSA fellows especially Finance and Governance Department 2018 and 2019. Next is IMAKEN UNDIP fellows especially Social Services Department 2018 and 2019. In addition, Student Senate FIB UNDIP fellows in 2019. Finally, BEM FIB UNDIP fellows especially Elvira who become my best partner as financial manager in 2020.

I realize that this thesis is still far from perfect. Therefore, I will be glad to receive any suggestion and critic to make this thesis better. Finally, I hope that this thesis will be useful for the reader who has interest to learn about psychological approach especially in the theory of hierarchy of needs by Maslow.

TABLE OF CONTENT

TITLE	
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDMENT	vi
TABLE OF CONTENTS	viii
LIST OF PICTURES	xi
ABSTRACT	xiv
CHAPTER I INTRODUCTION	1
1.1. Background of the Study	1
1.2. Research Problems	3
1.3. Objectives of the Study	4
1.4. Previous Studies	4
1.5. Scope of the Study	6
1.6. Writing Organization	6
CHAPTER II THEORY AND METHOD	8
2.1. Theoretical Framework	8
2.1.1 Intrinsic Aspects	8
2.1.1.1 Narrative Elements	8
2.1.1.1.1 Character and Characterization	9

2.1.1.1.2	Setting	11
2.1.1.2	Cinematography Elements.....	11
2.1.1.2.1	Camera Shot	11
2.1.2	Extrinsic Aspects	15
2.1.2.1	Hierarchy Needs	16
2.1.2.1.1	Physiological Need	16
2.1.2.1.2	Safety Need	17
2.1.2.1.3	Belongingness and Love Need	17
2.1.2.1.4	Esteem Need	18
2.1.2.1.5	Self-Actualization Need	18
2.2	Research Method	19
2.2.1	Data and Data Source	20
2.2.2	Method of Collecting Data	20
2.2.3	Method of Analyzing Data	21
2.2.4	Method of Approach	22
CHAPTER III DISCUSSION		23
3.1.	Intrinsic Aspect	23
3.1.1.	Narrative Elements	23
3.1.1.1.	Character and Characterization of Sean Boswell.....	23
3.1.1.1.1.	Sean Boswell as Main Character	24
3.1.1.1.2.	Sean Boswell as Round Character	30
3.1.1.2.	Setting	34
3.2.	Extrinsic Aspect	41

3.2.1. Hierarchy of Needs	41
3.2.1.1. Physiological Need	42
3.2.1.2. Safety Need	44
3.2.1.3. Belongingness and Love Need	45
3.2.1.4. Esteem Need	48
3.2.1.5. Self-Actualization Need	49
CHAPTER IV CONCLUSION	51
REFERENCES.....	54

LIST OF PICTURE

Picture	Page
Picture 1 Wide Shot (<i>Source: Cinematography Theory and Practice</i>).....	12
Picture 2 Full Shot (<i>Source: Cinematography Theory and Practice</i>).....	13
Picture 3 Cowboy (<i>Source: Cinematography Theory and Practice</i>)	13
Picture 4 Two Shot (<i>Source: Cinematography Theory and Practice</i>)	13
Picture 5 Medium (<i>Source: Cinematography Theory and Practice</i>)	13
Picture 6 Medium Close-up (<i>Source: Cinematography Theory and Practice</i>).....	14
Picture 7 Close-up or CU (<i>Source: Cinematography Theory and Practice</i>)	14
Picture 8 Choker (<i>Source: Cinematography Theory and Practice</i>).....	14
Picture 9 Medium (<i>Source: Cinematography Theory and Practice</i>)	14
Picture 10 Over-the-Shoulder (<i>Source: Cinematography Theory and Practice</i>)...	15
Picture 11 Cutaways (<i>Source: Cinematography Theory and Practice</i>).....	15
Picture 12 A bullying in Sean's school (00:02:38)	24
Picture 13 Sean sees the bullying and just go (00:02:39)	24
Picture 14 Sean brings his screwdriver to hit Clay (00:04:26)	25
Picture 15 Sean smirks and accepts the challenge to race (00:05:06).....	25
Picture 16 Sean provokes DK with his impolite words (00:25:18-00:25:25).....	26
Picture 17 Sean dares DK to race (00:25:49-00:26:07)	26
Picture 18 Sean's Father is angry (00:33:02-00:33:37)	28
Picture 19 Sean's Father is angry (00:33:02-00:33:37)	28
Picture 20 Sean calls and lies to his father (00:39:56).....	28

Picture 21 The cars of Sean and Clay (00:05:56)	29
Picture 22 Sean races with Takashi (00:28:44).....	30
Picture 23 Sean learns how to drift (00:55:55)	30
Picture 24 The crowd when iPod matter happens.....	31
Picture 25 Sean makes a deal with Kamata (01:21:45-01:23:34).....	32
Picture 26 Sean makes a deal with Kamata (01:21:45-01:23:34).....	32
Picture 27 Sean makes a deal with Kamata (01:21:45-01:23:34).....	32
Picture 28 Shangri-La Estate (00:05:11-00:05:13)	35
Picture 29 Shangri-La Estate (00:05:11-00:05:13)	35
Picture 30 Sean in police station (00:09:43)	35
Picture 31 Shibuya Crossing (00:12:49)	35
Picture 32 Sean’s father house in Tokyo (00:13:21).....	35
Picture 33 Wadakura School (00:17:17)	36
Picture 34 The local parking garage (00:22:13).....	36
Picture 35 The Mountain of Sean and Takashi take a race (01:27:21)	36
Picture 36 Oro Valley High School’s CCTV (00:01:26).....	37
Picture 37 The Modern car (00:53:43).....	37
Picture 38 Laptop become school tool (00:58:28)	37
Picture 39 Flip phone to record the race (01:28:17)	37
Picture 40 A DJ uses scritch-scratch techniques (00:44:28).....	38
Picture 41 Hip-hop style in Tokyo (00:54:50)	38
Picture 42 Sean uses T-shirt in Oro Valley High School in Arizona (00:00:54)..	39
Picture 43 Sean uses a uniform in Wakadura School (00:17:59).....	39

Picture 44 Sean eats junk foods in the USA (00:01:41).....	39
Picture 45 Sean eats typical foods in Wakadura School (00:18:47)	39
Picture 46 Oro Valley High School in Arizona’s parking lot (00:04:08)	40
Picture 47 Wakadura School’s parking lot (00:17:21).....	40
Picture 48 A crowd in club (00:44:09).....	40
Picture 49 Kamata visits Takashi (01:06:35).....	40
Picture 50 Sean eats junk foods (00:01:41)	42
Picture 51 Sean sleeps (00:16:23).....	42
Picture 52 Sean eats Japanese typical food (00:18:55)	43
Picture 53 Han allows Sean to live in his place (00:56:46)	43
Picture 54 Sean’s mother tells him to move from USA (00:11:47).....	44
Picture 55 Han has a deep talk with Sean (00:51:54)	45
Picture 56 Han helps Sean to avoid Takashi’s car (01:13:30)	45
Picture 57 Sean meets Twinkie (00:19:13)	46
Picture 58 Twinkie worries about Sean’s race (00:26:08).....	46
Picture 59 Han asks Sean to collect the debt (00:35:14).....	47
Picture 60 Neela chooses to be with Sean (01:34:41).....	47
Picture 61 Sean wins over Morimoto (00:58:09).....	48
Picture 62 Sean wins over Takashi (01:34:15)	48
Picture 63 Kamata lets Sean to live in Tokyo (01:34:37)	49
Picture 64 Sean as New DK or Drift King (01:35:34).....	50

ABSTRACT

A film has aspects describing the life of the main character. It is because that the character in a film can be equated with human social life in general who has ways of thinking, attitudes, and needs. Therefore, in this thesis, the writer wants to analyze what kind of situation experienced by the main character who is motivated like real life in the film “Fast and Furious: Tokyo Drift” by Justin Lin. The purpose of this thesis is to explain the condition of the main character as a person who fulfills his needs. In addition, it also describes the change of his traits when he is concluded as a round character. This thesis uses a Hierarchy of Needs Theory by Abraham Maslow and through a qualitative method to find and collect some data. From the analysis, the film explains that the main character fulfills every stage of the hierarchy of needs, even though he lives as a minority in Japan. It can conclude that the main character becomes a self-actualized person because he reaches the peak of the stage of the hierarchy of needs.

Keywords: film, main character, round character, Hierarchy of Needs, self-actualized person

CHAPTER I

INTRODUCTION

1.1 Background of the Study

A literary development has changed from textual to visual due to the advancement of science and technology (Wahyudi, 2017: 35). In the past, literary works from the author's thoughts or ideas can only be written. With the advancement of technology in the modern era, the form of pouring ideas from authors of literary work has become more varied because of the new technology used to visualize it. The example of this development is a film that spreads all over the world.

