

**HUMAN NEEDS & CONFLICTS EXPERIENCED IN THE FILM
TURNING RED BY DOMEI SHI**

THESIS

**Submitted to the Board of Examiners
In Partial Fulfillment of the Requirements for
Literature Degree at English Literature Department**



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2023**

NOTA DINAS

Jambi, 14 April 2023

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Setelah membaca dan mengadakan perbaikan seperlunya, maka kami berpendapat bahwa skripsi saudara: Annisa, NIM. 403190038, yang berjudul **“Human Needs & Conflicts Experienced in The Film *Turning Red* by Domee Shi”**, telah dapat diajukan untuk di munaqosahkan guna melengkapi tugas-tugas dan memenuhi syarat-syarat untuk memperoleh gelar sarjana strata satu (S1) pada Fakultas Adab dan Humaniora, UIN STS Jambi. Maka, dengan itu kami ajukan skripsi tersebut agar dapat diterima dengan baik.

Demikianlah kami ucapkan terimakasih, semoga bermanfaat bagi kepentingan kampus dan para peneliti.

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APPROVAL

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To
The Dean of Adab and
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Assalamu'alaikum Wr. Wb.

After reading and revising everything extended necessary, so we agree that the thesis Annisa, NIM. 4033190038, with the title "**Human Needs & Conflicts Experienced in The Film *Turning Red* by Domee Shi**", can be submitted to Munaqosyah (Thesis Examination) in partial of fulfillment to the requirement for the degree of humanities scholar. Therefore, we submit it in order to be received well. Thus, we hope it can be useful for all.

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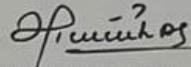
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This thesis has been examined by the board of examiners of Adab and Humanities Faculty The State Islamic University Sulthan Thaha Saifuddin Jambi on May 11th 2023 and accepted as a part of requirements that have to be fulfilled for obtaining Undergraduate Degree (S1) in English Literature Department.

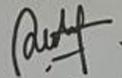
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ORIGINAL THESIS STATEMENT

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By signing this letter, I state that the thesis entitles “**Human Needs & Conflicts Experienced in The Film *Turning Red* by Domee Shi**”. This is my own original work if this thesis is not original or cheating from another writer. I will be ready to be responsible and get punishment based on the rule of Adab and Humanities Faculty of State Islamic University Sulthan Thaha Saifuddin Jambi.

Therefore, I make this statement in good health and mind.

Jambi, May 11th 2023

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MOTTO

وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ وَمَنْ يَتَوَكَّلْ عَلَى اللَّهِ فَهُوَ
حَسْبُهُ إِنَّ اللَّهَ بَالِغُ أَمْرِهِ قَدْ جَعَلَ اللَّهُ لِكُلِّ شَيْءٍ قَدْرًا

Meaning:

“and He gave him sustenance from where he did not expect. And whoever puts his trust in Allah, Allah will fulfill his (needs). Verily, Allah carries out His affairs. Indeed, Allah has made provision for everything”.

(Q.S. At-Talaq: 3)

Artinya:

dan Dia memberinya rezeki dari arah yang tidak disangka-sangkanya. Dan barangsiapa bertawakal kepada Allah, niscaya Allah akan mencukupkan (keperluan)nya. Sesungguhnya Allah melaksanakan urusan-Nya. Sungguh, Allah telah mengadakan ketentuan bagi setiap sesuatu.

(Q.S. At-Talaq: 3)

يَا أَيُّهَا الَّذِينَ آمَنُوا أَطِيعُوا اللَّهَ وَأَطِيعُوا الرَّسُولَ وَأُولَى الْأَمْرِ مِنْكُمْ
فَإِنْ تَنَازَعْتُمْ فِي شَيْءٍ فَرُدُّوهُ إِلَى اللَّهِ وَالرَّسُولِ إِنْ كُنْتُمْ تُؤْمِنُونَ
بِاللَّهِ وَالْيَوْمِ الْآخِرِ ذَلِكَ خَيْرٌ وَأَحْسَنُ تَأْوِيلًا

Meaning:

Man of faith! Obey Allah and obey the Messenger (Muhammad), and Ulil Amri (ruler) among you. Then, if you disagree about something, then return it to Allah (Al-Qur'an) and Rasulullah (Sunnah), if you believe in Allah and the Last Day.

That is more important (for you) and better results.

(Q.S. An-Nisa': 59)

Artinya:

Wahai orang-orang yang beriman! Taatilah Allah dan taatilah Rasul (Muhammad), dan Ulil Amri (pemegang kekuasaan) di antara kamu. Kemudian, jika kamu berbeda pendapat tentang sesuatu, maka kembalikanlah kepada Allah (Al-Qur'an) dan Rasul (sunnahnya), jika kamu beriman kepada Allah dan hari kemudian. Yang demikian itu lebih utama (bagimu) dan lebih baik akibatnya.

(Q.S. An-Nisa': 59)

DEDICATION

Alhamdulillah Rabbil Alamin, the researcher would like to thank Allah subhanahu wa ta'ala who has bestowed mercy, compassion, opportunity, health, and mercy so that he can complete this thesis. This thesis entitled " Human Needs Experienced in the Film Turning Red by Domee Shi" was submitted as the final requirement for obtaining a bachelor's degree in the Department of English Literature, Faculty of Adab and Humanities, State Islamic University Sulthan Thaha Saifuddin Jambi. In preparing this thesis, many parties have provided motivation, advice, and support to researcher. In this very valuable opportunity, the researcher intends to express his gratitude and appreciation to all of them.

The highest appreciation from the researcher goes to his beloved family. To my mother Padiah, S.Pd and my father Ripa'i, for their unending love, prayer and support, and for reminding me every week to keep going and never give up, my brother Ahdiyath Mahendra, M.Hum., Ariyan Saputra, S.P., interlude during college, thank you for showing the evil side or an angel to be a student. Also to my older sister-in-law, Ira Mariani, S.Kep and Dewi Aisyah Lilatul Arum Sari, S.Hum, who always support, the love and care they have given me so far. for my younger brother, Muhammad Alfath who is currently studying at the Islamic boarding school, keep up the spirit. Lastly to my cute nieces Ayra Izzatunnisa and Aiza Khalisa Nadhira who have filled my days with their cute antics and cheered me up when stress hit me during the process of writing this thesis.

Thanks and highest appreciation are given to Rahmat Fajar, M.A., and Esy Solvera, M.Hum., as the research advisors who have provided criticism, suggestions, kindness, suggestions, patience, and corrections for improvement during the process of writing the thesis.

ACKNOWLEDGMENT

First of all, the researcher would like to say *Alhamdulillahilahirabbil'alamin*, all praise belongs to Allah SWT, the Lord of the universe, for His mercy from the beginning of my study until now the end of my study. After that, blessings and greetings may be poured out on our prophet Muhammad SAW, hopefully, we will get his intercession at the end of the day.

Second, the researcher would like to thank profusely those who have helped researcher in completing this thesis. So, researcher will want to thank them for their contribution, they are:

1. Dr. Suaidi, MA., Ph.D as Chancellor of UIN Sulthan Thaha Saifuddin Jambi. Vice Rector I, Dr. Rofiqoh Ferawati, SE., M.EI. Vice Rector II, Dr. As'ad Isma, M.Pd. The third Vice Chancellor, Dr. Bahrul Ulum, M.A. allow me to study in this University.
2. Dr. Halimah Dja'far. S.Ag., M.Fil. I. as dean of the Faculty of Adab and Humanities.
3. Dr. Ali Muzakir, M.Ag as Deputy Dean I for Academic Affairs, Dr. Alfian, S.Pd, M.Ed as Deputy Dean II for Finance, and Dr. Roudhoh, S.Ag., SS., M.Pd.I am Deputy Dean III of the Adab and Humanities Faculty of Students.
4. Head of the Department of English Literature Chandri Febri Santi, M.Pd. and Secretary of the Department of English Literature Rahmat Fajar, M.A.
5. Rahmat Fajar, M.A, and Esy Solvera, M.Hum as the researcher supervisors who have provided criticism, suggestions, kindness, advice, patience, and corrections for improvement during the process of writing this research. Thank you again, without your support this thesis would not have been completed.
6. All Lecturers and Staff of the Faculty of Adab and Humanities, who have contributed and assisted while studying at UIN Sulthan Thaha.

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7. For my parents who always remind me of Allah, and always give me the best they can give, because they are always there when I need them. They are the best family, I have ever had.
8. For all of my classmates of english literature 19 for sharing all the moments during 4 years pass.
9. For all my friends that I cannot mention one by one. Thank you for your time and support. I am so grateful to have you as the best friend in my life and thank you for always being here for me.
10. Last but not least, I would like to thank for myself for doing all this hard work, it's hard to do but I'm proud of myself. I thank myself for never quitting and never giving up on me. I'm proud of myself because I'm doing well.

This thesis is still far from being perfect, with all humility the researcher asks for criticism and suggestions for improvement in the future. Finally, the researcher hopes that this thesis can make a useful contribution to readers, especially students of the Department of English Literature, Faculty of Adab and Humanities.

Jambi, May 11th 2023
The Writer



Annisa
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ABSTRACT

Annisa, 2023 : **Human Needs & Conflicts Experienced In The Film *Turning Red* By Domee Shi.** English Literature Department, Adab and Humanities Faculty, The State Islamic University Sulthan Thaha Saifuddin Jambi.

Supervisor I : Rahmat Fajar, M. A

Supervisor II : Esy Solvera, M. Hum

This study analyzes the fulfillment of human needs and the conflicts in fulfilling these needs by the main character in the film *Turning Red* by Domee Shi. The purpose of this study is to explain how the main character fulfills human needs and to find out the conflicts that occur in fulfilling human needs seen by the main character in the film *Turning Red* by Domee Shi. Researcher used a psychological approach. Researcher used a qualitative descriptive method. Sources of data in this study are scripts, images and dialogue from the film *Turning Red* by Domee Shi. In collecting data, researcher used documentation techniques. Then the data were analyzed using descriptive analysis. The results of the analysis in this study indicate that researcher found five levels of human needs using Abraham Maslow's hierarchy of needs theory, namely physiological needs, safety needs, love and belonging needs, self-esteem needs, and self-actualization needs. This study shows that human needs have been fulfilled by the main character in the film *Turning Red* by Domee Shi. Then, the researcher found three conflicts in fulfilling human needs, especially at the level of self-esteem and self-actualization using Kurt Lewin's conflict theory, namely approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict. This study shows that the main character has resolved conflicts in fulfilling human needs, especially at the level of self-esteem and self-actualization in the film *Turning Red* by Domee Shi.

Keywords : *Human Needs, Conflict, Psychology, Adolescent*

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ABSTRAK

Annisa, 2023 : **Human Needs & Conflicts Experienced In The Film *Turning Red* By Domee Shi.** English Literature Department, Adab and Humanities Faculty, The State Islamic University Sulthan Thaha Saifuddin Jambi.

Pembimbing I : Rahmat Fajar, M. A
Pembimbing II : Esy Solvera, M. Hum

Penelitian ini menganalisis pemenuhan kebutuhan manusia dan konflik dalam pemenuhan kebutuhan tersebut oleh tokoh utama dalam film *Turning Red* karya Domee Shi. Tujuan dari penelitian ini adalah untuk menjelaskan bagaimana tokoh utama memenuhi kebutuhan manusia dan untuk mengetahui konflik yang terjadi dalam memenuhi kebutuhan manusia yang dilihat oleh tokoh utama dalam film *Turning Red* karya Domee Shi. Peneliti menggunakan pendekatan psikologis. Peneliti menggunakan metode deskriptif kualitatif. Sumber data dalam penelitian ini adalah naskah, gambar dan dialog dari film *Turning Red* karya Domee Shi. Dalam mengumpulkan data, peneliti menggunakan teknik dokumentasi. Kemudian data dianalisis dengan menggunakan analisis deskriptif. Hasil analisis dalam penelitian ini menunjukkan bahwa peneliti menemukan lima tingkat kebutuhan manusia dengan menggunakan teori hirarki kebutuhan Abraham Maslow, yaitu kebutuhan fisiologis, kebutuhan rasa aman, kebutuhan cinta dan memiliki, kebutuhan harga diri, dan kebutuhan aktualisasi diri. Kajian ini menunjukkan bahwa kebutuhan manusia telah terpenuhi oleh tokoh utama dalam film *Turning Red* karya Domee Shi. Kemudian, peneliti menemukan tiga konflik dalam pemenuhan kebutuhan manusia, khususnya pada tingkat harga diri dan aktualisasi diri dengan menggunakan teori konflik Kurt Lewin, yaitu konflik pendekatan-pendekatan, dan konflik penghindaran-penghindaran. Kajian ini menunjukkan bahwa tokoh utama telah menyelesaikan konflik dalam memenuhi kebutuhan manusia, khususnya pada tingkat harga diri dan aktualisasi diri dalam film *Turning Red* karya Domee Shi.

Kata kunci : *Kebutuhan Manusia, Konflik, Psikologi, Remaja.*

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CHAPTER I INTRODUCTION

A. Background to the Problem

Literary works are media used by authors to convey ideas because literary media is a bridge that connects the thoughts that the author wants to convey. Literature also functions as a mirror of human life that reflects the author's views on social phenomena encountered in society (fananie, 2000). In another explanation, literature is a real picture or reflection of human life. It describes what and how of human life and usually reflects the events that occur in society.

God created man who had needs to be met. Need means the human need to survive in this world. Man cannot avoid his needs. Abraham Maslow (2019), argues that human needs are classified in a five-layer pyramid called the Hierarchy of Needs. The five hierarchies of needs are physiological needs, security needs, love and belonging needs, self-esteem needs, and self-actualization needs.

Human to meet the needs of their life always tries to find the best. As social creatures, to meet the needs of their lives, humans always need other parties. A human being cannot possibly meet the needs of human to meet the needs of his life, always trying to find the best. As social creatures, to meet the needs of their lives, humans always need other parties. A human being cannot possibly meet a need.

In everyday real life, everyone must feel various events and tragedies, because according to him humans should be able to make their lives better for their future. Events and tragedies are sometimes reflected in literary works and can provide knowledge to people around the world because literature as a picture of reality that occurs in society makes it history (Faizal 2011).

Lewin (2013) defines conflict as the ability to simultaneously push a person in two or more different directions. Lewin describes

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conflict as one of the personality dynamics that can control one's ego to deal with conflicts driven by one's personality. Conflicts can also arise in terms of the psychological environment. The condition of the emergence of two or more needs at once is called a definition rather than a conflict. Therefore, a person in a particular field of psychology will experience inner pressure and conflict that is always accompanied by motives.

