



**THE HIERARCHY OF NEEDS COMPLIANCE OF
RANA AS REFLECTED IN *THE RANA LOOK***

A THESIS

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

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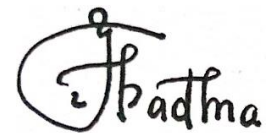
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PRONOUNCEMENT

The writer sincerely 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, June 2021

A handwritten signature in black ink, reading "Padma". The signature is stylized, with a large, circular initial "P" that loops around the start of the name.

Padma Laili Cahyono

MOTTO AND DEDICATION

“The biggest adventure you can take is to live the life of your dreams”

- Oprah Winfrey

“It always seems impossible until it’s done”

- Nelson Mandela

This thesis is fully dedicated to
myself, my beloved family, and everyone
who helped and supported me to accomplish this thesis.

APPROVAL
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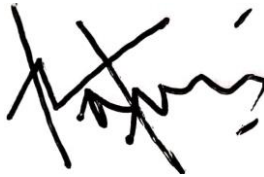
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At last, I realize that this thesis is not perfect. Hence, the writer would be grateful to receive some criticisms and suggestions to make this thesis better. However, the writer also expects this thesis to be useful for everyone who wants to learn about the theory of human motivation called the hierarchy of needs.

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ABSTRACT

In this research, the writer wants to analyze the two elements in the novel *The Rana Look*. Those are intrinsic and extrinsic elements. It is an analysis of prose that takes in a psychological context. The writer does this paper to show the character, characterization, and conflict of the main character. This research aims to analyze the hierarchy of needs compliance to the prominent character of Rana. The method and theory used by the writer are digital library research and the hierarchy of needs by Abraham H. Maslow. The finding of this research is the figure of Rana has reached and complied her self-actualization as the peak needs.

Keywords: psychology, character and characterization, conflict, the hierarchy of needs

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is one of the discipline studies with many limitations on the meaning of definitions, such as literature as an art, literature as a spontaneous expression of deep feelings, literature as an expression of thoughts and human feelings. Literature is a written work used in studying and investigating cultural and historical phenomena that occur in certain conditions (Klarer, 2004: 2). It is a human expression manifested artistically in prose or verse. The cultural elements and various events displayed may consider as a reflection of a human's life. It reflects on what and how a community or human condition of life is occupied. The value in literature is manifested through what is written and what is intended to be delivered and expressed in defining the author's intent of message in any form. Literature can also be interpreted as a process that is carried out profoundly and seriously in certain conditions.

There are three main literary genres, such as poetry, drama, and prose fiction. A novel belongs to prose fiction. The term fiction in prose refers to literary works that contain the blend of reality and imagination. Its author

commonly tries to convey a particular value expected to reach and be understood by the readers or viewers (Kent, 1895: 308). From this way, the author tries to convey some values as a reflection and session of learning. Consequently, literary works can be considered the product of a human culture that applies to certain societal conditions. Its delivery can be performed in sarcasm, satire, or comedy by representing the problems contained in the story.

An author usually conveys the problem through a fictional character or human actor in the story. In general, this character element can usually take the form of a human or an animal made the same as human living. It performs some actions in the story through what is done, what is said, the attitudes in dealing with problems, and how others view themselves. Through the role of a character, the author has determined the traits that will be played in the story as unique individuals – characterization (Kennedy & Gioia, 1995: 67). Those are related and become part of the intrinsic elements of the story, which play an essential role in building the storyline by raising several problems or conflicts through their respective roles.

In addition, there is an extrinsic element that can influence the actions and roles of character. This element comes from the outside of literary work. In this case, the extrinsic element that the writer can attract and use for the research is the psychological aspect that occurs in the main character. By seeing this, the writer does this research of prose entitled *The Rana Look* by

Sandra Brown. Reviewing the novel's contents, the writer sees some processes in Rana as the main character of the story who complies her needs during life.

The problems that arise made her psychological state affected and changed her life situation to be significantly different. It starts when her mother directed her to become a model. Although their life is fulfilled materially, Rana feels empty and unhappy all a long time. Her mother does not give genuine care and affection to her. Due to this situation, Rana, who is fed up, leaves her mother and everything she had (property, material, fame). She lives with a new identity. The primary purpose of this escape is because she wants to live quietly, peacefully, and be loved by others sincerely without any reason of intention.

Some conflicts that emerge in the story make the writer intends to critically analyze the main character with a psychological approach in literature within the theory of hierarchy of needs by Abraham H. Maslow. In Maslow's theory, types of human needs are divided into five stages: (1) physiological needs, (2) safety needs, (3) love and belongingness needs, (4) esteem needs, (5) self-actualization. Those five stages become the phase of Rana to the compliance of her hierarchy needs. At last, the writer can synthesize that Rana as the main character has reached and complied her peak needs of self-actualization.

1.2 Research Problems

The problems of this research are as follows:

1. How do the character and characterization reflect in Rana as the main character?
2. What kind of conflict condition occurs in Rana's figure psychologically?
3. How does the figure of Rana comply her hierarchy of needs, and what is the result?