Klarer (2004: 56) believes that film is a semi-textual genre that is influenced or influences literary work and literary criticism. The representation of specific frameworks of a film, such as camera angles, editing, montage, slow and fast motion can be explained through a text framework. Following the opinion of Klarer, Corrigan (1999: 3) also said that a film affects literary imagery in many ways, and each of these sections leads to other problems. These problems are the production of the films, the reception of the films, the production of the literature, the reception of the literature, writing and scripting, and reading and viewing. However, behind the problems that arise, these practices create a unique relationship between film and literature.

A film can be used as a representation of life because of the character, the place, and the problem of a film that arise in the storyline. A character in a film

can be equated with human social life in general who has ways of thinking, attitudes, and needs. Some of these characteristics reveal that the characters in the film can be understood and treated equally by other humans. So, characters have motivation within themselves to live in a film. In reality, motivation also gets an important part of human life. Motivation is a basic need to minimize physical pain and maximize pleasure, or it may include special needs. These needs must be met from the most basic (Maslow in Shourafa, 2012: 239).

Maslow considers humans to be creatures who have long and insatiable needs. The fulfillment of a need is only temporary because if one need is fulfilled, then another need arises to demand satisfaction, and so on. In the hierarchy of human needs, there are physiological need, safety need, belongingness and love need, esteem need, and self-actualization need (Maslow, 1954: 24). In addition, motivation is an essential element that is closely related to the self-actualization of a character. This encourages the character to fulfill their needs. Therefore, if a character in a film has motivation connecting with the hierarchy of human needs, it will become an interesting film to analyze. One of the films with a character that has strong motivation in life is “Fast and Furious: Tokyo Drift”.

This film represents life in the real world, where the main character, Sean Boswell, in this film has a motivation to reach every stage of the hierarchy of human needs. He has the motivation to reach his goal at the end of the film. The motivation of his life can be seen when he is into a drift. Even though he does not know anything about drift when he is in Tokyo for the first time, he tries to learn it from Han. Through his ability to drift, he can reach to live freely in Tokyo

without any disturbance from the Yakuza. He also becomes New Drift King in the drifting community. This great accomplishment shows that Sean is successful at the end of the story.

The theory of hierarchy of human need reflects a basic theory for a human to fulfill their need. It is also can be used to know the characterization of the main character in a film. In the beginning of the film, Sean is described with bad traits. Slowly, all his bad traits change in a decent path because he has motivation in his life. Through motivation, Sean's life can be directed toward fulfilling every stage of human need until reaching the peak of need. His success at the end of the film can be categorized as the fulfillment of self-actualized need in the theory of human needs by Maslow. Therefore, due to that reason, the writer chooses to analyze this film to know more about Sean through the hierarchy of human needs by Abraham Maslow. Furthermore, to support the analysis of the hierarchy of needs of the main character, the writer analyzes intrinsic aspects, such as narrative and cinematography in the film because this aspect is especially useful to build every scene in the film (Brown, 2011: 17). The combinations of intrinsic and extrinsic aspect analysis become the main focus of this thesis.

1.2 Research Problems

The research problems of this thesis are:

1. What are the uses of the narrative and cinematography elements to reveal the characterization of the main character in the film?
2. How is Sean's hierarchy of needs reflected in the film?

3. How is Sean's traits development representing a round character after being a self-actualized person throughout the film?

1.3 Objectives of the Study

There are three main objectives of this thesis:

1. To analyze the narrative and cinematography elements to reveal the characterization of the main character in the film.
2. To analyze Sean's hierarchy of needs reflected in the film.
3. To analyze Sean's traits development representing a round character after being a self-actualized person throughout the film.

1.4 Previous Studies

Many researches of the film "Fast and Furious: Tokyo Drift" has been done by several people. One of them is an academic article by Ni Made Windri Shanti (2014) using translation theory by Larson (1998), and theory of taboo words by Jay (1992). This article entitled *The Translation of Taboo Words into Indonesian in the Fast & Furious Tokyo Drift and Fast Five*. This article examines several taboo words or sentences from the two series of Fast and Furious films. The author classifies and investigates the word or sentence when translated into Indonesian. The author realizes that the words or sentences cannot be translated denotatively or lexically. This depends on the sentence and also the situation of

the film scene. However, some target languages can be translated into lexical languages.

Furthermore, the writer's thesis is also supported by another thesis from Mega Andini (2017). This thesis entitled *Hierarchy of Human Needs through the Main Character in Hitch Film* that discusses the steps to fulfill the hierarchy of needs of the main character. As the main character of the film, Hitch can actualize himself in the end of the story. He fulfills every stage of hierarchy of human needs. The self-actualization need of Hitch is fulfilled by being a love consultant. He can match his fellow men with women they love and it works well.

Moreover, the thesis *Human-Technology Relationship in Spike Jonze's Her* by Novieta Ronauli Sinaga (2015) also becomes the support of the writer thesis. The author uses narrative and cinematography elements to analyze the intrinsic aspect of the film. For the extrinsic aspect, the author uses the hierarchy of human needs by Abraham Maslow. The result of this thesis can be concluded that Theodore and Amy OS ONE is only a one-sided relationship. OS ONE is a computer operating system that can communicate personally with its owner. The author concludes that the fulfillment of the needs from the help of OS ONE is fake and temporary. Both Theodore and Amy fulfill the self-actualization need by themselves because they can acknowledge their ability as a human to live alone. They help each other rather than using OS ONE or technology as the means to reach the fulfillment of their needs.

1.5 Scope of the Study

The writer limits the analysis of the thesis to have a clear analysis and explanation. Therefore, the writer focuses on analyzing the main character, Sean Boswell, to reveal the fulfillment of his needs. The analysis is divided into two parts, the intrinsic and extrinsic aspects of the film.

Narrative and cinematography elements as the intrinsic aspects of this film are used to support the analysis. The narrative element analyzes character, characterization, and setting, while cinematography analyzes camera shots. For the extrinsic aspect, the writer focuses on Sean's fulfillment of every stage of the hierarchy of human needs by Abraham Maslow.

1.6 Writing Organization

I. INTRODUCTION

In this part, the writer includes Background of the Study, Research Problems, Objective of the Study, Scope of the Study, Previous Study, Method of the Study, and Organization of the Writing.

II. THEORY AND METHOD

The second chapter of this thesis consists of several theories that are used by the writer. These are intrinsic theories and extrinsic theories. Furthermore, this chapter also explains the method that is used by the writer in finding and analyzing the data of the film.

III. DISCUSSION

In the third chapter, the writer explains this thesis by analyzing the film that uses intrinsic and extrinsic aspects.

IV. CONCLUSION

The last chapter of the thesis consists of conclusion from the analysis of the film.

CHAPTER II

THEORY & METHOD

2.1 Theoretical Framework

Every literary work has two elements that make up the literary work itself, intrinsic and extrinsic aspects. The two aspects are interconnected with form and the direct type of literary work. Therefore, this thesis uses narrative and cinematography elements as the intrinsic aspect of the film. Meanwhile, the thesis analyzes the extrinsic aspect of the film using the hierarchy of human needs by Abraham Maslow.

2.1.1 Intrinsic Aspects

A film has an intrinsic aspect that builds up from within the work itself. This thesis focuses on revealing the main character. Therefore, this thesis uses narrative and cinematography elements. The writer uses character, characterization, and setting for narrative elements. For the cinematography element, the writer only uses camera shot to analyze the film.

2.1.1.1 Narrative Elements

Andrew (1984: 76) states that the study of cinema is closely related to narrative elements. The early 1960s was sparked by a structuralist wave that overwrote

narrative theory for its modern phase. Furthermore, according to Bordwell and Thompson (2008: 75), narrative is the chain of events in a literary work involving the characters and their actions. Therefore, narrative is an element that can be studied in the film and the elements in the narrative can arrange the course of events in the film. There are several narrative aspects in a film, such as theme, setting, character, characterization, plot, suspense, language, and point of view (Suparno, 2015: 20). But this thesis only discusses a few aspects, as the following:

2.1.1.1.1 Character and Characterization

Kennedy and Gioia (1995:67) state that character is imagined person or animal that exists in the story. Character is the main aspect of a film because the success of the film is also influenced by this element. A literature is a medium for various characters that contain fictional people which are reflected in the work. A character is interpreted by the reader as an object that has certain moral, intellectual, and emotional qualities, through the conclusions of what people say and the way they talk or dialogue, and from what they do or actions (Abrams & Harpham, 2009: 42).

