

---

submitted: 6/6/2023 revised: 5/10/2023 accepted:10/12/2023 published:31/12/2023 pages: 19-28

## NEEDS AND MOTIVATIONS OF THE MAIN CHARACTER IN NETFLIX'S *THE IN BETWEEN*

Esther Priscilla

esther.pricillia@binus.ac.id

Listya Ayu Saraswati\*

listya.saraswati@binus.ac.id

(corresponding author)

English Department, Faculty of Humanities

Bina Nusantara University

Jakarta, Indonesia

**Abstract:** The study aimed to analyze the needs and motivations of the main character, Tessa, in Netflix's movie *The In Between* using the hierarchy of needs theory by Abraham Maslow. This study used descriptive qualitative methods to collect, describe, and summarize data. The study's primary goal was to examine how Tessa, the main character in *The In Between*, illustrates the hierarchy of human needs and motivations. The study focused on the main character's struggle to meet their psychological needs following personal life turmoil. The study's findings indicated that Tessa's character development aligned with Maslow's hierarchy of needs during the movie's narrative. Tessa's needs for love and belonging are the most dominant of the five hierarchy of needs she experiences.

**Keywords:** hierarchy of needs, psychological needs, characterization, movie

### Introduction

According to self-determination theory, psychological requirements are vital to fulfilling our innate tendencies for developing, making a difference, and being happy (Ryan and Edward 2017). Like bodies, human minds require the right psychological nutrition for effective and healthy operation. There are significant similarities between psychology and literature in terms of both objects and functions. In literary works, people are the subject, and the text depicts their behavior and mindset as the fictional universe (Mambrol 2018). Thus, literary works can be a medium for people to be more concerned about psychological issues, which are getting more acknowledgment in this generation.

Literary authors frequently include a message in their works. The authors draw inspiration for their writing from the world around them. A tale or story about human psychological conditions is a topic in one of the instances. Abraham Harold Maslow is an American psychologist best known for developing the hierarchy of needs theory, a theory of psychological health based on prioritizing the fulfillment of innate human needs, culminating in self-actualization (Mcleod 2018; Anggraeni et al. 2021). Physiological needs, however, including eating, sleeping, or having sex, are the foundational needs of human nature.

According to Maslow, the physiological needs are typically used as the foundation for motivation theory (Maslow 1943). However, this theory only applies in some circumstances nowadays. The fact that each physiological need and the consummatory action that goes along with it act as channels for a range of other needs, a more psychological one, should be stressed once more (Maslow 1943). In other words, a person who feels hungry maybe looking for reassurance or reliance rather than nutrients. On

the other hand, other activities like drinking water or smoking cigarettes can somewhat satiate hunger but explain the psychological conditions of dissatisfaction towards certain conditions (Ryan and Edward 2017; Shoib et al. 2022). The strongest of all are these physiological needs. This indicates that physiological needs are more likely to serve as the primary incentive in a person who is severely lacking in everything. Most likely, more than anything else, someone who lacks nourishment, protection, love, and esteem will experience hunger.

This study looked into a literary work, namely a movie, to study how psychological needs dominate and influence human behavior and decision-making in one's life. In this case, we looked into a Netflix production, *The In Between* (2022) movie, that follows the life of the main character, Tessa, a teen who does not believe in the existence of love, but everything changes when she meets Skylar. When her feelings for Skylar grew stronger, the two were involved in an accident. The storyline goes back and forth as Tessa remembers the day she met Skylar. Following Skylar's passing, Tessa uses every resource, including paranormal means, to satisfy her psychological need for love and belonging. According to Maslow's theory of the hierarchy of needs, Tessa uses all of her capacities to satisfy her "hunger." How these capacities are organized is mostly determined by her desire to fulfill this feeling (Uysal & Genç 2017; Yusrina 2021).

