

**CHARACTERS' LOVE AND BELONGING NEEDS ANALYSIS
IN CHEKOV'S *THE SEAGULL***

THESIS

By:

Rico Bagus Aditya

NIM 19320141



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2023**

**CHARACTERS' LOVE AND BELONGING NEEDS ANALYSIS
IN CHEKOV'S *THE SEAGULL***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

By:

Rico Bagus Aditya

NIM 19320141

Advisor:

Hafidhun Annas, M. Hum.

NIP 198807292019031009



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Characters’ Love and Belonging Needs Analysis in Chekov’s *The Seagull***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 26 June 2023

The researcher



Rico Bagus Aditya

NIM 19320141

APPROVAL SHEET

This to certify that Rico Bagus Aditya's thesis entitled "**Characters' Love and Belonging Needs Analysis in Chekov's *The Seagull***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 26 June 2023

Aproved by
Advisor,

Head of Department of
English Literature,



Hafidhun Annas, M. Hum.
NIP 198807292019031009



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by
Dean,



isaisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET


This is to certify that Rico Bagus Aditya's thesis entitled "**Characters' Love and Belonging Needs Analysis in Chekov's *The Seagull***" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

Malang, 26 June 2023

Board of Examiners

Signatures


1. Dr. Syamsudin, M. Hum. (Chair)
NIP 196911222006041001



2. Hafidhun Annas, M. Hum. (Examiner 1/Advisor)
NIP 198807292019031009



3. Muhammad Edy Thoyib, M.A. (Examiner 2)
NIP 198410282015031007



Approved by

Dean of Faculty of Humanities



...aisol, M.Ag.

NIP 197411012003121003

MOTTO

“The greatest glory in living lies not in never falling, but in rising everytime we fall” – Nelson Mandela

DEDICATION

This thesis is genuinely dedicated to,

1. The greatest thanks and appreciation to my father and my mother. Mariyadi and Sitti Sukarsih. I am grateful for being your son. They always give me pray, encourage, love, spirit, motivation, and patience during finishing this thesis. Thank you so much for everything.
2. My two sisters, Yasinta Damayanti and Kansa Anindita Rahmadani. There is no better friend than sister, I love you with all my heart.
3. My study group in Literature; Nathan, Bahrul, Raga, Iftinan, Niken, and Arya. Thanks for your help and support which had been given to the researcher during finishing this thesis.
4. All the English literature students in the class of 2019 who have accompanied me to study for the last four years.
5. Putu Zahra Amalia Atiyoti Jwalita as my partner in this present and future insyaAllah. Thanks for helping and accompanying me in finishing this thesis patiently. Thanks for love, support, cares, and affection.

ACKNOWLEDGEMENT

Alhamdulillah robbil 'alamin. First of all, I would like to express highest gratitude to Allah SWT for all his blessings and mercies. Also, my peace and salutation are always blessed upon Prophet Muhammad SAW. Along with Allah's grace and gratefulness, finally I can finish this thesis entitled **Characters' Love and Belonging Needs Analysis in Chekov's *The Seagull*** as the requirement for the degree of Sarjana Sastra (S.S.) at English Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

I also would like to thankful and give uncounted honor to my parents Mariyadi and Sitti Sukarsih whose never stop pray and loving me, to my thesis advisor Mr. Hafidhun Annas, M. Hum. who has already advised and led me making and finishing this thesis, to my college advisor Mr. Hafidhun Annas, M. Hum. who has guided and educated me since I was a freshman at UIN Malang, to all of lecturers at English Department who have taught and educated me since first semester until now, to all my group study that I love so much, to all my friends who has supported and pray never last.

Finally, there is no rose without thorn. I realize that this thesis is far from perfect and excellent and still need improvement. Therefore, I will appreciate the valuable criticism, suggestion, and comment from all the readers. Hopefully, this research will give many advantages to all people who much concern in English Language.

Malang, 26 June 2023



Rico Bagus Aditya

NIM 19320141

ABSTRACT

Aditya, Rico Bagus (2023) Characters' Love and Belonging Needs Analysis in Chekov's *The Seagull*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Hafidhun Annas, M. Hum.

Keyword : *Hierarchy of Needs, Motivation, Love and Belonging Needs*

Love and belonging are psychological and physical human needs that affect human and their surrounding. The needs of love and belonging creates a human bond and directly satisfy of the needs of a person (Maslow, 1954). The data source is a drama script from Anton Chekov, *The Seagull* published by Pinguin Books (2002). The goals of this research are to discover the motivation and to discuss the process of each character in fulfilling the love and belonging needs. This research applying Abraham Maslow theory, the motivation and hierarchy of needs, especially the love and belonging needs. The result of this research are the motivation and process of the four characters such as Arkadina, Boris, Nina, and Konstantin. As the result, Arkadina's motivation is showing the love for her only child. Boris's motivation is having the dream girl as he was young. Nina's motivation is to be with Boris and having a better life. Konstantin's motivation is to be loved by his lover. Further, for Arkadina's process, after realizing her love for Konstantin, she did everything to give it to him although he suicied. Boris starts with his feeling for Nina as he wanted the intimacy, but he ended up with getting back with Arkadina after Nina misscariage. Nina's process is starting when she can be close with Boris, but after the accident, she been thrown away by Boris. While Konstantin who is forcing Nina to love him back, ended with suicide because at the end Nina still choose Boris.

ABSTRAK

Aditya, Rico Bagus (2023). *Analisis Karakter Kebutuhan Cinta dan Rasa Memiliki dalam Drama The Seagull karya Chekov*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Hafidhun Annas, M.Hum.

Kata Kunci : Hierarki Kebutuhan, Motivasi, Kebutuhan Cinta dan Rasa Memiliki

Kebutuhan cinta dan rasa memiliki merupakan kebutuhan psikologis dan fisik manusia yang mempengaruhi manusia dan sekitarnya. Kebutuhan cinta dan rasa memiliki menciptakan ikatan manusia dan secara langsung memenuhi kebutuhan seseorang (Maslow, 1954). Sumber data yang penulis gunakan adalah naskah drama dari Anton Chekov, *The Seagull* yang diterbitkan oleh Penguin Books (2002). Tujuan dari penelitian ini adalah untuk menemukan motivasi dan mendiskusikan proses dari masing-masing karakter utama dalam memenuhi kebutuhan cinta dan rasa memiliki. Penelitian ini menerapkan teori Abraham Maslow, motivasi dan hirarki kebutuhan, khususnya kebutuhan cinta dan rasa memiliki. Hasil dari penelitian ini adalah ditemukannya motivasi dan proses dari empat karakter utama dari total sebelas karakter. Hasilnya yang pertama adalah motivasi Arkadina yang menunjukkan rasa cinta kepada anak tunggalnya, motivasi Boris adalah memiliki gadis idaman sejak kecil, motivasi Nina adalah untuk bersama Boris dan memiliki kehidupan yang lebih baik, dan motivasi Konstantin adalah untuk dicintai oleh kekasihnya. Selanjutnya, untuk proses Arkadina, setelah menyadari cintanya pada Konstantin, dia melakukan segalanya untuk memberikannya meskipun dia bunuh diri. Boris mulai dengan perasaannya pada Nina karena dia menginginkan keintiman, tetapi dia akhirnya kembali dengan Arkadina setelah Nina keguguran. Proses Nina dimulai saat dia bisa dekat dengan Boris, namun setelah kecelakaan itu, dia dibuang oleh Boris. Sedangkan Konstantin yang memaksa Nina untuk membalas cintanya, berakhir dengan bunuh diri karena pada akhirnya Nina tetap memilih Boris.

مستخلص البحث

أديها ، ريكو ابجوس (2023). تناول شخصية للحب واحتياجات الالتواء في درلما تشيكوف النورس. أطر و. بيرلج درسة الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الدولة الإسلامية مولن مالك إبراهيم المنج. إلبس تشار حانظ. الراس ماجستري في العلوم الإنسانية

الكلمات المفتاحية: التسلسل الهرمي للحججات ، الدافع ، حاجات احب والشماء

احلجة ابل احب ولشعور ابالشماء حجة إنسانية نفسية وجسدية تؤثر على الإنسان وهيطة. خلق احججات احب والشماء رولط إنسانية ولبب احججات البرء بشكل مباشر (ماسلو ، 1954. مصدر البيانات الذي يستخدمه الكاتب هو مسرحية من ألف انطون تشيكوف ، النورس ، نشرها دار نشر بيجون بولس (2002). الغرض من هذه الدراسة هو إيجاد الدافع ومن أشارة عمليّة كل شخصية رئيسية في تلبية احججات احب والشماء. يطبق هذا البحث نظرية أبرهام ماسلو ودولعه وتسلسله الهرمي لالحججات ، وخاصة احججات احب والشماء. نتيجة هذه الدراسة هي التشاف دولع وعمليّات الشخصيات الرئيسية الأربعة من إمجيل أحد عشر حركتًا. النتيجة الأولى هي دافع أرلدنيا إظهار احب لطفله الوحيد ، ودافع بورنس للحصول على ثناء أحالم من ذ الطفولة ، ودافع نينا ليكون مع بورنس وإلصول على حياة أفضل ، ودافع كورستانني ليكون محبوبًا لمن صديقه. عالوة على ذلك ، الأبنسة لعمليّة أرلدنيا ، بعد أن أدرفت حبه لكونستانني ، فعلت كل شيء لنقحه له على الرغم من أنه انحر. يبدأ بورنس مشاعره جناه نينا أنه يريد العالوة إلميمة ، لكن يتهي به الأمر بالعودة إبل أرلدنيا بعد أن تعرضت نينا لإلجهاض. تبدأ عمليّة نينا عندها نقرتب من بورنس ، ولكن بعد احلاذث ، هجر b بورنس. في هذه الأثناء ، قسطنطيني ، الذي أجرب نينا على إعادة حبه ، انتهى به الأمر ابالنحار أنه في النهاية ، ما زلت نينا يختار بورنس

TABLE OF CONTENT

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT	viii
ABSTRAK	ix
مستخلص البحث	x
TABLE OF CONTENT	xi
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Problems of the Study	6
C. Significance of the Study	6
D. Scope and Limitation	7
E. Definition of Key Terms	7
CHAPTER II REVIEW OF RELATED LITERATURE	8
A. Psychology of Literature	8
B. Maslow's Motivation Theory	12
C. Maslow's Hierarchy of Needs	13
1. Physiological Needs	15
2. Safety Needs	15
3. Love and Belongings Needs	15
4. Self-Esteem Needs	18
5. Self-Actualization Needs	18
CHAPTER III RESEARCH METHOD	19
A. Research Design	19
B. Data Source	20

C. Data Collection	21
D. Data Analysis	21
CHAPTER IV FINDING AND DISCUSSION	22
A. The Characters' Motivation in Fulfilling Their Love and Belonging Needs	22
1. Irina Nikolayevna Arkadina	23
2. Boris Alekseyevich Trigorin	25
3. Nina Mikhaylovna Zarechnaya	27
4. Konstantin Gavrilovich Treplyov	29
B. The Characters' Process in Fulfilling Their Love and Belonging Needs	31
1. Irina Nikolayevna Arkadina	31
2. Boris Alekseyevich Trigorin	36
3. Nina Mikhaylovna Zarechnaya	41
4. Konstantin Gavrilovich Treplyov	47
CHAPTER V CONCLUSION AND SUGGESTION	53
A. CONCLUSION	53
B. SUGGESTION	54
BIBLIOGRAPHY	56
CURRICULUM VITAE	

CHAPTER I

INTRODUCTION

The first chapter presents the background of the study, problems of the study, significance of the study, scope and limitation, and definition of key terms to simplify the reader understanding.