There are two different types of characters, the main character, and the minor character. The main character is sometimes a person who dominates a film and is also the center of the story itself so that the audience's attention focuses on the character (Klarer, 2004: 21). Therefore, the main character is an important figure because these characters also often appear in events of the story. Meanwhile, minor character is a person who is in a work of fiction and whose role is to help

the character development of the main character (Klarer, 2004: 21). The characteristic of the minor character is they remain the same from the beginning and the end of a story.

Depending on how an author writes and sketches, a character can be divided into two. These two basic types are a flat and a round character (Klarer, 2004: 17). A flat character represents a character that has one outstanding trait or feature. It can be distinguished in one way. For example, it can be seen in a mad scientist who has crazy and absolute power. Meanwhile, a round character becomes a complex character because they are presented in more various traits, greater depth, and generous detail. It can be shown in Katherine Mansfield's "Miss Brill" and find her with three-dimensional (Kennedy & Gioia, 1995: 68). Furthermore, the minor character can be categorized as a flat character and the main character becomes a round character.

Klarer (2004:18) states that the term 'characterization' is about the two ways a character created. An author describes a character directly in telling about what kind of a character is. Another way, an author shows the characterization by using a reader perspective to analyze what he or she sees. Characterization at the same time advises on the technique of embodying and developing characters in a story. The characters and all their emotions are aspects of content, while the technique of manifesting them in fiction is form of character.

2.1.1.1.2 Setting

It is common to have a world in a work of fiction inhabited by people or characters. The world should have both clear and vague details about the time, place, and circumstances of its environment. According to Klarer (2004: 25), a setting describes a location, historical period, and social surroundings in which events take place. The setting creates a certain atmosphere that seems to happen in a film because it gives a realistic impression of the existence of a place, time, and social environment. An example is Hamlet by William Shakespeare's takes place in medieval Denmark.

2.1.1.2 Cinematography Elements

Bordwell and Thompson (2008: 126) explain that the cinematographic element relates to every camera technique used in filmmaking. Sometimes cinematography can give the viewer a scene with the best and clearest shot. Therefore, they can know what is going on without listening to any dialogue. In filming, the crew always considers camera distance and film duration when shooting scenes. Therefore, every scene taken from the art technique of story cinematography is especially important to revive the storyline.

2.1.1.1.1. Camera Shot

A camera shot is the basic unit of film, one image that is visible on the screen combined before the next image. It is different from photos because a single shot

includes a lot of variation and movement. According to Brown (2011: 17), there are several types of shots. These are described below:

2.1.1.1.1. Wide Shot (or Long Shot)

This type of shot is used to shoot all the sights that are available during the event. In a very wide distance, the viewer sees a wide scene in the frame (Brown, 2011: 17). Whether it is mountains or oceans, the viewer has to feel the time and place the scene takes place.



Picture 1 Wide Shot (*Source: Cinematography Theory and Practice*)

2.1.1.1.2. Full Shot

The full shot differs from the wide shot. It focuses more on the characters in the frame and does not focus on their location anymore. The characters are targeted from head to toe in showing how the character is dressed or how the character moves: awkwardly, confidently, etc (Brown, 2011: 20). A variation of full shot is the cowboy that shows a character from the top of the head to midthigh (Brown, 2011: 20).



Picture 2 Full Shot (*Source:* Cinematography Theory and Practice)



Picture 3 Cowboy (*Source:* Cinematography Theory and Practice)

2.1.1.1.3. Two Shot

In this type of shot, there are two characters in one frame. Both characters might be facing each other in several movements. They can be facing forward, facing away from the camera, and so on (Brown, 2011: 20).



Picture 4 Two Shot (*Source:* Cinematography Theory and Practice)

2.1.1.1.4. Medium Shot

The medium shot shows the character from the waist up and can see more detail and closer than in a full shot (Brown, 2011: 20). In this type of shot, people can see a character's expression, dress, and so on.



Picture 5 Medium (*Source:* Cinematography Theory and Practice)

2.1.1.1.5. Close-ups

This kind of shot is separated into four terms, medium close-up, close-up, choker, and extreme close-up (Brown, 2011: 21). The first is about a medium close-up that shows an act of character starting from the top of the head to the waist area of a character. The second is a close-up (CU) which shows a character from the top of the head to somewhere just below the shirt pockets. If the shot is cut just above the shirt pocket area, it is often called a head and shoulders. Next is a choker, showing a character from the top of the head down to just below the chin. The last is an extreme close-up or ECU that shows include the eyes and mouth only.



Picture 6 Medium Close-up (*Source:* Cinematography Theory and Practice)



Picture 7 Close-up or CU (*Source:* Cinematography Theory and Practice)



Picture 8 Choker (*Source:* Cinematography Theory and Practice)



Picture 9 Medium (*Source:* Cinematography Theory and Practice)

2.1.1.1.6. Over-the-Shoulder

This kind of shot is a variation of the close-up showing a shot from a character through the shoulder of one actor to a medium or CU of the other actor (Brown,

2011: 22). It needs two characters together in one frame, but only one character shots the most.



Picture 10 Over-the-Shoulder (*Source: Cinematography Theory and Practice*)

2.1.1.1.7. Cutaways

A cutaway shows a person or thing in the scene rather than the main characters we are covering, but it is still related to the scene (Brown, 2011: 23). This kind of shot may emphasize some action in the scene, provide additional information, or be something that the character looks at or points to.



Picture 11 Cutaways (*Source: Cinematography Theory and Practice*)

2.1.2. Extrinsic Aspects

Extrinsic aspect is an aspect that builds the film from outside the work. The discussion of extrinsic elements in this thesis is reviewed through a psychological approach. With that approach, this film is examined through the theory hierarchy of human needs by Maslow.

2.1.2.1. Hierarchy of Needs

In life, human needs to live and survives. Human has endless needs because if one need is fulfilled, other needs arise. Maslow (in Minderop, 2011: 49) states that hierarchical needs are divided into five layers. By Maslow, these needs are often referred to as basic needs which are described as a hierarchy or ladder describing the level of needs. It is like a hierarchy or level describing a date on the calendar that can only be passed one by one. For example, a human does not find a place to live before fulfilling his or her basic need to eat.

The five needs are related to each other in unity. Maslow (1943: 370) states that to meet peak needs, a human must fulfill their most basic needs first. Then, he or she can fulfill the next needs in their life. The satisfaction of these various needs is driven by two strengths. These are deficiency motivation and growth motivation. Deficiency motivation aims to overcome the problem of human tension because of various deficiencies. Meanwhile, growth motivation is based on the capacity of every human being to grow and develop. This capacity is the nature of every human being.

2.1.1.1.1. Physiological Needs

Maslow's hierarchy of needs starts from psychological needs related to human biology, such as eating, sleeping, shelter, and sex. If these needs are not fulfilled, the human body cannot function optimally. Maslow considered a physiological need becomes the most important need because other needs are secondary until

the need is fulfilled (Maslow, 1954: 37). Therefore, physiological needs are the beginning of all needs because if a person lacks food, security, love, and self-respect, he has a stronger need for food than other needs. Once the physiological need has been fulfilled, higher needs arise because the satisfied desires are no longer desires related to the physical human being (Maslow, 1954: 39).

2.1.1.1.2. Safety Need

After fulfilling the need of the first level, the safety needs can be fulfilled. For example, a human can fulfill the need for safety, security, and freedom from dangers such as the risk of loss and guarantee for a safe life in their society (Maslow, 1943: 376). Security here means not only physically (although it is also included in this level) but also about a sense of security. This means that apart from physical security, this need also includes stability and dependence, as well as protection from crime, terrorism, war, disease, natural disasters, and so on. Security also includes mental or emotional security such as freedom from fear, stress, etc. If a human does not feel safe, then he or she does not think about social needs or needs to be respected by others.

2.1.1.1.3. Belongingness and Love Need

If the physiological needs and safety needs are fulfilled, then a third hierarchical need arises, love and belongingness needs, which include building intimacy, friendship, and support (Maslow, 1954: 43). After the physiological and safety

needs is fulfilled, a need to feel love as well as a feeling of belonging or social needs emerge. In this world, human needs to feel belonged or loved to be considered as a social community member. This kind of need can include the desire of being friends or to have a partner and the need to be close to their family, as well as the desire to give and receive love.

2.1.1.1.4. Esteem Need

Esteem need is the fourth hierarchy, which is the satisfaction of self-esteem needs that leads to feelings of confidence, value, strength, ability, and adequacy to be useful and necessary in the world (Maslow, 1943: 381). If a person fails to achieve this need, he has feelings of inferiority, weakness, and helplessness. This need is an ego need for the desire to achieve and having prestige. These can include the desire for other people's respect, fame, recognition, attention, reputation, and status ownership. Apart from external needs, humans also need confidence in themselves, competence, achievement, independence, freedom, and knowledge. If this need cannot be fulfilled, an inferior character arises in a person.