1.3 Objectives of the Study

These are some of the purposes of this research study:

1. To analyze the main character and characterization represented in Rana
2. To analyze the psychology of Rana related to the conflict
3. To analyze the compliance of the hierarchy of needs on Rana's life in achieving self-actualization

1.4 Previous Studies

Many research studies have been done before. Those previous studies were conducted by Bahuwa (2018), Lestari (2019), Princiska (2019), Latifah,

Kuncara, and Valiantien (2019), and Ronie & Hellystia (2019). Those all are using the same theory by Maslow with many different objects of a novel. These studies were conducted to analyze how the characters in the story could comply their hierarchy of needs. Using descriptive qualitative research methods, the authors collected the data taken through intrinsic elements (character, characterization, and conflict) of the novel. The results of these studies indicate that the main characters's basic needs have complied. Another previous study was conducted by Atrinawati (2012) used the same objects of the novel *The Rana Look* with a different theory of psychoanalysis by Freud. By using psychological approach in literature, the above writer finds the results of several actions taken by the character of Rana as a form of defense mechanism. It shows that the writer is the second person analyzing *The Rana Look* novel. Different from the above studies, this research focuses on the applying of Maslow's theory in the novel *The Rana Look* by Sandra Brown.

1.5 Scope of the Study

This is the limitation of the research. In this research, the writer only focuses on the process of Rana's compliance used the hierarchy of needs theory by Maslow. The writer also takes the intrinsic elements namely character, characterization, and conflict of Rana as the leading figure.

1.6 Writing Organization

This research consists of four chapters, those are:

CHAPTER 1 : INTRODUCTION

This chapter consists of six sub-chapters. Those are the background of the study, research problems, objectives of the study, previous studies, the scope of the study, and writing organization.

CHAPTER 2 : THEORY & METHOD

This chapter consists of the theories and methods used in analyzing the object of a novel. The theories are intrinsic and extrinsic elements. The intrinsic elements are focusing on character, characterization, and conflict. The extrinsic element is focusing on the hierarchy of needs theory by Abraham H. Maslow (1943). The methods used in finding and analyzing the data are digital library research and psychological approach in literature.

CHAPTER 3 : DATA ANALYSIS

This chapter consists of the analysis of the novel, and the discussion showed by the data.

CHAPTER 4 : CONCLUSION

This chapter consists of the conclusion of data analysis in brief as a result of this research.

CHAPTER II

THEORY & METHOD

2.1 Theoretical Framework

In this chapter, the writer discusses the theories in analyzing the novel. There are two elements used by the writer: intrinsic and extrinsic. Character, characterization, and conflict of Rana are used to discuss in intrinsic elements. The extrinsic element used to discuss is the theory of hierarchy of needs by Abraham H. Maslow. The use of this theory is to analyze the compliance of the hierarchy of needs psychologically in Rana as the main character.

2.1.1 Intrinsic Elements

Intrinsic element is the building element of literary work. Its presence produces a literary work that readers will factually discover. The intrinsic elements that the writer will apply are character, characterization, and conflict as theory to be applied in the novel.

2.1.1.1 Character and Characterization

The existence of character in a story is a necessity. From that role, the plot or line of the story is created. The representation of the person located on it. Frequently, the author puts a particular reason of motivation on each character to behave (Kennedy & Gioia, 1995: 65). Characters are divided into flat and round types. The flat one almost does not change the representation of a character. It tends to stay the same. Whilst, round character presents more facets. It is often changed (Klarer, 2004: 17). It can be seen through feeling, thought, and behavior. Some people call differently static and dynamic. In understanding the character, there is the way by looking at the interaction between all of the characters, even with themselves, the way they dressed and behave, and the attitude narratively.

Characterization is the way to know of someone's character in the story. It becomes the way of author to create and develop character in a story. It shows the character differently by showing and telling way (Klarer, 2004: 18-19).

2.1.1.2 Conflict

In every story, almost each of them has a conflict. It is a discord or matter thing containing in the story. Conflict can appear as an activator of the

story. If it does not exist, then there is nothing to be resolved in the story. Conflict can be struggled individuals, classes, or institutions of the life society. Types of conflict are divided into internal and external. It can emerge and face between character to character, character to nature, or character to society. The internal conflict only focuses on the self character. At the same time, the external covers the problem of him or herself with the other external problem (i.e., character vs. character, character vs. society). To some degree, conflict refers to the life situation of a person in character (Kennedy & Gioia, 1995: 9).

2.1.2 Extrinsic Element

Extrinsic element comes from the outside of literary work itself that can affect literary work as an art. Through psychological approach in literature, the writer uses the hierarchy of needs theory by Abraham H. Maslow (1943) in discussing this element. There are five stages of the hierarchy of needs: (1) physiological needs, (2) safety needs, (3) love and belongingness needs, (4) esteem needs, (5) self-actualization.

2.1.2.1 Maslow's Hierarchy of Needs

Maslow's theory gives an example between thirst and hunger. He said that people would first take a drink rather than a meal that is more important to comply. The hierarchy of needs by Maslow are divided into five stages of layers:

1. Physiological Needs

It is the first layer of human needs and must be complied first than others. This need consists of oxygen, food or hunger, thirst, sleep, and sexuality (Maslow, 1943: 372-373). These physiological needs have a characteristic that humans will repeat their nature on it.

2. Safety Needs

After the physiological needs have complied, humans have another level of needs that must be taken further: safety needs. It is the second layer of human needs that covers safety and protection. Humans want to be placed in the right place, not to be anxious or scared of the environment (Maslow, 1943: 379).

3. Love and Belonging Needs

The need for this layer is the hunger for affection from other people or the community (Maslow, 1943: 381). The affection feeling can be gotten from family, partner, friends, or community. Someone who lacks this need will feel lonely and sad. Humans will be at ease when they are loved and know where they belong.

4. Esteem Needs

The fourth layer covers the needs for esteem or recognition. Maslow divided into two: low and high needs. The low one is for the attention or respect from others such as appreciation, recognition, glory, or dignity. The other high one is for the need for self-reward or self-respect involving confidence, achievement, independence, adequacy, or freedom (1943: 381-382).

5. Self-actualization

It comes to the last layer of Maslow's theory in human needs. This layer of need can be called the peak of all the layers. After the basic onto the fourth needs are complied, then people will search a satisfaction in themselves.

