

**THE STORY OF JANIE'S LOVE SEEKING  
ENDED BY THE FULFILLMENT OF  
THE HIERARCHY OF NEEDS  
IN *THEIR EYES WERE WATCHING GOD*  
A NOVEL BY ZORA NEALE HURSTON**

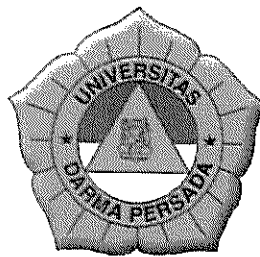
***THESIS***

**A Thesis Submitted To The Faculty of Letters  
In Partial Fulfillment Of The Requirements  
For Undergraduate Program**

***BY***

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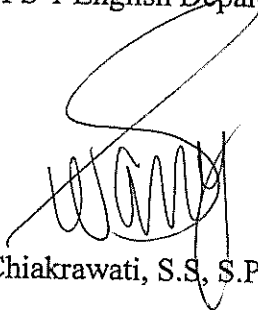
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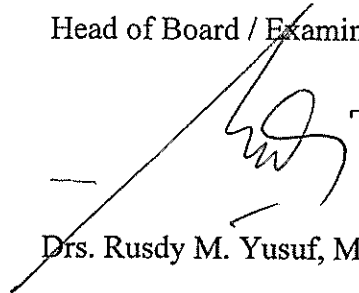
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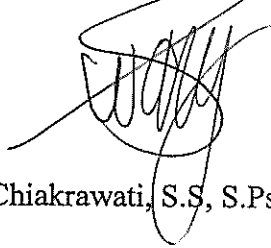
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is a scientific research I conducted under the guidance of Dr. Hj. Albertine S. Minderop, MA and Dra. Karina Adinda, MA. Since the thesis is truly original not a half or total plagiarism of another works, the contents has become my responsibility. With all sincerity, I made this statement on January 2008. Jakarta

The Writer,

Anis Sri Utami

*Every time I close my eyes  
And say my prayer at night  
I thank God each day for your love  
That gives me wings to fly up high  
To reach the my dream aim for the sky  
You're always there*

*I dedicate this thesis to my beloved parents  
Thanks for all the prays and supports  
So that I can reach my dreams...*

## PREFACE

The thesis I have conducted entitled, *THE STORY OF JANIE'S LOVE SEEKING ENDED BY THE FULFILLMENT OF THE HIERARCHY OF NEEDS IN THEIR EYES WERE WATCHING GOD* BY ZORA NEALE HURSTON, is a partial fulfillment of requirements for obtaining Sarjana Sastra of Undergraduate Program in English Letters.

However, I do believe that this thesis is far from being expected, not only it's contextual analysis but also technical terms. For that reason, I would very much welcome suggestion from examiners and readers for its future improvement.

Finally yet importantly, I hope this thesis can give a bit contribution to the readers in understanding how to apply intrinsic and extrinsic elements to form theme of a novel. Besides, it hopefully would be useful for readers who have a great interest in literary works and some other useful things appearing in this novel.

Jakarta, January 2008

Anis Sri Utami

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Alhamdulillah rabbil 'allamin. Thanks God that finally I can finish my thesis to reach my degree of Sarjana Sastra of Undergraduate Program in English Letters. With all my respect, I would like to offer my profound gratitude to whom help me finishing this research, as follows:

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5. My beloved parents, Sri Hutomo and Situm, who have given me all the loves and pray for me all the times. Thanks for being patient in growing me up. Your love and support are priceless. You are the best parents in the world. I could never ever repay you for all you have done for me. I am really proud to be your daughter. I love you.

Jakarta, January 2008

Anis Sri Utami

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# CHAPTER I

## INTRODUCTION

### A. Background

Zora Neale Hurston is born on January 7<sup>th</sup>, 1891 in Notasulga, Alabama. John Hurston, her father, is a carpenter and a preacher and is several times elected mayor of their town. Her mother, Lucy Ann Potts, a school teacher dies in 1904. The young Zora does not take very well to her new stepmother and leaves home to work for a traveling theatre company, and then in 1917 attends Morgan Academy in Baltimore to finish high school. Hurston enters Howard University in 1920 and studies there off and on for the next four years while working as a manicurist to support herself. Her first published story appears in Howard University's literary magazine in 1921 and receives recognition in 1925 when another story is accepted by the New York magazine

During her early years in New York, Hurston works as an assistant to writer Fanny Hurst and begins taking classes at Barnard College. At Barnard she studies anthropology under the renowned scholar Franz Boas. Her particular interest is in the area of folklore, and her background in Eatonville provides her both with rich data for scholarly study and fine raw material for her writing.