2.1.1.1.5. Self-Actualization

The last hierarchy is self-actualization. After all the above needs are fulfilled, human reaches the need for self-actualization to prove and show to others. By fulfilling self-actualization needs, a human develops to the maximum of all the potential he or she has. This need explains a human to be the best through his or

her ability. If all of the four needs are fulfilled, a human may still often experience dissatisfaction and anxiety about new needs that are developing, unless the individual does what is appropriate for him (Maslow, 1954: 46).

2.2. Research Method

Methods of research are several ways used by the writer in collecting and analyzing data (Murray & Hughes, 2008: 148). This method is used by researchers to solve the problem in a coherent and detailed way. The purpose of using the research method is to obtain precise research results so that it is not different from the original purpose of the research being conducted. Therefore, according to the background of the study and the objectives of this study, the writer uses qualitative methods to collect and analyze the film data.

The qualitative method means that a method used by the writer to explore and understand the meaning of individuals or groups as a social or human problem (Creswell, 2009: 22). By using this method, the writer collects data by describing and analyzing the main character using intrinsic and extrinsic elements. This analysis is in the form of a descriptive analysis that contains descriptive data in the form of words and sentences, not numbers. Therefore, several notes are needed to record all analyses because in all things are important and interrelated. Besides, the writer uses library research to collect data from several books on psychological theories from Abraham Maslow and several internet sources on the film "Fast and Furious: Tokyo Drift".

2.2.1. Data and Data Source

Data and Data Source is research material that is not classified as a research subject, contains facts that can be concluded. As research material, data is ripe material because it has gone through a previous selection process. Ajayi (2017: 2) states that data as a fact of some information are collected and analyzed the research question to become suitable information for making a decision. Douglas states in Ajayi (2017: 2) that along with technological advances and the methods used for the research process, there are two categories used to collect information, primary and secondary data. Primary data is data collected directly for the first time by a researcher,.Meanwhile, secondary data is data collected and produced from other researchers in a thesis or research.

In this thesis, the writer uses the film itself and the subtitle for the dialogues containing intrinsic and extrinsic elements. These data sources use as primary data because the writer collects and the data by herself. Furthermore, the writer uses several books and articles as secondary data to support the thesis. The secondary data plays the role of explaining all the definitions used in the thesis, such as the definition of the theory of intrinsic and extrinsic elements, etc.

2.2.2. Method of Collecting Data

Collecting data is a process to collect all data in this thesis. According to Moleong (2006: 112), there are three methods to collect the data from research. The first method is observation which is the process of collecting the data by watching and

noting some phenomena as they arise in an environment connected to cause and effect relation. The second method, interview, can be done by interviewing informants to understand the reasons and motivations for people's attitudes, preferences, or behavior. The last method is documentation which is data that can be collected from internet sources, videos, transcriptions, and several copies of books. From these definitions, the authors used the documentation method to collect the data from the film. The steps of collecting data are as follows:

1. Watching the film of "Fast and Furious: Tokyo Drift".
2. Understanding the theory of intrinsic and extrinsic element used.
3. Understanding the film subtitle of "Fast and Furious: Tokyo Drift".
4. Finding out and identifying all the words, phrases, and sentences which containing intrinsic and extrinsic elements.
5. Watching more closely to finding out and identifying all the scenes and camera shoots.
6. Taking notes base on their classifying.

2.2.3.Method of Analyzing Data

LeCompte and Schensul in Kawulich (2004: 96) describe that the data analysis method is a process used to reduce data to compile and interpreted by a researcher. This method is done by analyzing the data and classifying which ones are important and need to be studied further. Therefore, according to the background of the study and the objectives of this study, the writer uses narrative analysis. Narrative analysis is used in several fields of the study, such as

sociological/sociolinguistic, psychological approach, anthropological models, and literary models (Merriam in Kawulich, 2004: 97).

2.2.4. Method of Approach

To analyze both intrinsic and extrinsic elements, the writer uses two approaches. In examining the intrinsic, the writer uses an objective approach that is only focused on intrinsic aspect of the film without involving any influences from extrinsic aspect, such as from the author, the audience, etc. (Abrams & Harpham, 2008: 63). Meanwhile, the writer uses psychological approach for the extrinsic aspect. The film is analyzed by using hierarchy of human need by Abraham Maslow. The fulfillment of the human basic need is psychologically important because of an act that contributes to the basic need itself. If the act has less contribution to the fulfillment of the need, this act must be conceived to be from the point of view of dynamic psychology (Maslow, 1943: 384).

CHAPTER III

DISCUSSION

3.1 Intrinsic Aspects

This part analyzes the intrinsic aspect of “Fast And Furious: Tokyo Drift”. This aspect focuses on narrative and cinematography elements that exist in the film. Both elements are used for focusing the analysis on the main character, Sean Boswell.

3.1.1 Narrative Elements

Furthermore, the writer discusses the character and characterization of Sean Boswell as the first analysis. The setting becomes the next analysis including setting of place, setting of time, and setting of social surrounding to get deep analysis in the narrative element.

3.1.1.1 Character and Characterization of Sean Boswell

Character and characterization of Sean Boswell are focused on the analysis of Sean’s traits created. Sean Boswell as the main character becomes the first point to reveal several traits of Sean at the beginning of the film. Meanwhile, Sean as round character becomes the second point in this analysis to show the development of Sean’s traits that change in a decent path at the end of the film.

3.1.1.1.1 Sean Boswell as Main Character

A film has characters that build and form a series of a storyline. There are two types of characters in a film, main character and minor character. The main character has a dominant impact on the story because of several aspects. The main character often dominates the duration of the appearance of the characters. They become the key holder of the main purpose of the story. The type of their trait changes frequently. The main character in a film has a goal, whether that goal can be achieved or not at the end. In this film, the main character is Sean Boswell. Meanwhile, the minor character is a kind of character that is used to support the main character and lesser importance than the main character. Takashi (Drift King), Twinkie, Han Lue, and Neela are the minor characters in this film. But the writer only analyzes the main character, Sean Boswell.

In this film, the main character is Sean Boswell who is introduced as a senior high school boy who has divorced parents when he was in three years of age. The trait of Sean in the early minutes of the film is described as a person who does not care about his surroundings.



Picture 12 A bullying in Sean's school (00:02:38)



Picture 13 Sean sees the bullying and just go (00:02:39)

Picture 12 is being taken by a medium shot that showing bullying. This scene focuses on how bullying is done by three people using paint for the victim. The director uses a closer shot in the Picture 13 to show Sean's expression for the bullying action. These two shots emphasize how the character's expression is. These shots also describe that Sean does not care about other's matters. He ignores his friend and does not help him when he gets bullying action from others. In picture 13 shows Sean just stare at the bullying action and neglect the victim.

Dialogue in 00:03:43-00:03:52

CLAY : This beast's got 500 horsepower and a Borla exhaust system. It does 0 to 60 in like 4.3 seconds.

SEAN : Wow. You can read the brochure.

Apart from being ignorant to his friends, Sean is also a nuisance and often moves from several schools and cities that he has lived in in the past. He talks without thinking because he provokes Clay's wrath with his word. He taunts Clay that he can only read brochures and thinks he's not a real car lover. The dialogue above shows that he is a nuisance talking in impolite language and humiliates Clay. It can be seen in the sentence '*You can read the brochure*'. This sentence means that the specification of Clay's car only exists in the brochure. Therefore, Sean thinks that his car is better than Clay because he has modified his car before.



Picture 14 Sean brings his screwdriver to hit Clay (00:04:26)



Picture 15 Sean smirks and accepts the challenge to race (00:05:06)

When he is about to leave Clay, his car is thrown by a baseball so that the windshield is shattered. He is offended and brings a screwdriver to hit Clay. This scene describes that he is a short-tempered person because he is easily provoked by his emotions. This trait is showed in Pictures 14 and 15. Picture 14 uses a wide shot to show Sean's reaction by grabbing his screwdriver. Meanwhile, in Picture 15 the director uses an extreme close-up (ECU) to make clear Sean's expression when he accepts the challenge to race. Both pictures show Sean's action and reaction that he is easily provoked. Even though he does not have many friends behind him, he still wants to take revenge with his screwdriver. In addition, he only has an old car, but he still dares to race with Clay. These actions show that Sean is easily provoked by his emotion.