Here is the highest need of humans. In this level of needs, humans may use their potential to reach their growth in realization (Maslow, 1943: 382).

2.2 Methods of the Study

2.2.1 Methods of Research

In the method of research, the writer uses digital library research to find the data. Digital library research is applying new ways to seek information innovatively through modern technology to support work (Zha, Cao, Yan, Guo, & Wang, 2019: 2). Besides, to complete the research data, the writer does other additional supporting sources by adding reference data sources from existing and relevant studies on academic scientific journals and books (George, 2008: 21).

2.2.2 Methods of Approach

In examining the psychological aspects of the main character, the writer uses two approaches namely exponential and psychological approaches. It is used to analyze the data found in the novel. According to Guerin, exponential approach is the approach that focuses on certain elements that are important in showing the main part of the story (2005: 106). This

approach is used on the intrinsic elements of a literary work such as a novel.

In psychological approach, the writer focuses on the hierarchy of needs theory by Maslow. It is used to find the psychological aspects of the extrinsic elements of the story. Human beings commonly have their own needs or desires that must be complied. According to Maslow, an act is psychologically essential, contributing to the satisfaction of basic needs (1943: 384).

CHAPTER III

DATA ANALYSIS

3.1 Intrinsic Elements

3.1.1 Character and Characterization

3.1.1.1 Rana Ramsey

Rana Ramsey is the main character of the story. In the novel, she is portrayed as a famous young female model. The fame she had manifested in her appearance on various billboards in the country. Moreover, Rana's beauty is chosen as the cover of a famous magazine. However, those all happen when she decided to avoid her old life by changing her identity and starting a new life. That decision has influenced her attitude towards people and the environment.

Rana is a reclusive person. At the beginning of her move to Galveston, she deliberately conceals all the information about her. She tries not to reveal her true identity as Rana, a famous model, and transforms into Ana. This description is clearly stated by the author as narrator in the following narration, "She hasn't divulged any personal information about herself" (Brown, 2003: 22). Her family, real name, career, and all the information about her is entirely unknown. This is shown in the narration which explains that Ruby as the owner of the apartment only knows one friend named Barry, "The younger woman had no friends, as far as Ruby knew except for someone named Barry" (Brown, 2003: 57). Besides, the

first thing she does is to change her appearance. She does not want people to know that she is a model who is identical with a proportional body and attractively dressed. So, she hides in Ana that looked much different. Wearing slightly shabby loose clothing to cover her curves, as well as large glasses to hide her beautiful eyes, Rana is hiding. According to her, she can trick people into recognizing her as Rana in this way. On one occasion, Trent tries to ask why she moves and lives in Galveston. Then Rana replies with, "None of your business" (Brown, 2003: 13). Seeing the response she gave, it appears that Rana is trying to limit all information about herself to others, including the reason why she went to Galveston. From the analysis above, it can be seen that Rana is a reclusive person.

Rana is a frosty and less ambitious person. The attitudes she shows towards around often do not care enough and represent her closed self-impression. As it happens when Trent chased after her and kissed his lips on the back of her hand. The response given by Rana is like nothing depicted in this description, "Snatching her hand away from his, she spoke a frosty good night and haughtily retreated upstairs" (Brown, 2003: 21). It seems that Rana does not care about Trent's attitude, someone she just met, did such a shocking thing. Her reclusive character also affects this cold attitude. In addition, there is a past that make her unwilling to get involved with a man. It is emerged and formed a cold nature, especially in Trent. Then, her restful and bashful attitude towards something is also mentioned by her best friend, Barry, as like this, "You were the first model I'd ever met who wasn't obsessed by her image in the mirror. You weren't pushy"

(Brown, 2003: 45). As long as he has known Rana, she has never once shown an obsession with something, especially appearance, either when she was a model or not. From the evidence and analysis above, it appears that Rana is a less ambitious person.

Rana is a stubborn person. In the story, she tries to hold on to her stance and is not easily influenced by others. It is shown when Morey offered her a high-paying employment contract. He encourages Rana to take it. Nevertheless, Rana cannot consider it. That is because the contract requires her to return to New York and modeling. Certainly, she does not want to return to that life. Rana firmly refuses the offer even though Morey is her best friend. Her persistent can be seen in the following dialogue, "My answer is no" (Brown, 2003: 118). Even though he had waited for days, Rana's answer is still the same. Even Trent judges her as stubborn when he asked her to open the door. At that time, Rana is having a misunderstanding with Trent. She purposely locks the door to avoid Trent. He then threatened to break down the door if she did not open it. However, Rana still does not heed his threat. In the end, Trent brokes down the door and says, "You're the most stubborn woman I've ever known" (Brown, 2003: 161). According to Rana's attitude and the dialogue evidence above, it shows that Rana is a stubborn and persistent person.

At the end of the story, Rana's character has changed. She, who is initially closed by trying to avoid and choosing not to deal with Trent, has united and

loved each other. There is nothing else she is covered up. Trent has known Rana's whole story. This can be seen in the following dialogue as evidence,

“You were the first person in my life to like me, then to love me, for what I was, not for what I looked like. I couldn’t bring myself to risk losing that. Forgive me for deceiving you” (Brown, 2003: 219).

The conflict between Rana and Susan still has not been found for clarity. In the end, her mother leaves Rana and says that she chooses to stay with a man she met. The resentment and disappointment she ever felt, are turned into hope for her. Rana still loves her mother and hopes to improve each other over everything. She says, "I hope that someday she and I will reach an understanding and feel some affection for each other" (Brown, 2003: 221). It indicates that Rana undergoes a change of character in the story. Then it can be said that she has a round character.