When a particular need dominates humans, the entire philosophy of the future also tends to change. For optimal and healthy functioning, our minds, like our bodies, require proper psychological nutrients (Abraham H. Maslow 2017; Maslow 1943). In this case, Tessa used supernatural mediums to contact her lover for the last time due to her strong faith and love for him. All capacities are used to satisfy 'hunger', and the organization of these capacities is almost entirely determined by the single goal of satisfying the feeling (Uysal & Genç 2017; Yusrina 2021).

Maslow's hierarchy of needs theory has been the subject of numerous prior studies. A few of the most recent studies are those conducted by Sari (2017), Bilalia (2018), and Wirawan (2021). In his descriptive qualitative study titled *Psychological Analysis of Harley Quinn's Personality in the 'Birds of Prey' Movie*, Wirawan examined how Harley Quinn, the main character, met each of the five levels of needs. The study's findings indicate that Harley Quinn's personality contradicts the antihero narrative in the film's storyline. Instead, she is shown as a kind, practical, upbeat, trustworthy, and self-sufficient woman who meets her psychological needs and finds the motivation to do so (Wirawan 2021). Some other research, such as Bilalia's *Psychological Analysis of the Main Character Personality in the Short Stories by Roald Dahl* looked at the personalities of a few of the main characters in Dahl's short stories (Bilalia 2018). The study employed a descriptive qualitative methodology, and its findings demonstrated that, in addition to their basic physiological needs, the majority of the main characters manifested clear psychological needs that needed to be met (Bilalia 2018). An undergraduate study by Sari titled *Hierarchy of Needs Analysis of the Main Character in 'Love, Rose' Film* is one of the other studies that uses Maslow's hierarchy of needs theory. The study aimed to illustrate the main character's attempts to meet her needs. The outcome demonstrated that the main character's desire to be loved and to feel like she belongs drives her throughout the film (Sari 2017).

By applying descriptive qualitative method, this study attempts to fill the gaps in previous research by applying Maslow's hierarchy of needs theory to analyze Tessa, the main character, and her needs and motivations in the Netflix production film *The In Between* (2022). This research differs from previous studies in that it goes beyond examining the needs and motivations of the main character to explore how viewers may better comprehend the psychological states of fictional characters by examining characterization and narrative in movies.

In addition to emphasizing the analysis of the main character's dominant need among the five hierarchy of needs based on Abraham Maslow's theory, the study's goals are related to the research's objective, which is to identify, analyze, and describe the

types of motivations and needs in Tessa, the main character in *The In Between* (2022). This study serves a social purpose by increasing youth awareness of mental health issues, especially those associated with depression and PTSD, in addition to its scholarly value. Therefore, the study outcomes will encourage dialogue about mental health concerns and inform the public about mental health.

### **Research Method**

The data gathered in this study were analyzed, described, and summarized using qualitative descriptive methods. It was a research method in which data was described in the form of words rather than numbers. Therefore, each data set to be investigated was described as part of a qualitative study using information gathered from the movie.

Qualitative research relates to the meanings, conceptions, meanings, traits, metaphors, symbols, and descriptions of objects, according to Berg in his book *Qualitative Research Method for The Social Sciences* (Berg 2001). By examining the scenes and dialogues in a film that is a literary work, descriptive qualitative research is one of the research methods that produces descriptive data in the form of speech and the behavior of those being observed. Additionally, according to Matthew B. Miles and Michael Huberman, the following characteristics of qualitative research are strong and extended researcher interaction with a situation or field, its function or goal, in order to get a systematic and comprehensive overview of the facts being studied (Berg 2001; Miles & Huberman 1994).

In this research, the author obtained the primary data from *The In Between* (2022) movie as the object of research. The primary data in this study are scenes and dialogues from the movie, supported by the related studies on the same movie as the secondary data to provide additional references and perspective towards the analysis.

The study utilized Abraham Maslow's hierarchy of needs theory as its analytical and discussion framework. Based on psychological and motivational theory, Maslow's hierarchy of needs theory establishes a five-level model of human needs, with psychological needs, or basic needs, at the base and psychological needs at the top (McLeod 2018; Maslow 1943; Maslow 2017). According to Maslow (1943), the needs are presented in ascending order: physiological, safety, love and belonging, esteem, and self-actualization. This research focused on the main character's psychological needs. It explored how meeting those needs helped the main character achieve her goals.