A. Background of the Study

Widely talking about needs, God creates humans with a gift called needs. The needs are related to the satisfaction of a human being. Human needs are divided into two, namely psychological and physical needs (Yulianti, 2018, p. 27). Love, as this study discusses, is a need in the form of psychological and physical. In psychology, love is an emotion of affection, tenderness, attention, and appreciation.

This could be seen daily, as a mother loves her child and vice versa. Besides, in the form of physical, love is a feeling of having the existence of someone. As a human being, a person will always need someone to accompany him/her until the last day of his/her life. Moreover, Abraham Maslow (1954) discovered a theory about the need for love and belonging. He stated that the need for love and belonging could be in the form of family, friends, partner relationships, and intimacy. As a result, this relationship creates a human bond and directly satisfy of fulfilling the love and belonging need of a person.

In line, the researcher found poetry, drama, and prose as literary works that discuss about love and belonging needs. First, poetry by Shakespeare (1609) titled *Sonnet 87*, is about a man that lost his youth love and was depressed by his inadequacies. Second, a novel by Green (2012) titled *The Fault of Our Stars*, shows

a girl teenager with lung cancer fighting for her life and her love. Third, a drama titled *The Seagull* by Anton Chekov (1895) is about a complicated love between each character that influences the whole plot. Considering the conflict and intrinsic elements, the researcher decides to use a drama entitled *The Seagull* (2002) by Anton Chekov. The drama contains a non-stop conflict about the complicated love between a man with his family and his lover which ends up with his suicide. As a result, this drama is suitable literary work to be used by using the theory of Abraham Maslow's love and belonging needs.

The Seagull is a drama written by a famous writer born in 1860, Anton Pavlovich Chekov, known as Anton Chekov. He is a Russian writer who is best known for his short stories and plays. His plays had a profound impact on 20th-century drama as other researchers learned how to make use of the mood, meaninglessness, and psychology of their characters. Chekov's four main plays are *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*. (Gottlieb & Allain, 2000, pp. 3-14) Of his four drama works, *The Seagull* is one of the dramas that have an interesting plot consisting of a complicated conflict of love. *The Seagull* (1896) was first shown in St. Petersburg which was later reappeared up to 18 times in many performances. Furthermore, *The Seagull* was later adapted into several other works such as films, ballets, musicals, and operas. Of the many existing dramas, *The Seagull* has a plot about complicated love relationships between characters that usually occur in the real world. Apart from that, *The Seagull*'s story does not only focus on the love between partners but also on family and society, which makes this drama suitable for research using the theory chosen

by the writer. However, based on the topic chosen, love and belonging needs, the researcher chooses *The Seagull* as the object that has the conflict of the love and belonging needs.

The Seagull by Anton Chekov has an interesting plot about the problems of love and belonging in a family. This drama contains of eleven characters, yet, this research only discusses four of them as only the four has the data that match the theory. The four characters are: Irina Nikolayevna Arkadina, Boris Alekseyevich Trigorin, Nina Mikhaylovna Zarechnaya, and Konstantin Gavrilovich Treplyov. Arkadina is an actress and her son is an artist, Konstantin. Meanwhile, Boris is a famous novelist and Irina's husband. Konstantin and Nina are rumored to be in a relationship as lovers. However, due to Konstantin's complicated personality, Nina broke off the relationship. On the other hand, Nina's admiration for Boris turns into love. Furthermore, Boris encourages Nina to achieve her dream because Nina always has the ambition to become a famous drama actress like her. The injured Konstantin knows this, he tries to end his life by committing suicide many times and his mother is also hurt by her husband's infidelity and begs Boris to stay with her. At the end of the story, Boris returns to Arkadina, Konstantin manages to become a famous writer, while Nina, who has miscarriage Boris's child, manages to become an artist with her vacancy without Boris and Konstantin's presence (Bukhori, 2016, p. 164). This story makes the drama have a conflict regarding the love needs of each different character.

Before doing this research, the researcher found several former studies about the theory chosen, namely love and belonging needs. First, *Love and Belonging*

Needs Analysis of Saroo as The Main Character in Lion Film by Musthofa (2018) who uses literary criticism method found about Saroo getting love and belonging needs perfectly from his family and girlfriend even though he had to struggle first to get them. Second, *Love and Belonging Needs of The Main Character in John Green's "The Fault in Our Stars" Novel: Psychological Approach* by Maharani (2020) analyzed by applying literary criticism method, discovers that Hazel Grace influences the fulfillment of love and belonging needs based on situations, and relationships with intimacy. Third, *Analysis Love and Belonging Needs in Novel "Persuasion" By Jane Austen: Psychological Approach* by Lumbantoruan and Evyanto (2021), is about Anne who did not get love and attention from her family discovered by using literary criticism approach.

Further, the next some previous studies that use the same theory as this study here. *Hierarchy of Needs Analysis of The Main Character of a Novel Entitled Flawed by Cecelia Ahern* by Ronie and Hellystia (2019) that employs the technique of literary criticism. It discovers that Celestine could fulfill all the five needs when she is in prison. Besides, *Analysis of Maslow's Hierarchy of Need in The Great Gatsby Novel by Franciss Scott Fitzgerald* by Bahuwa (2018) that applies literary criticism methodology, uncovers that only two needs have not been fulfilled, safety and love and belonging need. More, *The Hierarchy of Needs Reflected in Michael Oher's Character in The Blind Side Movie* by Sari, Natsir, Valiantien (2017) that employs literary analysis, is about the main character who is successful in fulfilling his need and influencing his personality.

Besides, some previous studies use the same object in this study. First, *Conflict of Love in Anton Chekov's The Seagull (1895) An Individual Psychological Approach* by Angit Prima Chandra (2015), writer takes individual psychological approach to examine the object, that Konstantin could not get his love, Nina. Instead, Nina falls in love with the lifestyle of Konstantin family and falls in love with his stepfather. Second, *The Seagull – Surging Elements of Modern Realistic Expressionism* by Samar Shahid Bokhari (2016) that applies literary criticism methodology especially alienation, found that *The Seagull* is not a simple modern drama. Besides, the inner feeling has been given voice and made external so that the futility of the world and the fakeness of the faces could be recognized.

Regarding the same object, below is also former studies. Such as, *Speech Act Analysis of Anton Chekov's The Seagull* by Mojgan Yarahmadi and Narges Olfati (2011), used Searle's Typology of speech acts method to uncovers the four classifications of assertive, expressive, directives, and declarations that are used in this drama. Fourth, a thesis titled *A Director's Approach to Anton Chekhov's The Seagull* by Rebecca Susan Johnson (2010) using many methods to analyzed the drama such as expressive approach, about each moment of the play that connects the one preceding, adding layers of meaning and building a web of interrelationships between characters and theme.

In addition, love and belonging needs are psychological and physical human needs that affect each other so that they will always be needed. By using Chekov's play, the researcher tends to discover the motivation and the process of the characters in gaining the love and belonging. This research is expected to give new

views from Maslow's theory, especially love and belonging needs, provide an overview to readers regarding the need for love and belonging in a literary work that occurs in the real world, and contribute to literary criticism. All in all, this research was conducted to broaden the reader's knowledge regarding the need for love and belonging that often occurs in daily life as described in *The Seagull* by Anton Chekov.

B. Problems of the Study

Related to the topic chosen about love and belonging of Maslow in Chekov's *The Seagull*, the researcher decided to have two issues that should be answered in this thesis.

1. What is the motivation of the characters to fulfill the love and belonging needs in Chekov's *The Seagull*?
2. How do the characters fulfill the love and belonging needs in Chekov's *The Seagull*?

C. Significance of the Study

There are two benefits that the researcher gives to the readers in this research. Based on the theory, this research advances to develop the analysis and application of A. H. Maslow's needs, especially the motivation and needs of love and belonging in the drama, *The Seagull*. Then, based on practice, this research aims to provide readers with a new understanding and perspective of *The Seagull*.

D. Scope and Limitation

This research analyzes the motivation and the process of four characters in fulfilling their love and belonging needs in the Drama, *The Seagull* by Anton Chekov published by Penguin Books (2002). The characters chosen from the drama are Arkadina, Boris, Nina, and Konstantin. They are chosen because only them who fits in the criteria as having the data that support the analyzes by using the theory. In analyzing this topic, the researcher uses motivation and hierarchy of needs theory by Abraham Maslow (1954).

E. Definition of Key Terms

Associated with the background of this study, there are several key terms that are explained beneath.

1. Motivation

Motivation is the process by which activities are started, directed, and sustained so that certain needs are fulfilled.

2. Hierarchy of Needs

Hierarchy of Needs is a motivational theory of psychology that explains the five different levels of human needs with more basic needs on bottom (physiological needs) and higher needs (self-actualization) on the top.

3. Love and Belonging Needs

Love and Belonging Needs is a human need for social connection that made by relationship with others based on inclusion and acceptance

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter examines the review of related literature, which includes Psychology and Literature, Maslow's Motivation Theory, and Hierarchy of Needs. Moreover, the hierarchy of needs divided into Physiological needs, Safety needs, Love and belongings needs, Self-esteem needs, and Self-actualization needs.

A. Psychology of Literature

Psychology is the branch of science that examines and learns about actions or behaviors that are seen as manifestations of human psychic life. In psychology, behavior or activities in people or organisms are considered not appear by themselves, but they're thought to be the outcome of external stimuli or external stimuli that have an impact on the individual or organism. This is because behavior or activity is seen as a reaction to the stimuli that affects it (Walgito 2004: 10).

In psychology, human behavior is divided into two categories, namely reflexive and non-reflexive behavior. Reflexive behavior come naturally, such as taking a nap when feeling exhausted, eating when feeling hungry, moving finger away from a flame, and others. Reflexive behavior occurs by itself. In this case, the stimulus is received by the person does not reach the brain or central nervous system, which are the centers of awareness and behavior control respectively. The condition is different from non-reflexive behavior, which is managed by the brain or rudimentary center. A reaction known as a psychological process takes place when the stimulus is received by the receptor and sent to the mind as a nerve center

and the center of awareness.