3.1.1.2 Susan Ramsey

Susan Ramsey is Rana's mother. Her role in the story is less revealed than Rana and Trent. Nevertheless, she has an essential role in building the conflict of the story experienced by the main character. In addition, her characters bring a psychological influence on Rana.

Susan is ambitious. Throughout the story, she tends to do whatever she wants. This desire arises from the circumstances at the time. She works hard alone

in complying the needs of life. It makes her tired and tries to manifest on Rana by directed her to become a model. Susan insists on enrolling Rana in various agencies. Despite being rejected several times, Susan continues to try to get Rana accepted on one of them. The following dialogue shows how ambitious Susan is, "Don't worry Rana. Everyone in New York can't be that blindly stupid. Please stand up straight. And next time, will you please try smiling a little more?" (Brown, 2003:25). At the same time, Susan does not even care about Rana who is getting tired and hungry. She forces her to still look attractive in such conditions. Even in realizing her intention, she is willing to sacrifice everything she had, as in the following evidence,

“You truly are selfish and self-centered, Rana. I got you out of that unfortunate marriage. I sold my home to get the money to bring you to New York. I’m sacrificing my own life for your career. And this is the thanks I get. All you do is whine” (Brown, 2003: 26).

Rana's marriage is also tampered by her. Instead of refusing their marriage, Susan accepts it because she does not want to lose Rana to implement her dream. She does everything possible to keep Rana as a model in her control. Yet, it makes her son-in-law, Patrick, uncomfortable. Her ambitious attitude can be seen in the following narration, "She was a relentless, cunning fighter" (Brown, 2003: 156). In the end, Rana and Patrick break up because Susan is too intrusive in their affairs.

Susan is a high-selfish person. However, her selfishness is not far from her ambition to materialistic things. It is seen when the breakup occurred. Susan deliberately introduces Rana to a rich man who should be more worthy of her grandfather. The following dialogue gives a clear picture that Susan is so selfish towards Rana for the sake of a wealth and welfare of her life,

“Would marriage to the owner of one of the largest cosmetics empires in the world be so terrible? Think of what such an alliance would mean to your future” (Brown, 2003: 81).

She is so selfish to put Rana as an alternative in achieving her dream, as in the following narration,

“Susan had been tireless in her efforts to turn Rana into the perfect girl, perfect ingenue, perfect woman...the woman Susan had always wanted to be herself” (Brown, 2003: 82).

Other evidence that represents her selfishness is in the following dialogue, "...I'll live comfortably without you, Rana" (Brown, 2003: 202). Susan prefers to live with the man than Rana, her own daughter.

Susan is also an arrogant person. She shows an underrated expression when she came to Galveston. It can be seen from the view of Rana who is clearly aware of this, as in the following narration,

“...Rana said, never taking her mother who did nothing to mask her disapproval of the flamboyantly dressed landlady, the house, and her daughter” (Brown, 2003: 200).

From the analysis above, it appears that her attitude does not change towards Rana. Then, it is clear that Susan has a flat character.

3.1.1.3 Trent Gamblin

Trent is Rana's partner in the story. His role dominates because he is the man who becomes Rana's lover at the end of the story. They meet when Rana moved to Galveston and lived in Ruby's apartment. In the story, Trent's characters eventually make her fall. He is the soul of the figure that Rana has been looking for and needing.

Trent is a friendly, kind, and sincere figure. His hospitality is shown from the first time he appeared and met Rana. They bump each other in the hallway of the apartment. Trent had just come to Galveston and was cleaning up the room. He immediately introduces himself after apologizing to Rana for bumping her. Trent is so kind in greeting Rana. This is shown in the following description, "...he set down the box of records and tapes he had been holding under his right arm and extended his hand to her" (Brown, 2003: 2). His other kindness and sincerity are evident when Rana suddenly flew to New York to attend the funeral of her best friend, Morey. Rana hastily left without telling him. Trent is so shocked and worried about Rana. When Rana came back, he said, "Over your sudden disappearance, I nearly went crazy worrying about you" (Brown, 2003: 159). Other supporting evidence is in the narration of story. The narrator implies

that his affection for Rana is sincere as like this, "His affection was genuine" (Brown, 2003: 174).

Trent is bold tends to be an aggressive person. His attitude is evident from the beginning that he wants to know anything about Rana. He has a great curiosity for her. In the middle of conversation, Trent spontaneously asks Rana something personal. Ruby immediately reprimands her nephew for being too direct because they had only just gotten to know each other. The following dialogue is Trent's response to Ruby which shows his aggressive attitude,

"I want to know. Why beat around the bush? If Miss Ramsey and I are going to be living together, don't you think we should get to know each other?" (Brown, 2003: 18).

Frequently, he deliberately teases Rana. Trent is attracted to her and tries to find opportunities to spend time with Rana. Without hesitation, he teases Rana even when they first met in the hallway of the apartment, as like in the following dialogue, "I sure hope I can keep that straight, Miss Ramsey. I'd hate to come stumbling into your room some night by mistake" (Brown, 2003: 3). Also, when Rana asked him to pay attention, Trent replied with a teasing answer as the following dialogue, "You have my undivided attention, Miss Ramsey" (Brown, 2003: 36). It shows that he is a bold and an aggressive person.

Trent is the kind of guy who always thinks about sexual things in women. According to him, there is nothing else he can think of other than that. It is shown in the following dialogue from Trent, "S'pose so. I've never thought of a woman in

any terms other than sexual" (Brown, 2003: 71). However, encountering Rana become his first experience in dealing with women by not making sexuality as priority. Although he still thinks about it at first, as stated in the following description,

“The closest he’d get to a woman for the next few weeks was through his fantasies. Miss Ramsey was the only one around who was near his age. His choices were limited, so why not let a few fantasies about her play around his mind? They were harmless” (Brown, 2003: 39).