### **Findings and Discussion**

Based on Maslow's hierarchy of needs theory, the analysis aimed to understand the needs and motivations that propel Tessa, the main character in Netflix's *The In Between* (2022), to accomplish her life goals. The five main issues that determine how the main character meets their needs are as follows: the physiological needs, which include the need for food, water, shelter, and sex; the needs for security and safety; the needs for love and belongingness to establish social affection, affiliation, and friendship to other emotional considerations; the needs for self-esteem to determine status, recognition, and attention; and the needs for self-actualization and fulfillment to become one's potential and ability. The analysis is laid out in accordance with Abraham Maslow's theory of the hierarchy of needs.



Figure 1. Tessa, the main character, and Skylar, her love interest

### *Physiological Needs*

Maslow defines *physiological demands* as including things like food, water, sleep, shelter, and other associated needs (Maslow 1943, 36). Hunger, thirst, sleep, sex, and other fundamental needs are all important. As opposed to how eating and sleeping must often be satisfied, physiological needs generally tend to be somewhat independent. In essence, they are finite. Besides sleeping and eating, humans require several necessities to fulfill their physiological needs and remain relatively independent of hunger. They are similar to how a need's component cannot be far away.

In the story, Tessa seems to pay little attention to her need for food as one of her physical needs. It can be seen from the dialogue in the scene below where Tessa ignores the offer of eating breakfast with her foster mother and chooses to rush to leave. However, there is a reason behind Tessa's attitude: She tends to ignore her mother's invitation to eat. This is because Tessa does not have a good relationship with her mother, who is not her biological mother but is her foster mother. Tessa's distancing herself from close ties with her foster parents is why she will not have breakfast with her mother; she feels estranged.

Tessa is completely devoted to her solitary pastime of photographing inanimate objects as she simply rejects her foster mother's offer for breakfast by saying:

*"Just don't want to miss the morning light."* (03:22)

The second argument is arguable, but "the morning light" is an escape for Tessa, who is very devoted to her pastime and may use it as a cover to avoid her foster parents. Tessa is, therefore, delaying satisfying her physiological demands mostly because she wishes for more time alone. Moreover, the reason for this is that she feels cut off from her surroundings, especially her foster family. Another factor is Tessa, who tends to be in a hurry, especially when she has a goal to achieve immediately. This often causes her to ignore other things, including the need to consume food, which is her physiological need.

An example of Tessa tending to be in a hurry when she is focused on getting somewhere or is about to do an activity can be seen in the next scene, a continuation of the previous scene. Tessa, obsessed with her hobby of photography, often focuses on the place she wants to go to become a photography spot. This is a big factor and the reason why she often recognizes her physiological need, which, in this case, is the need to consume food.

When Tessa is together with Skylar in the time before the accident occurred, at the beginning of their togetherness, Tessa is seen meeting her physical need for food by taking Skylar to a restaurant to eat together. At that time, they are confused about determining the place they intend to spend time together, and, in the end, Tessa decides to take Skylar to the restaurant, showing that Tessa chooses to prioritize her

need for food, despite many other places of place that can be addressed for spend time with Skylar. However, the scene of dining in which Tessa sits comfortably with Skylar and eats lunch together demonstrates that dining, according to Tessa, is about consuming food and establishing the connection with Skylar that she desires. This is unlike what she does with her foster mother. She refuses to eat breakfast with her foster parents because she does not want to have a good relationship with them. She feels estranged and disconnected from them.

*“Well, that’s my favorite part about taking photos.”*

*“It’s like you just stumbled and wander and finds places like this.” (34:24)*

Furthermore, from the dialogue above, it is assumed that this action sequence of Tessa and Skylar eating together is driven by another, stronger motivation: for Tessa to show the building she wants to go to with Skylar. The building is located across from the restaurant where they eat, so the decision to stop by that restaurant and eat there indicates the next place to go, not just to fulfill her physiological need to consume food.