Talking about literature, in simple terms, the word literature has two different meanings, namely as a literary work and as a science of literature, which is one branch of science. When used within the framework of literary works, literature is the artistic creation of writers or certain groups of individuals who provide language. Literary works are seen as imaginative works. The definition directs us to understand literature by first looking at aspects of language, and it is important to compare several different languages: literary language, scientific language, and daily language. (Wiyatmi, 2011:14)

From the division of issues related to various definitions of literature, often literary academics also define it according to the underlying theoretical framework. Based on objective theory, literature is defined as a work of art that is autonomous, independent, free from author, reality, and reader. Based on the mimetic theory, literary works are considered as imitations of nature or life. Based on the expressive method, literary works are seen as literary expressions, as outpourings of feelings or overflows of literary feelings and thoughts, or as products of literary imagination that work with perceptions, thoughts, or feelings. Meanwhile, based on pragmatic theory, literary works are seen as means to convey certain goals, such as values or teachings to their readers (Abrams, 1981).

When used within the framework of literature, literature refers to a branch of science that studies literature as its formal object in a systematic and organized manner. In this literary study using a literary psychology approach, the relationship

between literature and psychology occurs. Literary researchers or critics read and study literary works, the authors who created them, and readers who experience various mental processes when reading and responding to the works they read by using the concepts contained in psychology. For instance, in order to examine the characters in a novel or drama, a researcher or literary critic needs to master various psychological concepts, especially those related to the character and mental condition of the character.

Psychological analysis of literary works, both literature and psychology, both talk about humans. The difference is, literature talks about humans created (imaginary humans) by authors, while psychology talks about humans created by God who live in the real world. Although human nature in literary works is illusory, in describing his character and soul, the author makes humans who live in the real world as models in his creation. In addition, one of the character's motivation demands is the psychological dimension of the character. Thus, in analyzing the characters in literary works, a literary reviewer must also base it on psychological theories and laws that explain human behavior and character. (Wiyatmi, 2011: 19).

To examine the psychological aspects of the characters, the researcher uses psychoanalytic theory. Psychoanalysis is a special term in literary psychology research. There are several prominent figures in the world of psychoanalysis, including Carl Gustav Jung, Alfred Adler, and Sigmund Freud. However, it was Sigmund Freud who had the most famous theory, namely that there is a subconscious that controls most of human behavior.

Sigmund Freud, the father of psychoanalysis, which looks to unconscious motivations to explain human behavior. Freud held that the mind is responsible for both conscious and unconscious decisions based on psychological drives. He said that people are “Simply actors in the drama of their own minds, driven by desire, pulled by coincidence. Underneath the surface, our personalities represent the power struggle that exists deep within us”. Just as childhood experiences have a significant impact on our adult life and shaping our personality. For instance, anxiety caused by traumatic experiences in a person’s past is hidden from consciousness, and may cause issues during adulthood (Carter, 2006, p. 70).

Secondly, Freud divided his theory into three elements known as the ID, the Ego, and the Super-Ego. These elements work together to create complex human behaviors. Each component adds its own unique contribution to personality and three interact in ways that have a powerful influence on an individual. ID is basic human’s wants and needs that are driven by the pleasure principle to get immediate satisfaction. If these needs are not met immediately, the result is a state of anxious, or tension. The Ego develops from the ID and ensures that the impulses of the ID can be expressed in a manner acceptable in the real world. It operates based on the reality principle, which strives to satisfy the ID’s desires in realistic and socially appropriate ways. The Super-Ego tries to perfect and civilize our behavior. It suppresses all id’s unacceptable urges and struggles to make the Ego act upon idealistic standards rather than on realistic principles. The Super-Ego is present in the conscious, preconscious, and unconscious. All in all, psychoanalysis in literary

works could be divided into some parts, providing the analyst to analyze any literary work effectively (Schultz & Schultz, 2017, p. 32).

Psychoanalysis then developed rapidly to a theory discovered by Abraham Harold Maslow which discusses human motivation and hierarchy. This is the researcher's consideration in analyzing this thesis using the theory regarding motivation and the process of fulfilling the needs of love and belonging.

B. Maslow's Motivation Theory

Abraham Harold Maslow (1908-1970) was American psychologist who developed a hierarchy of needs to explain human motivation. His theory suggested that people have basic needs that must be met before people move up to the hierarchy to pursue more social, emotional, and self-actualization needs. At first, Maslow's hierarchy of needs theory was introduced in 1943 entitled "A Theory of Human Motivation" through a Psychological Review. The theory considered a cornerstone of understanding human motivation. Since then, this theory has remained a popular subject in sociology, management training, and psychology classes he later refined the theory. He developed a classification system that reflects human needs in the most basic needs to the most advanced needs namely self-actualization whereas discussed in his book entitled *Motivation and Personality* (Maslow, 1954).

Maslow also divided motivation into two parts namely *deficiency motivation* and *being motivation*. Deficiency motivation is a state that makes the person seek the goals that will fulfill the four levels of basic needs in Abraham

Maslow's hierarchy of needs. The four levels of basic needs contain psychological needs, safety needs, love and belongings need, and esteem needs. The uncomfortable feeling of when people don't achieve something motivates us to take action to reduce those feelings. On other hand, being motivation is self-actualization motivation that stimulates development of a person's potential. At this stage, people no longer strive to obtain things they need because their needs fulfilled, they strive to become better, more effective, more self-actualized (Maslow, 1954, p. 241).

This research focuses on human's motivation to meet love and belongings needs whereas it categorized to the deficiency needs. Love and belonging needs can be in the form family, friends, partner relationships, and intimacy. Maslow defines when someone wants to meet their love and belongings needs, like a child seeking love from his parents. One of them is the motivation of person creating a sense of belonging takes effort and seeking out activities and groups of people with whom their common interest, and engage with others.

C. Maslow's Hierarchy of Needs

As discussed above, the hierarchy of needs is a pyramid of levels of human needs formulated by Abraham Harold Maslow in 1943 through "A Theory of Human Motivation". The theory reveals that humans are motivated to fulfill their needs in a hierarchical order. This order begins the most basic needs before moving on to more advance needs. The pyramid of human needs is roughly divided into two parts: *deficiency needs* and *growth needs* (Mawere, et al., 2016, p. 28). The main distinction between deficiency needs and growth needs is the shift in motivation that occurs as needs are satisfied. Motivation rises are growth needs are

met. Self-actualization is a growth need since it involves the quest of personal growth. The growth needs from the desire to become better and to grow as a person. When a person's needs for growth are met, their motivation rises because their desire to become better increases. Contrarily, motivation declines as deficiency needs are met. Deficiency needs concern to the four levels below self-actualization: physiological, safety, love and belonging, and self-esteem needs. The need for deficiency stems from a person's desire to eliminate shortcomings or get things that are lacking. As a person gets the things they lack, their motivation to get these things diminishes. However, Maslow believed that a person needed to completely satisfy one level need to begin pursuing further levels (Maslow, 1954, p. 47.)

These two parts are then further divided into five main levels, where the level need is from the most basic needs to the most advanced needs. Maslow mentions the five main levels are physiological needs, safety needs, love and belonging needs, self-esteem needs, and self-actualization needs. This hierarchy could be seen in below.



Maslow's Hierarchy of Needs

1. Physiological Needs

Physiological needs are the most basic and essential need for every human to survive. They include the need for shelter, food, water, rest, and health. At this level, a person's motivation comes from their instinct to survive. If this need is not met, humans cannot survive (Maslow, 1954, p. 35).

2. Safety Needs

Safety needs are related to a person's need to feel safe and secure in their life and environment. Motivation comes from the need for order, law, and protection from unpredictable and harmful conditions. To find stability and security, a person must deal with their physical safety. It refers to obtain protection from the elements, dangerous situations, or health threats and sickness (Maslow, 1954, p. 39).

3. Love and Belongings Needs

The third level of Maslow's hierarchy of needs is love and belonging needs. Human are social creatures that crave interaction with others. Because of social nature of humans and the long developmental period from birth to adulthood, the need for love and belonging is closely linked to the need for survival (Lisbeth, 2003, p. 14). Based on scientific research by Maslow, it was found that there is a destructive effect that aggravates a person's condition when he wants to fulfill his love and belonging needs. One of them is the difference in someone's background that makes him feel alienated when he is in a new place. Besides facing difficulties because of being separated from love and family in the old place, a new place can

also make someone feel lonely because of their different backgrounds. For example, in one of the literary works in the previous study, August Wilson's drama entitled *Piano Lesson*, the characters experience difficulties in fulfilling their love needs as they are made slaves because they have a different background from white people. These barriers often occur due to the inability of people to adapt. The love and affection that he has given and received before, will be different when someone moves to another area. That way, they expect that ultimately limits them in expressing their needs for love and belonging.

Maslow also said that if someone doesn't have their love and belonging needs fulfilled from the start when they face rejection or something beyond their expectations, they usually won't panic too much. These people have the belief that being accepted by someone important to them is enough. In the psychology of children described, it is said that children need love to grow psychologically. It can be seen from how happy babies are when they are held, kissed, and sleeping in their parent's arms. Unlike the case with adults, who are often vague in meeting their love needs. Most adults often pretend to be aloof from others, being too independent, cold, and unfeeling. In fact, as humans, they need friends, lovers, and affectionate relationships in general. For example, humans in reality have the desire to marry, have a family, and be part of a community.

There are two types of love, love deficiency and being love. D-Love is the need for love because of a lack of it, including loving those they don't have, such as marriage and a special relationship with someone. This love need focuses more on how to get love than how to give love. Whereas, B-Love is how someone loves

what is without having special desires from someone including the love that is given without the desire to have, such as providing support for others to develop and having a positive impact on loving them (Maslow, 1954, p.73).

As explained by Maslow about deficiency motivation and being love, the need for love can take the form of 1) Family or belonging, namely the need to be part of a group, family, religion, and class. 2) Acceptance and understanding, namely the need to feel fine and know that others accept what is. 3) Love and affection, namely the need to get and give love. 4) Intimacy, namely the need to share inner and physical thoughts in a caring and close way. Many people are misguided by considering it the same as sex. Sexual desire is just a physiological need, while intimacy is the need for love and affection, which can also be obtained through touch. People who have lost abilities at this level will feel bored and unhappy even though their other needs are fulfilled. The feelings that will be experienced are loneliness, pain, separation, unworthiness, and sadness which makes a person do many ways to fulfill this need for love.

Maslow stated that humans during their lifetime will look for all ways not to be lonely. Maslow also said that in a romantic relationship, there must be involvement between two people in giving and receiving love, affection, and a sense of belonging. The experience that will be obtained by someone who has fulfilled their love needs is affection, joy, happiness, satisfaction, and pride, even to the point of being overwhelmed by happy things. In addition, physical contact is also one of the ways to get these needs, such as hugging, missing each other, holding hands, stroking, kissing, and so on. The fact says that the need for love involves

giving and receiving love. Maslow also states that sometimes when a person feels very lonely, he is motivated to fulfill his love needs to the point where he forgets hunger because all he feels is the pain of loneliness.