At that time, he finally realizes something else he felt from Rana. It is a genuine friendship between man and woman.

At the end of the story, Trent is angry as deceived by Rana. However, due to his deep affection and love, he does not want to lose Rana. Through the analysis above, it is easy to see that Trent has a flat character. From the beginning to the end of the story, he still has the same sense and sight on Rana.

3.1.1.4 Ruby Bailey

Ruby is the owner of the apartment where Rana lives while in Galveston. She is a minor character in the story. She is an older adult who lives alone. Then her beloved nephew, Trent, comes to accompany her while recovering on his arm.

As like as most mothers, Ruby is a motherly figure. She pays close attention to the things around her, including Trent and Rana. For instance, she always invites Rana to eat with her and Trent. Even when Trent occasionally made rude words or gestures to Rana, she rebukes and scolds him as the following dialogue, "Trent! How rude! Didn't that sister of mine teach you any social graces? You've been around those barbarian teammates of yours too long" (Brown, 2003: 18).

Ruby is also a kind and caring person. When Susan visited Rana for the first and last time in Galveston, Ruby, who sees the anxiety on Rana's face, asks Rana to call her immediately, if necessary. She says as in the following dialogue, "Just call out if you need me" (Brown, 2003: 200). It shows that she cares about Rana. Until the end of the story, Ruby still loves and cares about Rana, like Trent, as part of her family. Despite knowing Rana is a well-known model she had seen in her subscription magazines, she still accepts and understands her situation. Then, it can be said that Ruby has a flat character.

3.1.2 Conflict

3.1.2.1 Rana vs. herself

Several conflicts occur between Rana and herself. She is restless and thinks about her hiding. She moves and starts a new life because she is tired of her life full of

restraints. In the new life, she tries to cover up all forms of beauty. She does not take care of herself and how she looks. She does not want people to see her just in her attractive appearance. She wants people to see it for what it is.

Another her contemplation is about herself, who has not encountered any specific threats about her identity for the last six months. Until she meets Trent and begins to fall in love with him. However, the trauma still lingers after separating from Patrick and it makes her reluctant to deal with any man at the time. She is dilemma over her feelings and does not want her identity to be known to anyone, including Trent. This can be seen in the following description,

"Rana must be very careful. At least, she had leased the apartment under that name as well, so there would be no discrepancy should he and Ruby start comparing notes" (Brown, 2003: 51)

After no more boundaries on Trent, Rana worries and wants more than a friendship. As she said in the following description, "She was the one who had wanted friendship. Now that she had that did, she wants something more?" (Brown, 2003:102). Rana is also questioning whether she ever felt happiness in her life or not. According to her, if it were not for her beauty, she would not be anyone in front of others. As it is mentioned in this narration, "...she had continued to think that her only value came from the way she looked" (Brown, 2003: 126). For her, the advantage of beauty she had is a boomerang. She finds unhappiness, as in the following statement, "Little did he or anyone else realize that beauty could bring its kind of unhappiness" (Brown, 2003: 72). Besides, Rana

falls in love with Trent day by day, but she hesitates to step up. She is afraid whether Trent's surroundings would accept her or not, either as Ana or Rana. Primarily, the things after he finds out who she is and feels lied to. She shows the inner conflict as in the following quote, "It would be a grueling test, but she had to put him through it" (Brown, 2003: 205).

3.1.2.2 Rana vs. Susan

The conflict between Rana and Susan begins when Susan restricted Rana's life. She wants to make her a famous model because she knows her daughter had the asset to enter this realm. From a young age, she does not let Rana to get hot directly under the sun, play on bicycles, and play with other children, so she does not have many friends. Rana also has to maintain her diet so as not to affect her weight. Not quite up there, Rana's household is also destroyed by Susan's intervention. She always presses her as mentioned in this dialogue, "My mother did all the pushing for me" (Brown, 2003: 45). It makes her fed up and went away from Susan's authority. This is the quotation in the novel that describes their conflict,

"...the modeling career had been her mother's idea, not her own, ...and that the marriage had been unfortunate because of Susan's constant meddling" (Brown, 2003: 26).

Rana is still trying to respect Susan as her mother. Despite realizing that she is the victim in this situation, Rana tries to obey and fulfill Susan's expectations as best she can do. Nevertheless, Susan still finds for her fault, as it is mentioned here, "...even when Rana had been as close to perfect as any human being could be, Susan could always find fault" (Brown, 2003: 126-127). While living in Galveston, she suddenly hears from her mother that Morey had died. Rana directly flies to New York to attend his funeral and meet Susan. After nearly six months of not seeing each other, they finally meet.

Nonetheless, the first thing Susan did was a comment on her daughter's appearance, which was not like the last time she met. It can be seen in this description, "...her mother's first comment had been about the way she looked. At that moment, she hated Susan Ramsey" (Brown, 2003: 132). She hates her, even more, when she found out that Morey's death is not a suicide. Susan deliberately lies to her. Rana gets angry at Susan as depicted in this dialogue, "Why did you lead me to believe that Morey's death was a suicide?" (Brown, 2003: 201). Rana's decision to go to Galveston is that she wants to organize and live her own life as she wants, without the influence of intimidation of Susan. This is the main conflict between them as mentioned in this statement, "...at least I'll be directing the course of my life, not you" (Brown, 2003: 202).