Many literary works deal with character development and conflict resolution from a psychological perspective. In literary works, the behavior of the characters is changed from the beginning to the end of the story. This change is called character evolution. Hurlock (2017) also states that in psychology, character development is related to personality development. Personality development is the development of organized patterns of behavior and attitudes that make a person different.

Gill (2006) states that a character is someone in a literary work. A character is a person in a literary work who has a sense of identity. Identity is shaped by appearances, conversations, actions, names, and perhaps thoughts that come to mind. That is, a character is a person or persons in a literary work who have a kind of identity formed from appearances, actions, names, dialogues, and thoughts.

Analysis of characters and their attitudes is a psychological act because each character confirms unique personalities and individual differences. Characterization in a literary work can be an explanation that the creation of a character can be seen from degrees, inherited types, personality, and appearance. Characters in plays or novels are considered psychologically correct, (Wellek and Warren, 2015).

Conflict is psychological because a character struggles with himself to identify and solve the things faced (Nurgiyantoro, 2015). The conflicts that humans have are what make literati interested in pouring them into literary works that are considered psychological

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phenomena. Literary works that are seen as psychiatric phenomena will display psychological aspects through their characters. This phenomenon that occurs in humans makes a writer have the idea to create a literary work, such as short stories, plays, novels, or films. Literary works as psychological phenomena are a requirement for the role of psychological illustration (Afkarina & Wardhani, 2019).

Turning Red directed by Dome Shi was released on March 11, 2022, on the Disney+ Hotstar app. Turning Red is an animated teen fantasy film. Bringing nostalgia with stunning visuals, the appeal of this film lies in the various messages it presents, namely that change is not something to be afraid of. The problem in this film begins when the main character named Meilin Lee has a mother who is very protective of her child, so that Mei does not feel free to express herself. moreover, Mei was going through puberty and it received a lot of taboos from her parents, which made Mei often fight with her mother, and made her unable to control her emotions (Pananto, 2022).

The hierarchy of needs exists not only in real life but also in the characters of literary works such as films. The character created by the author can have human behavior, thoughts, and feelings. It can make the reader feel that it is real. Researcher interested in examining the hierarchy of human needs for the main character and the conflicts in fulfilling these needs.

B. Problem Formulation

Based on the research background described above, this research problem can be formulated as follows:

1. How the Main Character Fulfills the Human Needs in the Film “Turning Red” by Domee Shi?
2. What are the Conflicts in Fulfills Human Needs by the Main Character in the Film “Turning Red” by Domee Shi?

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C. Purpose of the Problem

There are two objectives to be achieved from this research, namely:

1. To Describe How the Main Character Fulfills Human Needs in the Film “Turning Red” by Domee Shi.
2. To Find out the Conflicts Experience by the Main Character in Fulfills Human Needs in the Film “Turning Red” by Domee Shi.

D. Problem Limitation

This research does not discuss all the problems in the film, but researcher limit this research to fulfilling human needs as experience by the main character in the film Turning Red by Domee Shi. The researcher focuses this research to answer questions about how the main character fulfills human needs and the conflict factors that occur in fulfilling human needs, especially at the level of self-esteem and self-actualization in Meilin Lee's life as the main character in the film Turning Red by Dome Shi.

E. Significance of the Research

The theoretical benefits of this research are expected to be able to provide enthusiasm for readers, especially students majoring in English Literature at UIN STS Jambi. The researcher also hopes that this research can be a reference for further research to develop further writing skills and provide additional information and knowledge for those who wish to analyze the same film.

For practical purposes, this film teaches the importance of the role of parents in educating children because parental involvement will lead to greater children's success and vice versa. The researcher hopes that this research can be helpful as a reference to add insight and knowledge as well as a source to educate and provide information to readers about the fulfillment of human needs and the conflicts that occur during the fulfillment of these needs.

CHAPTER II THEORETICAL FRAMEWORK

A. Psychological Approach

Wellek and Warren (2015) explain the term literary psychology has four possible meanings. First, the study of the psychology of the author as a type or as a person. Second, study the creative process. Third, the study of types and psychological laws applied in literary works. Fourth, study the impact of literature on readers. Literary psychology views work as a psychological activity. The author will use taste in making literary works and readers in responding to literary works that cannot be separated from the soul.

In this study, researcher use a psychological approach because researcher will analyze the form and motivational factors of the main character in the film *Turning Red*. Human motivation is closely related to the character and behavior experienced by the characters in the film or everyday life. Psychological phenomena have a very close relationship with a person's personality and behavior.

The approach of literary psychology can be attributed to three possible approaches. First, Textual approach (the study of the psychological aspects of characters in literary works). Second, Pragmatic approach (which is about the psychological aspects of the reader). Third, Expressive approach (this study pays attention to the psychological aspects of the author when the author expresses feelings in the work), (Endraswara, 2003).

From the above, it can be concluded that there are three types of approaches the psychological approach, but the researcher takes only one approach suitable for psychological research in a literary work, and that is the Textual approach. The researcher used a psychological approach related to Human Needs in the main character of the film *Turning Red* by Domee Shi.

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B. Psychology

According to Ellen Pastorino & Susann Doyle Portillo (2010), states that psychology is the study of behavior and mental processes, including biological actions, feelings, and states. Mental processes include problem solving, intelligence, and memory. The science that studies human behavior and its activities is studied to explore the manifestations of the human soul. This includes behavior, actions, feelings, and biological states.

Psychology describes and examines psychological activities common to adults and normal people, such as observational ability, willpower, emotions, motivation, etc. Psychology is not only concerned with human behavior in terms of motor activity but also with broad aspects of behavior such as talking, running, looking, remembering, thinking, and much more. Studying psychology means trying to understand human beings as personal and social beings. Thus there is a two-way relationship based on the mutual interaction between literature and psychology, in the form of evaluating literary works with psychological resources and obtaining psychological truths from literary works (Yimer, 2019).

Literary psychology is the interdisciplinary study between psychology and literature. Psychology studies the human psyche, while literature is a work that contains elements of beauty and entertainment. Literary psychology deals with the psychological activity of characters in a story (Citra, 2020). Psychologists conduct research according to scientific methods such as analyzing the behavior of humans as well as other species. Literary psychology is built on the assumption of the origin of the work, meaning that literary psychology is studied in depth on aspects of human psychology (Hambali and Rahmatiah, 2022).

From the above, it can be interpreted that Instead of explaining specific behaviors for everyone, it provides general guidelines that

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summarize facts and organize research on specific topics. Psychology is the systematic scientific study of the human mind, and therefore psychologists believe that human thought and behavior are one entity and that they work together systematically to reflect mental actions.

C. Hierarchy of Human Needs

Psychologists' explanations for certain behaviors are often presented in the form of theories. A theory is an explanation of why and how behavior occurs. One of the most popular theories of needs was built and developed by Abraham Maslow. Human behavior is determined by the tendency of individuals to achieve goals so that the individual's life is happier and at the same time fulfilling (Minderope, 2013).

Based on this belief, Maslow built a theory of needs that became known as the Hierarchy of Needs theory. In this hierarchy theory of needs, Maslow mentions five hierarchically arranged human needs. It is called hierarchy because the fulfillment of these five needs is based on top priority. Maslow also explained that man is a living being who will never be fully satisfied with his life, one need has been satisfied and another need will arise.

In other words, fundamental needs must be met before the free individual develops from psychological needs, and these in turn must be met before the person can realize the need for self-actualization. Maslow said that there are five primary levels on the ladder of human needs, which are as follows:



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1. Psychological Needs

Maslow (2019) says that these needs are the most basic and instinctive in the hierarchy because all needs become secondary until these physiological needs are met. Needs are the first basis that human beings will seek to achieve life satisfaction. Physiological needs such as water, food, shelter, activity, oxygen, air, and sleep. If any of these physiological needs are not met, it will interfere with the further fulfillment of basic needs.

According to Feist, J. Feist, and Roberts (2013), physiological needs differ from other needs in at least two important respects. First, people are the only need that can be fully met. The second is repetitive human nature, for example, after people eat, they will eventually become hungry again. They constantly need to replenish their food and water supplies.

2. Safety Needs

Once the relative physiological needs are well met, a new set of needs emerges, which can be categorized as security needs. Both physiological and security needs are basic needs for human beings as their survival. According to Maslow (2019), safety needs include physical security, confidence, protection, freedom, stability, and dependability. The need for law, order, and structure is also a security need.

Maslow stated that the need for self-security is very clear and this need is an innate reflex, a learning process, or the influence of individual experience. So, from this explanation, individuals will be able to neutralize and anticipate any treatment for themselves. The need for security is the need to be free from anxiety, and physical danger, and taken from their basic psychological needs.

The need for security is different from the physiological need because this need cannot be met totally. Thus, the need for security is a need whose fulfilment is not always fulfilled in total because humans can never be fully protected from threats or dangerous behaviour of others whose arrival is not yet known, but this need will still be met by individuals as much as possible to achieve peace and welfare to meet further needs.

3. Love and Need Belongness

If physiological needs and the need for security have been met, then comes the need for love, compassion, and belonging. These needs include the urge to be friendly, the desire to have a partner and offspring, the need to be close to family, and interpersonal needs such as the need to give and receive love.

According to Maslow (2019), love is a healthy relationship between human partners that involves feelings of mutual respect, respect, and trust. An individual's need for love and belonging is a need that drives individuals to enter into effective relationships or emotional bonds with other individuals, both with the same sex and with the opposite sex, in the family environment or the group environment in society. Individuals deserve to love and be loved by others. The need for love and belonging will continue to be important throughout life. The need for love is the need for mutual respect, respect, and mutual trust.

4. Self Esteems

Once the needs of being loved and possessed are met, people will be free to pursue the need for appreciation. Esteem needs can include self-esteem or appreciation from others because humans have a need to respect, and be trusted

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by others, self-confidence, self-stability, recognition, self-pride, freedom, and appreciation. When this is necessary to reach the level of self-confidence a person will also increase and have high self-esteem. This will affect social activities in the community.

People need to involve themselves to gain recognition and have activities or activities that give the person a sense of contribution, to feel accepted and valued. Once the first three needs are met, self-esteem needs become increasingly important and this includes the need for things that reflect self-worth, personal worth, social recognition, and achievement.

5. Self-Actualization

The last level of Maslow's basic needs is self-actualization. Self-actualization needs are needs that do not involve balance but involve a continuous desire to fulfil potential. This need is a need that drives the individual to self-expression or self-actualization. It refers to the need to become all that one is capable of to develop one's full potential. (Kaur, 2013). Have a healthy personality It is the highest level of Maslow's hierarchy of needs. Self-actualizing people are people who want to fulfil their potential, are self-aware, care about personal growth, care less about the opinions of others, become the cantering of problems, and acceptance of realism.

From the above, researcher concluded that of the five levels of the pyramid, the lower level is basic needs, physiological needs, security, love and belonging, and respect, and the highest level is the need for self-actualization that must be met. Researcher need Maslow's references to identify basic needs, and researchers focus on the conflict between self-esteem needs and self-actualization.

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D. Conflicts

Conflict is a condition of the emergence of two or more needs at once that occurs in the psychological environment. Conflict is also called a condition in the field of individual life where there are forces that are in opposite directions but have the same portion of power. Lewin (2013) states that conflict is a situation where a person receives an equal but opposite power.

In the previous explanation, what is meant by conflict is a problem that arises due to motivational conflicts that lead to conflicts that occur in the character himself. So, most conflicts are internal human problems. Kurt Lewin mentions that there are three factors of conflict, namely:

1. Approach – approach Conflict

Approach-approach conflict is two forces pushing each other in opposite directions, for example, people are faced with two mutually favorable choices. That a person has a choice between two choices, but he can only choose one. For example, a child is faced with two choices that are equally liked, namely between chocolate and candy. If he chooses one option, the disagreement has no negative consequences. This is because both possibilities are favorable.

2. Avoidance-Avoidance Conflict

Avoidance-avoidance conflict is a distant conflict, two forces hinder in opposite directions, for example, people are faced with two equally unpopular choices. It can also be characterized as two unvirtuous motives that appear, and the confusion that arises because moving away from which one implies that one must also satisfy other negative motives. Another example is a student who does not do homework or gets punished for not doing homework. When faced with this type of conflict, a person will feel uncomfortable.

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3. Approach-avoidance Conflict

The conflict of approaches-avoidance, two driving and inhibiting forces, arises from one goal and is faced with choices that contain elements of likes and dislikes. This conflict occurs when two opposing forces emerge from the same goal at the same time. The selection of this value raises conflicts in individuals. For example, a child swimming in a deep pool.

4. Multiple Approach-avoidance Conflict

Multiple approach-avoidance conflict is a type of psychological conflict that occurs when a person is faced with a situation in which there are multiple options, each with both positive and negative aspects, and the person is forced to make a choice among them. For example, a person receives two job offers, one with a higher salary but longer commute, and another with a lower salary but shorter commute. The person is attracted to the higher salary, but averse to the longer commute, while attracted to the shorter commute but averse to the lower salary.

From the explanation above, it can be concluded that there are Fourth conflicts which include, Approach-Approach Conflict, Avoidance-Avoidance Conflict, Approach-Avoidance Conflict, and Multiple Approach-avoidance conflict. Researcher used this theory to determine conflicts in fulfilling human needs, especially at the level of self-esteem and Self Actualization by the main character in this film.

E. Previous Research

Several studies related to this study have been carried out by several researcher, as follows:

The first related research was taken from Fitria Ramadani (2021), a student of Sultan Thaha Saifuddin Jambi Islamic University in her research entitled "The Importance of Psychological Needs in Cast

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Away Film by Robert Zameckis". This research is focused on describing the fulfillment of Chuck's psychological needs in Robert Zameckis' Cast Away and the factors that influence the character's main in meeting psychological needs in the film Cast Away by Robert Zameckis. The research method used by researchers in this study is a descriptive qualitative method. The results revealed that there are two types of Psychological Needs in Robert Zemeckis' Cast Away, namely food and water. Then there are two factors for Chuck to meet his psychological needs in Robert Zameckis' Cast Away, namely the intrinsic factor of love and extrinsic factors such as work, friends, and Kelly.