The other needs in physical needs tend to be fulfilled well and sometimes not by Tessa after the accident that killed Skylar. Needs such as sleep are sometimes not fulfilled well because Tessa often experiences problems with her sleep and often experiences dreams about her together with Skylar, which often makes her wake up and lose good sleep quality.

### *Safety Needs*

When a person's physiological demands are largely met, their need for security and safety takes over. They include creating a supply of labor and the environment in reserve as a matter of self-preservation and protection from physical and mental harm in terms of security, pay, and promotions. The dialogue between the primary characters discusses the need for protection and security. The researcher discovers the proof that supports Tessa's need, which is the safety needs.

The film does not fully explore Tessa's relationship with her biological parents. When the character Tessa is introduced, the audience is informed that she is a foster child living in a home with foster parents with whom she hesitates to establish a child-parent relationship. Tessa's unfavorable relationship with her foster parents is one of the issues that makes her feel like she is not safe in terms of her physical existence. She does not get enough safety needs in her family because the house does not feel like home to her. However, being with Skylar provides a sense of security that she does not get in her family. In Skylar's embrace, she feels warm and safe, therefore, her safety need is fulfilled.

Furthermore, Tessa desires to use photography to record the unseen. With the aid of Shannon, her best friend, who helped her purchase specialized photography gear, she sought to capture the image of Skylar that ultimately led to her reunion with him during the interlude. This is the way for Tessa to ensure the safety of her memory about anything.

The researcher found that Tessa's habit of photographing almost everything in her daily life to be stored as a memory correlates with the importance of safety need for her, which in this case is the safety of her memories. Her way of keeping memories in her photographs makes her feel that the memories are in a safe place.

After the accident and her encounter with Skylar's spirit and when Tessa is given the option of choosing her life in the real world or death with Skylar, she chooses her life in the real world, despite his advice to write a happy ending for their love story after she returns. Tessa and Skylar fulfilled all the dreams they had created together within the allotted time they had with them in the parallel universe.

On the other hand, life in Tessa's family is less harmonious for her, considering how her relationship with her foster parents does not go quite well; Tessa is lucky to have

other people outside her own family who can be friends and a "home" where she will be safe to be with, besides Skylar. Shannon, Tessa's best friend, spends time with her and is always there for her. Shannon is Tessa's "home," a person to feel safe to be with. Their casual dialogue below shows their good bond.

After watching this heartbreakingly beautiful scene, the viewers are moved to tears as it illustrates that love is not always about clinging on; sometimes, it is all about letting go of the people since they deserve to be happy in their lives. This does not necessarily imply forgetting them; rather, it illustrates making peace with the fact that someone will always be apart while trying to live with their memories for the rest of someone's life. The safety of Tessa is provided by her closest people.

### *Needs for Love and a Sense of Belonging*

Following the fulfillment of the physiological, security, and safety standards, the social needs that correspond to the social organization of the family are love and a sense of belonging. They are connected to work because of the desire for acceptance from other family members, a cordial relationship with at least a few people, and the chance to interact and exchange ideas with one another. People want love from various genders at this point, including a man and a woman or a boy and a girl. In friendships and partnerships, people desire love as well.

Active learning, which includes cooperative learning, can make learning more successful; cooperative learning may be an alternative. Student cooperation is prioritized in cooperative learning to meet learning goals. Cooperative learning can shift the focus of the teacher's duty from instructing students in large groups to controlling them in smaller groups. In addition to being useful for teaching complicated content, cooperative learning methods also support teachers in achieving learning objectives related to human relations and social dimensions. Through active participation in educational activities in group settings, cooperative learning offers students many advantages to improve their skills.

Tessa receives love from her relationship with Skylar. Tessa, a passionate photographer who had experienced a traumatic upbringing, felt at home with Skylar within a few days and began to believe in happy endings. He eventually turned to the subject of her photographs because he wanted to see the world through her eyes and her camera's lens. People could identify with Tessa's suffering and her final yearning to see him; after all, deep down, we all still yearn to run into the people we lost.