4. Self-Esteem Needs

Self-esteem needs are related to a person's need to get recognition, respect, and status. Once a person's needs for love and belonging have been met, they turn to addressing their esteem needs. Maslow said there are two categories of esteem needs: the need for respect from others and the need for respect from oneself. (Maslow, 1954, p. 46)

5. Self-Actualization Needs

Self-actualization needs relate to the attainment of an individual's full potential. At this level, people strive to become the best version of themselves. For instance, one person may strive to become the best parent or a millionaire. In general, self-actualization is the quest of personal growth. (Maslow, 1954, p. 46)

CHAPTER III

RESEARCH METHOD

This chapter contains the research framework used in this study. It contains of research design, data sources, data collection, and data analysis.

A. Research Design

This research employs literary criticism, which involves the interpretation, analysis, and evaluation of literary works (Fard, 2016). The researcher adopts this method as the subject of study is a literary work, specifically a drama script. Literary criticism is a method that is carried out by interpreting, analyzing, and assessing literary works. The interpretation stage is the first stage in seeing the general problems in literary works. Second, the analysis phase considers various aspects of literary works related to each other and the effects of these relationships. The final stage is the identification of the strengths and weaknesses of a literary work (Wellek & Warren, 1956, p. 38).

Furthermore, the researcher employs a psychological approach to examine the object chosen. Within the realm of psychology in literature, there exist three distinct approaches: expressive, textual, and receptive (Al-Ma'ruf & Nugrahani, 2017). The researcher applies the textual approach, which involves analyzing the psychological aspects of the characters in the literary works.

Numerous psychologists have formulated psychological theories, but the researcher selects Abraham Maslow's psychoanalytical theory as it aligns with the thesis topic of motivation and the hierarchy of love and belonging needs.

This study specifically focuses on the motivation and hierarchy of needs, particularly the love and belonging needs. It examines how these needs are experienced and fulfilled by the characters, namely Arkadina, Boris, Nina, and Konstantin, each with their unique motivations and approaches. The researcher selects a drama script as the research material due to its relevance to real-life issues concerning love and belonging. In essence, the drama reveals the complexity surrounding the fulfillment of these needs, which can be analyzed through the lens of Maslow's viewpoint.

B. Data Source

All data is sourced from the script of "*The Seagull*" by Anton Chekov published by Penguin Books on 2002 (Chekhov, 2002, p. 223). The data of this research are words, phrases, and sentences that associated to the love and belonging needs in the Anton Chekov's *The Seagull*. Chekov first made this play in 1895 and it contains 4 acts with a total of in 58 pages. The play was first shown in St. Petersburg (1896).

C. Data Collection

In collecting the data, the researcher did the close reading, underlining, and selecting the words, phrases, sentences, and paragraphs by making notes. Then, the researcher executes some classifications of the love and belonging, and rewriting the data such as family, friends, partner relationships, and intimacy. Last, the researcher related the data with the theory and describes the finding in the discussion section.

D. Data Analysis

After collecting the data, the researcher applies Maslow's psychological theory to carried out the analysis. The topic chosen is the characters' motivation and love and belonging needs. The steps in the analysis are identifying the motivation behind each character's love and belonging needs (Reaske, 1984, p. 100). Besides, the theory of love and belonging are applied to understand the process of the characters in fulfilling it. As a result, using this approach, the characters' love and belonging in *The Seagull* by Anton Chekov could be discovered.

CHAPTER IV

FINDING AND DISCUSSION

This chapter provides the result of data analysis to find the answers to the problems of the study about the motivation and process of the characters in fulfilling their love and belonging needs. The researcher analyzes a literary work in the form of a drama entitled *The Seagull* by Anton Chekov (2002) using Abraham Maslow's theory of motivation and hierarchy of needs, especially love and belonging needs.

A. The Characters' Motivation in Fulfilling Their Love and Belonging Needs

Maslow's theory of motivation states that humans are driven by unfulfilled needs, which divides into five levels on the needs pyramid. Physical needs such as food and water, are the most basic. Safety and security needs, such as a sense of security and economic stability, are secondary. The need for love and belonging with family and friends is the third. The fourth is the need for self-esteem, such as confidence and respect. The need for self-actualization is the highest. According to Maslow, every individual has different motivations to fulfill every level of need to achieve self-actualization. The results related to the needs for love and belonging show that each character has different motivations for fulfilling these needs.

1. Irina Nikolayevna Arkadina

Arkadina is a famous actress with a proud and selfish disposition who prioritizes her career in life. On the other hand, she is the mother of Konstantin Gavrilovich Treplyov, a young writer who loves his mother even though they often fight. The woman who looks graceful and elegant has a soft voice and likes to wear luxurious and flashy clothes and jewelry. In this drama, she is described by Anton Chekov through the way she moves and speaks, which makes her a living character who is elegant but arrogant. With basic needs fulfilled, Arkadina is also assumed to have succeeded in her security needs in the form of a profession that supports her need for a place to live in the city.

At first, Arkadina returned to her birthplace to rest from the hustle and bustle of the city, visit her children and brother, and introduce her new boyfriend, Boris Alekseyevich Trigorin. He feels bored with his life in the city and seeks peace and inspiration by resting at his house in the village. With his relationship with his son not being on good terms, he begins the drama by arguing about the drama his son created. However, despite his haughty and arrogant disposition, he still has affection for his son. Underlying her motivation for love needs could be seen in her relationship with her family, especially her son, Konstantin.

Datum 1.

ARKADINA: *Dirty tramp!*

[TREPLYOV sits down and quietly weeps.]

Worthless creature! [Walks to and fro, upset.] Don't cry. You mustn't cry ... [Weeps.] You mustn't ... [Kisses him on the forehead, cheeks and

*head.] My darling child, forgive me ... Forgive your wicked mother.
Forgive me, I'm unhappy. (Page 35)*

As the theory explains that motivation is divided into two, deficiency and being needs, and the need for love is also divided into two. In Arkadina's case, her need for love appears slowly in the drama script. At first, she mocked his son's drama and said it was a joke because it was different from what she usually shows. At this stage, Arkadina still doesn't realize her need for love because she is still blinded by her social status as a famous actor. Apart from that, Maslow also said that moving places as from a city to a village also makes a person experience adaptation in meeting her love needs. So, after she taunted Konstantin, she began to feel guilty for hurting her only son's feelings. Datum 1 explains that Arkadina has a motivation to sincerely give her love to Konstantin, by calming him down and finally bringing Boris back to the city.

This datum reveals Arkadina's feelings of love for her child as her words in comforting Konstantin. Besides that, Arkadina also fulfills her needs, namely increasing intimacy with Konstantin, and changing the bandages on Konstantin's head. As also explained by Valentien (2017) that the main character is successful in fulfilling his need and influencing his personality. Arkadina gave her love to Konstantin to fulfill her need to love her family. It is a deficiency motivation, because Arkadina feels lacking if she does not give her love to Konstantin, but this is included in being love, Arkadina gives her love without expecting anything in return. As a result, it

can be concluded that Arkadina's motivation in fulfilling her love and belonging needs is to give her love to her family, especially Konstantin.

2. Boris Alekseyevich Trigorin

The next character is Boris Alekseyevich Trigorin, one of the characters in the drama *The Seagull*. Anton Chekov describes him as a famous writer and Arkadina's lover. In the drama, he is described as a handsome and charming man with a calm demeanor and complete faith in his abilities. It is also supported by his style as often wearing a suit and tie makes him look elegant and successful. Behind his calm and charming demeanor, he is described as a person who tends to be indifferent to other people's feelings. Boris is obsessed with the idea of writing and always carries a writing implement and notebook with him wherever he goes, even when on holiday in the countryside. In this drama, Trigorin is also described as always looking for inspiration and beauty in life, be it in the form of art, nature, or women.

According to Maslow, Trigorin is having succeeded in fulfilling his basic needs and security in the form of a place to live in the town, a healthy body indicating sufficient sleep, food, and water, and a definite job as a writer. Initially, he accompanied Arkadina to the countryside to take a break from the hustle and bustle of the city and seek new ideas for writing his work. However, Boris is described as finding the motivation to fulfill his love needs that he never had when he was young, like Datum 2.

Datum 2.

TRIGORIN: *If you want, you can rise above the ordinary. Young, beautiful, poetic love that transports us into the world of dreams – that's the only thing on earth that can give happiness! I've never felt such love ... When I was young I had no time, I was hanging round the doors of publishers, struggling with poverty ... Now this love has come, at last, it summons me ... What sense is there in running away from it? (Page 36)*

In the next datum, by using the first point of view to describe Boris's feelings which are his motivation in fulfilling his needs for love and belonging. The second datum is when Boris already knows Nina deeper. Furthermore, he wants to decide on Arkadina because he fell in love with Nina, who is young, beautiful, and poetic. This datum explains that when Boris was young, Boris did not have the opportunity to fulfill his love needs. So, when he finds the right woman, he does anything to have her. Besides, in her debate with Arkadina, Arkadina tries to convince Boris that he is the right one for Boris.

The atmosphere at is quite humid to make this debate so real. The argument that took place in this house also showed evidence of Boris's characteristics that he didn't care about other people's feelings and only focused on himself. The motivation in Boris is similar with the former research of Maharani (2020), which discovers that Hazel Grace influences the fulfillment of love and belonging needs based on situations and relationships with intimacy. So, the results of this 2nd datum found that Boris's primary motivation in fulfilling his love and belonging needs was to fall in love and have the girl he wanted when he was young.

3. Nina Mikhailovna Zarechnaya

The third main character is Nina Mikhailovna Zarechnaya, a young woman who, at first, is Konstantin's partner. In the drama, Nina is described as a beautiful young woman that is obsessed with becoming an actress. In several parts of the exposition, she is described as a passionate woman about staging the drama Konstantin. On the other hand, she is also impulsive, like when she does not think long about the consequences of her actions. When she left Konstantin and when she left Moscow. She is also portrayed as a woman who is naive and easily influenced by others, especially when tied to her dream of becoming an actress.

Despite its complex nature, Nina's portrayal in this play is pure. She is described as a beautiful girl with a clean face, blonde hair, and simple clothes. The beauty that she highlights is her natural beauty. Also, in the exposition section, Nina uses the first-person point of view in telling her background, that she was always restrained by her parents. But behind that, it is indicated that Nina has been able to fulfill her basic needs, such as eating, sleeping, and drinking, and her security needs, such as the parental home she lives in now. By applying Maslow's theory, the researcher found Nina's strongest motivation in fulfilling her Love and Belonging needs. With her family under control, she has the ambition to get her love and dreams at the same time she finds in the figure of Boris.

Datum 3.