One of Hurston's early works is the play *Mule Bone*, a comedy she writes with Langston Hughes, but the play itself is not published in its entirety until 1991. Hurston's first published book, *Jonah's Gourd Vine*, is a fictional work set in a small all-African-American Florida town which focuses on the lives of two people remarkably like her parents. In her second book, *Mules and Men* (1932), Hurston publishes what she finds in her trips in the south. She also learns *voodoo* and collects the Karibia's traditions that she writes as an anthology in *Tell My Horse* (1938) in Haiti. Her novel is full of the colorful languages and funny story or tragic from the African-American's traditions.

*Their Eyes Were Watching God*, first published in 1937, is generally considered to be Hurston's most powerful novel. Alice Walker writes of it, "There is no book more important to me than this one". It is the story of Janie Crawford, a woman who defines the parameters of her life and loves in opposition to the small-town mores of Eatonville. She is the granddaughter of an ex-slave, and her three husbands: Mr. Killicks, Mayor Starks and, finally, Tea Cake--the love of her life. The novel is set in an African-American community in rural Florida, and the characters speak in African-American dialect. *Their Eyes Were Watching God* is a landmark novel of the African-American experience in America.

*Moses, Man of the Mountain*, Hurston's third novel, is a compelling rewriting of the biblical book of Exodus in the style of African-American southern vernacular. *Dust Tracks on a Road* (1942), Hurston's autobiography, has proved to be the most enigmatic of her works. The last of her works that is published in her lifetime, *Seraph on the Suwanee*, which focuses on the marriage of a white couple, seems a long stretch from her roots in Eatonville.<sup>1</sup>

In her later years, Hurston goes back to Florida and has health problems. In January 28<sup>th</sup>, 1960 she dies in poverty, broke and unrecognized by the literary community. Her work is also nearly forgotten and thus lost to most readers. Alice Walker in the 1970s helps revive interest in Zora Neale Hurston's writings, and today Hurston's novels and poetry are studied in literature classes, women's studies and African-American studies courses, and have become again popular with the general reading public.<sup>2</sup>

One of her works that I choose is *Their Eyes Were Watching God*, a novel about the life of an African-American girl, Janie Crawford, who gets married for three times. Her first marriage is with Logan Killicks, an old and rich farmer. Its marriage does not work, because she finally finds out that he just marries her as a

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<sup>1</sup> Kathryn VanSpanckeren. *Garis-Garis Besar Kesusastraan Amerika*. p. 76

<sup>2</sup> Zora "A Genius of the South" ([http://womenshistory.about.com/library/bio/blbio\\_hurston\\_zora](http://womenshistory.about.com/library/bio/blbio_hurston_zora),

10/26/07, 03:55:49 PM)

maid—running the farm and house. One day, she meets Joe Starks, a free slave and has a dream to have his own company and a leader. Because of feeling tired treating bad with her husband, she prefers to go with Joe and moves to Eatonville. In there her husband builds a big shopping center that employs local people. She cannot go outside and socialize with the local people because her husband forbids it. She is just as a part of the completeness of Joe in front of the local people.

After her husband dies, she falls in love with Tea Cake and sells all the properties and moves to Jacksonville. Her third marriage is full of fighting and jealousy. In the end, she finds out that this is her dream marriage, because she knows that Tea Cake loves her so much. Unfortunately, that happiness is not getting longer, because the storm destroys the area. She almost drowns because of it, but luckily Tea Cake saves her and is bitten by a mad dog. He is sick and cannot do anything. He also becomes more jealous with all the men that closer to Janie. He gets mad and wants to kill her, but Janie kills him first as self-defence. She is free according to the judge decisions.<sup>3</sup>

## **B. Identification of the Problem**

Based on the above background, I identify the problem of this novel is about the sacrifice of Janie's character seeking her dreaming love.

My assumption, the theme of this novel is the story of Janie's love seeking ended by the fulfillment of the hierarchy of needs that is analyzed through the intrinsic approach, which is characterization and plot, and extrinsic approach, which is psychology approach.

## **C. Limitation of the Problem**

Based on the above identification of the problem, I limit the scope of this research on analyzing of characterization and plot as the intrinsic elements and on the analyzing of the extrinsic approaches by through psychology approach--the

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<sup>3</sup> Zora Neale Hurston. *Their Eyes Were Watching God*. (New York: Harper & Row, Publishers, 1937).

concept of the hierarchy of needs. Both of the two approaches will be beneficially used to prove the theme assumption which is the story of Janie's love seeking ended by the fulfillment of the hierarchy of needs.