3.1.2.3 Rana vs. Trent

The conflict between Rana and Trent occurs when she is interested in Trent. She is so curious about him but hesitates to replace her ex, as mentioned in the following description, "She wasn't ready to resume it, not even temporarily, in order to put the conceited Trent Gamblin in his place" (Brown, 2003: 4). Time after time, she passes in Galveston with the new neighbor of her room. However, Trent's flattery is contrary to Rana's personality. Besides, she does not want to be in close contact with people around her, especially men. It makes her uncomfortable. Rana thinks Trent is a man who only takes advantage of a woman. It is mentioned by her in this statement, "It was that he was a born womanizer" (Brown, 2003: 11). That is why she becomes reluctant to respond to her feelings.

Rana and Trent are in a friendly relationship. They talk to each other at times. However, Rana is still reluctant to open her life story to Trent. Although she knows that he has only Ruby in life, Rana remains firm in her stance. It is stated in the following description, "He was as alone in the world as she, but she couldn't let herself feel sympathy for him. She couldn't let herself feel anything for him..." (Brown, 2003:35).

Trent often deliberately interrupts and teases Rana. By doing this, he can interact with that mysterious woman frequently. Yet, Rana is certainly getting uncomfortable. She is annoyed and hated at him as mentioned in this narration, "...she didn't like him very much. In fact, she disliked him intensely" (Brown,

2003: 62). Day after day, they live together until they finally spent a beautiful night. It turns out that Rana's principles have not changed. She is still reluctant to share her story and to show her true self. This manner is shown in this quotation, "She didn't want to spoil it by risking discovery now" (Brown, 2003: 155).

Rana doubts about Trent's feelings for her. She thinks that his caring attitude is because he felt sorry for her but she finally sees Trent's sincerity of love and responds to his feelings. Nevertheless, those doubts still haunt her. On the other hand, she is afraid of losing Trent and reveals the reality as depicted from this statement, "When he left, she would lose him forever" (Brown, 2003: 165). After Rana convinces herself to approach Trent at the party, she is still obliged to explain everything. Rana comes with a look as Rana, who dresses up beautifully. Trent does not recognize her, and, naturally, he is getting hard to accept. It can be seen in his dialogue in the novel, "Then what is it like? ...At least have the courtesy to tell me what you made a fool of me...Who the hell are you?" (Brown, 2003: 215-216). That is all the conflict that happened between them throughout the story.

3.2 Extrinsic Element: Maslow's Hierarchy of Needs

3.2.1 Rana's Physiological Needs

Physiological need is the first stage in hierarchy of needs, especially in humans. These needs are the need for hunger, thirst, breath, sleep, and sexuality. In the story, Rana's life undergoes many changes, especially in her financial condition. Since childhood, she and her mother live in mediocre conditions. Nevertheless, Rana's physiological needs have complied until she becomes a model. Since then, her living conditions have changed drastically. Luxury life becomes her commonplace, such as residence and lifestyle. That is the thing that makes her could comply the physiological needs and live comfortably without flaws.

On the new journey of Rana's life in Galveston, she can also comply her physiological needs. In the needs of hunger and thirst, Rana often eats together with Ruby. When she first met Trent, Rana was getting ready to go to dinner. This is shown in the following description of the dialogue, "...I'll go on down for dinner. Ruby gets cross if I'm late for meals" (Brown, 2003: 3). It becomes the first time the three of them had eaten together. In addition, Rana is free to choose what food and drink she wants because previously, it is arranged by her mother all the time. Ruby offers Rana to eat according to her taste, as it is mentioned in this dialogue, "You could do with a good meal or two" (Brown, 2003: 5). On another occasion, Ruby deliberately makes food for Trent and Rana. It is depicted in this dialogue, "Here we are, dears. I'm sure you're starving..." (Brown, 2003:14).

Besides, Rana also works as a cloth painter. From that occupation, she can comply her needs such as food and drink on her own.

Other physiological needs are the need for breath and sleep. Rana has no significant difficulties with this need. In Galveston, she lives in Ruby's apartment and rests there. It shows that there is a place where she can sleep. For the need of breath, Rana frequently runs in the morning on the beach with Trent. Indeed, the air at the beach is fresh. Occasionally, she rests for a while sleeping on the beach. This is illustrated in the following evidence, "I'm napping" (Brown, 2003: 73). Besides, Rana enjoys her evening with Trent and Ruby under the tree. Sitting relaxed under nature at that time is very comfy, accompanied by clean and fresh air, as it is shown in the following narration, "...they were enjoying the homemade confection beneath the trees in the backyard" (Brown, 2003: 89).

The following need is the need for sex. Rana's sexual need is complied when she was with Patrick, her ex-husband. Afterwards, they broke up and she got back to comply this need from Trent. Actually, they have been attracted to each other for a long time but they cover each other's feelings. Oftentimes, they also imagine things about each other's sexuality. Then, it finally happens after Morey's funeral. Rana is so sad and lonely at that time. Trent approaches to calm her down. Thereupon, they had a kiss. It is clearly depicted in this narration, "He couldn't get enough of kissing her. And soon kissing wasn't enough" (Brown, 2003: 142). Next, it is continued because Ruby still had not come back from her

business. On one night, they slept together, as it is illustrated in this description, "Damply, weakly, they clung to each other. Their hearts beat in time" (Brown, 2003: 147). Before Trent goes to summer camp and leaves, they do their farewell. It can be seen from this statement, "Their shower together became a ritual of love" (Brown, 2003: 191).

From the analysis above, it is clear that the needs such as eating, drinking, breathing, sleeping, and sexuality in Rana as the main character have complied. No hardship matters to her. Rana has never felt any lack of these. Then, it can be concluded that her physiological needs have complied.