NINA: No, no ... Don't see me off, I'll go by myself ... My horses are near ... So, she brought him with her? Well, it doesn't matter. When you see Trigorin, don't tell him anything ... I love him, I love him even more

than before ... The plot for a short story ... I love him, I love him passionately, I love him to desperation. It was good before, Kostya! Do you remember? What a clear, warm, joyful, pure life, what feelings – feelings like delicate, exquisite flowers ... Do you remember? ... [Recites] 'Men, lions, eagles and partridges, antlered deer, geese, spiders, silent fish which live in the water, starfish and organisms invisible to the eye – in short, all life, all life, all life has been extinguished after completing its sad cycle ... For thousands of centuries the earth has not borne a single living being, and this poor moon lights her lantern to no purpose. In the meadow the cranes give their waking cry no more and in May the cockchafers are no longer heard in the lime groves ...' [Impulsively embraces Treplyov and runs out through the French windows.] (Page 55-56)

Datum 3 explained that Nina is motivated to fulfill her love needs by being with Boris. No matter what happened to her and Boris, how Boris ultimately chose Arkadina, she still loves him. Nina's love for Boris as much as Konstantin's love for Nina, as shown at the beginning of the play. Using the repetition style, the drama repeats the poem that Nina has performed, written by Konstantin in the rising action section in the falling action section, datum 3. Using the first-person point of view, the description of ambition, naive and easily influenced, passion, and obsession for Nina showed in datum 3. With a slightly tense and mellow setting in datum 3, Nina and Konstantin's conversation takes place behind the hustle and bustle of Arkadina's playing with other characters. The Datum explains that Nina's motivation was her love for Boris, to get a better life, even though at least she was abandoned and her life fell apart. It is also listed in the previous research by Evyanto (2021) about Anne, who did not get love and attention from her family. Further, Nina was looking for love from another character, Boris. So, the result of Nina's Love and Belonging motivation is her desire to fulfill hers for Boris.

4. Konstantin Gavrilovich Treplyov

The last character that will be discussed in this study has the finest influence on the drama *The Seagull*, Konstantin Gavrilovich Treplyov. He is described as an ambitious figure pursuing his dream of becoming a famous writer, like Boris. In addition, he is described as a delicate character. As in the exposition, he is always fooled by his mother's words then he feels that his mother belittles his work. Konstantin is also an intellectual figure. His thoughts are very complex, and he loves reading books. However, as time goes by, this character is described as a jealous and desperate boy, especially to Boris and Nina. He feels jealous because Boris managed to get the love of his mother and lover, who betrayed him. He also attempted suicide by shooting himself in the head, proving that this character is easily discouraged. Konstantin is described as a man in his 20s with a handsome face that is not very attractive. He enjoys wearing out-of-date suits and mismatched clothes. It indicates that Konstantin has succeeded in fulfilling his basic needs, which are the need to sleep, eat and drink, as well as the house and the proper clothes. Even so, he still tries to fulfill his love and belonging needs, as in datum 4, he loves Nina very much.

Datum 4.

TREPLYOV: *I was a brute and killed this seagull today. I lay it at your feet.*

NINA: *What's the matter with you? [Picks up the seagull and looks at it.]*

TREPLYOV *[after a pause]:* *Soon I'll kill myself like this.*

NINA: *I don't recognize you.*

TREPLYOV: *Yes, since I stopped recognizing you. You've changed towards me, your eyes are cold, my presence embarrasses you. (Page 23)*

This datum uses the first person to describe Konstantin's love for Nina. With hyperbolic style, the drama pictures Konstantin will kill himself like he killed the seagull. Besides, the drama also used the *seagull* as the symbolic of Konstantin. On the next conversation by the datum, the drama explained that Konstantin peace is dead with Nina's feeling for him. Datum 4, in the inciting moment, can be seen how Konstantin is desperate for his love for Nina. The drama said that Konstantin feels jealous because he has been dumped by Nina, who finally chooses Boris. He is also jealous of Boris, who is flattered by his mother. Konstantin, who initially wanted to impress his mother and girlfriend, felt hopeless after being abandoned by the two of them. The conversation between the two characters makes the drama *The Seagull* interesting. The main conflicts faced in this datum are categorized into his needs for love and belonging from his lover, family, and even love for himself. Konstantin is motivated to have love from his mother and his girlfriend, Nina. It is also the case with the figures analyzed by Musthofa (2018) about Saroo getting love and belonging needs from his family and girlfriend even though he had to struggle first to get them. Further, the next discussion about his process will discover whether he will succeed or fail in getting them.

B. The Characters' Process in Fulfilling Their Love and Belonging Need

In the process of meeting the needs of Love and Belonging that were invented by Abraham Maslow, humans will do anything to meet the needs that they have not yet got. Of the five needs that Maslow made in a hierarchy, love and belonging are the third human need after physiological and safety needs. As the motivation of each character has been discussed in the previous sub-chapter, in this discussion, the researcher has analyzed the process of each character in fulfilling their love and belonging needs.

1. Irina Nikolayevna Arkadina

Arkadina's motivation, described by Chekov and discussed in the previous discussion about fulfilling her love and belonging needs, is to love her only child, Konstantin. Arkadina's proud character makes it difficult to show her love for Konstantin. However, using this motivation, the researchers found three Arkadina processes for meeting these needs. The first process is when Arkadina taunts Konstantin and regrets what he did. The second process is when Arkadina loves Konstantin after he shoots his head. The last process is when Arkadina feels traumatized and afraid to lose Konstantin (her only child). As Maslow explained, the need for Love and Belonging can take the form of love, family, intimacy, friendship, and relationships with other people (Maslow, 1954). In Arkadina's character, the writer finds the need for love and belonging in the form of Arkadina's love for her family, Konstantin, her only child. Therefore, the researcher obtained datum 5 to explain Arkadina's first process in fulfilling her love and belonging needs.

Datum 5.

ARKADINA [to Trigorin]: *Sit by me. Ten, fifteen years ago here on the lake we heard constant music and singing almost every night. There are six estates on this shore. I remember there was laughter, noise, shooting, and romance, romance ... The jeune premier and idol of these six houses was then – I present [she points to Dorn] Doctor Yevgeny Sergeich. Even know he is enchanting but then he was irresistible. However, my conscience is beginning to bother me. Why did I offend my poor boy? I am troubled. [Loudly] Kostya! My boy! Kostya!*

MASHA: *I'll go and look for him.*

ARKADINA: *Please, dear. (Page 12)*

Datum 5 is the first evidence that the researcher found as the first process from Arkadina, who wants to fulfill his love and belonging needs in the form of a family. Using the first point of view, this first process is in a humid atmosphere where they watched Konstantin's play. This quote is taken from the exposition to the rising action and covers the complicated theme of love as the primary theme in the drama *The Seagull*. With arrogant and selfish traits, Arkadina criticizes the drama made by her son, Konstantin. His words, which hurt Konstantin from the start, eventually made her realize it was a mistake. In this process, she realized that she had harmed his only child and began to realize that she loved his son, Konstantin. This process is Arkadina's first step in fulfilling her love needs, starting to show her love for Konstantin.

Furthermore, in datum 6, the researcher finds a second process when Arkadina wants to show her love for Konstantin. The drama describes her as an idealistic character. As the data previously proved, Arkadina criticized her child and only regretted her actions after everything. At a later stage, Arkadina begins to think of someone other than herself, Konstantin. The next Datum still carries the complicated theme of love, which occurs in the

inciting moment. The love for family that Arkadina is looking for is only from her only child, Konstantin. After the fight with Konstantin throughout the storyline. This process takes place under a tree during the day. Right after Arkadina has changed Konstantin's bandages after being shot in the head, she shows her love. Her love as a mother to her child is described in datum 6.

Datum 6.

TREPLYOV: *Mama, change my bandage. You do it so well.*

ARKADINA *[getting iodoform and a box with bandage material from the first-aid cupboard]: And the doctor's late.*

TREPLYOV: *He promised to be here towards ten, and it's now midday.*

ARKADINA: *Sit down. [Takes the bandage from his head.] It's like a turban on you. Yesterday a caller in the kitchen asked what nationality you were. But it's almost healed. There's next to nothing there. [Kisses him on the head.] And when we've left you won't go bang-bang again, will you?*

TREPLYOV: *No, Mama. It was a moment of crazy despair, when I couldn't control myself. It won't happen again. [Kisses her hand.] You have magic hands. I remember long, long ago when you were still working in state theatres – I was little then – there was a fight in our courtyard and the laundress who lived in the building was badly beaten up. Do you remember? They brought in unconscious ... You went to look after her, took her medicines, washed her children in the tub. Don't you remember?*

ARKADINA: *No. [Puts on a new bandage.]*

TREPLYOV: *There were two ballet-dancers who lived then in the same building as us ... They used to come to have coffee with you ...*

ARKADINA: *That I remember.*

TREPLYOV: *They were so religious.*

[A pause.]

Recently, these last days, I've felt a love for you as tender and total as in my childhood. I now have no one left but you. Only, why, why do you give in to the influence of that man? (Page 33-34)

Furthermore, this second process occurs in Act 3, namely the inciting moment, where Arkadina lowers her ego to show her affection for Konstantin. Using the first and third-person perspectives, it describes the culmination of Arkadina's love for her child when she changes the bandages on Konstantin's head which happened because he shot her in the head.

Konstantin is depicted, explaining flashbacks of Arkadina's love for him as a child. Arkadina, who was initially idealistic and arrogant, melts when she realizes her feelings are back and begins to show her love for her family. After a while, she covers up her love for her family with her ego and career. Arkadina's love also symbolized by a kiss on Konstantin's forehead, which means Arkadina's respectful affection for Konstantin. Followed by a small argument between Arkadina and Konstantin, Arkadina finally realizes that Boris's presence makes her son uncomfortable. He took steps to bring Boris back to town so his son would feel safe again. This process shows that Arkadina has started to show her love for Konstantin. What is unique about this datum is that it consist of the allusion language style to bring the reader to understand the events that occurred during Konstantin's childhood. So, on datum 6, Arkadina managed to go through the second process, namely by showing affection to Konstantin by changing the bandages and making Konstantin feel safe again by bringing Boris back to the city.

After going through the first and second processes, Arkadina enters the third process, where she is afraid of losing her only child, Konstantin. The next process occurs in the denouement part of this drama, at the end of the play. Arkadina's character, which was initially arrogant and selfish, turns into a character that thinks about her surroundings. The setting of the place in datum 7 is still at their childhood residence, at their main house. The next datum occurs when they return from the city after four years have passed. Arkadina then heals her longing for her child and shows her love more

openly, one of which is by telling Konstantin to eat. Over the past four years, the drama did not mention much about Arkadina's life. However, the researcher assumes that with Arkadina's return to her village, she still manages to fulfill her basic needs, namely sleeping, eating, and drinking enough. So did her security needs in the form of a place to live in the city and her steady profession as an actress. So, Datum 7 is Arkadina's final process in fulfilling her love and belonging needs.

Datum 7.

ARKADINA: *Sit down. [Takes the bandage from his head.] It's like a turban on ou. Yesterday a caller in the kitchen asked what nationality you were. But it's almost healed. There's next to nothing there. [Kisses him on the head.] And when we've left you won't go bang-bang again, will you? (Page 33)*

-

ARKADINA *[sitting down at the table]: Phew, I was frightened. It reminded me how ... [Covers her face with her hands.] It even went dark before my eyes.*

DORN *[turning the pages of a magazine, to Trigorin]: They published an article here a couple of months ago ... a letter from America, and I wanted to ask you, by the way ... [puts his arm round Trigorin's waist and takes him towards the footlights] ... as I'm very interested in this question ... [Quietly, dropping his voice] Take Irina Nikolayevna somewhere away from here. The fact is, Konstantin Gavrilovich has shot himself. (Page 57)*

In the last process of Arkadina fulfilling her love and belonging needs, Arkadina is described as a mother figure who is afraid of losing her only child. She is horrified remembering how Konstantin tried to kill himself by shooting himself in the head in Act 2 of this play (page 33). Arkadina's final episode is in Act 4. This episode occurs when all the characters get together to play cards while Konstantin is playing the piano in the next room, then meets Nina. Seeing that the first and second processes experienced by Arkadina have succeeded, the last process in the form of fear

ends up hanging, where the story does not explain the continuation of Arkadina, wanting to know that Konstantin died not because of suicide.