Picture 16 Sean provokes DK with his impolite words (00:25:18-00:25:25)

Dialogue in 00:25:18-00:25:25

TAKASHI : You know who I am, Boy?
SEAN : Yeah. You're like the Justin Timberlake of Japan, right?



Picture 17 Sean dares DK to race (00:25:49-00:26:07)

Dialogue in 00:25:49-00:26:07

SEAN : Hey, good luck, Timberlake.
TAKASHI : You're the one that's lucky, 'cause I'm about to race.
SEAN : Then let's race.

There is another scene that shows Sean using impolite words. It happens when he comes for the first time to Japan's nightlife, precisely on the underground parking lot. It also becomes the first time for Sean to meet Drift King (DK), Takashi. Unfortunately, it is not a pleasant greeting for Sean and Takashi because

they fight. As a minority in Japan, Sean should have a manner for greeting every people in there, especially for the dominant person in that society. But, he provokes Takashi by calling him *'Justin Timberlake of Japan.'* These impolite words mean that Takashi is 'Teflon man', Justin Timberlake's nickname. He is a smart man but cunning and does his own thing without respecting the other (Madison, 2018).

Furthermore, Pictures 16 and picture 17 use an over-the-shoulder shot to emphasize the expression of Sean and Takashi. This scene creates a deeper conflict atmosphere between them because they are facing forward each other. The dialogues show the impolite way of Sean when he talks to Takashi. He even dares Takashi to race, although he has no idea about what drift is. As the result, he loses over Takashi. Furthermore, this action makes his life in Japan getting worst because he defies a Yakuza, Takashi.

Moreover, Sean does not take his responsibility about what he done before. This trait shows when Sean in police station to solve his mistake. This action happens because he races with Clay. They have an accident and cause a lot of damage in Shangri-La Estate. If Clay avoids the punishment because he has special connection, Sean will be considered as a criminal. He does not make trouble at school once. His mom says that he moves to three towns in two years. This fact can be assumed that Sean often avoids his punishment and does not take his responsibility.

Dialogue 00:11:32-00:11:50

SEAN : Just got to be another way. So, where are we moving this time?

SEAN'S MOTHER : We are not moving anywhere.

Depending on the dialogue above, it can assume that Sean knows about his mother's plan to move to another town in the USA. But, it turns out that he moves to Tokyo, Japan. The sentence *'We are not moving anywhere'* means that Sean does not move to another town in the USA as usual. This decision is chosen because he gets two problems, reckless driving and willful destruction of property. Therefore, to avoid juvenile prison, Sean should move to another country, Japan. This decision means that Sean does not take responsibility for what he has done before.

Sean also often lies to his father. This trait is showed when he lies to his father twice about his lateness to come back home from school. Previously, his father has warned him not to approach anything about cars and race. But he still joins the night race and breaks the rules. This is the first time Sean lies to his father. In addition, another lie happens when he goes to a bar with Han.



Picture 18

Sean's Father is angry because Sean lies to him (00:33:02-00:33:37)



Picture 19



Picture 20 Sean calls and lies to his father (00:39:56)

Picture 18 uses a cowboy shot to explain that his father waits for him. Meanwhile, both Picture 19 and 20 use a choker shot. This kind of shot explains his father's expression when he gets mad and Sean's expression when he lies to his father. This rudeness makes his father angry because he finds out that his son is coming home late from his usual school hours. In the end, his father chases away him from the house for attending night races and going to a bar. The rule is made to avoid a more severe punishment because his goal of moving to Japan is to avoid juvenile prison in the USA.

Behind his bad traits, there are decent traits on Sean. One of these traits is shown when he joins the race. He is confident in his ability or his things. In the first race with Clay, he uses an old car, a white 1971 Chevrolet Monte Carlo. But, he still decides to dare Clay who uses a new fancy car, a 2003 Dodge Viper SRT-10. Picture 21 uses a full shot to emphasize the cars of Sean and Clay. It has the purpose of showing to the audience the differences between the cars of Sean and Clay.



Picture 21 The cars of Sean and Clay (00:05:56)

He also shows his courage in the second race in Tokyo with Takashi. He is a minority in Tokyo and never knows what drift is, but he still dares to race with a Drift King, Takashi. These scenes show that he is a vigorous person who is always trying even he has not to have enough ability. He also shows his

persistence while practicing drift with Han. Even though he spends many spare parts, time, and energy, he still has his spirit when learning drift skills. Picture 22 uses a choker shot to show the confident and brave side of Sean to dare Takashi. Meanwhile, Picture 23 uses a medium shot including the door and Sean as the driver. This shot shows a scene when he keeps his persistence to keep learning drift with Han.



Picture 22 Sean races with Takashi
(00:28:44)



Picture 23 Sean learns how to drift
(00:55:55)

3.1.1.1.2 Sean Boswell as Round Character

The way how a character is presented in a film by the director becomes an important thing because the audience understands the film through the characters. Furthermore, there is another classification of characters, flat and round characters. A flat character is a type of character that has one or two traits in the film. Meanwhile, a round character becomes a complex character because they have various traits. Generally, a flat character can be categorized as a minor character and a round character is main character. Through the brief explanation of flat and round character, Sean as the main character can be categorized as a round character because his traits change and develop.

His trait develops decently. This character can be proved when he tries to replace Morimoto's iPod. This scene shows that Sean becomes more caring about

his surrounding, friendship relationship. It happens when Twinkie fights with Morimoto because he broke the iPods. Therefore, he tries to help Twinkie by giving his iPod to Morimoto. Unfortunately, people around there do not agree with him, even Twinkie.



Picture 24 The crowd when iPod matter happens

Dialogue in 00:49:20-00:49:41

SEAN : There must be a misunderstanding.

MORIMOTO : Out of my way, or you're next.

SEAN : Take it easy.

TWINKIE : Look, man, I don't do refunds, all right?

MORIMOTO : Okay, let's go, then! Let's go! Touch me again...

SEAN : Here. Try not to break this one.

Picture 24 uses a wide shot or long shot to show the place of the conflict between Sean and Morimoto. Besides showing a school rooftop as the place, this shot also shows the condition in the location. The dialogues which are used by the character also explain the decision he chooses to solve the problem. The sentence '*Here. Try not to break this one*' becomes the sign that Sean gives Morimoto his iPods. It means that Sean helps Twinkie to escape from Morimoto's disturbance. This action can be described as his trait change because he cares about his surroundings now, especially his close friend. It is different from the beginning of the film that shows Sean becomes ignorant when his friend is bullied by others.

Sean also becomes full of responsibility when he makes a deal with Takashi's uncle, Kamata. This scene happens because Han dies in the accident when he tries to escape from Takashi. The agreement is about the problem between him and

Takashi that can be solved by racing. The winner of this deal can stay and dominate that area. For the loser, he will leave Tokyo and never back again to disturb the winner. This agreement also reveals that Sean takes responsibility for what he has done. This trait is different from his previous life in the USA. He often moves to another city rather than solving his problem.



Picture 25



Picture 26



Picture 27

Sean makes a deal with Kamata, Takashi's uncle (01:21:45-01:23:34)

These three pictures use several types of shots. Picture 25 uses a medium close-up to give a highlight about Sean's arrival in the bar of Yakuza. Picture 26 creates a scene when he gives Han's money to Kamata by using a medium shot. It makes a clear view for the audience to understand the situation, whether Kamata agrees or not with him. And for the last, Picture 27 is the most important picture in this scene. The director uses a choker shot to show his expression, especially when he gets serious about the deal.

Dialogue in 01:23:01-01:23:34

SEAN : Sir, I'm here to offer you a peaceful solution.

KAMATA : How do you plan to accomplish that?

SEAN : A race. DK and I have caused nothing but problems for you, for us. And I'm asking you to allow us to settle this, once and for all. We race and the loser leaves town for good.

The brave character of him also gets clearer with the dialogue. He chooses the words carefully to show his seriousness about the deal. This dialogue also shows that Sean does not use any kind of impolite word. The sentences *'I'm here to offer you a peaceful solution'* and *'And I'm asking you to allow us to settle this'* become the sign that Sean talk in decent manner. Therefore, the change of Sean's trait is showed by this scene. The change happens because Sean often uses impolite word in the beginning of the film.

Depending on the analysis of Sean Boswell as round character above, the director shows mostly the change of Sean's traits. At the beginning of the film, he is described as a nuisance who does not care about his surrounding, especially his friend. He is also easily provoked and humiliates others with his impolite words. These kinds of traits lead Sean into many problems in school life in the USA. Fortunately, after he moves to Tokyo, Japan, the society there becomes his stimulant for him to change his traits in a decent path.

