

ANALYSIS OF CHARACTER TYPES AND MASLOW'S THEORY ON EMILY BRONTE'S WUTHERING HEIGHTS

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Abstract

This study delves into the complex world of Emily Bronte's "Wuthering Heights" with a focus on the analysis of character types through the lens of Abraham Maslow's Hierarchy of Needs. The characters in this novel exhibit a wide range of behaviours and motivations, and their actions are closely examined within the context of Maslow's psychological theory. The elements of Victorian literature found in the novel Wuthering Heights were the greatest effects loved by the characters in the novel Wuthering Heights. The purpose of this study was to describe a reflection of the character types and Maslow's hierarchy of needs theory in Emily Bronte's Wuthering Heights Novel. The author uses a qualitative method to clearly describe the results. The theory used in this study was Edgar V. Roberts' character analysis and Maslow's theory of need hierarchy. First, the author identifies the characters and then classifies all the data into the type of hierarchy of needs. The author analyze of the Heathcliff's, Catherine's, and Hindley's on Emily Bronte's Wuthering Heights, how could Abraham Maslow's theory analyze the characters in Heathcliff's, Catherine's, and Hindley's on Emily Bronte's Wuthering Heights. Based on the research, the author describe five hierarchy of need in Emily Bronte's Wuthering Heights. They were physiological needs, safety needs, love and attribution needs, respect needs, and self-fulfillment needs. The characters were Heathcliff, Catherine, and Hindley. Heathcliff was arrogant and humble in the lasting fame and popularity of the novel. Catherine's Earnshaw is bohemian, beautiful, spoiled and often arrogant. Hindley relinquished control of family and arrogant.

Keywords— *Character, Emily Bronte, Maslow's Theory, Wuthering Heights*

Introduction

People, not things or ideas, are the focus of literature (Veilleux, 1967). Literature explores human characteristics, concerns, and lifestyles. The messages in literary forms like a short stories, novels, dramas, and poems highlight the value of literature in people's lives. They all have one thing in common, despite their many forms: they highlight human issues that may be experienced in everyday life. As a consequence, students who like reading literary works will not only improve their language abilities, but will also have the opportunity to broaden their understanding of human challenges and ideals.

The novel has long been a favourite of both writers and readers among literary forms such as short story, theatre, and poetry (Kennedy, 1989). A Novel have a function other than entertainment in life. It indicates that reading makes more people happy by stimulating their by feelings, emotions, imagination, and etc. The novel can help readers become more conscious of the human concerns discussed in the novel. As a result, novel readers will be able to identify features in other people (and in themselves) that they had not before recognized (Chandler, 1997). As a result, they will have a greater understanding of others.

Novels have a diverse array of characters that are placed in a variety of settings to create a complicated plot. Novels usually have obstacles for the characters to overcome, and the conflicts will shape them, and the metamorphosis may occur throughout the novel. This inquiry will look into two intriguing elements: a character and Maslow's hierarchy of needs theory. In this research, the author is portrayed in Emily Bronte, *Wuthering Heights*, as telling several stories in one (Pearson et al., 2023). "The numerous viewpoints or levels of time, one encircling another in rings expanding from an emotional vortex," (Greenberg, 1978), "have remained a crux for interpreting the work" (p. 1). The prior lives of the characters in *Wuthering Heights* may be separated into two opposing poles: the chaotic and destructive past of *Wuthering Heights* residents and the socially acceptable structured history of *Thrushcross Grange* occupants. As a result, *Wuthering Heights* portrays a complex story about two physically and spiritually conflicting realities of life, one of peaceful tradition and the other of misdirected protest (LeJeune, 2017). "The ways characters divide, oppose, and reflect each other are parallel to the ways the two storylines breakdown and correct each other," (Allcott & Rogers, 2014) writes (p. 1). In this one finds individuals who have had both social and psychological accomplishments and failures in the past. They have had to reconcile these experiences in order to continue on with their lives, while also attempting to cope with their difficulties by utilizing contrasting energies from diverse philosophical perspectives. As they strive to negotiate and influence the current and future obstacles, the characters are continually followed and overshadowed by their pasts. This constant presence of their pasts, particularly for the male characters, captures their brains and forces their behaviours and emotions.