What happened to Arkadina also happens to the characters analyzed by Evyanto (2021) about Anne, who does not get love and attention from her family, just as the result of Arkadina's unfulfilled love in the form of losing Konstantin. The form of love needs that Arkadina has is family needs, where currently the only family she has is Konstantin. In the previous stage, it was explained that Arkadina brought Boris back to the city to give his son a sense of love and security. This is also included in B-Love, where she gives her love without expecting Konstantin to give the same love to his mother. So, by using the theory of Love and Belonging Needs from Abraham Maslow, Arkadina tends to fulfill her love needs by showing her affection for her son, Konstantin, but her fears come true, namely that she no longer has a family because Konstantin killed herself so she cannot fulfill her needs for love and sense of belonging.

2. Boris Alekseyevich Trigorin

The next character is Boris, a famous writer who has the motivation to fulfill his love when he was young, to have the girl he dreamed. Boris came to the countryside where his lover, Arkadina, grew up. With all his basic needs met, he wants to take a break from the hustle and bustle of the city. Not unexpectedly, the plot makes this character find his love needs in the village. With the motivation discussed in the previous sub-chapter, the researchers

found three processes in Boris's character in meeting his love and belonging needs. The first process is when he comes to Arkadina's hometown and falls in love with Nina, Konstantin's girlfriend. The love that initially grew because of the conversation happened between the two of them. Then led to the second process, namely Boris's doubts about choosing his love for Nina or staying loyal to Arkadina. In the second process, Boris is told to choose Arkadina, even though he still cannot be separated from Nina. Then, the final process of fulfilling the need for love and belonging to Boris is that Boris leaves Nina and returns to Arkadina. Still based on Maslow's theory (1954) regarding love and belonging needs, Boris' needs at this stage are in the form of his love for someone he longed for when he was young. So, the first process that Boris will go through is contained in datum 8, about the process of falling in love between Boris and Nina.

Datum 8.

TRIGORIN: *Sometimes people sleep on their feet, so while I'm talking to you it's as if I'm sleeping and seeing her in a dream ... I am overcome by sweet, wondrous dreams ... Let me go ...*

ARKADINA *[trembling]:* *No, no ... I am an ordinary woman, you mustn't talk to me like that ... Don't torment me, Boris ... I'm afraid*

...

TRIGORIN: *If you want, you can rise above the ordinary. Young, beautiful, poetic love that transports us into the world of dreams – that's the only thing on earth that can give happiness! I've never felt such love ... When I was young, I had no time, I was hanging round the doors of publishers, struggling with poverty ... Now this love has come, at last, it summons me ... What sense is there in running away from it? (Page 36)*

This datum explains that Boris realized his feelings for Nina after several conversations with her. He tells her lover, Arkadina, he has fallen in love with Nina. The datum that occurs in the inciting moment, in a gripping atmosphere by placing the debate between the first point of view, namely

Boris, and the third point of view, Arkadina. At this datum, Boris explains that the love he feels for Nina is the love he craved when he was young. Unfortunately, at that time, he was too busy pursuing a career and could not get his love. This datum also describes the theme and topic of *The Seagull*, which is complicated love. With the characteristics of Boris, this datum also proves that Boris is a selfish character. He didn't think about Arkadina's feelings when he conveyed his love for Nina. Boris tells Arkadina that the love he longed for has come, and he has no reason to avoid it. However, in this part of the story, Arkadina insists on convincing Boris that what Boris needs right now is not the love he yearned for when he was young but himself, who will accompany Boris at any time. It brings Boris to the second process, namely confusion in determining which love he will choose.

Datum 9.

ARKADINA: *Am I really now so old and ugly that you can talk to me of other women with no shame? [Hugs and kisses him.] Oh, you have gone mad! My beautiful, wonderful man! ... The last page of my life! [Falls on her knees.] If you leave me even for a single hour I won't survive. I shall go out of my mind, my marvellous, magnificent man, my conqueror ...*

TRIGORIN: *Someone might come in. [Helps her get up.]*

ARKADINA: *Let hem, I am not ashamed of my love for you. [Kisses his hands.] My treasure, my wild man, you want to behave like a lunatic, but I don't want you to, I won't let you ... [Laughing] You are mine ... you are mine ... This forehead is mine, and these eyes are mine, and this beautiful silky hair is mine too ... You are all mine. You are so talented, so wise, the best of all writers today, you are Russia's one hope ... You have such reserves of sincerity, simplicity, freshness, same humour ... In a single line you can convey the essence of a person or a landscape, your characters are alive. Oh, no one can read you without going into ecstasy! Do you think this praise is absurd? Am I a flatterer? Come, look into my eyes ... look here ... Do I look like a liar? You see, only I can appreciate you, only I tell you the truth, my dearest, wonderful friend ... Will you come? You will? You won't abandon me? ...*

TRIGORIN: *I have no will of my own ... I never had a will of my own ... Feeble, flabby, always giving in – can that really appeal to a woman? Take me, carry me off, but just don't let me one step away from you ...*

ARKADINA [to herself]: Now he's mine. [Lightly, as if nothing had happened] But if you want to you can stay. I myself will go off and you'll come on later, in a week's time. In fact, what's the hurry?

TRIGORIN: No, let's leave together.

ARKADINA: As you like. Together it is ... (Page 37)

Datum 9 is about the changes in each character, especially Arkadina. Arkadina, who has a proud nature, humbles herself to this datum solely to convince Boris of her confusion. This datum is still described in a tense and hot atmosphere filled with shouting and crying between Arkadina and Boris when they finally decide to return. Boris, who is initially passionate about his love at this datum, finally chose to return with Arkadina. He still meets Nina to express his feelings. It also supports that Chekov portrayed the characteristics of Boris as a character who doesn't care about other people's feelings. After he chooses Arkadina, he pretends to Nina that he chose her without thinking about her feelings. This datum is using third-person and first-person perspectives to explain Boris's choice in this second process. As he wrote, *"My treasure, my wild man.."* *"You are so talented, so wise, the best of all writers...."*. It also contains of hyperbole in Arkadina's quote to convince and flatter Boris as if Arkadina is what Boris needs. So, in this second process, Boris chose Arkadina and took him back to the city to fulfill his physiological and safety needs by working and living a normal life again.

After choosing Arkadina, in the next process, the researcher found that Boris did not fully choose to return to Arkadina. Using the third-person point of view, it explains that Boris had been having an affair with Nina while they were in town. Even though physiological and safety needs have been fulfilled, Boris's primary motivation in fulfilling his love and belonging needs

is that he still tries to fulfill them in any way possible. As presented by Johnson (2010) about interrelationships between characters, the affair happens because of the relationship between Boris and Nina. Although he is written as a smart character, he is also selfish, as he is having an affair with Nina and leaves her after. The 10th datum below proves that Boris's confusion in the second process led him to betrayal, which led to him leaving his love motivation when he was young.

Datum 10.

TREPLYOV: *She ran away from home and took up with Trigorin. Did you know that?*

DORN: *I did.*

TREPLYOV: *She had a child. The child died. Trigorin lost his love for her and returned to his previous attachments, as one might have expected. He'd never really left them but, with true lack of character, sort of made do in both places. As far as I can understand from what I heard, Nina's personal life went completely wrong.*

DORN: *And the stage?*

TREPLYOV: *I think worse still. She made her debut in summer theatre outside Moscow, then went off to the provinces. At that time I kept my eye on her and for some while, wherever she went, I followed. She always went for big roles, but her acting was coarse, tasteless, full of noisy rhetoric and abrupt gestures. There were moments when she would show her talent in an exclamation or a death scene, but they were just moments. (Page 46)*

The character is described as a selfish person who does not care about other people's feelings, from start to finish, does not develop into a better person. Using a third-person point of view, Boris is selfish as he leaves Nina after he loses his love and child from Nina. Sorin, Arkadina's older brother, explains to Konstantin that Nina has been abandoned by Boris after she suffered a miscarriage. The love that Boris had felt, which he considered something he had to fulfill when he was young, was finally gone. He loses motivation in fulfilling this need for love. Furthermore, Boris' selfish nature is related to his choice to return to Arkadina. Konstantin can feel the sad

atmosphere from Sorin's story before finally Boris and Arkadina return to the village. From this story, Chekov conveys a mandate to rethink fulfilling needs like Boris, who betrayed Arkadina because of the love he didn't get when he was young.

It is supported by Maharani's research (2020) which found that Hazel Grace affects the fulfillment of the needs for love and a sense of belonging based on the situation and relationship with intimacy. Boris, in this case, is influenced by the situation between himself and Nina. The form of love that is owned by Boris is the need for intimacy which is not just a touch. As in the story, Boris gets these needs from Nina in a very close way as in datum 9. It is included in D-love, where Boris focuses more on how he gets love from Nina rather than giving his love. But in the final part of the story, Nina has a miscarriage, which causes Boris to leave Nina and no longer love her. So, the conclusion is that Boris is unable to fulfill his needs even though he gets love from Nina, but in the end, he doesn't give his love to Nina anymore, so D-love in Maslow's theory is not fulfilled.

3. Nina Mikhaylovna Zarechnaya

The third character is a girl with high ambitions for her career and her love for Boris, Nina. As explained in the previous sub-chapter, Nina's motivation is Nina's love for Boris which can change her life for the better. Nina as an ambitious person, makes Nina's character do various ways to fulfill her love and belonging needs. Even though her basic needs have been met by

living in the village (sleeping, eating, drinking, and living with her parents), Nina has the ambition to fulfill her love and belonging needs by going to the city. According to Maslow (1954), the need for love and belonging that Nina wants to fulfill is her love for Boris (spouse). The researcher has found three processes of Nina in her efforts to fulfill her love and belonging needs. The first process is that she admires Boris, whom she considers a famous writer who comes from town to the village where she lives to accompany her lover, Arkadina. The second process occurs when she starts talking to Boris, and she falls in love until she decides to go with Boris to town even though she knows that Boris already has a lover. The final process is that Nina's love for Boris does not decrease or disappear even though Boris has left Nina and chooses to return to Arkadina. As datum 11 explains Nina's admiration for Boris.

Datum 11.

NINA: Yes, very. Your mama – that doesn't matter, I'm not frightened of her, but Trigorin is here ... I'm scared and feel awkward acting in front of him ... A famous writer ... is he young?

TREPLYOV: Yes.