The second research was taken from Nanik Marianti (2018) a student of Sultan Thaha Saifuddin Jambi Islamic University, who wrote a thesis entitled "The Safety and Esteem Needs, Fulfillment of Thomas as Seen in the Maze Runner's Film by Wess Ball". This research is focused on knowing the factors that influence Thomas to meet a sense of security and be valued, how Thomas meets a sense of security and is valued, and the impact of fulfilling a sense of security and appreciation Thomas in the film Maze Runner by Wess Ball. The research method in this study is a qualitative descriptive method. The results of this study revealed that first, there are two factors that support Thomas to meet safety and self-esteem, namely intrinsic factors; where Thomas felt afraid and wanted someone to help him out of the village It happened when he first came to the place and extrinsic factors; where the people in the village disrespected him and he wanted to prove if he could take people out of the village. Second, there are three ways Thomas uses to meet his safety and self-worth; establishing good relations, in which Thomas established good relations with the people in the village; commitment, in which he always tried to find a way to get out by escaping into the maze and communicating needs to others in which he worked together to find to

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get out of the village. Third, there are two safety effects and accolades that fulfill Thomas in *Maze Runner* by Wes Ball such as positive confidence; where Thomas felt confident to take people out of the village and he was happy and he cried for happiness when he could take people out of the village.

The third research was taken from Fitria Nurkholis (2018), Sultan Thaha Saifuddin Jambi State Islamic University, who wrote a thesis entitled "Safety Need Reflected in the *Valley of Shadows* Novel by Dorothy Daniels". This study aims to first, find out the life of the main character reflected in the novel. Secondly, to know how the main character meets the security needs in the novel. Third, to find out the effect of meeting security needs on the main character in the novel *Valley of Shadows* by Dorothy Daniels. The method used by the researcher is a qualitative research method. The results of this study show first, the character of Nancy Keith in the novel is the protagonist and can be described as the life of main character of life in the village of Sycamore, living in a cabin, she is a great teacher, a condition that is not good in Nancy's life. Second, there are two main ways the main character meets his security needs, namely: 1. Commitment: a. he secures his identity, b. he gets a safe place 2. Making a good relationship: a. asking for protection from her aunt and her friend, b. she wants trust from others. Thirdly, there are several effects in fulfilling Nancy's sense of security, they are: 1. Self-confidence: a. freedom, b. self-confidence, 2. Happiness: a. Happiness b. satisfaction

The fourth study was taken from Putra Yogi Pratama (2022), Maulana Malik Ibrahim State Islamic University, who wrote a thesis entitled "*Kurt Lewin's inner conflict faced by Mr. and Mrs. Wells in Colleen Hoover's All Your Perfects*". This research is focused on describing what kinds of inner conflicts the two main characters face and how they resolve them. The research method used by researchers in this study is a qualitative method. The result of this study is that

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Graham Wells experienced three types of inner conflict, near-near inner conflict, near-moving inner conflict, and near-distant inner conflict. As for Quinn Wells, researchers found that Quinn experienced two types of inner conflict, inner conflict away, and inner conflict approaching away. The study also found that Graham resolved the inner conflicts he faced with both positive valence and negative valence. As for Quinn, the results showed that he resolved inner conflicts with three kinds of valence, positive valence, negative valence, and neutral valence.

The fifth research was taken from Siti Zubaidah (2019), Hamzanwadi University, who wrote a thesis entitled "Psychological Conflict Kurt Lewin the main character in Okky Madasari's Novel Maryam". This study aims to describe the forms of psychological conflict, and the causal and consequent factors caused by the psychological conflict experienced by the character Maryam in the novel Maryam by Okky Madasari. This research is descriptive Qualitative research. The results of this study are the main characters, namely Maryam experiencing psychological conflicts, including Approach-Approach Conflict, Avoidance-Avoidance Conflict, Approach-Avoidance Conflict, and Multiple Approach-Avoidance Conflict. There are two factors that cause psychological conflicts, namely personal factors and situational factors. Personal factors are divided into two parts including biological factors and sociopsychological factors. Sociopsychological factors only influence the motives of love, and emotions. Meanwhile, the influential situational factors are social factors. The result of the psychological conflict is helplessness and anger.

Most of the research above has similarities with this research, such as theory, research methods, and studies on the hierarchy of needs for the main character in the film. In addition, all the previous studies above became a reference for researcher to conduct this research. However,

researcher examine the hierarchy of needs and conflicts from a different perspective. Meanwhile, in this study, researcher will examine the fulfillment of human needs and conflict factors focused on the level of self-esteem and self-actualization by the main character in the film Turning Red by Domee Shi.



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CHAPTER III RESEARCH METHODS

A. Research Design

In writing thesis, the researcher used qualitative and descriptive research methods that are in line with the objectives of this study. The data is collected in the form of words as a descriptive explanation of the numbers. The results of the study contain excerpts from the data to describe and present them substantively. Qualitative is one type of research that does not include calculations or enumerations. The data used in qualitative research is in the form of words, sentences, discourses, pictures, diaries, memorandums, and videos. It is used to understand a phenomenon by concentrating on the overall picture rather than breaking it down into variables, the goal is more on a holistic picture and a deep understanding than the analysis of numerical data (Moelong, 2017).

Descriptive research is research that aims to accurately describe a phenomenon in terms of its characteristics, in which data are analyzed through interpretation rather than statistical analysis. Moh Nazir (2011) states that a descriptive method for describing research results. That is, it makes it easier for research to get the right data. In addition, descriptive methods are accurate systematic descriptions of individuals, groups, or communities, events, phenomena, or characteristics (such as choosing feelings or attitudes of preference).

Then the researcher chose a qualitative method of analyzed descriptive data written by the researcher to observed in this study. The data were analyzed used qualitative methods and presented descriptively. Used this a qualitative approach, the researcher finds it easy to analyzed the fulfillment of human needs and the conflicts described by the character Mailin Lee in Turning Red by Domee Shi from a psychological approach.

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B. Data Sources

The source of the data in this study researcher took data from the film Turning Red directed by Domee Shi. Turning Red was released on March 11, 2022. The Researcher downloaded the Turning Red movie and script on the Disney+ Hotstar app. Data collection used images taken from the Turning Red movie and dialogue taken from the transcript of the Turning Red movie with 1 hour 40-minute subtitles to be analyzed in this research.

C. Data Collection Techniques

Data collection is the accumulation of specific evidence that allows researcher to properly analyzed the results of all activities through research designs and procedures. According to Sugiyono (2014), data collection techniques are the most important step in research because the main purpose of research is to obtain data. In data collection, the authors used literature studies to collect data with citation documents. That is, in qualitative research are widely used documents related to or supporting research questions.

This study analyzed the hierarchy of human needs of the main character in Turning Red by Domee Shi and also the factors of conflict during the fulfillment of these human needs which are reflected in the main character in Turning Red by Domee Shi. During the research process, the researcher collects qualitative documents. Having found all the information, the researcher proceeds to analyzed it.

Data collection steps:

1. Found The Movie "Turning Red"

Researcher downloaded the movie Turning Red and the script on the Disney+ Hotstar application.

2. Watch A Movie

The researcher watched the movie repeatedly and read the script of the movie Turning Red and recorded the data by pausing the film in each scene related to the researcher question.

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3. Mark Important Statements

The researcher marked important statements from the manuscript to make it easier to find the result. After reading the sources carefully the researcher marked each important statement based on the research questions and also the theory in chapter II.

D. Data Analysis Techniques

After collecting the data, the researcher analyzed the data. In qualitative research, data analysis techniques are used to answer the formulation of problems in data analysis, researcher use descriptive analysis techniques. Researcher have several data analysis techniques, to make this study more specific.

According to (Miles and Huberman2014), analysis can be defined as consisting of three streams of activity, namely data reduction, data display, and inference/verification. In this study, the researcher used Miles and Huberman's theory in analyzing the data, then there are three steps to do, namely:

1. Data reduction

Data reduction is the first step that must be done in analyzing the data in this study. According to Miles, data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming data in field notes or written transcripts. In the first step of the study, researcher took data from the video and subtitle transcript of the movie Turning Red by Domee Shi. Based on Miles and Huberman's theory, in this step the researcher first analyzes the data by watching the video and listening carefully to the sentences spoken and the actions performed by Meilin Lee's character, then the researcher examines the data by reading the transcript to see the context. Next, the researcher selects the spoken sentence or action according to the formulation of the problem, and the researcher also makes notes to make it easier to analyze the data and proceed

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to the next step.

2. Data display

Data view of the second step. According to Miles, generally, a display is an organized and compressed collection of information that allows drawing conclusions and actions. In this step, the researcher indicates which word sentences or actions are related to the problems discussed in the study. The researcher displayed data in the form of sentences the form of descriptive data from the qualitative research used. Researcher presented data based on Abraham Maslow's hierarchy of needs theory and conflict theory by Kurt Lewin.

3. Draw Conclusions

After completing the data reduction and data presentation, the last step to analyze the data in this study is to draw conclusions. The conclusion is the last step in the research process. In this case, the researcher drew conclusions from valid data by explaining the question and then summarizing the explanations that have been put forward or explained. The researcher then relates the previously obtained data or facts to the topic being searched for to get an overview of the findings. In this step, the researcher concludes the research results based on the research problem and the theory used.

CHAPTER IV ANALYSIS & FINDING

This chapter contains an analysis of the research objectives. The researcher used Abraham Maslow's theory to analyze the hierarchy of human needs of the main character in the film *Turning Red* by Domee Shi. The researcher will also use Kurt Lewin's theory to identify conflicting factors in the fulfillment of human needs, especially those related to self-esteem and self-actualization.

A. Fulfillment of Human Needs the Main Character Depicted in the Film *Turning Red* by Domee Shi

Humans will never be satisfied with their needs. In line with that, there is Maslow's description (2019), humans are living beings whose lives are never fully satisfied, one need is satisfied, and another need will arise. This statement must have happened to the main character of the movie *Turning Red* by Domee Shi. Maslow's Hierarchy of Needs theory can be used to show the steps of needs that occur in Mailin Lee's life story as the main character in the film. It begins with his physiological needs as a human being then goes to a higher step of needs until he reaches the level of self-actualization.

1. Psychological Needs

The most basic needs are physiological needs. These first-level basic needs are related to the needs of each person's body, including biological needs and physical needs. As researcher state in Chapter II, these are the body's needs as physiological systems, including the need for food, fluids, sleep, breathing oxygen, sex, moderate temperature, and more. Maslow (2019) states that these physiological needs have a very strong influence on a person's behavior as long as these needs are not met or met.

Regarding the movement of human beings along the hierarchy of needs, Maslow stated that basic needs are arranged in a



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hierarchy of excellence. Physiological needs are the most prominent of all needs. Maslow (2019) states also that, in humans who have lost everything in life to the extreme, physiological needs are more likely to be the dominant motivation than anything else.

Datum 1



00.07.04 – 00.07.27

Mother: Mei-Mei you finally come home, you're 10 minutes late. What's wrong? You're hurt? **are you hungry? (While putting food in Mei's mouth).** How is your school today?

Mei: Great, as always.

Mother: Oh this is just a little intellectual mother. Now be an exemplary student tomorrow to be the secretary-general of the United Nations. Our ancestors will definitely be proud.

Mei: **(Eat available food).**

From the pictures and dialogues above, it can be seen that Mei came home from school to go to the temple next to her house. Mei, who was 10 minutes late because she was intercepted by her friend at karaoke, chose to go home because Mei felt she had responsibility for the temple run by her family. Then Mei's mother was worried about Mei's condition and thrust food into Mei's mouth and gobbled it up.

From the data above, it is known that eating is one of the basic human needs. Hunger is a natural instinct and exists in every human being. Humans will eat if they feel hungry and all these

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actions are to fulfill desires and satisfy them continuously. This refers to the aspect of physiological needs fulfillment where the natural instinct or subconscious has processed that eating is a need that is unconsciously done to meet and satisfy her needs. So, it can be concluded that Mei has fulfilled her physiological needs well in this film.

Datum 2



00.05.00 – 00.01.08

Mei: The number one rule in my family? honor your parents. They're the supreme beings who gave your life. **Who sweated and sacrificed so much to put a roof over your head, food on your plate, an epic amount of food.**

From the data above, it is known that Mei has a complete family, her needs are always met and adequate, living in a decent house, and also very abundant food. In the 00.00.50:00.01.13 minute scene, it appears that Mei's complete family consists of her father and mother, a decent house, and food that is always fulfilled. It can be seen that Mei's family belongs to the well-off group even though they have to work hard to always meet their needs. The above scene is closely related to the theory used in this study. In reference, physical needs for human survival include a complete family, a decent home, and complete food. So, from this explanation, it can be concluded that Mei can meet her physiological needs very well.

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Another example of the fulfillment of physiological needs is in the film "Turning Red", where Mei a 13-year-old teenager has determined her own activities and desires. Mei does whatever she wants to do, it can be seen in the image and script below:

Datum 3



00.01.31 – 00.01.50

Mei: I'm Meilin Lee, and ever since I turned 13, I've **been doing my own thing. Making my own moves, 24/7, 365. I wear what I want. Say what I want and I will not hesitate to do a spontaneous cartwheel if I feel so moved.** Oh carp!

From the picture and monologue above, we can see that Mei, who is very cheerful, is 13 years old, activating whatever she likes. In adolescence, Mei can already determine what she wants, such as determining her hobbies, using what she wants in her activities, and even doing things Spontaneous like the flips seen in the picture above. From the data above we know that carrying out daily activities is one part of human physiological needs.

From the explanation above, it is clear that food, home facilities, and daily activities can be easily fulfilled by Mei. In this case, Mei can meet her basic needs so that she does not feel

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deficient in fulfilling her physiological needs. It can be concluded that physiological needs may be fulfilled.

2. Safety Needs

Once physiological needs are met, security needs arise which include physical and emotional safety. This is a basic need that needs to be met by humans. According to Maslow safety needs include physical security, stability, confidence, dependability, protection and freedom of a safe environment, and shelter from the environment.

This security need is more in children because their awareness of self-limitations is still lacking, so there is a need for others to provide security for them. An example of fulfilling the safety needs in this Turning Red film is when Mei wakes up surprised at her transformation into a giant red panda. Mei feels uncomfortable and hides behind the curtains in the bathroom. This scene can be seen in the picture and script below:

Datum 4



00.17.52 – 00.17.52

Mother: Mei-Mei I'm coming. It's going to be okay.

Mei: **No, it's not! Will you just get out?**

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Mother: What do you mean?

Mei: I didn't mean that. I'm gross red monster! (crying) Stop it!
Stop talking (while hitting his self)

From the pictures and dialogues above, it can be seen that Mei is sleeping and dreaming about the man she likes it makes Mei's emotions uncertain and then makes Mei a red panda when awakened from his sleep. Mei looked in the mirror and was shocked when she saw herself in the bathroom. Then Mei hid behind the bathroom curtain when her mother came in. Mei's mother was worried about what happened to Mei. She doesn't want her mother to find out that she turned into a giant big panda. Therefore, Mei took refuge behind the curtain.

From the data above, it can be concluded that humans will look for a safe place or something useful to protect their physical safety and comfort. Human beings have a fear of something. Humans need security and feel protection from some fears. Then it can be concluded that the data above has met the safety needs of Mei in the film Turning Red by Domee Shi.