#### **D. Formulation of the Problem**

Based on the above limitation of problem, I formulate the problem as: Is it true that the theme of this novel is the story of Janie's love seeking ended by the fulfillment of the hierarchy of needs? To answer that, I formulate the problem as these followings:

1. Can the characterization and plot be used to analyze this novel?
2. Can the hierarchy of needs concept be used to analyze the novel?
3. Can the theme be established through the result analysis of intrinsic and extrinsic elements?

#### **E. Objective of the Research**

Based on the above formulation of the problem, I have a purpose to prove the assumed theme of the novel which is the story of Janie's love seeking ended by the fulfillment of the hierarchy of needs.

To arrive at this point, I arrange some stages of research as follow:

1. Analyzing the characterization and plot as the intrinsic approach of the novel.
2. Analyzing the hierarchy of needs concept as the extrinsic approach of the novel.
3. Analyzing the theme by elaborating the result of the intrinsic and extrinsic approaches of the novel.

#### **F. Theoretical Framework**

Based on the above objective of the research, I apply some theories for the intrinsic approach which is characterization and plot, and for the extrinsic approach is psychology approach through the hierarchy of needs concept.

Both of the theories of intrinsic and extrinsic approaches I use for analyzing this novel are completely mentioned as follows:

1. Intrinsic Approach

In analyzing the intrinsic approach of the novel, I use two intrinsic elements which are characterization and plot to support the establishing assumed theme.

a. Characterization

The theory of characterization I used for analyzing the novel is taken from the book *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hooper. This book has methods to present and establish the character. Character is a part of the fascination with the characters of fiction is that we come to know them so well, perhaps at times too well; the most part only on—the basis of external—on the basis of what they say and what they do.<sup>4</sup>

It has two methods; they are *Indirect Method* which is Showing Method, and *Direct Method* which is Telling Method.

1). Telling Method

*Telling Method* relies on exposition and direct commentary by the author and the guiding hand of the author itself is very much in evidence.<sup>5</sup>

Telling Method of revealing character includes the following:

a). *Characterization through the Use of Names*

*Characterization through the Use of Names* is the form of telling that is used to provide essential clues that aid in characterization. And it is also given to reinforce their physical appearance.<sup>6</sup>

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<sup>4</sup>James H. Pickering, dan Jeffrey D. Hooper. 1981. *Concise Companion to Literature*, New York: Macmillan Publishing., Inc. pp. 23-34

<sup>5</sup> *Ibid.*, p. 27

<sup>6</sup> *Ibid.*, p. 28

b). *Characterization through Appearance*

*Characterization through Appearance* is the form of telling that often provide essential clues to character in details of appearance (what a character wears and how he looks). Details of dress may offer clues to background, occupation, economic, and social status, and even a clue to the character's degree of self-respect. Details of physical appearance can help to identify a character's age and the general state of his physical and emotional health and well-being: whether the character is strong or weak, happy or sad, calm or agitated.<sup>7</sup>

c). *Characterization by the Author*

*Characterization by the Author* is the form of telling which the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts, and feelings that enter and pass through the characters' minds.<sup>8</sup>

2). Showing Method

*Showing Method* involves the author's stepping aside to allow the characters to reveal themselves directly through their dialogue and their actions.<sup>9</sup>

There are essentially two methods of indirect characterization by showing method, which are:

a). *Characterization through Dialogue*

*Characterization through Dialogue* is divided into six parts, which are:

1. *What is Being Said*

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<sup>7</sup> *Ibid.*, pp. 29-30

<sup>8</sup> *Ibid.*, pp. 28-30

<sup>9</sup> *Ibid.*, p. 27



The reader must pay attention to the substance of the dialogue itself. Is it a small talk or is the subject an important one in the developing action of the plot? If the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody.<sup>10</sup>

2. *The Identity of the Speaker*

What the protagonist says must be considered to be potentially more important than what minor characters say, although the conversation of a minor character often provides crucial information.<sup>11</sup>

3. *The Occasion*

The reader should consider the likelihood that seemingly idle talk on the street or at theater has been included by the author because it is important to the story being told.<sup>12</sup>

4. *The Identity of the Person or Persons Speaker is Addressing*

The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, his speech is called monologue.<sup>13</sup>