NINA: How wonderful his stories are. (Page 6)

In datum 11, Nina is amazed by Boris, a famous and successful writer from the city. The arrival of Boris makes him do various things, one of which is to become an actress in a play by Konstantin. This datum is located on the exposition section and using the first-person point of view. At first, she didn't know whether Boris was old or young, but Nina knew Boris was a writer. She was amazed by the profession he had. Nina is described as a girl with a restrained family. He thinks Boris, as a writer, has much experience traveling the world. It is one of the reasons Nina admires Boris. Set in a rural

setting, Datum 11 appear with the excited atmosphere that occurs to Nina as characteristic of his passionate conversation with Konstantin. Furthermore, in the rising action section, Nina meets Boris, who leads her to the second process of fulfilling her needs for love and belonging.

The second process of Nina is, she keeps chasing Boris and does whatever it takes to be with him. As part of the rising action on pages 24 and 25, Nina gets to know Boris. The drama provides reasons about Nina fell in love with Boris. At first, he said that Nina wanted to be like Boris. She was very jealous of what Boris had. The hyperbole also portrays Nina as eager to do what Boris is doing. He describes Boris using the synecdoche to explain Nina's admiration for Boris, such as when Nina says Boris's life is splendid and wonderful just because he became a famous writer. As time goes by, they feel a love that is present between them. This deeper feeling of love is the second process that Nina goes through in fulfilling her love and belonging needs. As discussed earlier, Nina's family is very restrictive, which makes Nina want to break away from her family. This factor also brought Nina to the second process, namely to follow Boris to the city and realize their love behind Arkadina's back, as datum 12 is written below.

Datum 12.

NINA: *I felt we would see each other once more. [Excitedly] Boris Alekseyevich, I have taken an irrevocable decision, the die is cast, I'm going on the stage. Tomorrow I won't be here, I'm leaving my father, leaving everything and beginning a new life ... I'm going like you ... to Moscow. We'll see each other there.*

TRIGORIN *[lookinground]: Stay at the Slavyansky Bazaar ... Get word to me at once ... The Grokholsky Building on Molchanovka ... I'm in a hurry.*

[A pause.]

NINA: *One minute more ...*

In datum 12, it is explained that Nina has made a crucial decision to run away from her home. The drama shows the growth characteristics of Nina. Boris, who was initially full of enthusiasm, now becomes very ambitious in realizing his desires. Using the first point of view, it has personification in the part the die is cast, where he describes that Nina's final choice is to enter the world of drama by becoming an actress. The setting that for this datum is Sorin's house, which is far from the crowds. The datum is only between Nina and Boris. They have been awaited by all the other characters outside.

This datum explained that Nina's decision was unanimous to live with Boris, as Maslow (1954) also described that someone would do anything to meet their needs. The datum also shows how comfortable Nina to be with Boris, as she might feel that only Boris who accept her dreams to become an actress. Also at this datum, Boris and Nina has an intimacy for their sharing feelings. In other words, Nina is not worried about her basic needs in the city later, because she wants to fulfill her love and belonging needs by being with Boris to make her dreams come true. It is strong evidence that Nina's motivation to meet her needs lies in Boris's process of making Nina's life better.

Furthermore, the last process in fulfilling Nina's needs for love and belonging needs is in the form of her enormous love for Boris, and it doesn't diminish even though Boris leaves her. Given that her choice in the second process was to go from her home to Moscow, using Maslow's theory, Nina's

basic needs were indirectly fulfilled in the denouement section that took place four years later. Using a first-person point of view, the third process is in the conversation between Nina and Konstantin when the other characters are playing cards in the next room. Nina's love for Boris is consistent in describing Nina's unyielding and naive characteristics. This last process determines Nina's success in fulfilling her love and belonging needs, as stated in Datum 13.

Datum 13.

NINA: *Why do you say that you kissed the ground on which I walked? You should kill me. [Leans over the table.] I'm so exhausted. If only I could rest ... rest! [Raises her head.] I am a seagull ... That's not right. I am actress. Yes! [Hearing Arkadina and Trigorin laugh, she listens, then runs to the left-hand door and looks through the keyhole.] And he's here ... [Returning towards Treplyov.] Yes ... It doesn't matter ... Yes ... He didn't believe in the theatre, he went on mocking my dreams, and little by little I too stopped believing and lost heart ... And then came the troubles of love, jealousy, the constant fear for my child ... I became petty, worthless, I acted mindlessly ... I didn't know what to do with my hands, didn't know how to stand on the stage, wasn't in control of my voice. You can't understand what it's like to feel you're acting terribly. I am a seagull. No, that's not right ... Do you remember, you shot a seagull? A man just came along, saw it and killed it from having nothing to do ... A plot for a short story. That's not right ... [Rubs her forehead.] What was I ... ? I was talking about the stage. Now I am not so ... I am now a real actress, I act with enjoyment, with ecstasy, I get intoxicated on the stage and feel that I'm beautiful. And now, while I've been staying here, I've walked everywhere, I walk and walk, and think, think and feel how every day my spritual powers grow ... Kostya, I know now, I understand. In what we do – whether we act on the stage or write – the most important thing isn't fame or glory or anything I used to dream about – but the ability to endure. To know how to bear your cross and have faith. I have faith, and my pain is less, and when I think about my vocation I'm not afraid of life.*

TREPLYOV *[sadly]: You have found your road, you know where you're going, but I am still carried along in a chaos of dreams and images, without knowing why and for whom they exist. I have no faith and I don't know where my vocation lies.*

(Page 55-56)

Datum 13 lies in this part of the denouement, which is the result that determines Nina's success in fulfilling the needs of love and belonging. At the beginning of this datum, Nina doesn't feel she deserves to feel happiness. He

is pictured telling Konstantin about what he did to him four years ago. Nina is regretful and blames Konstantin for still loving her after she left him. This datum is also written using the first-person point of view. Boris described belittled Nina and how Nina's feelings didn't match his motivations. Initially, Nina's character was described as a character, who thought she could get happiness by being with Boris. In this datum, Nina explained that what happened to her life after being with Boris did not get better but worse. It is said that he had a child with Boris, but the child died, and since then, Boris has not loved Nina anymore. Furthermore, Nina is also described as having stopped loving theater and her work as an actress because she has lost her love, Boris. In Nina's last datum, the most crucial thing in life was not the fame or wealth he first dreamed of with Boris, but the most important thing was the ability to survive and endure the hardness of life. It is supported by Bahuwa (2018), which uncovers that only two needs have not been fulfilled, safety and love and belonging. The result of Nina fulfilling her love and belonging needs is a failure to have a better life when she loves Boris.

4. Konstantin Gavrilovich Treplyov

The last character that the researcher will discuss is Konstantin, who has a primary influence on the conflict in *The Seagull* story. In the first subsection, the researcher has found Konstantin's motivation in fulfilling his love needs, namely in the form of his love for Nina, which he made everything in his life. The drama describes Konstantin's character as highly sensitive, easily discouraged, and jealous. This characteristic makes him experience a

very complicated love which is the theme and topic of the drama *The Seagull*, which makes Konstantin the most crucial character who carries the storyline and has an influence on other characters. By looking at Maslow's theory of Love and Belonging, Konstantin has faced difficulties in fulfilling his love and belonging needs, namely his relationship with other figures, his family, and most importantly motivation, his relationship with Nina, his ex-girlfriend. Using Maslow's theory in Chekov's *The Seagull*, the researcher found three processes that Konstantin went through in fulfilling his motivation, namely his love for Nina, which he made his life reference. The first process was started by Konstantin, who admired Nina, both in terms of her physique and ability to become an actress in the drama she made. Furthermore, the second process that Konstantin experienced was rejection by Nina when she conveyed her complicated feelings, which took the form of the seagull symbol. Konstantin's last process was when he was rejected by Nina for the second time, but his love for Nina remained undiminished. So, in the first stage, the researcher finds datum 14, which discusses the first process of Konstantin when he admires Nina.

Datum 14.

TREPLYOV [listening]: *I can hear footsteps ... [Hugs his uncle.] I can't live without her ... Even the sound of her footsteps is beautiful ... I'm madly happy. [Quickly goes to meet NINA ZARECHNAYA, who enters.] Enchantress, my dream ... (Page 5)*

In datum 14, Konstantin's first process of admiring Nina's physique and characteristics is admiring her. Located in the exposition section, the characteristics of Konstantin, who is ambitious in realizing his dream of becoming a famous writer. What's more, his admiration for Nina made him

more passionate about proving his work to his mother, as in the conversation before datum 14 with Sorin. Datum 14, uses hyperbole. Even though, at this stage, Konstantin is described as just admiring Nina, the drama writes off his admiration in a phrase, "I can't live without her". The drama also uses the metaphor "I'm madly happy" to describe how impressed Konstantin is with Nina at the beginning of the story. This datum proves that Konstantin has a deficiency motivation. As this first process about Konstantin led him to depend on Nina until the end of The Seagull story and he hope to received the same feedback for his love to Nina.

Entering the second process, the researcher finds that Konstantin's dependence makes him do anything to fulfill his love needs for Nina. With characteristic jealousy, Konstantin enters the second act, where he sees Nina walking and talking to Boris, the man she admires. Apart from that, Konstantin is also jealous of Boris because of his failed drama compared by his mother to Boris. In datum 15 below, Konstantin is a person who dedicates his life to art, especially drama. Explicitly, the drama also uses metaphorical language to make this drama come alive as datum 15 below.

Datum 15.

NINA: You've become irritable recently, you express yourself inmprehensibly, in some kind of symbolic language. And this seagull is clearly a symbol but, forgive me, I don't understand ... [Puts the seagull on the beach.] I'm too simple to understand you.

TREPLYOV: It started on the evening of my play's stupid failure. Women don't forgive failure. I burnt the lot, to the last scrap of paper. If you only knew how unhappy I am! Your coldness is frightening, incredible, as if I woke up and saw that this lake had suddenly dried up or flowed into the ground. You've just said that you're too simple to understand me. Oh, what is there to understand here? My play failed to please, you despise my inspiration, you know think I'm commonplace, worthless, like many others ... [Stamping his foot.] How well I understand that, how I understand! It's as if I had a nail driven into my

brain = damn it and my pride, which sucks my blood, sucks it like a serpent ... [Seeing TRIGORIN who is walking reading a notebook.] Here comes the true talent; he steps like Hamlet, and with a book too. [Mockingly] 'Words, words, words ...' This sun hasn't yet reached you, but you're already smiling, your gaze has melted in his beams. I won't get in your way. [Goes out quickly.] (Page 23)

In datum 15, the atmosphere becomes heated due to an argument between Konstantin and Nina. This stage also shows the complicated theme of love between Nina and Konstantin. Even Nina also mentioned that Konstantin was too complicated for the simple Nina. In this second act, it depicted the seagull as a metaphor for Konstantin, who is brutal and sacrifices everything to be placed at Nina's feet. At this stage, how desperate and jealous Konstantin is for Boris is clearly depicted. It related to Maslow theory that human will do anything to not feeling lonely. Regarding to this datum, Konstantin is frightened to lose Nina again since all he wants is a relationship with Nina. Up to the last sentence in this datum, it shows how Nina blossoms when she sees Boris. It's different when she sees Konstantin and becomes cold towards him. This datum also explains that Konstantine will soon kill himself, which proves his desperation caused by unfulfilled love of having relationship with Nina. Thus, this process shows that Konstantin's motivation in dedicating his life to Nina is on the verge of failure, as he decides to attempt suicide.