They first encounter one another in a movie theater, quickly develop an apparent obsession with one another, and then begin dating. They spent a passionate summer together and looked forward to a bright future. However, it appears that their happy love tale has abruptly come to an end. The movie's audience slowly absorbs the film's anguish, despair, and perplexity as it takes an unexpected turn.

As previously explained that Tessa does not have a harmonious relationship with her parents, and it can also be concluded that her love and belonging needs are not sufficiently met in her family. This is why when she met Skylar and fell in love with her, her love and belonging needs seemed to be filled to the brim, and she poured her love so deeply into Skylar.

Sadly, the journey of genuine love is not always easy. Tessa and Skylar rift when they argue over her other interests, like photography. More hostilities develop between them as he decides to leave town to be with his ailing father. However, tragedy strikes when Skylar is killed when she is hit by a car, preventing them from re-establishing their communication and improving their bond. The two can restart their romance when Skylar begins to make his ghostly presence known to Tessa, which should have been the end of their love.

Even so, Tessa's need for love and belonging seems to continue being fulfilled even though Skylar is gone. The dreams in which Skylar shows himself to Tessa feel very real to her. This makes her continue to feel the presence of Skylar's love filling her desire

again. Through the communication between two separate worlds, Tessa can still feel loved while also striving to understand how it works between them through their supernatural medium.

### *Esteem Needs*

Within Maslow's hierarchical organization of motives and theory of personality development Maslow, esteem needs refer to people's aspirations to have a stable and realistically favorable appraisal of themselves. Maslow defined esteem needs as a broad class of motives comprising two separated but connected sets of aspirations. People's ambitions for success, skill, and mastery make up one set of esteem demands. The desire for respect, prestige, and admiration from others is the second category of esteem demands.

It is known from the interviews that teachers frequently have to visit special needs children's homes to drop off and pick up their assignments. This happens in students with unique requirements, like those with cardiac conditions. Limitations combined with the child's physical infirmity make it extremely uncommon for children to attend school. As a result, the teacher sees the student frequently.

Maslow stated that sentiments of efficacy and confidence are manifestations of the fulfillment of esteem impulses. At the same time, feelings of discouragement and inferiority are manifestations of thwarting the same wants. Maslow's hierarchy of needs postulates that esteem requirements only emerge after more fundamental reasons for self-actualization, such as love, affection, and belongingness, have been fully satiated.

Humans in modern civilization have a need or desire for a secure setting based on high levels of respect for oneself and others. The need for respect, reputation, and a higher standing or place in society are examples of self-esteem needs. Through this conversation, the primary character wants to demonstrate that they need to be appreciated, to feel good about themselves, to respect themselves, and to respect others. They needed to get involved if they wanted to be noticed and have an activity (or activities) that would make them feel accepted, valuable, and like they were contributing to something.

Tessa's esteem needs from the start were to pursue her dream of becoming a great photographer, continuing her existing talent, and being recognized by those around her. Tessa wants a bright future for her ambition to become a photographer who can share the great story behind every photo she produces. Even in the middle of the story, she experiences a conflict that places her esteem and ambition to pursue her dream of becoming a great photographer at stake due to conflicts within herself, conflicts with Skylar, and with her parents.

However, Tessa's esteem need eventually is fulfilled by the end of the film, as she is finally able to accept the fact that she is now by herself without Skylar, and finally able to submit to the Rhode Island School of Design as she paves her way to become great with her photography talent. This is the ultimate point of the story, which depicts how Tessa can achieve a certain point in her life that can determine another great thing for her future.

### *Self-Actualization Needs*

Self-actualization, the highest level in Maslow's hierarchy of needs model of human motivation, is the subject of his comment. According to Maslow's hierarchy of needs, self-actualization is the highest-order motivator that pushes us to reach our "ideal self" and realize our full potential. Our "being needs," often referred to as self-actualization needs, refer to the personal and creative self-growth that results from realizing our full potential. Maslow studied those who were "exemplary," or had nearly attained their full potential in their area of specialization or skill.