Another example of meeting safety Needs is when Mei runs away to class to protect herself from turning into a giant red panda because Mei cannot control His emotions when she arrives at school after being teased by his friend named Tyler. This scene can be seen in the picture and script below:

Datum 5:



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00.21.50 – 00.22.15

Tyler: Oh Devon is my favorite man (mocking)

Miriam: Go there! Why are you?

Mei: I finish him off! (turns into a red panda)

Go first, see you at lunch time (hurry to run to class).

Miriam: Mei?

From the picture and dialogue above, it can be seen that Mei was mocked by Tyler because of the incident when Mei drew her illustration with Devon who at that time was beaten by Mei's mother. Then Mei couldn't control her emotions so Mei slowly turned into a giant red panda. Mei tries to escape to class to find a safe place so as not to turn into a giant red panda completely.

From the above data, it can be seen that Mei is looking for a safe place for her own protection so as not to turn into a giant red panda. Because the basic needs for humans as survival and also safety needs including physical security, stability, dependence, protection, and freedom. So, from this explanation, it can be concluded that Mei can meet safety needs very well.

Datum 6



00.23.33 – 00.26.36

Mother: Mei-Mei (surprised)
Mei: **Don't look at me! Retreat!**
Mother: Honey, it's okay. Mom here
Mei: What happened to me? (crying)

From the picture and dialogue above, it is known that Mei ran away from school because Mei could not control her emotions so she became a giant red panda. This is due to her mother who is always worried about her puberty. Mei flees home to seek refuge because Mei has not been able to accept her current form. Mei's mother was surprised by the change in her son. Mei covered her body with a blanket so as not to be seen in her form by Mei's mother and father.

However, the need for security is different from physiological needs because this need cannot be met totally because humans can never be fully protected. This need will still be met by humans as much as possible in order to achieve peace and prosperity in order to meet further needs. So, it can be concluded that Mei has fulfilled her safety needs well in this film and can proceed to reach the next hierarchy of needs.

Based on the above analysis, the researcher concludes that Mei has problems fulfilling her security needs. His security needs are met by other characters. He got help from his mother. Therefore, he can meet his security needs through his mother. Her mother's presence gives her security and protection

3. Love and Belonging Needs

Once physiological needs and security are met then the need for love, compassion, and belonging arises. Maslow (2019) explains that human beings have an innate need for affection and love that can only be met by others. It is the basic social or possession motive that drives people to seek contact with others and to form satisfying relationships with them.

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Maslow also argued that love is a healthy relationship between human partners that involves feelings of mutual respect and trust. An individual's need for love and belonging is a need that drives an individual to form productive relationships or emotional bonds with other same- or different-sex individuals in a family or social group.

Datum 7



00.30.00 – 00.30.30

Father: Father bring your doll

Mei: Thank you father

Mother: **This is only temporary Mei-Mei, this way we don't have to worry about other bad events (kissing Mei's forehead) Good night.**

Father: **Red is the color of luck.**

From the pictures and dialogue above, it can be seen that Mei's parents tried to calm Mei down after they found out about Mei's incident that turned into a red panda. Mei is exiled to a different room to avoid unstable emotions from occurring. The dialogue between Mother and Mei above shows that Mother Mei wants to convince Mei that what is happening now is not a terrible thing. Similarly, Father Mei's dialogue means that being a red panda is not a scary thing to deal with.

The above scene reflects that Mei has parents who love her very much. Because in the family environment, the need for love and affection plays a very important role. Otherwise, without

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having love and affection, the individual is controlled by hatred, loneliness, worthlessness, and disappointment. So, from this explanation, it can be concluded that Mei has fulfilled love and belonging needs very well.

Another example of fulfilling love and belonging needs is when Mei's friends visit Mei through the window of the house because they are worried about Mei's condition after the incident at school yesterday and immediately want to report that their favorite boy band 4town will be performing in the city of Toronto. This scene can be seen in the picture and script below:

Datum 8



00.32.37 – 00.34.46

Miriam: **Mei, everything will be fine**

Mei: **No, no way. I'm weird, please leave me.**

(Miriam, Priya, Ebby sing their favorite song followed by Mei)

Mei: **Thank you friend, you guys are the best**

Miriam: **Oh, we love you Mei, no matter what. Panda, or not.**

(Instantly Mei changed into herself after being hugged by her best friend)

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From the picture and dialogue above, it can be seen that Mei's best friend visited Mei because she was worried about Mei's situation after the incident at school. They were shocked at the changes in the present Mei and asked what was really going on. Mei explains to her best friend that her changes are now just genetic disorders inherited from her Mother. Then Mei gets swept up in the atmosphere and cries and Mei's best friend tries to calm Mei. She was worried because she could not go to the 4town concert because it coincided with the day of the red panda ritual process. Then Mei with friends sang the song 4Town and ended with a hug. Instantly Mei turned into an ordinary person.

From the data above, the hugging scene made Mei able to control her emotions. Mei feels that there is something inside her friend that can neutralize the red panda and that is the affection and sincerity of the friend who accompanies Mei's ups and downs during this time. Then it could be an opportunity for Mei to be able to watch the 4town concert with her best friend. So, from this explanation, it can be concluded that the data above has fulfilled the love and belonging needs Mei with the presence of friends who always support Mei in the film "Turning Red".

Datum 9



00.49.40 – 00.50.10

Mei: Auntie, are you here?

Auntie: Ritual, time did you forget?

Grandma: **My poor grandson, you must have had a very hard time driving away that naughty creature. Your family is here**

Mei-Mei and we will take care of everything.

From the picture and dialogue above, it can be seen that Mei's maternal family arrived home without giving news first. It made Mei and her mother startled. The purpose of Grandma and Aunt Mei's coming home is to prepare a red panda release ritual on the night of the nearest full moon. Grandma advised Mei not to use red pandas too often in everyday life because it would be more difficult to let go of them and could even be bound forever in the body and can thwart the ritual of release.

The data above is known that Mei's family loves Mei very much and even wants to clean up everything just for Mei. Mei is very lucky to have a family that cares and loves her so much. To be human, one must have others around him. The need for love and belonging will continue to be important throughout life. The need for love is the need for mutual respect, respect, and mutual trust.

The above explanation makes it clear that Mei has good people who love her. Mei fulfills her need for love and belonging by having good friends and family. The people who belong to this movie have a good relationship with her. So, it can be concluded that Mei has fulfilled Love and belonging needs and can continue to reach the next hierarchy of needs.

4. Self Esteem

After the previous needs are met, the next step of the Needs hierarchy emerges, namely the need for appreciation. The word that means esteem here is self-esteem. Every individual has the right to his own dignity. Self-esteem can come from oneself or others. For example, the fulfillment of esteem needs in the film *Turning Red* is when Mei shows a card for access to use public transportation at a fairly young age. This scene can be seen in the image and script below:

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Datum 10



00.01.51- 00.02.05

Mei: Not to brag, but being 13 means I'm officially a grown-up at least according to the Toronto Transit Commission.

Bus driver: good for you!

From the picture and dialogue above, it can be seen that Mei feels mature at a relatively young age but can already get a card from the Toronto Transit Commission which is a transportation agency Public that operates transportation services including buses. Mei proudly showed the card to the bus driver and appreciated it by saying "Congratulations".

From the data above, it is known that Mei received appreciation from a bus driver because she had obtained a card for access to ride public transportation. Because the need for esteem can include self-esteem or appreciation from others. The data above is very related to the theory used in this study. So, it is clear that you can meet your esteem needs with the appreciation given by the bus driver.

Datum 11



00.02.47 – 00.03.32

Mei: **I know, it's a lot, but this is grade eight. I don't got time to mess around. I guess you could call me...**

Teacher: **A very enterprising, mildly annoying young lady.**

Tyler: **An overachieving dork-narc.**

Mei: **I accept and embrace all labels. Share by sidewalk, people!**

anyway, who cares what stupid evil Tyler or anyone else thinks? This is going to be my year.

From the pictures and dialogues above, it can be seen that Mei is a smart and talented child even though it is annoying. Although Mei is busy, she is still number one academically in her life. Mei is also an energetic child and very confident in what he does. Mei excels both academically and outside of academia. Mei is the kind of person who loves herself. As long as she does not harm others.

Therefore, People need to involve themselves to gain recognition and have activities or activities that give the person a sense of contribution, to feel accepted and valued Humans also need a desire for strength, achievement, and confidence to face their problems. So, it can be concluded that Mei has met her esteem needs with the confidence she has and it has been recognized by those around her.

Datum 12



00.28.28 – 00.29.45

Mei: **Mother, seriously? This is a curse!**

Mother: **mother named it as grace**

Mei: **He curses us** (pointing to Shang Yii's photo)

Mother: Stop! listen **to mom! Hear! This can be cured.**

Mei: Really? Where did you know?

Mother: Because you experience it

Mei: Why didn't you warn me?

Mother: **I don't think it's time yet, you're a kid. I think that if you watch you carefully, you will see signs and be able to prepare yourself. But all is well. Mom can handle it, you can definitely too. In the upcoming lunar eclipse, you will undergo a ritual that can seal your red panda spirit into an object like this. Then you will be healed, forever like a mother. But your very strong emotions can release the panda, the more you release it, the more difficult the ritual will be. There was darkness shrouded the thing Mei. You only have one chance to drive him away and that must not fail. If you fail you are never free.**

Father: let's take a look at the next lunar eclipse on the 25th

Mei: it's still a month away (whining)

Mother: **Let's wait together. Mom will accompany you throughout the process.**

From the pictures and dialogue above, it can be seen that Mother is explaining why it happened to Mei. Mother explained in detail by motivating Mei that it would disappear in time. Mother and Father put their arms around Mei so as not to worry too much about what happened at this time. After listening to the explanation from her parents, Mei felt calm. Mei needs advice and motivation from her Mother and Father to increase her self-esteem needs.

This needs to be achieved by oneself to increase and has high self-esteem. This will affect social activities in the community. From the explanation above, Mei gets appreciation for

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getting a public transport access card, confidence because she is smart, and also gets constructive motivation from her parents. It can be concluded that Mei can fulfill her self-esteem needs very well

5. Self-Actualization

Self-actualization is the top level in Maslow's hierarchy of needs. It refers to the need to be all that one is capable of in order to develop one's full potential (Kaur, 2013). Maslow described self-actualization as a person's need to achieve what she wants to do. For example, in fulfilling the need for self-actualization in this turning red film, when Mei chooses to remain a panda even though it conflicts with family choices, especially her mother. This scene can be seen from the image and script below:

Datum 13



01-10.00 – 01-10.36

Mother: **You can do it. Keep going!**

Mei: **No!**

Grandma: What happened? What was that?

Mother: Mei-Mei... it's okay we can do it again. Mei-Mei?

Mei: **I'm keeping it.**

Grandma: **What did she say? Keeping it?**

Mei: **I'm keeping it!**

Mother: Mei-Mei

Grandma: Stop her!

Mother: **What are you doing? Stop, Mei-Mei!**

Auntie: Don't let her go!

Mei: **No! I'm going to the concert!**

Mother: Get back here!

Grandma: This is a disaster. Unbelievable.

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From the picture and dialogue above, it can be seen that on the night of the full moon, a panda release ritual was held in Mei to coincide with the concert of Mei's favorite boy band called 4town. During the ritual, Mei back remembers the good times when the panda was inside her. In the scene, Mei chooses and trusts to remain a panda even though it is against the wishes of her parents and family.

From the data above, it can be seen that the need for self-actualization is one of how people at this level function fully by acting purely of their own volition. This need is a need that drives the individual to self-expression or self-actualization. So, it can be concluded that Mei has fulfilled the need for self-actualization by acting and choosing her own will.

Datum 14



01.16.00 – 01.16.40

Mother: This isn't you!

Mei: **This is me! I'm not your little Mei-Mei anymore! I lied, mom!**

Mother: What?

Mei: **It was my idea to hustle the panda. My idea to go to Tyler's party! It was all me! I like boys! I like loud music! I like gyrating! I'm 13! Deal with it!**

From the picture and dialogue above, it can be seen that the matter of Mei choosing to be a panda in her made her mother angry. Because of the emotions inside Mei's mother, she turned into a giant panda and searched for Mei at the concert venue and destroyed the place. Then Mei confessed that she lied to her

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mother, she was the one who planned everything so far, one of which was Mei's idea of using pandas in her body all this time to be able to come to the concert of his favorite boy band and friends.

It is undeniable that Mei has been hiding her hobbies because she knows that her mother doesn't like them. In this scene, Mei managed to reveal the heart that she had kept for a long time. One of the characteristics of a self-qualifier is described as Acceptance and Realism. People who understand and have realistic perceptions of themselves, others, and the environment around them. So, it can be concluded that Mei has fulfilled the need for self-actualization by being interested in fulfilling her excellent potential.

Datum 15:



01.22.00 – 01.23.36

Mei: Mom? Are you okay? We have to...

Mother: **I'm sorry. It's all my fault.**

Mei: What happened?

Mother: I... I hurt her.

Mei: Who?

Mother: My mom! I got so angry, and I lost control. I'm just so sick of being perfect! I'm never going to be good enough for her. Or anyone.

Mei: **I know it feels that way. Like, all the time. But... it isn't true. Come on.**

From the pictures and dialogues above, it can be seen that Mei's mother realized that she was wrong. She admitted his mistakes all along because of things in the past. Then Mei calms her Mother and realizes she is just like her mother. Mei feels what her mother feels and says that it is not entirely true. They try to

make peace with themselves.

After the researcher analyzes Mei's self-actualization needs, it turns out that Mei fulfills her own potential and doesn't care about other people's opinions, is self-aware, and understands and has realistic perceptions about herself, other people, and the environment around her. Thus, she can know his true self and achieve his plans. It can be concluded that Lily fulfills her self-actualization.

B. Conflicts Experience of the Main Character in Fulfillment of Human Needs in the Film Turning Red by Domee Shi.

As social beings who live next door, if there is conflict it is a frequent thing. Conflict is also called a condition in the field of individual life where there are forces that are in opposite directions but have the same portion of power. Based on the theory used by Lewin (2013) states that conflict is a situation where a person receives the same amount of power but in the opposite direction.

Conflicts can arise from various motives. One of the reasons why humans as living beings cause conflict is that when human civilization advances to a certain level, they will gradually lose self-control, which will lead to conflict. This statement occurs in the main character of the film Turning Red by Domee Shi, namely in fulfilling the hierarchy of human needs at the level of self-esteem needs and self-actualization.

In presenting this data, the researcher only discusses three conflicts, namely approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict. while some approach-avoidance conflicts were not discussed due to missing data. The researcher used Kurt Lewin's theory to analyze conflicts that occur in fulfilling the hierarchy of human needs, especially at the fourth and fifth levels.