His traits change when he tries to solve his problems with society in Tokyo. For example, he becomes more care about his surroundings, especially his close friend. Furthermore, he becomes more mature because he takes every responsible for what he does before. In addition, he also becomes more polite and chooses the words more carefully to speak with others. These traits lead him to act politely.

The director shows how society pushes Sean to change his traits naturally. Every element of that society, such as people and cultures affect how Sean behaves or acts. Through trait changes that occur, Sean can be categorized as a round character because his traits are described in a complex and detailed way.

3.1.1.1.3 Setting

In this part, the writer focuses the analysis on the events that reveal the place, time, and social surrounding of the film. Specifically, the film takes events in Sean's surroundings because the story focuses on his life as the main character. Therefore, the writer analyzes the setting of place, setting of time, and setting of social surrounding in this part.

3.1.1.1.3.1 Setting of Place

The setting place in the film is mainly taken in Tokyo, Japan. But before moving to Japan, he lives in the USA. The reason he moves to Japan is because of the accident after he races with Clay. This action takes place in a building construction project near his school, Shangri La Estate. Picture 28 is taken by a full shot to look closer at the name of the place. The director decides to shot the name of the place 'Shangri-La Estate' to make it clearer. In Picture 29, the director uses a wide shot or long shot to shows a view of the Shangri-La project construction.



Picture 28

Shangri-La Estate, a place where a race between Sean and Clay is held (00:05:11-00:05:13)



Picture 29

After the racing is done, he is in the police station to get his punishment. This setting of the place takes an important part in Sean's life because he sees a privilege for people who have special connections or positions. Meanwhile, he should move away from the USA to Japan for avoiding juvenile prison. In Picture 30, the director uses a full shot to show three characters in the police station.



Picture 30 Sean in police station (00:09:43)

He moves to Japan and goes to one of the senior high schools there for a better life. The first place to come over is his father's house. He lives in his father's house to sleep, eat, and many other life habits. This setting shows that his father's house is a safe place to live freely. Furthermore, he enters Wadakura High School for his new school in Tokyo, Japan.



Picture 31 Shibuya Crossing (00:12:49)



Picture 32 Sean's father house in Tokyo (00:13:21)



Picture 33 Wadakura School
(00:17:17)



Picture 34 The local parking garage
(00:22:13)

Picture 31 and picture 33 use wide shots to explain to the audience where the setting takes place. Therefore, the audience can know Wadakura School in picture 33. Meanwhile, picture 31 shows Shibuya Crossing, the most popular and crowded place in Tokyo. Pictures 32 and 34 use medium shots to show the setting of place in the film. Although these pictures show the character the most, it can be concluded as a set of places. The audience knows where or what kind of his father's house and the parking lot for the drifting community.



Picture 35 The Mountain of Sean and Takashi take a race (01:27:21)

Picture 35 is one of the prime settings of place in this film. This shot is taken by wide shot or long shot to show the view of the mountain where the last drifting race between Sean and Takashi is held. This place also becomes a crucial setting for his life because he needs to win this race to live freely in Japan. Although Takashi is the only one who makes it to the bottom of the Mountain before, but he can prove that he can beat Takashi.

3.1.1.1.3.2 Setting of Time



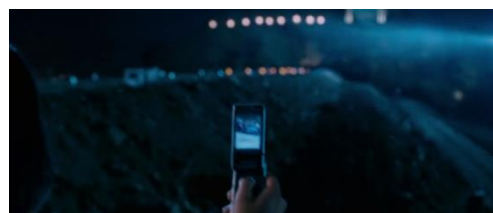
Picture 36 Oro Valley High School's CCTV (00:01:26)



Picture 37 The Modern car (00:53:43)



Picture 38 Laptop become school tool (00:58:28)



Picture 39 Flip phone to record the race (01:28:17)

The setting of time in this film explains the modern era, especially technology development in Japan. This film is released in 2006 and it describes the technology that they use in that period. This kind of modern period can be seen in some scenes of the film because the director sometimes shows the technology. Based on Picture 36 which uses a medium shot, the director shows the audience about CCTV in Oro Valley High School in Arizona. The school uses CCTV to observe the situation. Picture 37 uses a full shot, so all of the body's car can be seen clearly. This kind of car can be categorized as a sports car and included as a modern car. The characters also modify their car to improve the car's specifications.

In Pictures 38 and 39, the director also shows another example of modern technology, such as a laptop and a flip phone. Both pictures use medium shots to

show the technology. These kinds of electronic technologies are popular in the late 2000s, especially flip-style phones. The laptops are used by the students in class and the flip phone is used by a person in Sean and Takashi drifting race. Therefore, this kind of technology indicates that the film was taken in the 2000-era, precisely in 2006 as the release date.



Picture 40 A DJ uses scritch-scratch techniques (00:44:28)



Picture 41 Hip-hop style in Tokyo (00:54:50)

Depending on the Picture 40 and Picture 41, the director uses medium close-up to show hip-hop style exists in Tokyo. According to Condry (2001: 376), a DJ uses scritch-scratch techniques with two turntables and a mixer to make full-spirit music, while people inside the club are talking and yelling, over the sound of the music. This phenomenon can be seen in Picture 40. In the other hand, picture 41 describes a Japanese using hip-hop style, a baseball hat and large chain as necklace. It is also proved with the moment of Sean selling Nike shoes, as the characteristics hip-hop style for Japanese people. Therefore, Sean takes a part in spreading hip-hop culture in Japan.

3.1.1.1.3.3 Setting of Social Surrounding

The social background in a work of fiction is closely related to the patterns of life behavior in a society. The way of life can be in the form of life habits, customs,

traditions, beliefs, views of life, ways of thinking, and behaving. This setting in the film can be categorized as a realistic setting where the audience can compare between in real life and film. This setting requires a place and time as a reference for the author. It is used to determine the behavior patterns of the community at a certain place and time. The explanation of the previous setting of place and time becomes a reference for analyzing the social surroundings in a society.



Picture 42 Sean uses T-shirt in Oro Valley High School in Arizona (00:00:54)



Picture 43 Sean uses a uniform in Wakadura School (00:17:59)



Picture 44 Sean eats junk foods in Oro Valley High School in Arizona (00:01:41)



Picture 45 Sean eats typical foods in Wakadura School (00:18:47)

The differences between the social life of school in USA and Japan can be seen in every basic aspect. The first one is how students dress in their school. In Oro Valley High School in Arizona, students usually use T-shirt and jeans. This kind of dress can be seen when Sean enters the school. Based on Picture 42, the director uses medium shot to show Sean using T-shirt for school. Meanwhile, the students use uniform in Wakadura School and Uwabaki shoes that they use in class. This scene can be seen in picture 43 which uses over-the-shoulder shot.

Moreover, the director uses medium close-up in picture 44. This kind of shot shows the food that Sean eats in USA. These junk foods are a cola, burger, and french fries. It is different from his senior school in Japan. His school serves typical food for their student, such as tempura, teriyaki and sushi. Furthermore, they eat their food en masse in canteen and use chopstick to eat them. This scene can be proved in picture 45 by using medium close-up. Because of this kind of difference, Sean should adapt the new culture in Japan.



Picture 46 Oro Valley High School in Arizona's parking lot (00:04:08)



Picture 47 Wakadura School's parking lot (00:17:21)

Another difference in the school society is the transportation for the students. In the USA, they usually use a car to go and back from school, but they use train or bicycle in the Japan. This scene can be seen in the Picture 46 and Picture 47. Both of them use wide shot or long shot to prove what is the transportation that students use.



Picture 48 A crowd in club (00:44:09)



Picture 49 Kamata visits Takashi (01:06:35)

Dialogues in 00:41:46-00:41:58

SEAN : What do you mean?

HAN : Well, his uncle gets a piece of the action from everyone on his turf. We're on his turf. 50% is something better than 100% and nothing.

The next social setting in this film is about nightlife in Tokyo. This kind of setting is connected with the most-known mafia group, Yakuza. Depending on picture 48, the audience can see a lot of people having fun in a bar. The director uses a medium shot in the picture to create a scene in a bar. Furthermore, the director uses a cowboy shot in picture 49 to show a leader in Yakuza, Kamata. This scene explains that all of the society, especially the nightlife is dominated by Yakuza. They commonly become the dominant who can control economic matters in Tokyo and people who are in business should pay 50% of their income. It can be seen when Han talks to Sean '*50% is something better than 100% and nothing*'. This sentence shows that every business in Yakuza's area should pay tax to them.

3.2 Extrinsic Aspects

The extrinsic aspect of this thesis relates to the psychological approach with the theory of hierarchy of human needs by Abraham Maslow. This theory reveals the need fulfillment of human beings. There are five stages of the needs applied to the analysis of the main character, Sean Boswell.