Figure 2. Tessa, at the end of the story, recovered from grief and is ready for her future

Tessa's ultimate self-actualization objective is to finally speak with Skylar through the dream in which Skylar always comes to visit her. Tessa has a dream that Skylar has visited and feels that Skylar wants to communicate with her to convey something. Tessa tries to convey this to those closest to her, in this case, Shannon, to get validation that what she is experiencing is real and not just a hallucination.

Tessa even tried to reach out to Doris, who had previously mentioned the communication of two different realms between people who have died and still alive. Tessa wanted to ask if Doris's theory was what she was experiencing with the phenomenon of Skylar's presence in her dreams. Her ultimate goal is to be able to access this space between life and death called *The In Between* to meet Skylar once again and finally find out what Skylar wants to convey. Doris seems to know something, as seen in the dialogue below:

*"Skylar knows the end is near."*  
*"You don't have much time."* (1:24:38)

In other terms, self-actualization is achieving one's utmost potential. It is the desire to develop one's feasibility fully. Only because they had the capability and capacity to do so would the main character possess the skills necessary to become a knight, archer, and magic girl or achieve something somewhere. We can understand why Maslow thinks educators should consider a student's potential to become a self-actualizing member of his or her species. As a result, everyone has a natural drive to use their abilities to their fullest potential and produce the best results.

Tessa's objective is to finally communicate with Skylar for the one last time through the dream that Skylar has been visiting, which is fulfilled in the end. This fulfills all her needs, and achieving this leads to her ultimate point: her self-actualization. By the end of the film, Tessa has finally been able to accept her fate in life that Skylar was not meant to be with her for a longer time, and she must continue living without Skylar. Tessa then continued her life by submitting her portfolio for the Rhode Island School of Design to continue her journey in photography, as it is her passion, the one thing left for her to pursue. This is the peak self-actualization for Tessa, the ultimate growth of her character, and a whole ending to the story.

## Conclusion

Psychology and literature share much in common in terms of objects and functions. People are the topic of literary works, and the book uses their actions and perspectives to create a fictitious world. Thus, literature can serve as a vehicle for raising awareness of psychological difficulties, which are receiving increased attention in our generation. In their literary works, authors frequently convey a message. This study uses Maslow's



hierarchy of needs theory to examine the requirements of the main character in Netflix's 2022 movie, *The In Between*.

The protagonist, Tessa, is a teenage girl who does not believe in love; however, after meeting Skylar, everything changes. However, she lost Skylar in a terrible car accident. Tessa is further burdened psychologically by this tragedy, which plunges her into sadness and despair. To explain the missing piece that connects Tessa's depression to her survival and recovery, the story employs flashbacks and paranormal media.

The main character's way of meeting the needs of the hierarchy lies in five main issues. The first is about the physiological needs of the main character, Tessa. Then, the second discussion is about the need for safety and security as the main character becomes dominant. The third discussion is a sense of belonging and social activities to establish social affection, affiliation, friendship, and other emotional considerations. Then, the fourth discussion is the appreciation and self-esteem of the main character to determine status, recognition, and attention. The last discussion of this research is self-actualization and fulfillment to achieve one's potential and ability.

This study found that Tessa experienced character development that fulfilled the hierarchy of needs, according to Maslow's theory, throughout the film's plot. Of the five hierarchy of needs experienced by Tessa, the needs for love and belonging are the most dominant aspects experienced by Tessa. The development of Tessa, who initially was a person who did not believe in love, then met Skylar and realized that her need for love and a sense of belonging was a big thing in her.

Throughout the story, Tessa then experiences a journey that takes her in the process of fulfilling these needs for love and a sense of belonging. The analysis culminates in self-actualization, where Tessa can finally fulfill all her needs based on the hierarchy of needs theory. Tessa is finally able to communicate with Skylar one last time and accepts the fact that fate has separated them. With all her needs fulfilled, Tessa can continue her life and pursue her passion for photography.

This research is expected to provide references and views regarding the hierarchy of needs theory and the journey of fulfilling all the needs. Anyone can experience motivation in the journey to fulfill the hierarchy of needs, and this motivation can come from any aspect. Therefore, the analysis in this study is expected to be a reference for readers to learn about the hierarchy of needs and their fulfillment.