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1. Approach-approach Conflict

The first conflict is a conflict that occurs in a person called the conflict approach-approach. Lewin (2013) states that people will try to overcome a problem after experiencing a conflict. This conflict arises when a person is faced with two choices and both choices are things, she is equally happy with. In this pleasant or beneficial conflict arises so that there is a concern to choose one of them.

For example, in This Turning Red film where Mei as the main character is faced with two fun choices, including when her best friend invites her to do karaoke, while Mei must go home to prepare to clean her parents' temple because it was a terrible thing for Mei. This scene can be seen in the pictures and scripts below:

Datum 16



00.04.50 – 00.08.26

Miriam: **Wait! We're going karaoke today.**

Abby: Yes!

Priya: **Come with us. Please.**

Mei: **I... Cannot. it's cleaning day**

Miriam: **Mei, every day is cleaning day. Can't you just get one afternoon off?**

Mei: **But I like cleaning. (GASPS) Plus, I got this new feather duster and, oh, my gosh, you guys, it picks up so much dirt, it's bananas!**

Miriam: **Fine. I'll let you go. If you can pass the gauntlet. Come on. Uh! Oh.**

Mei: Mir, not now...

Miriam: **You can't resist it.**

(Mei and Friends Sings)

Miriam: **You passed. And here is your reward. Ninety-nine**

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Australian tour, with the Girl I Love Your Jeans remix.

Mei: **O-M-G, Mir! I'll guard it with my life! (KISSING LOUDLY) Oh, thank you, thank you, thank you! 4-Town 4-ever! We'll karaoke another time, I promise! It'll be on me. The snacks, the tunes...**

Abby: You're my jam, girl.
(TRAM BELL CLANGING)

Mei: **I know what it looks like. I am my own person. But that doesn't mean doing whatever I want. Like most adults, I have responsibilities.**

Mother: **you ready?**

Mei: **let's do this.**
(start cleaning)

From the picture and dialogue above, it can be seen that Mei is faced with two choices that she both likes, namely her best friend invites her to work together while there are activities the cleaning that Mei likes, especially coupled with a new duster that can lift a lot of dust. In addition to her love of cleaning, Mei feels an obligation and responsibility to the temple that her family runs. Both of those things are very pleasant things. But in the end, Mei chose to go home to clean the temple with her mother with her new feather duster.

The explanation refers to the conflict faced by Mei where the conflict is classified as a complex conflict that Mei involve more than two equally positive forces. This led to guidance in choosing him, but in the end, Mei managed to resolve the conflict by accepting the challenge from Meriam to sing along with him afterward Meriam also gave a gift because Mei had successfully accepted her challenge and invited Mei to choose to do cleaning activities at the temple.

From the data above, tells this is part of the hierarchy of human needs at the fourth level, namely esteem needs, self-esteem needs present normal human desires to be accepted and appreciated by others. People need to involve themselves to gain recognition and have activities or activities that give the person a sense of

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contribution, to feel accepted and valued.

Then the next data that shows Approach-approach Conflict is where in that scene Mei is faced with a choice between completing a ritual so that he turns into a whole person or going to a concert of his favorite boy band and keep making pandas in his life. This scene can be seen in the picture and script below:

Datum 17



01.11.53 – 01.12.47

Abby: Mei! You're here!

Miriam: **What are you doing here?**

Mei: **I couldn't do it. The panda's a part of me, and you guys are too.**

Miriam: Mei, you threw us under the bus

Mei: I know and I'm sorry. **I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but losing you guys feels even worse.**

Miriam: well, too bad. Because you did.

(TOY BEEPING)

Mei: Robert junior?

Priya: She's been taking care of him 24/7

Abby: And singing him lullabies every night!

Miriam: No, no, no, I haven't. they're lying.

From the picture and dialogue above, it can be seen that Mei resolves the conflict between rituals or concerts by choosing to go to concerts with her friends and leave the ritual and stay making a panda in his body. Mei realizes that she is too obsessed with her mother's will and never follows her own will. this statement, Mei's best friend hugged her with affection as a friend.

From the data above, it can be seen that this is part of the hierarchy of human needs at the fourth level, namely esteem needs,

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where Mei is aware of herself that she has been too following her Mother's obsession and not following her own will. The conflict was resolved in May well by choosing to go to a concert and meet his best friend and realizing his mistake all along.

The next data that shows the conflict scene of approaches at the fifth level is self-actualization, where when Mei is faced with two choices between wanting to watch a boyband concert and friends or obeying the words of her parents who do not allow Mei to go to the concert. This scene can be seen from the image and script below:

Datum 18



00.36.00 – 00.39.00

Mother: Everything okay? I thought I heard...

Mei: Mom, I think I've made a breakthrough.

Mother: **How is this possible? What happened to your panda?**

Mei: **It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world. Which is you guys.**

Mother: **Oh, May-May.**

Mei: So, now that that's settled, I just have one teeny-tiny favor to ask.

Mother: **No. absolutely not.**

Mei: But this is once in a lifetime.

Mother: **Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place.**

Mei: I won't, I won't! **I promise! You saw me keep it in.**

Father: Ming, maybe we should trust her.

Mother: it's them I don't trust. Look at those glittery delinquents with their... (SHUDDERS) gyrations. Why on earth do you want to go so badly?

Mei: **Like I said, I just want to broaden my musical horizons.**

Mother: **This isn't music. This is filth. And it's not worth jeopardizing your life over. Right, Jin?**

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Father: uh...

Mother: **See? Your father agrees. No concert. And that's final.**

Mei: **Okay, well, thanks for listening. Good night.**

From the picture and dialogue above, it can be seen that when Mei managed to control her emotions in controlling the panda on her body, then Mei asked her mother for a little wish, namely Mei wanted to watch a concert by his favorite boy band called 4town. Here a conflict arises when Mei's mother does not approve of it for fear that Mei will change at any time. Hearing this explanation, Mei felt disappointed and annoyed, but in front of her mother, Mei only agreed to these words.

Mei is faced with two choices, on the one hand, she loves her parents while on the other hand watching a concert is a wish that has only been done once in her life. Finally, Mei chose to keep watching the concert by relying on the red panda inside her to find funds to watch the concert with her friends.

From the explanation of the data above, the researcher implies that Mei has resolved the conflict factors of approaches that occur at the fifth level. At the fifth level is Esteem Needs, where Mei chooses to fulfill the potential she wants. The potential is a person's ability that has not been realized, and it becomes one part of self-actualization. So, it can be concluded that Mei can overcome conflicts that occur at this level of self-actualization well.

From the above analysis, the researcher concludes that the researcher has resolved the conflict factors of the approach-approach that occur at the fourth and fifth levels of the hierarchy of human needs namely esteem needs and self-actualization. The factors that Mei resolves are *first*, Mei feels valued and appreciated which is one part of her esteem needs with the presence of her friends who can understand the conditions. *Second*, Mei chooses

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her freedom is also one part of her esteem needs, namely to go to concerts with her best friend, after all this time obsessed with his mother's will without following his own will. *Third*, Mei chose to fulfill her potential which is one part of self-actualization by utilizing the panda in her body to find funds Watching a concert after the incident with her Mother who does not allow Mei to watch the concert with her best friend. These are conflict factors in approaches to meeting human needs at the level of esteem needs and self-actualization.

2. Avoidance – avoidance Conflict

The second conflict of Kurt Lewin's theory is called the avoidance-avoidance conflict. Avoidance-avoidance conflict occurs when a person is faced with two unfavorable choices, (Lewin, 2013). It can also be described as the creation of two negative motives and confusion arises when it is required to move away from one negative motive but on the other hand, must also satisfy the other negative motive. When faced with this type of conflict, a person will feel uncomfortable.

In the film *Tuning Red*, the researcher found the avoidance-avoidance conflict in the scene where When Mei was studying but immediately painted a man, namely the daisy-mart guard named Dason, Then Mei's mothers found out about such things and angered Mei's mothers. Mei because mother forbade this. This scene can be seen in the pictures and scripts below:

Datum 19



00.11.11 – 00.15.00

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Mei: **Hmm. Kind a look like Devon. I don't get what Mir sees in him. He's not that cute. Okay, his shoulder's, like, kind of nice, I guess. His eyes are... Fine.**

(mother enters the room)

Mother: May-May. Do you want a snack?

Mei: Cool, great, thanks.

Don't look at the notebook, don't look at the notebook, don't! No!

Mother: **Oh. Is this your homework?**

Mei: Mom... Don't!

Mother: Oh, my. What... What is...

Mei: Do not.

Mother: **Mei-Mei, what is this?**

Mei: **It's nothing. Just a boy. He's no one.**

Mother: **A boy? Who is he? Did he do these things to you?**

Mei: **No! It's just made up, Mom! It's not real.**

Mother: **That hat. Is that the sketchy clerk from the Daisy Mart?**

(they go directly to Daisy Mart)

Mei: Mom, no! What are you doing? No, no, no! No, no, no!

Tyler: Oh, snap!

Mei: Mom, no!

Mother: **You! What have you done to my Mei-Mei?**

Devon: Uh... Who?

Tyler: Meilin Lee, right here.

Mother: **I should report you to the police. How old are you? Thirty?**

Devon: **I'm seventeen.**

Mother: Oh, see, see? **This is what happens when you don't wear sunblock and do drugs all day! She's just a sweet, innocent child. How dare you take advantage of her!**

Mei: Mom! No!

(Mother pulls out the picture painted in May)

Devon: What?

Tyler: What a weirdo.

Mother: **The Daisy Mart has lost a loyal customer today.**

(Mother and Mei get in the car)

Mother: **Thank goodness I was here. That degenerate won't come near you again. Now, is there anything else I should know about, Mei-Mei?**

Mei: **Nope. All good. You sicko! What were you thinking? Why would you draw those things? Those horrible, awful, sexy things? It's fine. You'll move to another city, change your identity. Mommy, I'm so sorry. You are her pride and joy, so act like it! This will never happen again.**

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From the picture and dialogue above, it can be seen that the conflict occurred when Mei drew a man who was a daisy-mart employee who was known to her Mother and made her mother angry about it. It makes Mei feel humiliated after her mother invites Mei to meet Devon at the store. It will give rise to bad gossip about it. This is where the avoidance-avoidance conflict arises, that is, when Mei has to take a stand, whether to deny her mother and rebel or let things go without any refutation.

This scene shows the hierarchy of human needs one of the needs of self-esteem, where researchers conclude that this scene is part of the self-actualization faced by two choices she didn't like very much. Mei puts aside her ego and needs to appreciate what her mother does. Maybe her mother thought it was a defense for Mei, but for Mei, it was a shame. It is undeniable that at the end of the dialogue, Mei mentions that she is fine, solely because she does not want her mother to go further and do anything outside reason.

Both of these choices are difficult choices, on the one hand, Mei feels very embarrassed and disappointed about it, but on the one hand, she is also not comfortable if she has to advise his mother. Then at the end of the dialogue, Mei said that everything was fine. So, it can be concluded that this scene really shows the avoidance-avoidance conflict that occurs and Mei has chosen her choice even though the choice is not what she likes.

Datum 20



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00.58.16 – 01.01.02

Tyler: **Hey, Panda Girl. What are you doing? We want more rides.**

Mei: **Buzz off, Jerkface. I'm busy.**

Boy: Oh, snap! You're going to take that, Tyler?

Tyler: **You want your money? Then get your butt down here now!**

Mei: **Forget your money, and forget you!**

Miriam: Mei! Let's just go.

Tyler: **What about our deal?**

Mei: **Shove your deal!**

Tyler: **Fine! Get out of here! Go back to your psycho mom and your creepy temple, you freak!**

Miriam: Mei, no!

Mei: **Take it back! Don't talk about my family like that! You're hurting him!**

Mother: **Mei-Mei, stop! What is going on here?**

Tyler: I'm sorry. Just get off of me. Please.

Tyler's Mom: **I cannot believe you would let your daughter do this!**

Tyler's Dad: **Do you understand what she did to my boy?**

Mother: **I am so sorry. She's never done anything like this before. I don't know what came over her.**

Tyler's father: **I don't want to hear your apologies, okay?**

Mother: **I'm sorry again.**

Tyler's mother: She is an animal!

Tyler's father: All right, party's over! Everyone, go home!

(After the argument, Mei's mother approached Mei's best friend)

Mother: **I can't believe you girls would use her like this!**

Miriam: **What?**

Priya: **But we didn't.**

Abby: **No, we'd never.**

Mei: **What?**

Mother: **I knew you were trouble. Putting all these thoughts into Mei-Mei's head, parading her around. Now she's lying, sneaking out. She attacked a defenseless boy. You think this is**

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a joke? Do you know how dangerous this is?

Miriam: **We didn't mean to, we just wanted to see 4-Town.**

Mother: **4-Town! You manipulated her for a bunch of tacky delinquents?**

Miriam: **No! She wanted to...**

Mother: **Don't you blame her. She is a good girl, and you've taken advantage of her.**

Miriam: **Mei, tell her.**

Priya: **What? (SIGHS)**

Abby: **Dude!**

Mother: **Come on, Mei-Mei. Let's go!**

From the pictures and dialogue above, it can be seen that there is a misunderstanding about the date of the 4town concert which makes Mei angry because it coincides with her ritual schedule and Mei is worried that she will be Can't go to the concert. After the incident, Tyler looks for Mei, and because Mei is still in anger, she doesn't care about Tyler. Tyler is upset and discusses Mei's family, where Mei's anger overflows, and Mei pounces on Tyler from the roof of Tyler's house. Her best friend had tried to make a fortune to please Mei but their results were in vain.

Then Mei's mother came to Tyler's house to find Mei where Mei's mother divorced the two people. Mei's mother apologizes to Tyler's parents for the incident. Then Mei's mother walked up to her best friend Mei and blamed them. Mei's friends have explained that what they are doing now is a desire to be together, not just to use Mei. However, Mei is only silent for a thousand words.

The explanation of the scene above, tells that Mei faced two choices that she thought were difficult and troublesome. This is where the avoidance-avoidance conflict arises, which is when Mei has to take a stand or just keep silent obeying her mother. Both of these choices were difficult choices because, on the one hand, Mei was very disappointed with Abby over a misunderstanding of the date of the concert which turned out to

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coincide with the day of the ritual, and on the other hand, Mei is not good with her mother for disappointing her Mother.

This scene shows the hierarchy of human needs one of the needs of self-esteem, where researchers conclude that this scene is part of respecting others, and how it may value What she was facing were two choices she didn't like very much. Mei appreciates what her mother does. Because Mei feels that she has disappointed her mother by lying that Mei did not sleep but instead went to Tyler's house to enliven Tyler's birthday party.