3.2.2 Rana's Safety Needs

The second stage of basic needs is safety needs. This need will arise when a person's physiological needs have complied. This need covers security, protection, and stability. In complying these needs, someone will strive to find a safe environment, such as urges to have a home in a safe neighborhood. In addition, someone will also try to have good job security or retirement plan for their life. If all of that is not appropriately complied, then a person will potentially feel anxious and fear for his or her life.

The process of complying the safety needs that happens to Rana is when she moved to Galveston. Rana does not get protection, even from her mother. She

eventually decides to move on and seeks her inner security. It is where she gets a sense of security from her surroundings. First, she feels safe living in an apartment away from the crowds. More than that, no one recognizes her. Nothing makes her feel anxious or threatened.

Ruby and Trent become her closest neighbors, who then play a significant role in complying these needs. Ruby's role can be felt like a caring figure and protect her like a mother. Meanwhile, Trent gives Rana a sense of calm and security as a friend. It is gotten when grief was expressed in her mind over her guilt at Morey's death. Trent calms her down and Rana gives a spontaneous response, as depicted in this description, "...she clutched his arms. Instantly responsive, Trent sat down on the hard deacon's bench and wrapped his arms around her" (Brown, 2003: 138).

In addition to the protection and security that she gets, her life stability is also supported by her occupation as a cloth painter. It is stated by Rana when answering Trent's friend's question as like this, "I paint on clothing" (Brown, 2003: 178). Rana does this because she likes it as well as being her financial support in complying the needs. Luckily, her business has the right market with the help of her best friend, Barry. Her painting is in demand by many people without having to know about her. Indeed, it becomes a relief for Rana. Stable, restful, and peaceful condition. On the phone, Rana calls herself much better than

she used to be, as can be seen in this statement, "I'm happier than I've been in years, Barry" (Brown, 2003: 46).

According to the story, Rana's living condition is peaceful, restful, and in a good society. Rana has all that stuff. Her new life changes her significantly in all aspects. It is stated by Rana as the following, "Leaving her mother and her career in New York had been the healthiest decision she'd ever made" (Brown, 2003: 83). Perhaps her career as a model is more prestigious than as a cloth painter, but for her, living in Galveston as Ana being the thing she needs most. She is really happy as illustrated in the following proof, "...I have another life here. And I'm liking it" (Brown, 2003: 86).

Based on the above analysis, the safety needs of Rana have complied. The security, protection, and stability come from the people around her in Galveston. They are Ruby and Trent. Then, she no longer feels anxious and lives much calmer and better than before.

3.2.3 Rana's Love and Belongingness Needs

The following need will arise if the physiological and safety needs have complied. It is the love and belonging needs. This need is a condition of the hunger for affection or love from others. These affectionate or love relations can be gotten

from family, friends, or sweethearts. This need involves both giving and receiving love.

This need is what Rana is primarily looking for. She feels her mother never loves her sincerely. All because of the beauty she has. In addition to Susan, Rana also has a friendship with her two best friends, Morey and Barry. Rana knows them while she was modeling. It becomes the first time she had received genuine care from others. Morey and Barry keep in good touch and care for her in Galveston. Barry gives Rana space to promote her products. They sometimes call on the phone as like this, "...I'll see you later in the week, love" (Brown, 2003: 47). Whereas Morey contacts and informs the offer of cooperation but requires her to return to New York, and Rana tends to refuse it. However, she is happy and would try to give her best for him. It is stated in the narration of story as like this, "Rana would always be glad that her success had contributed to his" (Brown, 2003: 87).

Another sense of community she gets while in Galveston is an affectionate relationship with Ruby and Trent. They become people who love her sincerely as Ana Ramsey, whether as friends, neighbors, or family. Rana feels lucky and fit to be in that environment. Then, she realizes that she deserves this and would continue to defend it, as mentioned by the narrator, "...She had cultivated two important friendships, Ruby's and Trent's. She was a person worthy of love and friendship, no matter what she looked like" (Brown, 2003: 126).

In addition to giving his comfort and care as a friend, Trent gives affection to Rana as a loved one. Since her breakup with Patrick, Rana no longer finds a touch of a man's love. Then she meets Trent and gets that touch. Rana needs someone to lean back and talk about Morey's death at that time. Trent directly always be there and accompanies her. She said to him as like this, "I needed this...needed you" (Brown, 2003: 141). Thereupon Trent comes and says, "Then I'm glad I was here" (Brown, 2003: 141). They fall each other into an embrace.

In the previous needs, it is said that sexuality is purely a physiological need. However, sexual behavior is referred to as multi-determined. Love or affection can be expressed in sexuality but not synonymous with sex. Rana, through Trent, receives a touch of love which is often manifested in kissing or sexual behavior. This is the reason for her reaction to Trent mentioned in the story, "...that was why Rana had responded so urgently and rapidly to Trent's touch...she must be starved for the loving touch of another human being" (Brown, 2003: 155). Rana understands what Trent gives to her. She finally realizes where she belongs. The existence of Trent is important and needed to her, as it is depicted in this statement, "He was the first – and probably would be the last – person ever to love her just as she was" (Brown, 2003: 190).

From the analysis, it appears that the safety needs of Rana have complied. The compliance of safety needs comes from friends, neighbors, and sweethearts.

They are Morey, Barry, Ruby, and Trent. Finally, Rana has found what she is looking for.

3.2.4 Rana's Esteem Needs

The fourth need will appear after the previous needs have complied. It is the need for esteem. Esteem need covers respect from the self or others. It is divided into high and low esteem. The attitude of respect that comes from the self is classified as high esteem. It includes self-respect, confidence, achievement, and freedom. While attitude respect that comes from others is classified as low esteem. It involves recognition, attention, appreciation, fame, and reputation.