3.2.1 Hierarchy Needs

In this part, the writer discusses the hierarchy of needs in the film using the theory by Abraham Maslow. The writer uses the five stages of the hierarchy of needs and the theory has been explained in the previous chapter. This theory is applied to

Sean Boswell as the main character to analyze Sean's character development after fulfills every stage of the hierarchy of needs throughout the film. Furthermore, the writer also uses the analysis of the intrinsic aspects to strengthen the analysis of the hierarchy of needs as extrinsic elements. The analysis of San's hierarchy of need is elaborated as the following:

3.2.1.1 Physiological Need

As in the explanation above, physiological need connects with the basic need of human life. He needs to eat and drink to live longer as a human. At the beginning of the film, he brings a burger and cola for lunch in senior high school when Sean is in the USA or Japan. Another need that must be filled Sean is the need for a house or place where he lives. After moves to Japan, he comes to his father's house on one condition that he must obey his father's rule when he lives in that house. As a reward, he gets a place to avoid juvenile prison and a place to sleep, eat, and many more. It is a good thing for Sean because he can live in this house freely. Furthermore, he does not need to pay his father.



Picture 50 Sean eats junk foods
(00:01:41)



Picture 51 Sean sleeps (00:16:23)



Picture 52 Sean eats Japanese typical food (00:18:55)

Based on Picture 50, 51, and 52, the physiological needs to eat and sleep are fulfilled by Sean. Picture 50 uses a medium close-up to show what the food that Sean eats is. Meanwhile, Picture 51 uses a close-up shot to give Sean an expression when he sleeps. There are cultural differences between life in the USA and Japan. Sean cannot eat junk food for lunch in Japan. His senior high school gives him Japanese typical food, such as sushi, tempura, etc. This scene can be seen in Picture 52 which uses a choker shot to show Sean eating his Japanese food.



Picture 53 Han allows Sean to live in his place (00:56:46)

In the middle of the film, Sean needs a new place to live. This scene happens because his father evicts him from his house. This scene can be seen in Picture 53 which uses an over-the-shoulder to emphasize Sean's existence in Han's place. He does not obey the rule to come back home right after when his class ends and the rule does not touch anything about the car. He is a nuisance teenager who does not have guilt for breaking the rule. Fortunately, Han wants to let him live in his place and asks Twinkie to prepare the room for him. This action also becomes a need fulfillment by the main character.

3.2.1.2 Safety Need

The second stage for Sean to complete is safety need. This need arises, after physiological is fulfilled. The film shows that Sean's character is a nuisance and often drops out from school. This kind of character shows when Sean having a race with Clay. He does not think about risk that may happen after the race. Sean is arrested by police because he crushed a house and Clay's car. To make Sean safe, his mom decides to send him to Japan. This action is done because he wants to avoid prison.



Picture 54 Sean's mother tells him to move from USA (00:11:47)

Dialogues in 00:11:34-00:11:50

SEAN'S MOTHER : Just got to be another way.
SEAN : So, where are we moving this time?
SEAN'S MOTHER : We are not moving anywhere.

Picture 54 is taken by two shot to show Sean and his mother talking about what is the next plant that should he do. Even the dialogue does not explain directly about his moving, but it means that he does not move around USA. It is showed with the sentence '*We are not moving anywhere*'. This sentence means that Sean does not move to another town in USA as usually. It turns out that Sean moves to another country, Japan. This way can make Sean safe and he also fulfills his safety need.

Furthermore, as a minority in Japan, Sean is treated as 'Gaijin' or foreigner. This word comes when Sean tries to know how night life in Tokyo is and he meets Takashi, a Drift King. He is the one who calls him as a 'Gaijin'. This is

different when Sean makes a friend with Han. He is treated in a pleasant way, so he gets his emotional safety. Moreover, Sean gets his physical safety because he can avoid Takashi's car while he is racing with him. This scene happens because a conflict between Takashi and Han arises.



Picture 55 Han has a deep talk with Sean (00:51:54)



Picture 56 Han helps Sean to avoid Takashi's car (01:13:30)

In picture 55, the director uses a choker shot to show Han's expression when he talks to Sean. He says that Sean is the best choice for him because he just needs the best character around him *'It's trust and character I need around me'* (Han's dialogue in 00:51:51-0051:55). Therefore, he sacrifices his car for Sean to race with Takashi proving Sean is the best man for his side. Furthermore, he also sacrifices his life to Sean while he conflicts with Takashi. This scene can be in Picture 56 which uses a medium shot. Because Han becomes Sean's friend and helps him, Sean can fulfill his emotional and physical needs.

3.2.1.3 Belongingness and Love Need

The third stage of the hierarchy of needs is the need for love and companionship. This need is related to friends, family, or lovers. As human beings, they naturally can live individually. In another word, they need other's help to live in this world. It also happens in Sean's case when he lives in Japan for the first time. He meets

Twinkie when he takes his lunch. Twinkie is a humble person, even though Sean gives him an impolite greeting. He is a person who introduces Sean a nightlife and drifting in Tokyo. Furthermore, he helps Sean by selling many products from the USA in Japan, such as chain necklaces, Jordan Shoes, car spare parts, and many more. They walk in the streets to selling these items to collect money for his race expense.



Picture 57 Sean meets Twinkie (00:19:13)



Picture 58 Twinkie worries about Sean's race (00:26:08)

The director uses a medium shot in Picture 57 to show Sean and Twinkie at the same table for lunch. This is the first time Sean to meet Twinkie. Furthermore, Twinkie becomes Sean's friend who always supports him. This relationship can be categorized as a long-lasting relationship because Twinkie always stays by Sean's side, although Sean is in the lowest position. He keeps accompanies him to reach his goal. This scene can be in Picture 58 which uses a close-up shot to show his expression when worries about his friend's race.

Moreover, Sean has fulfilled his friendship relationship by making Han as his friend. It happens because Han is the person who lends him a car for drifting race. Unfortunately, Sean loses in his first drifting race with Takashi and broke Han's car. As a result, Sean should follow Han's command to change his car. This leads Sean becomes his friend, even with his gang.



Picture 59 Han asks Sean to collect the debt (00:35:14)

Picture 59 uses two shot to show Han with Sean in a car for collecting the debt. Their relationship is unique because both of them can get their benefit. Sean can get a free teacher who teaches him how to drift in a good way. For Han, he gets a person who can beat Takashi because Sean is only person willing to stand up to Takashi. Han states that Sean is “DK’s kryptonite” means that Sean is Takashi’s weakness.



Picture 60 Neela chooses to be with Sean (01:34:41)

There is another relationship as belongingness and love need in this film. Neela is Takashi’s girlfriend, but she is not Japan citizen. For the locals, Neela is ‘Gaijin’ because she is a foreigner. Sean sees her for the first time in parking lot where the night life and drifter community met. He looks interested with Neela, but she is Takashi’s girlfriend. At least, she chooses to be with Sean in the last film. This scene can be seen in Picture 60 which uses two shot to show Sean embrace her. It can be called that Neela also interested with Sean, and she becomes his girlfriend.

3.2.1.3.1 Esteem Need

The desire of being recognized by people is commonly happening in daily life. Everyone in this world wants to have his strength, achievement, and pride. If a person gets a pleasant view from other people, then he feels respected and even more valuable. In this film, this kind of need is represented by Sean in some scenes. Sean is a bad driver for drifting when he comes for the first time in Japan. Fortunately, Han helps him to teach how to drift in a good way. Therefore, he can drift like a pro and beat Morimoto.



Picture 61 Sean wins over Morimoto (00:58:09)

Picture 61 uses wide shot or long shot to show a crowd when Sean wins the race. He gets a lot of attention in this race because he can prove his ability by beating Morimoto, Takashi's sword arm. He also receives a lot of praise from others. This scene shows that Sean can achieve his esteem of need by getting his strength, achievement, and pride.



Picture 62 Sean wins over Takashi (01:34:15)

The second race that changes Sean life is the race between him and Takashi in the last film. In Picture 62, the audience can see how his friends praise and hug

him through medium shot. Sean get a lot of suffer after Han's death because Kamata takes all the car of Han and sabotage Sean's car. But, he does not feel hopeless and become more stronger than ever by building his own car. This victory also can fulfill Sean's esteem need.

3.2.1.3.2 Self-Actualization Need

Sean is considered as an outsider or 'Gaijin' in Tokyo because he is from the USA and cannot speak Japanese. These limitations do not prevent him from developing and showing his skills. He boldly makes a bet with Yakuza leader in Tokyo, Takashi's uncle to hold a drifting race. From this competition he wins the drifting competition against Takashi. This shows he can actualize himself with the abilities he has. The victory he won honestly without cheating because he used his own ability that was trained by Han.