Konstantin's final act is away from the second, namely in the denouement of the seagull. In the story between the second and third rounds, Konstantin attempted suicide by shooting himself in the head. However, this incident did not immediately kill him but injured his head. In the middle of

that part, Konstantin feels a little love from his mother, which he misses, but that doesn't make him better because he is still jealous of Boris, who has taken Nina's heart. Using the first and third-person perspectives, datum 16 will explain the last process that happened to Konstantin in fulfilling his love and belonging by depending on Nina for his whole life. Before heading to datum 16, the story also explained that Konstantin's intellectual character had succeeded in creating several works over the past four years. It shows by the conversation between Boris and Sorin that between Act 3 and Act 4, which lasted for four years, Konstantin managed to fulfill his other needs so that he still survives. However, as the motivation for fulfilling his love needs is in the form of his love for Nina, which has been rejected once on datum 15, datum 16 is evidence of Konstantin's last process in fulfilling his love and belonging.

Datum 16.

NINA: No, no ... Don't see me off, I'll go by myself ... My horses are near ... So, she brought him with her? Well, it doesn't matter. When you see Trigorin, don't tell him anything ... I love him, I love him even more than before ... The plot for a short story ... I love him, I love him passionately, I love him to desperation. It was good before, Kostya! Do you remember? What a clear, warm, joyful, pure life, what feelings – feelings like delicate, exquisite flowers ... Do you remember? ... [Recites] 'Men, lions, eagles and partridges, antlered deer, geese, spiders, silent fish which live in the water, starfish and organisms invisible to the eye – in short, all life, all life, all life has been extinguished after completing its sad cycle ... For thousands of centuries the earth has not borne a single living being, and this poor moon lights her lantern to no purpose. In the meadow the cranes give their waking cry no more and in May the cockchafers are no longer heard in the lime groves ...' [Impulsively embraces Treplyov and runs out through the French windows.]

TREPLYOV [after a pause]: It'll be awkward if someone meets her in the garden and then tells Mama. I could hurt Mama ... [For two whole minutes he silently tears up all his manuscripts and throws them under the desk, then he opens the right-hand door and goes out.] [Offstage, right, a shot, everyone starts] (Page 55-56)

This last datum contains all the intrinsic aspects of *The Seagull*, which makes the ending of this drama so lively and becomes a tragic ending

for some of the characters, Konstantin – Nina – Arkadina. Datum 16, in the denouement section, occurs when the other characters gather again to play cards, while Konstantin is busy playing the piano in another room. However, he was fooled when Nina suddenly came and told him about what she had experienced in the past four years. This datum in the first person, Konstantin, and the third person, Nina. Nina said that she still chose Boris even though she had been abandoned, and her career was ruined because of Boris too. Konstantin feels a terrible fire of jealousy even though he still tells Nina that he still loved Nina. In this process in datum 16, Konstantin's characteristics as a character who is jealous and easily discouraged, connected with Maslow's theory about someone who wants to fulfill his needs, in this case, his love needs, will be willing to do anything. As in this last process, it is told that Konstantin still loves Nina, proving that the process that Maslow said was true. The former study by Ronie and Hellystia (2019) found that Celestine could fulfill all five needs when she is in prison. It is contrasted with Konstantin as he gives up in facing the pressure. So, the conclusion is Konstantin's process in trying to complete his love and belonging needs was unsuccessful. At the end of the story, he lost Nina's love and successfully suicide by shooting his head.

CHAPTER V

CONCLUSION AND SUGGESTION

The final section of this document includes a summary of the research findings and suggestion. The conclusion summarizes the researcher's answers to the research questions and the theoretical significance of the study as presented in the preceding chapter. Additionally, this section offers suggestions related to the research limitations for readers and future researchers to consider.

A. CONCLUSION

Upon conducting an analysis of Anton Chekov "*The Seagull*" through the lens of Abraham Maslow's hierarchy of needs theory, the researcher has drawn conclusions. The analysis has revealed the motivation of four characters out of eleven characters and how the characters fulfill their love and belonging needs.

The first motivation that the researcher found for Arkadina was her desire to fulfill her love and belonging needs, namely to give her love to her only child. Meanwhile, Boris, his lover, has a fulfillment motivation in the form of wanting to have the girl he wanted when he was young. Nina, the dream girl, also has the same motivation to live with Boris and have a better life. On the other hand, Konstantin, the last character, has the motivation to own and love Nina for the rest of his life until he kills himself.

The characters in the story exhibit varying approaches and outcomes in fulfilling their love and belonging needs. Arkadina, who at first still

adapting for coming back home, then realizes that she needs to give her love to Konstantin as her only child. However, her process of giving the love without expecting the feedback is ended up with her losing of Konstantin. Boris initially wanted to fulfill his love by being with Nina after going through a long process of indecision and finally returned with Arkadina and dumped Nina after she had a miscarriage. Nina, who initially lived a little happier with Boris by being his lover and get acceptance also understanding, was finally thrown out of Boris's life, even though she still loved him, and she told Konstantin. Konstantin, who at first was reluctant to live without Nina, then managed to survive four years until Nina came back and said that she still loved Boris, which then made Konstantin kill himself as he can't get the same love as he gave to Nina. So, the conclusion that the researcher got from this process is only Arkadina and Boris who is succeed in fulfilling their love and belonging needs, even if it's not exactly as at first. As Arkadina gave her love to Konstantin, and Boris get the love from Arkadina.

The findings and explanations presented by the researcher have contributed to the development and application of Abraham Maslow's theory of Motivation and Hierarchy of Needs, specifically in relation to the love and belonging needs depicted in Anton Chekov "*The Seagull*". This contribution is primarily theoretical in nature.

B. SUGGESTION

Based on the mentioned conclusions, the researcher proposes several suggestions for both current and future researchers. Firstly, literary works have

proven to be an excellent representation of real-world scenarios, especially concerning human psychology. Therefore, the researcher suggests that readers should explore more research on literary psychology to gain a better understanding of human psychology in the real world.

Secondly, while this thesis focuses solely on motivation and the process of fulfilling love and belonging needs, future researchers can delve deeper into other human needs such as biological, safety, self-esteem, and self-actualization. Additionally, researchers can choose different literary works with extensive data for analysis.

Lastly, the researcher recommends that future researchers frequently read and develop an understanding of psychological literature collections, especially Abraham Maslow's Hierarchy of Needs, to facilitate the process of understanding and applying it to analysis.

BIBLIOGRAPHY

- Al-Ma'ruf, A. I., & Nugrahani, F. (2017). PENGKAJIAN SASTRA Teori dan Aplikasi. In *Pengkajian Sastra Teori dan Aplikasi* (1st ed.) Surakarta: Djiwa Amarta Press.
- Backwell, W. (2013). *Gregory Castle The Literary Theory Handbook*. West Sussex: John Wiley & Sons, Ltd.
- Bahuwa, R. (2018). Analysis of Maslow's Hierarchy of Need in The Great Gatsby Novel by Franciss Scott Fitzgerald. *British, Jurnal Bahasa dan Sastra Inggris Volume 7, No 2, September 2018*.
- Bokhari, S. S. (2016). *The Seagull – Surging Elements of Modern Realistic Expressionism. The Explorer Islamabad: Journal of Social Sciences Vol-2*.
- Carter, D. (2006). *Literary Theory*. Great Britain: Pocket Essentials.
- Chandra, A. P. (2015). Conflict of Love in Anton Chekov's *The Seagull* (1895) An Individual Psychological Approach. Malaysia: *Undergraduate Thesis of Universitas Malaysia Sabah*.
- Chekhov, A. (2002). *Plays - Ivanov, The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard*. London: Penguin Books.
- Johnson, R. S. (2010). A Director's Approach to Anton Chekhov's *The Seagull*. Texas: *Undergraduate Thesis of Baylor University*.
- Khasanah, U. (2022). Jodoh Dalam Qur'an (Studi Tafsir Tematik). Ponorogo: *Undergraduate Thesis of IAIN Ponorogo*.
- Lisbeth, K. (2003). Choice Theory Instructional Module. Ohio: *Thesis of Kent States University*.
- Lumbantoruan, A., & Evyanto, W. (2021). Analysis Love and Belonging Needs in Novel "Persuasion" by Jane Austen: Psychological Approach. *Humaniora: Journal of Language and Literature*.
- Maharani, M. K. (2020). Love and Belonging Needs of The Main Character in John Green's "The Fault in Our Stars" Novel: Psychological Approach. *Udayana Journal of Social Sciences and Humanities, Vol. 5 No. 1, Februari 2021*
- Maslow, A. H. (1954). *Motivation and Personality*. Harper and Row Publisher.
- Mawere, M., Mubaya, T. R., Reisen, M. v., & Stam, G. v. (2016). Maslow's Theory of Human Motivation and its Deep Roots in Individualism:

- Interrogating Maslow's Applicability in Africa. *Scientific and Industrial Research and Development Centre*.
- Musthofa, M. W. (2018). Love and Belonging Needs Analysis of Saroo as The Main Character in Lion Film. Jakarta: *Undergraduate Thesis of UIN Syarif Hidayatullah*.
- Reaske, C. R. (1966). *How to Analyze Drama*. New York: Monarch Press.
- Ronie, F. I., & Hellystia, D. (2019). Hierachy of Needs Anaylsis of The Main Character of a Novel Entitled Flawed by Cecelia Ahern. *Journal of Language and Literature Volume 7 No 2 Desember 2019*.
- Sari, L., Natsir, M., & Valiantien, N. M. (2017). The Hierarchy of Needs Reflected in Michael Oher's Character in The Blind Side Movie. *Journal Ilmu Budaya, Volume 1 Nomor 4 Edisi Oktober 2017*.
- Wellek, R., & Warren, A. (1956). *Theory of Literature*. New York: Brace and World, Inc.
- Yarahmadi, M., & Olfati, N. (2011). Speech Act Analysis of Anton Chekov's The Seagull. *Journal of Basic and Applied Scientific Research*.
- Yulianti, D. (2018). Hubungan Konsep Geografi Dengan Pengembangan Usaha Konveksi Serta Kesejahteraan Masyarakat di Desa Cilame Kecamatan Kutawaringin Kabupaten Bandung. *Geoarea Vol 1 No 1, 27-31*.

CURICULUM VITAE



Rico Bagus Aditya was born in Probolinggo on April 16, 2000. He graduated from SMA 1 Kraksaan, Probolinggo. He started his education in 2019 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2022. During his study at UIN Malang, he actively participated several competitions and become a winner as English Literature Ambassador 2019. In his last semester, he also works at Tugu Hotel as Food and Beverage Service Attendant.