It is undeniable that at the end of the dialogue, Mei did not defend her friend for what her mother said to her friend, on the one hand, Mei was disappointed with her best friend but on the one hand, Mei Doing so was simply because Mei didn't want her mother to be angry about what Mei had done. So, it can be concluded that this scene shows the conflict of avoidance that occurs in the main character in this Turning Red film and Mei has chosen her choice, which is just to stay silent Without defending his friend against the words made by his mother even though the choice was not his favorite.

Datum 21



0

01.22.00 – 01.26.20

Mei: **Huh? Mom? Mom! Mom? Are you okay? We have to... Mom?**

Mother: **I'm sorry. It's all my fault.**

Mei: **What happened?**

Mother: **I... I hurt her.**

Mei: **Who?**

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Mother: **My mom! I got so angry, and I lost control I'm just so sick of being perfect! I'm never going to be good enough for her. Or anyone.**

Mei: **I know it feels that way. Like, all the time. But... it isn't true.**

Auntie: Come on. Really? I could explode at any moment. We have to find them. Where are they? Finally. Hurry, hurry! Where have you been? Come on! Let's get the lead out!

Grandma: Ladies.

Mother: **mom, I'm sorry.**

Grandma: **Shh!... You don't have to apologize. I'm your mother. May Sun Yee guide you and keep you safe.** One at a time, ladies. And quickly.

Auntie: **That's it? Mei-Mei's keeping the panda? It's her life. Now move.**

Mei: **Go ahead. It's okay.**

Mother: **No. Mei-Mei, please. Just come with me.**

Mei: **I'm changing, Mom. I'm finally figuring out who I am. But... I'm scared it'll take me away from you.**

Mother: **Me too. I see you, Mei-Mei. You try to make everyone happy, but are so hard on yourself. And if I taught you that... I'm sorry. So, don't hold back. For anyone. The farther you go, the prouder I'll be.**

In the picture and dialogue above, it can be seen that the incident that occurred was when Mother and Mei entered the ritual circle to change their original form. Mei's mother apologized and regretted that she had hurt her mother because she could not follow her mother's wishes. That's what happened to Mei all this time, Mei seemed to reflect on her mother after she realized she was about it.

After the incident, Mei guided her mother to the timed hallway that her Aunt and Grandma had been waiting for at the end of the road. There, Mei's mother apologizes to Grandma and realizes what she did. Grandma doesn't mind that because after all, Grandma is still her mother. After all the aunts and grandma have entered the timed hallway, it's time for Mother Mei to enter. When entering the hallway when Mei's mother was not willing to let Mei go, and invited Mei to come with her.

It was at that moment that Mei was confronted by two choices

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that she found difficult and troublesome. This is where the avoidance-avoidance conflict arises, namely when Mei has to take a stand by obeying her mother's orders to become a whole person by leaving the panda or Mei will not Follow his mother and keep the panda in his body so that he finds his true self all along.

This scene shows the hierarchy of human needs one of Self Actualization, where researchers conclude that this scene is part of acceptance and realism. That is, People who understand and have a realistic perception of themselves, others, and the environment around them. How Mei accepts and appreciates what she is faced with two choices that she strongly dislikes. Mei appreciates what her mother does and she appreciates the choice Mei chooses as well as her grandmother.

Both of these choices are difficult choices because, on the one hand, Mei is afraid of disappointing her Mother again for not obeying her orders to enter the passage of time to become human Completely, and on the other hand, Mei does not want to let go of the panda in her because she has found her true identity, but she is afraid that his choice will make them far away.

In the end, Mei chose to become the panda inside her, although it was a very difficult choice because she was afraid that her choice would drive Mei and her mother away. But at the end of the scene, Mei's mother accepts the fact that she has been too hard to teach Mei and apologizes for it, and she tells her not to be Doubtful of everyone. That is, Mother Mei has made peace with what happened and accepted it all with a big chest. So, it can be concluded that this scene really shows the avoidance conflict that occurs and Mei has chosen her choice even though the choice is not what she likes.

So, from the above analysis, the researcher concluded that Mei has resolved conflicts on avoidance factors that occur at the fourth and fifth levels of the hierarchy of human needs, namely esteem needs,

and self-actualization. The factors that may be resolved are *first*, self-stability by putting aside the ego which is one part of esteem needs and may be faced with two choices that are Mei has put aside her ego needs to appreciate what her mother did because she didn't want to disappoint her mother anymore. *Second*, respecting others is also part of esteem needs, how you appreciate what you are faced with two choices that you don't really want like. Mei appreciates what her mother did because she feels she has disappointed her mother by lying. *Third*, Mei chose to become the panda inside her even though it was a very difficult choice because she was afraid that her choice would make Mei and his mother drifted away, it was one part of self-actualization that is acceptance and realism. That is, People who understand and have a realistic perception of themselves, others, and the environment around them. These are conflict factors in approaches to meeting human needs at the level of esteem needs and self-actualization.

3. Approach-avoidance Conflict

The third conflict of Kurt Lewin's theory is called approach-avoidance conflict. According to Lewin (2013), This conflict develops when two opposing forces emerge from the same goal at the same time. That is, conflict arises when two opposing motives about an object are present at the same time, one positive and the other negative. Then there is guidance, on whether to approach or stay away from the object.

For example, in the film *Turning Red* where Mei and her best friend discuss how if Mei did not perform the ritual of releasing the panda from her body and set the panda forever in the body That's because her best friend prefers the Panda version of Mei over the previous one. For more details this scene can be seen in the picture and script below:

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Datum 22



00.57.22 – 00.58.15

Miriam: **Mei, what if you didn't do the ritual? What if you kept the panda?**

Mei: **What?**

Miriam: **Look at you! You're not the same feather-Dustin', straight-A, goody-goody...**

Priya: **Who we never saw, like, ever.**

Abby: **yes.**

Miriam: **You're such a rebel now.**

Mei: **Guys, I can't be like this forever. My whole family would freak. Especially my mom. All her hopes and dreams are pinned on me.**

Miriam: **I know. But you've really changed and I'm proud of you. Just don't get rid of all of it, you know?**

Abby: **yes. If it weren't for you, none of this would be happening. You the bomb!**

Priya: **Word. You da bomb, May.**

Mei: **No, you da bomb.**

Miriam: **We all da bomb!**

All: **Yes. Yes. Yes!**

Mei: **We da bomb!**

In the picture and dialogue above, it can be seen that Mei is gathering with her best friend on the roof of Tyler's house. They told me about tomorrow because tomorrow is the day when they will watch the concert of their favorite boy band called "4town". While imagining how tomorrow's performance will be performed by the boyband.

On the other hand, Miriam suddenly asked what if Mei did not perform the ritual of releasing the panda from her and defending the panda. Mei's friends like Mei who is now with the panda because they see the emergence of freedom from her since

the panda is in Mei's body.

Mei denied Mir's question because she could not keep the panda because he was the pride of his family. Mei didn't want to disappoint her parents, especially her mother. Because Mei's mother put all hope into Mei so she had to realize those hopes and dreams. After listening to Mei's explanation, her friend understood it because her friend was very proud of Mei's achievements so far and would continue to support Mei forever.

This scene also shows the hierarchy of human needs one of the esteem needs, where researchers conclude that this scene is part of a sense of recognition and appreciation carried out by her friends Mei, while Mei must realize her mother's wish which makes Mei not free to express herself. Two opposing motives arise about an object being present at the same time, one pleasing and the other unpleasant.

The explanation above is proof that there is an approach-avoidance conflict experienced by the main character in the film *Turning Red*. Mei is faced with choices she likes and dislikes. This conflict develops when Mei's favorite thing is to keep the panda in her body and cancel the ritual because Mei feels freedom since the panda is in her body, not only Mei felt that but her best friend also felt the same way. But Mei's unwelcome choice is that she has to follow the panda release ritual because Mei's family and parents put a lot of hope forward for Mei, Moreover, her mother and that wish must be realized Mei.

It is the choice between the positive (maintaining the panda) and the negative (following rituals to become a normal human being but being unable to feel the freedom to express themselves) that gives rise to Conflict in Mei. So, it can be concluded that this scene really shows the approach-avoidance conflict that occurs in the main character in this *Turning Red* film.

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Datum 23



00.51.44 – 00.52.47

Grandma: Mei-Mei, can I have a word with you?

Mei: Uh, sure. What's up?

Grandma: I found this. Strange for a girl who hasn't let her panda out.

Mei: it's, uh... it's not mine.

Grandma: **Mei-Mei, I know what you're doing. I know how hard it is Keep the beast in. it feels so good to let it out. So free. But each time you do, the stronger it gets. And then you'll be bound to it forever, and the ritual will fail.**

Mei: **has that ever happened?**

Grandma: **it cannot happen. Your mother and I were close once, but the red panda took that away. I couldn't bear to see that happen to you. So, no more panda. You are your mother's whole world, Mei-Mei. I know you'll do what's right.**

(MEI GOES TO TYLER'S HOUSE IN A PANDA COSTUME)

Tyler: **What are you wearing?**

Mei: Hey, Tyler. Happy birthday.

Tyler: **I'm paying for the red panda, not this garbage! Deal's off!**

Mei: Wait! Can garbage do this? Uh-huh or this? Stir the porridge. Come on, guys! Stir the porridge.

Miriam: Are you feeling okay?

Mei: **Guys, it's hard to explain, but just, hmm... Just trust me on this. I can't panda anymore. I'm sorry.**

Miriam: Okay, okay, okay. **It's fine. You don't have to do it. We'll just, uh, figure something...**

Priya: I won't go.

Mei: What? Priya, you can't not go. Jesse's your soul mate.

Priya: But we only have enough for three tickets.

Abby: Then I'll stay home.

Mei: Abby, no! I'll stay home.

Miriam: Guys, if we can't all go, then none of us should go. Right?

Mei: **Just one last time.**

(MEI TURNS INTO A RED PANDA)

In the picture and dialogue above, it tells that Grandma felt something strange in Mei because Grandma found the fur of the red panda inside Mei and it was a good thing. It is not natural for someone who has not permanently released a panda from his body. Grandma mentioned that Mei should not display the form of a panda too often because the more often she does it, the stronger the panda will be in Mei's body and It could derail the ritual that was about to take place.

Mei has to attend Tyler's birthday party to cheer him up. They had already made an agreement beforehand: Mei agreed to be at Tyler's birthday party as long as he paid as much as 200 dollars. Mei and her best friend use the panda to raise money to watch 4town.

Then Mei comes wearing a panda costume, not the real panda that exists in Mei. Then Tyler gets angry because that's not what he wants. Tyler wants a real panda. Mei tries to distract them by asking Mei to turn into a panda. After that Mir asked what happened in Mei, but she could not answer the question. Mei was afraid that she would turn into a panda too many times after listening to her grandmother.

There, Mei's friends understand and understand Mei's situation, they relent, not attend the concert because of insufficient money if Tyler does not give Mei the previous agreement money, Abby, Priya to Mir said that if one does not participate then all of them do not participate. Mei feels that her struggle is in vain if she doesn't watch 4town. So, the only way is to expect the results from Tyler's house to meet the price of the 4 tickets they will buy. Eventually, Mei turns into a panda and entertains Tyler's entire house.

This scene shows the hierarchy of human needs one of self-actualization, where researchers conclude that this scene is part of

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fulfilling one's potential by concentrating on the issue that occurs. That is, how someone who has a sense of help to solve problems and find solutions to these problems so that there is a motivated sense of responsibility and social ethics that became the basis of his wish. It happened that Mei tried to keep from turning into a panda too often but on the one hand, Mei had promised Tyler to enliven the event with displays of the panda. Two opposing motives arise about an object being present at the same time, one pleasing and the other unpleasant.

The explanation above is proof that there is an approach-avoidance conflict experienced by the main character in the film *Turning Red*. Mei is faced with choices she likes and dislikes. This conflict develops when Mei's favorite thing is to cheer Tyler on her birthday because she has agreed beforehand and Mei does not want her best friend to be disappointed in the appearance of a panda in his body so that they can Watch the 4town concert together. But Mei's unwelcome choice is that she should not display her panda too often because she is afraid that the panda will become strong in her body and can thwart the panda release ritual later.

There is a choice between positive things (entertaining by displaying pandas) and negative things (not being able to display pandas too often) that causes conflict in Mei. So, it can be concluded that this scene really shows the approach-avoidance conflict that occurs in the main character in this *Turning Red* film.

Datum 24



00.34.36 – 00.37.52

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Miriam: **Mei, it's going to be okay.**

Mei: **No, it's not. I'm a freak. Just... Just leave me alone.**

Miriam: **We love you, Mei. No matter what. Panda or no panda. You're you! And you look amazing!**

Priya: **Red looks so good on you.**

Abby: Is it gone?

Mei: For now. But if I get too excited, it'll come right back... Ow!

Abby, what the heck? Huh? **Something feels different. Abby, hit me. Oh, my gosh! I stayed calm. Something about you guys, like, neutralizes the panda.**

Miriam: **Aw! It's our love.**

Priya: **We're like a warm and fuzzy blanket.**

Mei: This means I can have my room back. **I can have my life back!**

Miriam: No. Even better. You can come with us to 4-Town! This could be our only chance to see them together. We're all asking our parents tonight.

Priya: We're making our stand.

Abby: yes. You in or you out?

Mei: But I can't ask my mom. I'm a furry ticking time bomb!

Miriam: Of awesomeness! And now you can control it! So just prove it to her, and she's Gotta let you go!

Mother: Mei-Mei?

Mei: Crap! You guys better go.

Miriam: But...

Mei: No "buts," Mir. My mom already doesn't like you.

Miriam: Wait, she doesn't?

Mei: I'll call You. I promise.

Priya: We love you, Mei.

Abby: Hang in there, girl.

Mother: Everything okay? I thought I heard...

Mei: **Mom, I think I've made a breakthrough.**

Mother: Deforestation, Sad orangutan, Your second place spelling bee trophy.

Mei: So cute! No. So fuzzy. Must resist. How adorable.

Mother: **How is this possible? What happened to your panda?**

Mei: **It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world.**

Mother: Oh.

Mei: **Which is you guys.**

Mother: **Oh, Mei-Mei.**

In the picture and dialogue above, it can be seen that Mei's best friend came to Mei's house because she was worried about

Mei and encouraged her. No matter what, they still love Mei, whether it's a panda or not. As they hug each other, Mei senses that there is something different in her best friend, which is something that can neutralize Mei's inner panda. It was his best friend's love for Mei. Mei gets a new breakthrough to dampen emotions so as not to turn into a panda at any time.