5. *The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary*

The speaker's tone of voice may reveal his attitude toward himself (he is confident or shy) and his attitude toward those with whom he is speaking. His attitudes to others may be warm and friendly or cold, detached, and even hostile. Finally, stress, dialect, and word choice all provide important clues to character

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<sup>10</sup> *Ibid.*, p. 32

<sup>11</sup> *Ibid.*, p. 32

<sup>12</sup> *Ibid.*, p. 33

<sup>13</sup> *Ibid.*, p. 33

which may reflect the character's origin, education, occupation, or social class.<sup>14</sup>

b). *Characterization through Action*

*Characterization through Action* tells us about the actor's personality and character's based on their action in the story.<sup>15</sup>

b. Plot

The theory of plot I use for analyzing the novel is taken from the book *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hooper. This book has the method to present and establishes the plot. Plot is referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story.<sup>16</sup>

There are several sections of plot, which are:

1. Exposition

Exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action.<sup>17</sup>

2. Complication

Complication or the rising action is to break the existing equilibrium and introduces the characters and the underlying or inciting conflict.<sup>18</sup>

3. Crisis

Crisis or climax is the moment at which the plot reaches its point of greatest emotional intensity. It is the turning point of the plot, directly precipitating its resolution.<sup>19</sup>

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<sup>14</sup> *Ibid.*, pp. 33-35

<sup>15</sup> *Ibid.*, p. 34

<sup>16</sup> *Ibid.*, p. 14

<sup>17</sup> *Ibid.*, p. 16

<sup>18</sup> *Ibid.*, p. 17

<sup>19</sup> *Ibid.*, p. 17

#### 4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.<sup>20</sup>

#### 5. Resolution

The final section of the plot is its resolution. It records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion or the denouement.<sup>21</sup>

## 2. Extrinsic Approach

In analyzing the extrinsic elements of the novel, I use one extrinsic element which is psychology approach (the hierarchy of needs) to support the establishing assumed theme. Psychology is study of the mind how it functions.<sup>22</sup> Psychology means the soul knowledge which investigates and studies the attitude of human being.<sup>23</sup> Psychology literature is the study of author's psychology as a type or personal, studying as the creative process, the effect of literature itself to the reader, and the law of psychology which is applied to the works.

“Psikologi sastra memiliki empat pengertian, yakni studi psikologi pengarang sebagai tipe atau pribadi, kajian proses kreatif, dampak sastra terhadap pembaca dan kajian tipe dan hukum, yakni hukum psikologi yang diterapkan pada karya sastra.”<sup>24</sup>

The theory of the psychology of hierarchy of needs I used for analyzing the novel is taken from the book *Teori-teori Kepribadian; Psikoanalisis, Behaviorisme, Humanistik* by E. Koeswara. Psychology of the hierarchy of needs is the arrangement of the basic and hierarchy needs that

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<sup>20</sup> *Ibid.*, p. 17

<sup>21</sup> *Ibid.*, p. 17

<sup>22</sup> Oxford Learners Pocket Dictionary. Oxford University Press. p. 333

<sup>23</sup> Albertine Minderop. 2000. *Buku Ajar: Sastra Dan Psikoanalisis Sigmund Freud*. Jakarta. p. 3

<sup>24</sup> *Ibid.*, p. 2

can motivate human. If one need has been satisfied, then another need will ask for its satisfied. The more the individual is able to satisfy the higher need, than that individual will be able to reach the individuality, mature and so on.

“Psikologi kebutuhan bertingkat Maslow adalah susunan kebutuhan-kebutuhan dasar yang bertingkat yang mendasari motivasi manusia.”<sup>25</sup>

Maslow divides the human hierarchy needs into five hierarchies of needs, which are:

#### 1). Physiological needs

Physiological need is the most urgent need to be satisfied because it related to biological and continuity of life. That needs includes to eat, to drink, to have sex, to inhale oxygen, to be active, to rest, to have temperature balance, and the needs of sensory stimulation.

“Kebutuhan ini adalah sekumpulan kebutuhan dasar yang paling mendesak pemuasannya karena berkaitan langsung dengan biologis dan kelangsungan hidup. Kebutuhan itu antara lain makan, minum, seks, oksigen, aktif, istirahat, keseimbangan temperatur, dan kebutuhan akan stimulasi sensoris.”<sup>26</sup>

#### 2). Need for self-security

When the physiological need has been satisfied, there will be coming another need as a dominant need and needed to satisfy, which is the need for self-security. This need motivate the individual to get the pacification, certainty, and regularity from its environment circumstance.