Rana can comply her esteem needs when moved to Galveston. Eventually, she gains freedom over her own life because Susan has long controlled all of Rana's personal affairs, such as eating, playing, clothing, and managing her attitude and treatment, both to herself and others. In her new life, Rana is very delighted with this. It is clearly depicted in her dialogue as like this, "...I'm having a wonderful time...I'm peaceful. I'm free. For the first time in my life, I'm doing what I want to do" (Brown, 2003: 83). She gets freedom for herself.

Another evidence of the compliance in esteem needs that Rana gets from others occurs when Rana's portrait is displayed throughout the city. It is shown in the following dialogue, "You're decorating billboards all over the country"

(Brown, 2003: 84). From that, she gets recognition from others and fame at once. Rana also senses Trent's special attention by giving her a bunch of daisies. It is an imposing thing for her. She had received dozens of flowers, but nothing is more meaningful than that. Trent gives the flowers as a form of apology and Rana sees the sincerity in Trent. The following narration shows Rana's feeling, "...she'd realized how much progress she had made. A man had given her flowers without considering whether or not she was pretty" (Brown, 2003: 118). Trent's attitude that praises the inner beauty of Rana is considered a form of attention, appreciation, and a compliment for her. As it is mentioned by the narrator to explain Rana's feeling, "His compliment meant more to her than any she had ever received" (Brown, 2003: 190).

The satisfaction of someone's esteem needs leads to self-confidence, worth, and strength. The compliance of this need can make Rana a helpful person. From this analysis, it is evident that the esteem needs of Rana have complied. She gets freedom for herself, recognition and attention from Trent, and fame from others.

3.2.5 Rana's Self-actualization

Self-actualization becomes the highest level of the hierarchy of needs. This need will emerge after the prior needs of physiological, safety, love and belonging, and

esteem needs have complied. It is the need for someone to become actualized their potential. A person will become what he or she should be, and the form of self-actualization of each person is largely different.

After experiencing various inner conflicts with herself, Susan, and the environment, Rana finally truly feels alive. Since her move to Galveston, Rana has discovered the meaning of life she has never felt before. She finds and defines her life as a whole. By working as a homely cloth painter, she feels it was more than enough. Rana can finally grow without any restrictions as it is mentioned by her in the following dialogue, "I've got a new life. A new career. My business is doing well, and growing" (Brown, 2003: 201). She gets the autonomy and personal growth of her own life.

After long hiding in Ana, she finally returns to being Rana on the night of Trent's summer camp party. For all the considerations she had thought about before, she decides to approach Trent, the man she loved. It is explained in the following narration, "She looked spectacular...she'd selected this dress to wear to the party because it was one of her favorites and so typically "Rana." (Brown, 2003:207). From her attitude, it appears that Rana has self-acceptance of herself. In response to all her concerns, Rana dares to accept all the risks that might occur. She says this to herself after overheard the rumor about her cover, "Whatever the outcome, it was out of her hands now. She didn't care what anyone else thought or

said about her" (Brown, 2003: 209-210). It seems that she gets environmental mastery in her life.

Rana finally knows what she will do in her next life. She confidently lives as herself, Rana Ramsey. She plans to spend the rest of her life and lives happily with Trent, as it is stated in the following dialogue, "I want you for my husband more than anything in the world... and children" (Brown, 2003: 223-224). She has found her purpose in her own life.

With all her abilities, Rana tries to live and gives her best. As it is mentioned in the following dialogue when she talked with Trent, "...all any of us has to give is our best. If we do that, we succeed, no matter what the outcome" (Brown, 2003: 224). She forgets all the problems that happen between herself and Susan. She hopes their relationship can be reconnected and better like mother and daughter. In the end, she makes peace with herself and the environment. Rana continues to live positively and independently with Trent, ultimately become herself, and has a positive relationship with others.

From the analysis, it appears that Rana has reached the highest level of hierarchy of needs. She has complied her self-actualization in her life. Happiness in life becomes the highest realization of the potential of someone. Rana lives happily with Trent. She is a satisfied person and can implement her fullest and healthiest creativeness in her life.

CHAPTER IV

CONCLUSION

Based on the analysis, the writer concludes the result of this research. In intrinsic elements, the writer analyzes the character and characterization of Rana Ramsey as the main character, Susan Ramsey, Trent Gamblin, and Ruby Bailey as a minor character of the story. Some conflicts happen with Rana towards herself, Susan, Trent, and the environment. Primarily, the conflict comes from herself, who feels that no one genuinely cares for her. It makes her move to Galveston and finds the life she is craving for.

In extrinsic elements, the writer uses the hierarchy of needs theory by Maslow. The writer finds that Rana, as the main character, can comply all the five stages of needs. It consists of physiological needs, safety needs, love, belonging needs, esteem needs, and self-actualization. There are no matters to her in complying these. Rana gets them all compliance from her surroundings, such as Trent, Ruby, Morey, and Barry. Then, she can actualize herself as the way she looked, use her creativeness and potential, forget all the problems, and continue her upcoming life with happiness. After all, the compliance of hierarchy of needs on Rana as the main character of the story is wholly complied.

The writer's impression about Rana is that she has a good character changing which affects her psychological condition. Through this, she finally

finds acceptance of herself and her surroundings. Over the various conflicts that had occurred, she can finally get past them and change her psychology for the better. Of course, all of those things help her in complying the basic needs up to self-actualization.

At last, the suggestion for further research is to examine the same object within a different theory. This novel has a simple story, but it is very relevant to life so that other things can be researched. Furthermore, there are also some aspects and elements of the story that have not been explored. In addition, the following research can analyze all the elements consisted more deeply.

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