Then Mei told her mother that she had a solution. Then do a test to dampen these emotions, starting from seeing pictures of forest visits, sad orangutans, second-place trophies, and finally adorable kittens. After doing the test, Mei managed to deal with it by remembering the love from her best friend. Mother and Father wondered how Mei got through it all. Then said when the emotional mood she only imagined the people he cared about most in the world, namely Mother and Father.

This scene shows the hierarchy of human needs one of the esteem needs, where researchers conclude that this scene is part of respecting and valuing parents as the most people Mei cherishes. It happened in May who tried to hold back emotions on the test in order to control those emotions, namely by imagining the person he cared about. Actually, Mei imagined her best friend, but Mei lied by saying that she imagined the people she cared about the most were her parents because Mei didn't want to disappoint his mother. Two opposing motives about an object are present at the same time, one favored and the other disliked.

The explanation above is proof that there is an approach-avoidance conflict experienced by the main character in the film Turning Red. Mei is faced with choices she likes and dislikes. This conflict develops when the thing Mei likes is to imagine the affection of her best friend who can neutralize the panda in her body. But the choice that Mei does not like is Mei has to lie by mentioning that she could control the panda in her body just by

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thinking about the person she loved her parents because Mei didn't want to upset them, Especially his mother.

There is a choice between positive things (imagining the affection of friends) and negative things (lying) that cause conflict in Mei. So, it can be concluded that this scene really shows the approach-avoidance conflict that occurs in the main character in this Turning Red film.

So, from the above analysis, the researcher concluded that Mei has resolved conflicts on avoidance factors that occur at the fourth and fifth levels of the hierarchy of human needs, namely esteem needs and self-actualization. The conflict that Mei resolved first, is recognition and appreciation which is one part of the need for appreciation, a sense of recognition made by Mei's friends that they are proud of who they are today, while on the other hand, she has to realize her mother's expectations which makes her not free to express herself which causes conflict in Mei. *Second*, concentration on problems in fulfilling one's potential which is one part of self-actualization, the concentration of problems Mei who are worried about their self-change Too often becomes a panda with a solution to how to get him and his best friend to watch 4town concerts together, which is in one way to turn into a panda and entertain everyone. *Third*, respect and respect for others is part of esteem needs, where you choose to lie solely to respect and appreciate so as not to disappoint his parents, especially his mother. It is a conflict of approach-avoidance factors in the fulfillment of human needs at the level of esteem needs and self-actualization.

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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

The fifth chapter is a conclusion and suggestions. First, discuss the results of the analysis in chapter four and then the suggestions.

A. Conclusions

The conclusion of this study is drawn from the results of the analysis in chapter four. This study analyzes the hierarchy of needs achieved by Meilin Lee in the film *Turning Red*. From the results of the analysis in chapter four, this study presents two conclusions.

The first, Meilin Lee, as the main character in the film *Turning Red*, really fulfills the hierarchy of her needs. It can be seen from the journey. She needs food to eat and water to drink representing his physiological needs. She also has a house that can protect her from rain, sunlight, and other dangers classified as physiological needs. Then, she meets her physiological needs because she can already determine what she wants, such as determining hobbies, and using what she wants in her activities. Mei satisfies the need for security by having her safety needs met by other characters. got help from his mother.

Therefore, she can fulfill his security needs through his mother. The presence of his mother gave him security and protection. Then, she meets the needs of love and has someone who loves her, such as her parents, best friends, grandmother, and aunts. Meilin Lee also received appreciation, motivation, and praise from people because her confidence was included in the category of an self-esteem. Lastly, Meilin Lee meets the criteria of self-actualization by fulfilling her own potential and not caring about the opinions of others, self-aware, and understands and has a realistic perception of herself, others, and the environment in surrounding her. She has no mental disorders and has good psychology. Thus, she was able to find

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out her own identity and achieve her plan to watch a concert by her favorite boy band 4town. Meilin Lee completes the hierarchy of needs as described in the first paragraph.

Second, the researcher found conflict factors in Meilin Lee as the main character in the film *Turning Red* by Domee Shi. Conflict factors are divided into three types: approach-approach conflict (an individual is faced with two desired choices) positive goals refer to desired alternatives, and avoidance-avoidance conflict (an individual is faced with two choices that are undesirable) Moving away from one negative goal leads to the pursuit of other negative desires, which is a core difficulty with this type of conflict, and an approach-avoidance conflict (an individual who is faced with an unwanted and desirable choice at the same time) when an individual is faced with two desirable options, but only one can be obtained, Positive goal refers to the desired alternative. In the *Face of Conflict* as an example, shows a theory of mind about resolving situations. If we interact with other parties, especially in every aspect of life can be analyzed interestingly from that can develop from the mind through society.

Based on the result above, it can be conclude that Meilin Lee fulfills the entire hierarchy of needs. She feels no shortage of meeting her physical needs. However, she does have someone who can help her meet needs for safety, love and belonging, esteem needs, and needs for self-actualization. The researcher also concluded that Meilin Lee did experience the phenomenon of conflict in the movie "*Turning Red*". Based on Kurt Lewin's theory, the researcher identified three conflicts: Approach-approach conflict, avoidance-avoidance conflict, and approach-avoidance conflict. while Multiple approach-avoidance conflicts were not discussed because the data was not found. So, this film is worthy of being used as a lesson to learn about human needs and the conflicts within these needs, especially for parents who have

adolescent who are going through unstable mental development.

B. Suggestions

At the end of this thesis, the Researcher would like to give some suggestions:

1. The researcher hopes that other researchers can continue their research on the hierarchy of human needs in the film *Turning Red* by Domee Shi because there are many other good cases to be discussed and analyzed.
2. The researcher hopes that English literature students at The State Islamic University Sulthan Thaha Saifuddin Jambi, will do more literary research because analyzing literary works is not difficult and as long as we study hard in the fields of linguistics and literature, there are only differences in perceptions about linguistics and literature related to many other fields of knowledge.



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APPENDIX I

The Data of Fulfillment of Human Needs The Main Character Depicted in The Film Turning Red by Domee Shi

No	Data	Duration
Physiological Needs		
1.	 <p>Mom: Mei-me! you finally come home, you're 10 minutes late. What's wrong? You're hurt? are you hungry? (While putting food in Mei's mouth). How is your school today? Mei: great, as always. Mom: Oh this is just a little intellectual mother. Now be an exemplary student tomorrow to be the secretary-general of the United Nations. Our ancestors will definitely be proud. Mei: (Eat available food).</p>	00.07.04 – 00.07.27
2.	 <p>Mei: The number one rule in my family? honor your parents. They're the supreme beings who gave your life. Who sweated and sacrificed so much to put a</p>	00.05.00 – 00.01.08

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		roof over your head, food on your plate, an epic amount of food.	
3.	   	<p>Mei: I'm Meilin Lee, and ever since I turned 13, I've been doing my own thing. Making my own moves, 24/7, 365. I wear what I want. Say what I want and I will not hesitate to do a spontaneous cartwheel if I feel so moved. Oh carp!</p>	00.01.31 – 00.01.50
Safety Needs			
4.	   	<p>Mother: Mei-Mei I'm coming. It's going to be okay. Mei: no, it's not! Will you just get out? Mother: what do you mean? Mei: I didn't mean that. I'm gross red monster! (crying) Stop it! Stop talking (while hitting himself)</p>	00.17.35 – 00.17.52

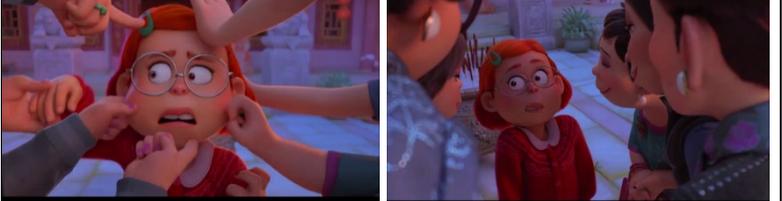
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5.		00.21.50 – 00.22.15
<p>Tyler: Oh Devon is my favorite man (mocking) Mir: Go there! Why are you? Mei: I finish him off! (turns into a red panda) Go first, see you at lunch time (hurry to run to class). Mir: Mei?</p>		
6.		00.23.33 – 00.26.36
<p>Mother: Mei-Mei (surprised) Mei: Don't look at me! Retreat! Mother: honey, it's okay. Mom here Mei: what happened to me? (crying)</p>		
Love ang Belongness		
7.		00.30.00 – 00.30.30
<p>Father: Father bring your doll Mei: Thank you father Mother: This is only temporary Mei-Mei, this way we don't have to worry about other bad events (kissing Mei's forehead) Good night. Father: Red is the color of luck.</p>		

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8.	 <p>Mir: Mei, everything will be fine Mei: No, no way. I'm weird, please leave me. (Miriam, Priya, Ebby sing their favorite song followed by Mei) Mei: Thank you friend, you guys are the best Mir: Oh, we love you Mei, no matter what. Panda, or not. (Instantly Mei changed into herself after being hugged by her best friend)</p>	00.32.37 – 00.34.46
9.	 <p>Mei: Auntie, are you here? Auntie: Ritual, time did you forget? Grandma: My poor grandson, you must have had a very hard time driving away that naughty creature. Your family is here Mei-Mei and we will take care of everything.</p>	00.49.40 – 00.50.10

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Esteem Needs		
10.	  <p>Mei: Not to brag, but being 13 means I'm officially a grown-up at least according to the Toronto Transit Commission.</p> <p>Bus driver: good for you!</p> <p>Mei: all about that hustle, am I right?</p>	00.01.51- 00.02.05
11.	  <p>Mei: I know, it's a lot, but this is grade eight. I don't got time to mess around. I guess you could call me...</p> <p>Teacher: A very enterprising, mildly annoying young lady.</p> <p>Tyler: An overachieving dork-narc.</p> <p>Mei: I accept and embrace all labels. Share by sidewalk, people! anyway, who cares what stupid evil Tyler or anyone else thinks? This is going to be my year.</p>	00.02.47 – 00.03.32
12.	  <p>Mei: Mother, seriously? This is a curse!</p> <p>Mother: mother named it as grace</p> <p>Mei: She curses us (pointing to Shang Yii's photo)</p> <p>Mother: Stop! listen to mom! Hear! This can be cured.</p> <p>Mei: Really? Where did you know?</p>	00.28.28 – 00.29.45

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	<p>Mother: Because you experience it Mei: Why didn't you warn me? Mother: I don't think it's time yet, you're a kid. I think that if you watch you carefully, you will see signs and be able to prepare yourself. But all is well. Mom can handle it, you can definitely too. In the upcoming lunar eclipse, you will undergo a ritual that can seal your red panda spirit into an object like this. Then you will be healed, forever like a mother. But your very strong emotions can release the panda, the more you release it, the more difficult the ritual will be. There was darkness shrouded the thing Mei. You only have one chance to drive him away and that must not fail. If you fail you are never free. Father: let's take a look at the next lunar eclipse on the 25th Mei: it's still a month away (whining) Mother: Let's wait together. Mom will accompany you throughout the process.</p>	
Self-actualization		
13.		01-10.00 – 01-10.36
	<p>Mother: You can do it. Keep going! Mei: No Grandma: What happened? What was that? Mother: Mei-Mei... it's okay we can do it again. Mei-mei? Mei: I'm keeping it. Grandma: What did she say? Keeping it? Mei: I'm keeping it! Mother: Mei-Mei Grandma: Stop her! Mother: What are you doing? Stop, may-mei! Auntie: Don't let her go! Mei: No! I'm going to the concert! Mother: Get back here! Grandma: This is a disaster. Unbelievable.</p>	

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14.	 <p>Mother: This isn't you! Mei: This is me! I'm not your little Mei-Mei anymore! I lied, mom! Mother: What? Mei: It was my idea to hustle the panda. My idea to go to Tyler's party! It was all me! I like boys! I like loud music! I like gyrating! I'm 13! Deal with it!</p>	01.16.00 – 01.16.40
15.	 <p>Mei: Mom? Are you okay? We have to... Mother: I'm sorry. It's all my fault. Mei: What happened? Mother: I... I hurt her. Mei: Who? Mother: My mom! I got so angry, and I lost control. I'm just so sick of being perfect! I'm never going to be good enough for her. Or anyone. Mei: I know it feels that way. Like, all the time. But... it isn't true. Come on.</p>	01.22.00 – 01.23.36

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APPENDIX II

The Data of Conflict Factors of The Main Character in Fulfillment of Human Needs in The Film Turning Red by Domee Shi

Approach-approach Conflict		
16.		00.04.50 – 00.08.26
<p>Miriam: Wait! We're going karaoke today. Abby: Yes! Priya: Come with us. Please. Mei: I... Cannot. it's cleaning day Miriam: Mei, every day is cleaning day. Can't you just get one afternoon off? Mei: But I like cleaning. Plus, I got this new feather duster and, oh, my gosh, you guys, it picks up so much dirt, it's bananas! Miriam: Fine. I'll let you go. If you can pass the gauntlet. Come on. Uh! Oh. Mei: Mir, not now... Miriam: You can't resist it. (Mei and Friends Sings) Miriam: You passed. And here is your reward. Ninety-nine Australian tour, with the Girl I Love Your Jeans remix. Mei: O-M-G, Mir! I'll guard it with my life. Oh, thank you, thank you, thank you! 4-Town 4-ever! We'll karaoke another time, I promise! It'll be on me. The snacks, the tunes... Abby: You're my jam, girl. Mei: I know what it looks like. I am my own person. But that doesn't mean doing whatever I want. Like most adults, I have responsibilities. Mother: you ready? Mei: let's do this. (start cleaning)</p>		

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17.	 <p>Abby: Mei! You're here! Miriam: What are you doing here? Mei: I couldn't do it. The panda's a part of me, and you guys are too. Miriam: Mei, you threw us under the bus Mei: I know and I'm sorry. I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but losing you guys feels even worse. Miriam: well, too bad. Because you did. (TOY BEEPING) Mei: Robert junior? Priya: She's been taking care of him 24/7 Abby: And singing him lullabies every night! Miriam: No, no, no, I haven't. they're lying.</p>	01.11.53 – 01.12.47
18.	 <p>Mother: Everything okay? I thought I heard... Mei: Mom, I think I've made a breakthrough. Mother: How is this possible? What happened to your panda? Mei: It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world. Which is you guys. Mother: Oh, Mei-Mei. Mei: So, now that that's settled, I just have one teeny-tiny favor to ask. Mother: No. absolutely not. Mei: But this is once in a lifetime. Mother: Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place. Mei: I won't, I won't! I promise! You saw me keep it in. Father: Ming, maybe we should trust her. Mother: it's them I don't trust. Look at those glittery</p>	00.36.00 – 00.39.00