## REFERENCES

- Abraham H. Maslow. 2017. *A Theory of Human Motivation*. Dancing Unicorn Books. Kindle edition.
- Anggraeni, Diana, Herland Franley Manalu, and Desty Anggraini. 2021. "The Esteem Needs in the Main Character of 'Me before You' Movie." *Studies in English Language and Education* 8 (3): 1285–98. <https://doi.org/10.24815/siele.v8i3.18878>.
- Bilalia, Pardi. 2018. "Psychological Analysis on the Main Character Personality in the Short Stories by Roald Dahl." *Jurnal Bahasa Dan Sastra Inggris* 7 (2): 99-109. <https://dx.doi.org/10.31314/british.7.2.99-109.2018>.
- Berg, Bruce Lawrence. 2001. *Qualitative Research Method for The Social Sciences*. 4th ed. London: A Pearson Education Company.
- Mambrol, Nasrullah. 2018. "Christian Metz and Film Theory." Last modified March 20. <https://Literariness.Org>.
- Maslow, A. H. 1943. "A Theory of Human Motivation." *Psychological Review* 50 (4): 370–96. <https://doi.org/10.1037/h0054346>.
- Mcleod, Saul. 2018. "Maslow's Hierarchy of Needs." <https://www.simplypsychology.org/maslow.html>.
- Miles, Matthew B., and A. Michael Huberman. 1994. *Qualitative Data Analysis: An Expanded Sourcebook*. 2nd ed. London: SAGE Publications Ltd.
- Ryan, Richard M., and Edward L. Deci. 2017. *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness*. London: Guilford Press.
- Sari, Fita Megeta. 2017. "Hierarchy of Needs Analysis of the Main Character in Love, Rosie Film." *Thesis*, UIN Jakarta.

### *Needs and Motivations of the Main Character in Netflix's The In Between*

- Shoib, Sheikh, Tan Weiling Amanda, Vikas Menon, Ramdas Ransing, Sujita Kumar Kar, Margaret Isioma Ojeahere, Sarah El Halabi, and Sheikh Mohd. Saleem. 2022. "Is Maslow's Hierarchy of Needs Applicable during the COVID-19 Pandemic?" *Indian Journal of Psychological Medicine* 44 (1): 98–100. <https://doi.org/10.1177/02537176211060435>.
- Uysal, H Tezcan, and Emine Genç. 2017. "Maslow's Hierarchy of Needs in 21<sup>st</sup> Century: The Examination of Vocational Differences." In *Researches on Science and Art in 21st Century Turkey*, edited by Hasan Arapgirlioğlu, Robert L. Elliott, and Edward TurgeonAtilla Atik. Vol. 1. Gece Kitaplığı. <https://www.researchgate.net/publication/321267309>.
- Wirawan, I P. 2021. "Psychological Analysis of Harley Quinn's Personality in Birds of Prey Movie. *Litera Jurnal Bahasa Dan Sastra* 7 (2): 77-85.
- Yusrina, Alleta Wening. 2021. "Arthur's Inner Pressure in Joker Movie by Todd Philips (2019): A Psychoanalytic Approach." *Thesis*, Universitas Muhammadiyah Surakarta.

---

### **How to Cite the Article (in *The Chicago Manual of Style 16*)**

#### *In-text Citation:*

Priscilla & Saraswati (2023, 23) ....  
.... (Priscilla & Saraswati 2023, 23)

#### *Reference List Entry:*

Priscilla, Ester, and Listya Ayu Saraswati. 2023. "Needs and Motivations of the Main Character in Netflix's The In Between." *Mahakarya: Student's Journal of Cultural Sciences* 4 (2): 19-28. <https://doi.org/10.22515/msjcs.v4i2.7040>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.

Copyright ©2023 *Mahakarya: Student's Journal of Cultural Sciences*  
All rights reserved.



DOI: 10.22515/msjcs.v4i2.7040