Picture 63 Kamata lets Sean to live in Tokyo (01:34:37)

In picture 63, the director uses medium shot to show Kamata admitting his defeat and lets Sean to stay. Therefore, Sean can stay in Tokyo forever because he wins the race. Then, Takashi as the loser leaves Tokyo and stay away from Neela. In addition, Neela also becomes Sean's girlfriend at the end of the film.



Picture 64 Sean as New DK or Drift King (01:35:34)

Dialogue in 01:35:33-01:35:45

TWINKIE : Yo, Sean! Hey, check this out, man. This dude over here wanna race the new DK. Heard he's been beating everybody around Asia, too.

SEAN : Not tonight, Twinkie.

Furthermore, there is a great accomplishment of Sean. He becomes the new drift king on the underground parking lot where car showrooms and races are held. This scene is proved with Twinkie's dialogue '*This dude over here wanna race the new DK*'. This sentence shows that Sean becomes the new leader in the drifting community. In Picture 64, the director shows a scene of Sean becoming a new Drift King in the drifting community through a medium shot.

The fulfillment of the self-actualization need can be seen when he wins the race over Takashi. This scene proves that as an outsider or 'Gaijin' he becomes a self-actualized person and a new leader when he is a minority in the community. This great accomplishment is following his motivation. His main goal is the freedom of himself and his friends without any disturbance from the Yakuza, especially Takashi. He reaches this goal by creating a race between him and Takashi. Through his ability in mastering the drift skill, he can beat Takashi and escape from Takashi disturbance.

CHAPTER IV

CONCLUSION

Based on the analysis of this thesis, the writer can conclude that Sean Boswell as the main character fulfills every stage of his human needs. The result of the analysis shows the development of Sean's traits before and after moving to Japan. This kind of development also becomes a point that the main character, Sean, has various traits in the film. Therefore, he can be categorized as a round character. He remains to change his characterization through every scene in the film. For achieving his success, he must pass a lot of struggle in his life. Because of that, he can actualize himself and show his true ability which means he fulfills his hierarchy of needs.

The first stage is a physiological need, where all his basic needs can be fulfilled by eat, drink, and sleep. An example of this need can be seen whether he is in the USA or Japan. The second stage of the hierarchy of needs is safety need. Sean can fulfill his emotional and physical safety. For emotional safety, he avoids Takashi's disturbance by making a relationship with Han. He can fulfill his physical safety because of Han who blocks Takashi's car to avoid his car. The next hierarchy of needs is belongingness and love need. Sean fulfills this need by becoming Twinkie and Han's friend. For love need, he becomes Neela's boyfriend. Furthermore, the fourth need is esteem need that is fulfilled with Sean's victory over Morimoto and Takashi in the drifting race. The last need is to self-actualization need. This need is proved by Sean's ability to drift. He can achieve

what he wants through this ability. Therefore, he can be accepted in the drifting community and avoids Takashi's disturbance and become a New Drift King.

The writer's impression of the main character is connected with how Sean Boswell's characterization changes. As a round character, the traits of Sean develop because of his fulfillment in the hierarchy of needs. At the beginning of the film, he is a nuisance who frequently move in several town and school. Based on the analysis, he does not care about his surroundings, is easily provoked, and humiliates others. These traits exist when he is in the USA and Japan in the beginning. All bad traits change slowly after he settles in Japan, Tokyo. Besides fulfilling every stage of his hierarchy of needs, he also develops his traits into decent characters. For example, he becomes a caring person when his friend, Twinkie, gets a problem with Morimoto. This change condition mostly happened in the main character as a round character. This type of character is different from a flat character that remains the same until the end of the film.

At the end of the film, he can actualize himself and become a new leader in the drifter community. This achievement can prove that Sean makes his improvement, even when he is a minority in Tokyo. The struggles that come to his life never become his obstacle. These obstacles turn into stimulant to help him becomes an actualized person. This condition proves that he tries his best and never surrenders. He shows a different condition from a common minority when he is in a society. The other acts quietly and does not confront other people in the society, especially the leader one. But it is different with him who always acts confidently without fear. He never feels like an oppressed person when becomes a minority in Tokyo.

On the contrary, he becomes more mature because his characters change or develop in a decent path.

The suggestion for the next writer who analyzes this film, they can develop the analysis by using another theory. Through intrinsic aspects, the writer can analyze more aspects, such as theme, conflict, plot, etc. This film also connects with human daily life. Therefore, the next writer can use another extrinsic aspect that resembles human life too. Moreover, the readers can get another analysis from this film to study.

REFERENCES

- Abrams, M. H. & Harpham, Geoffrey (2009). *Glossary of Literary Terms* (9th ed.). Boston: Wadsworth Cengage Learning.
- Ajayi, Victor Oluwatosin. (2017). Primary Sources of Data and Secondary Sources of Data. Research Gate. Retrieved from <https://doi.org/10.13140/RG.2.2.24292.68481>
- Al- Shourafa, A. (2012). The Effect of Motivation on Jordanian 10th Grade Students' Writing Skill in English. *European Scientific Journal, ESJ*, 8(22). <https://doi.org/10.19044/esj.2012.v8n22p%p>
- Andini, Mega. (2017). *Hierarchy of human needs through the main character in hitch film* [Bachelor Degree Thesis]. UIN Jakarta Repository. <https://repository.uinjkt.ac.id/dspace/handle/123456789/35340>
- Andrew, James Dudley. (1984). *Concepts in Film Theory*. New York: Oxford University Press.
- Bordwell, David, & Thompson, Kristin. (2008). *Film Art: An Introduction*. New York: McGraw Hill,.
- Brown, Blain. (2011). *Cinematography Theory and Practice*. Oxford: Focal Press.
- Condry, Ian. "Japanese Hip-Hop and the Globalization of Popular Culture." *In Urban Life: Reading in the Anthropology of the City*. George Gmelch and Walter Zenner, eds. Prospect Heights, IL: Waveland Press, 2001. 357-387
- Corrigan, Timothy. (1999). *Film and Literature: An Introduction*. New Jersey: Simon and Schuster.
- Creswell, John W. (2009). *Research Design: Qualitative, Quantitative, Mixed Methods Approaches* (3rd ed.). USA: SAGE Publication, Inc.,.
- Kawulich, B. B. (2004). Data Analysis Techniques in Qualitative Research. *Journal of Research in Education* 14 (1) : 96-113.
- Kennedy, X.J & Gioia, Dana. (1995). *Literature: An Introduction to Fiction, Poetry, and Drama* (6th ed.). New York: Harper Collins Publishers.
- Klarer, Mario. (2004). *An Introduction to Literary Studies* (2nd ed.). New York: Rotledge.
- Madison, Ira. (2018, February 01). Justin Timberlake's Glaring Time's Up Hypocrisy. *The Daily Beast*.

- Maslow, Abraham H. (1943). A Theory of Human Motivation. *Psychological Review*, 50 370-396
- Maslow, Abraham H. (1954). *Motivation and Personality*. New York: Harper & Row Publishers.
- Minderop, Albertine. (2011). *Metode Karakterisasi Telaah Fiksi*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Moleong, Lexy J. (2006). *Metodologi Penelitian Kualitatif*. Bandung : PT Remaja Rosdakarya.
- Moritz, Neal H. (Producer), & Lin, Justin. (2006). *The Fast and the Furious: Tokyo Drift*. United States of America: Universal Pictures.
- Murray, N., & Hughes, G. (2008). *Writing Up Your University Assignments and Research Projects: A Practical Handbook*. New York: Open University Press.
- Sinaga, Novieta Ronauli. (2015). *Human-Technology Relationship in Spike Jonze's Her*. *LANTERN (Journal on English Language, Culture and Literature)*, 4(3). Retrieved from <https://ejournal3.undip.ac.id/index.php/engliterature/article/view/8977>
- Shanti, Ni Made Windri. (2014). *The Translation Of Taboo Words Into Indonesian In The Fast & Furious Tokyo Drift And Fast Five Movies*. Humanis, [S.l.], feb. 2014. ISSN 2302-920X. Available at: <<https://ojs.unud.ac.id/index.php/sastra/article/view/8055>>. Date accessed: 07 July 2020.
- Suparno, D. (2015). Film Indonesia “Do’a untuk Ayah” Tinjauan Unsur Intrinsik dan Ekstrinsik. *Buletin Al-Turas*, 21(1), 17-34. doi:<https://doi.org/10.15408/bat.v21i1.3824>
- Wahyudi, Tri. (2017). Membaca Kemungkinan Film sebagai Objek. *Penelitian Sastra*, 17(02) 33-38