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	<p>delinquents with their...gyrations. Why on earth do you want to go so badly? Mei: Like I said, I just want to broaden my musical horizons. Mother: This isn't music. This is filth. And it's not worth jeopardizing your life over. Right, Jin? Father: uh... Mother: See? Your father agrees. No concert. And that's final. Mei: Okay, well, thanks for listening. Good night.</p>	
Avoidance-avoidance Conflict		
19.		00.11.11 00.15.00
<p>Mei: Hmm. Kind a look like Devon. I don't get what Mir sees in him. He's not that cute. Okay, his shoulder's, like, kind of nice, I guess. His eyes are... Fine. (mother enters the room) Mother: Mei-Mei. Do you want a snack? Mei: Cool, great, thanks. Don't look at the notebook, don't look at the notebook, don't! No! Mother: Oh. Is this your homework? Mei: Mom... Don't! Mother: Oh, my. What... What is... Mei: Do not. Mother: Mei-Mei, what is this? Mei: It's nothing. Just a boy. He's no one. Mother: A boy? Who is he? Did he do these things to you? Mei: No! It's just made up, Mom! It's not real. Mother: That hat. Is that the sketchy clerk from the Daisy Mart? (they go directly to Daisy Mart) Mei: Mom, no! What are you doing? No, no, no! No, no, no! Tyler: Oh, snap! Mei: Mom, no! Mother: You! What have you done to my Mei-Mei? Devon: Uh... Who? Tyler: Meilin Lee, right here.</p>		

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	<p>Mother: I should report you to the police. How old are you? Thirty? Devon: I'm seventeen. Mother: Oh, see, see? This is what happens when you don't wear sunblock and do drugs all day! She's just a sweet, innocent child. How dare you take advantage of her! Mei: Mom! No! (Mother pulls out the picture painted in May) Devon: What? Tyler: What a weirdo. Mother: The Daisy Mart has lost a loyal customer today. (Mother and Mei get in the car) Thank goodness I was here. That degenerate won't come near you again. Now, is there anything else I should know about, Mei-Mei? Mei: Nope. All good. You sicko! What were you thinking? Why would you draw those things? Those horrible, awful, sexy things? It's fine. You'll move to another city, change your identity. Mommy, I'm so sorry. You are her pride and joy, so act like it! This will never happen again.</p>	
20.	 <p>Tyler: Hey, Panda Girl. What are you doing? We want more rides. Mei: Buzz off, Jerkface. I'm busy. Boy: Oh, snap! You're going to take that, Tyler? Tyler: You want your money? Then get your butt down here now! Mei: Forget your money, and forget you! Miriam: May! Let's just go. Tyler: What about our deal? Mei: Shove your deal! Tyler: Fine! Get out of here! Go back to your psycho</p>	00.58.16 01.01.02

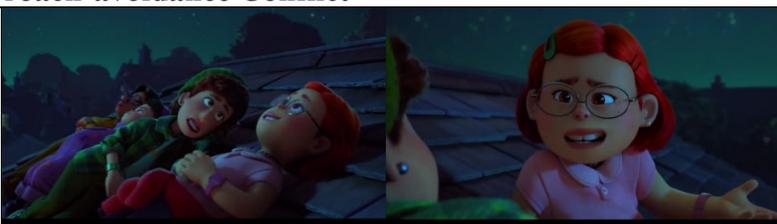
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<p>mom and your creepy temple, you freak!</p> <p>Miriam: Mei, no!</p> <p>Mei: Take it back! Don't talk about my family like that! You're hurting him!</p> <p>Mother: Mei-Mei, stop! What is going on here?</p> <p>Tyler: I'm sorry. Just get off of me. Please.</p> <p>Tyler's Mom: I cannot believe you would let your daughter do this!</p> <p>Tyler's Dad: Do you understand what she did to my boy?</p> <p>Mother: I am so sorry. She's never done anything like this before. I don't know what came over her.</p> <p>Tyler's father: I don't want to hear your apologies, okay?</p> <p>Mother: I'm sorry again.</p> <p>Tyler's mother: She is an animal!</p> <p>Tyler's father: All right, party's over! Everyone, go home! (After the argument, Mei's mother approached Mei's best friend)</p> <p>Mother: I can't believe you girls would use her like this!</p> <p>Miriam: What?</p> <p>Priya: But we didn't.</p> <p>Abby: No, we'd never.</p> <p>Mei: What?</p> <p>Mother: I knew you were trouble. Putting all these thoughts into Mei-Mei's head, parading her around. Now she's lying, sneaking out. She attacked a defenseless boy. You think this is a joke? Do you know how dangerous this is?</p> <p>Miriam: We didn't mean to, we just wanted to see 4-Town.</p> <p>Mother: 4-Town! You manipulated her for a bunch of tacky delinquents?</p> <p>Miriam: No! She wanted to...</p> <p>Mother: Don't you blame her. She is a good girl, and you've taken advantage of her.</p> <p>Miriam: Mei, tell her.</p> <p>Priya: What?</p> <p>Abby: Dude!</p> <p>Mother: Come on, Mei-Mei. Let's go!</p>	
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21.	 <p>Mei: Huh? Mom? Mom! Mom? Are you okay? We have to... Mom? Mother: I'm sorry. It's all my fault. Mei: What happened? Mother: I... I hurt her. Mei: Who? Mother: My mom! I got so angry, and I lost control I'm just so sick of being perfect! I'm never going to be good enough for her. Or anyone. Mei: I know it feels that way. Like, all the time. But... it isn't true. Auntie: Come on. Really? I could explode at any moment. We have to find them. Where are they? Finally. Hurry, hurry! Where have you been? Come on! Let's get the lead out! Grandma: Ladies. Mother: mom, I'm sorry. Grandma: Shh!... You don't have to apologize. I'm your mother. May Sun Yee guide you and keep you safe. One at a time, ladies. And quickly. Auntie: That's it? Mei-Mei's keeping the panda? It's her life. Now move. Mei: Go ahead. It's okay. Mother: No. Mei-Mei, please. Just come with me. Mei: I'm changing, Mom. I'm finally figuring out who I am. But... I'm scared it'll take me away from you. Mother: Me too. I see you, Mei-Mei. You try to make everyone happy, but are so hard on yourself. And if I taught you that... I'm sorry. So, don't hold back. For anyone. The farther you go, the prouder I'll be.</p>	01.22.00– 01.26.20
Approach-avoidance Conflict		
22.	 <p>Miriam: Mei, what if you didn't do the ritual? What if</p>	00.57.22 – 00.58.15

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	<p>you kept the panda? Mei: What? Miriam: Look at you! You're not the same feather-Dustin', straight-A, goody-goody... Priya: Who we never saw, like, ever. Abby: yes. Mir: You're such a rebel now. Mei: Guys, I can't be like this forever. My whole family would freak. Especially my mom. All her hopes and dreams are pinned on me. Miriam: I know. But you've really changed and I'm proud of you. Just don't get rid of all of it, you know? Abby: yes. If it weren't for you, none of this would be happening. You the bomb! Priya: Word. You da bomb, May. Mei: No, you da bomb. Miriam: We all da bomb! All: Yes. Yes. Yes! Mei: We da bomb!</p>	
23.	 <p>Grandma: Mei-Mei, can I have a word with you? Mei: Uh, sure. What's up? Grandma: I found this. Strange for a girl who hasn't let her panda out. Mei: it's, uh... it's not mine. Grandma: Mei-Mei, I know what you're doing. I know how hard it is Keep the beast in. it feels so good to let it out. So free. But each time you do, the stronger it gets. And then you'll be bound to it forever, and the ritual will fail. Mei: has that ever happened? Grandma: it cannot happen. Your mother and I were close once, but the red panda took that away. I couldn't bear to see that happen to you. So, no more panda. You are your mother's whole world,Mei-Mei. I know you'll do what's right. (mei goes to tyler's house in a panda costume) Tyler: What are you wearing? Mei: Hey, Tyler. Happy birthday. Tyler: I'm paying for the red panda, not this garbage!</p>	00.51.44 – 00.52.47

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	<p>Deal's off! Mei: Wait! Can garbage do this? Uh-huh or this? Stir the porridge. Come on, guys! Stir the porridge. Miriam: Are you feeling okay? Mei: Guys, it's hard to explain, but just, hmm... Just trust me on this. I can't panda anymore. I'm sorry. Miriam: Okay, okay, okay. It's fine. You don't have to do it. We'll just, uh, figure something... Priya: I won't go. Mei: What? Priya, you can't not go. Jesse's your soul mate. Priya: But we only have enough for three tickets. Abby: Then I'll stay home. Mei: Abby, no! I'll stay home. Miriam: Guys, if we can't all go, then none of us should go. Right? Mei: Just one last time. (mei turns into a red panda)</p>	
24.	 <p>Miriam: Mei, it's going to be okay. Mei: No, it's not. I'm a freak. Just... Just leave me alone. Miriam: We love you, Mei. No matter what. Panda or no panda. You're you! And you look amazing! Priya: Red looks so good on you. Abby: Is it gone? Mei: For now. But if I get too excited, it'll come right back... Ow! Abby, what the heck? Huh? Something feels different. Abby, hit me. Oh, my gosh! I stayed calm. Something about you guys, like, neutralizes the panda. Miriam: Aw! It's our love. Priya: We're like a warm and fuzzy blanket. Mei: This means I can have my room back. I can have my life back! Miriam: No. Even better. You can come with us to 4-Town! This could be our only chance to see them together. We're all asking our parents tonight. Priya: We're making our stand.</p>	00.34.36 – 00.37.52



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<p>Abby: yes. You in or you out? Mei: But I can't ask my mom. I'm a furry ticking time bomb! Miriam: Of awesomeness! And now you can control it! So just prove it to her, and she's Gotta let you go! Mother: Mei-Mei? Mei: Crap! You guys better go. Miriam: But... Mei: No "buts," Mir. My mom already doesn't like you. Miriam: Wait, she doesn't? Mei: I'll call You. I promise. Priya: We love you, Mei. Abby: Hang in there, girl. Mother: Everything okay? I thought I heard... Mei: Mom, I think I've made a breakthrough. Mother: Deforestation, Sad orangutan, Your Second place spelling bee trophy. Mei: So cute! No. So fuzzy. Must resist. How adorable. Mother: How is this possible? What happened to your panda? Mei: It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world. Mother: Oh. Mei: Which is you guys. Mother: Oh, Mei-Mei.</p>	
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APPENDIX III

SYNOPSIS FILM TURNING RED BY DOME SHI



Meilin Lee is a 13 year old girl who lives in Toronto with her parents. his mother's name is Ming Lee and his father's name is Jin Lee. Mei is a unique and confident adolescent. They live in harmony in a small house adjoining a temple. The shrine is the Lee family shrine dedicated to their ancestor, Sun Yee. Mei spends her time taking care of the temple and is very obedient to her mother's orders which are super strict and overprotective. As a result, Mei became a super-smart, well-mannered adolescent, but couldn't move much to fill her spare time with her friends.

Mei has close friends named Miriam, Priya, and Abby. The three of them are fans of a boy band called 4Town which is popular among young people. Even though the four of them were friends, Mei's mother didn't like Mei's close friend because she was considered a bad influence, even though she wasn't at all. Once Mei was studying in her room while drawing Someone she had a crush on, a young man named Devon who was a clerk at a local supermarket.

This was known by Mei's mother and immediately exploded. histhinks Devon has influenced his daughter and immediately goes to him and even snaps at him. This was seen by many people including Tyler the bad boy. Because of this problem, Mei is embarrassed not to play. This gave his terrible nightmares. The next morning, Mei woke up and found that she had turned into a fat red panda. Her mother and father heard a commotion from the bathroom and immediately checked on her daughter.

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Luckily, Mei was able to control herself so that she managed to turn back into a human. However, Mei's hair color became red. This made Mei immediately cover her hair with a beanie. Mei's mother was already suspicious of her daughter's condition, she thought her daughter was being weird like that because she had her first period. While watching Mei, Ming gets caught and embarrasses Mei twice.

Mei's emotions exploded again and she turned back into a red panda. Mei immediately ran away from school before her friends saw her. He ran home and immediately hid in his room. Mei's mother and father immediately saw the state of her son who was huddled at the end of the room. Mei's mother and father then told the truth.

Ming and Jin explain to their daughter that long ago, their ancestor, Sun Yee, was given the ability to transform into a red panda to protect his daughter. From then on, every female member of the family would turn into a red panda as they grew up. It becomes uncomfortable and dangerous.

Therefore, the red panda's spirit must be sealed in an amulet with a ritual performed on the night of the Red Moon which will occur in the next month. While waiting for the red moon to arrive, Mei's friends accidentally see Mei's transformation.

Instead of freaking out, Miriam, Priya, and Abby like her. Mei can also control her emotions when she is close to them. Mei finally transforms herself into a panda for fun. This was not known by Ming and Jin. Mei also begins using her powers to raise money to buy tickets to the upcoming 4Town concert in Toronto. Mei's mother didn't like the boyband; this is why Mei even hid it from her mother. Mei and her friends are just a little bit more successful until Mei learns that the 4Town concert coincides with a ritual night. This annoyed Mei.

Automatically Mei gets angry and causes trouble right on Tyler's birthday who hires Mei as his birthday mascot. Ming, who finally knows about the concert, money collection, and Tyler's birthday, immediately

picks up Mei who is attacking Tyler. Ming drags her home and punishes Mei for staying away from her friends. Mei failed to defend her friends due to shame and fear of going against her mother.

Grandma and Aunt finally came to help with the ritual. Before the ritual begins, Jin finds a video that Mei took of the red panda with her friends and tells her that she shouldn't be ashamed of this side of herself. During the ritual, when the red panda's form is about to be sealed, Mei decides to keep her powers.

Mei instead ran to SkyDome to meet her friends and watch 4Town. While running away, she accidentally drops his mother and the amulet. Ming went mad and turned into a big angry red panda and chased Mei to SkyDome. A riot broke out at the SkyDome. Mei and her mother have a big argument, Mei says that she is an adult while Ming can't accept it, they fight, and Ming faints.

The rest of the Lee family arrive to help. grandma and the Aunts Mei breaks their talisman to transform herself into a red panda form to help bring Ming into a new ritual circle. Mei's friends and 4Town join in singing to complete the ritual, sending Mei, Ming, and the other women to the astral plane. Mei reconciles with Ming and helps him mend his bond with grandma.

After the ritual was successful, everything returned to normal, except for Mei who still retains her Red Panda powers. Sometime later, Mei and her family help raise money to repair the SkyDome. Mei and Ming's relationship has improved, and Mei balances her temple duties where her red panda is now the attraction with spending time with friends, now including Tyler.

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Jambi, 11 Mei 2023
Penulis



Annisa