“Kebutuhan ini adalah kebutuhan yang mendorong individu untuk memperoleh ketentraman, kepastian, dan keteraturan dari keadaan lingkungannya.”<sup>27</sup>

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<sup>25</sup> E. Koeswara. *Teori-Teori Kepribadian; Psikoanalisis, Behaviorisme, Humanistik*. (Bandung: PT. Eresco, 1991), p. 119

<sup>26</sup> *Ibid.*, p. 119

<sup>27</sup> *Ibid.*, p. 121

### 3). Need for Love and Belongingness

Need for love and belongingness is the need that motivate individual to having an affective relation or other emotional affair with other individual in a circle of a family or group in a society.

“Kebutuhan akan cinta dan rasa memiliki (need for love and belongingness) ini adalah kebutuhan yang mendorong individu untuk mengadakan hubungan afektif atau ikatan emosional dengan individu lain, baik dengan sesama jenis atau berlainan jenis, di lingkungan keluarga ataupun lingkungan kelompok di masyarakat.”<sup>28</sup>

### 4). Need for self-esteem

Need for self-esteem is divided into two parts. First is the respect or appreciation from oneself, including the ambition to get the interest, confidence, personal strength, adequacy, self-independence, and freedom. The second one is appreciation from others, including achievement and appreciation for everything which has been done by someone.

“Kebutuhan yang keempat adalah kebutuhan akan rasa harga diri (need for self-esteem), oleh Maslow dibagi menjadi dua bagian. Bagian pertama adalah penghormatan atau penghargaan dari diri sendiri, dan yang kedua adalah penghargaan dari orang lain. Bagian pertama mencakup hasrat untuk memperoleh kompetensi, rasa percaya diri, kekuatan pribadi, adekuasi, kemandirian, dan kebebasan. Sedangkan bagian kedua meliputi antara lain prestasi.”<sup>29</sup>

### 5). Self-Actualization need

A self-Actualization need is the ambition of the individual to complete the self through expression the owned whole potency by the individual itself.

“Maslow menandai kebutuhan akan aktualisasi diri sebagai hasrat individu untuk menjadi orang yang sesuai dengan keinginan dan potensi yang dimilikinya. Atau hasrat dari individu untuk menyempurnakan dirinya melalui pengungkapan segenap potensi yang dimilikinya.”<sup>30</sup>

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<sup>28</sup> *Ibid.*, p. 122

<sup>29</sup> *Ibid.*, p. 124

<sup>30</sup> *Ibid.*, p. 125

### 3. Theme

I use the theory for theme from the book *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hooper is said that theme is one of those critical terms that mean very different things to different people. Theme is also used to refer to the basic issue, problem, or subject with which the work is concerned.<sup>31</sup>

### G. Method of Research

In this method of research, I used the qualitative method from the source of the written data or text of *Their Eyes Were Watching God*, a novel by Zora N. Hurston.

### H. Benefit of Research

I hope that this research will be useful for those who want to know more about literature especially in the novel of *Their Eyes Were Watching God*, which is analyzed through intrinsic and extrinsic approaches.

### I. System of the Presentation

I arrange the thesis analysis of this novel as follows:

#### Chapter I Introduction

It contains Background, Identification of the problem, Limitation of the problem, Formulating of the problem, Objective of the research, Theoretical framework, Method of research, Benefit of research, and System of the presentation.

#### Chapter II The Analysis of *Their Eyes Were Watching God* through Characterization and Plot Approaches

It contains Characterization, which includes Characterization by the Author, What is being said, The Speaker's Tone of Voice and Stress,

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<sup>31</sup> Pickering, *Op Cit.*, p. 61

and The Speaker's Dialect and Vocabulary, and Plot which includes Exposition, Complication, Crisis, Falling Action, and Resolution.

Chapter III The Analysis of *Their Eyes Were Watching God* through Psychology Approach—the hierarchy of needs concept

It contains the definition of psychology approach and the hierarchy of needs concept, and the analysis of the novel using Physiological Need, Need for self-security, Need for Love and Belongingness, Need for self-esteem, and Self-Actualization need.

Chapter IV The Story of Janie's Love Seeking ended by the Fulfillment of the Hierarchy of Needs

It contains the Story of Janie's Love Seeking supported by the analysis of characterization, plot, and hierarchy of needs, and the Fulfillment of the Hierarchy of Needs supported by the analysis of characterization, plot, and hierarchy of needs.

Chapter V Conclusion

It contains Conclusion and Summary of the Thesis.