In this study, the author will analyze the novel *Wuthering Heights* using the theory of Character types of Edgar V. Roberts' and Maslow's hierarchy of needs theory. The Victorian Era in *Wuthering Heights*, receives its name from the reign of Queen Victoria of England. The era was a great age of the British novel, which was the ideal form to describe contemporary life and to entertain the middle class. Emily, born in 1818, lived in a household in the countryside in Yorkshire, locates her fiction in the worlds she knows personally (Sinyard, 2013). The attitudes of the Victorian Era make some impact on the story, and the novel is considered not only a form of entertainment but also a means of analyzing and offering solutions to social and political problems. The social aspects in the novel, nevertheless the indications of Victorian society's problems are significant. By providing characters such as Heathcliff, Lockwood, and Catherine, she communicates various aspects of homelessness. The life of the Earnshaw family changes for good the night an orphan child arrives at *Wuthering Heights*. The boy is being named Heathcliff, "the name thus signifies his acceptance but also his difference and implied inferiority; in lacking the family name, he lacks full membership in the family" (Lamonica 98). He is a nameless, parentless street urchin whom Nelly calls a "gipsy brat" (WH, 36). However, Heathcliff's origin is not an obstacle for a Victorian family to foster him, in spite of class differences.

The author aims to make each character from Edgar V. Roberts' and Maslow's hierarchy of needs theory. The readers, on the other hand, believe that the work contains elements of themselves. It reveals how an author's creative work is a character and theory needs hierarchy on all he knows responds about in everyday life. As a result, the problems in literary works are the same as those in real life. The conflict in literature is described as everything unpleasant and dramatic that occurs and is experienced by the characters in the story, and it connects to two opposing actions (Warren & Wellek, 1996). Furthermore, opposing action generally results in moral language relating to how individuals deal with conflict in their life.

Based on the explanation above, the researchers was interested in analyze of character types of Edgar V. Roberts' and Maslow's hierarchy of needs described in the novel *Wuthering Heights*. The novel itself tells about the true love and hope.

Review of the Related Literature

Character is one of the most important aspects of a film in terms of understanding the overall narrative. Characters in a story are people, animals, or other creatures. Adapted from (Roberts, 2003). Character refers to one of person in the story, and the end result of the author's effort to create a fictional personality (Phelan, 1989). A character is a spoken representation of a human being. Authors use action, conversation, description, and critique to create characters worth caring about, rooting for, and even loathing. Characters are shown via how they react to conflict, through language, and through

description (Roberts, 2003). Each character in a story has unique traits, and the author has classified each character into numerous sorts. Each character is explained by the author through discussion, inner thoughts, reactions, and the author's own comments. An event in the storyline may have an impact on the characters. When a character in a story does a big action, the character soon acquires an important part in the storyline. According to (Carpendale & Chandler, 1996), character are virtually indistinguishable from their group or class. As a result, they are representations rather than people. Like round characters, they are generally static rather than dynamic.

Maslow's formulated a theory of human motivation in which basic needs must be met by individuals. If the individual cannot fulfill his basic needs, the individual cannot fulfill his needs. The level of sequential needs according to Abraham Maslow as follows: psychological need, safety need, love and belongingness need, esteem need, and self actualization need. Where is if someone has reached the level of self actualization, the person became a complete human who gained unimaginable satisfaction. Humanistic theory is very concerned about the human dimension in dealing with its environment humanely by focusing on individual freedom to express opinions and determine their choices, values, responsibilities, goals and meanings, (Baharuddin, 2007).

Maslow established a theory of human motivation based on the need for individuals to satisfy their fundamental requirements. If a person is unable to satisfy his basic needs, he is unable to meet his needs. The degrees of sequential needs, according to Abraham Maslow, are as follows: psychological need, safety need, love and belongingness need, esteem need, and self actualization need. In contrast, when a person reaches self-actualization, he or she becomes a whole human with unfathomable fulfillment. According to (Bahuwa, 2019), humanistic philosophy is concerned with the human aspect in interacting with its environment in a humane manner, focusing on individual freedom to express ideas and determine their choices, values, obligations, aims, and meanings.

The interactions between the key characters in Heatcliff, Catherine, and Hindley, as well as the natural surroundings around them, produce tensions that impact and push the primary characters to achieve specific need. These were desires and intuitions that were driven by basic needs. According to (McLeod, 2007), these basic need function as incentive for people to achieve their goals. Furthermore, this motivation serves as a means for people to make their lives more meaningful in achieving their goals. This assertion is based on Maslow's theory that humans are made up of basic needs. According to this concept, one must first satisfy lower level basic needs before going on to higher level requirements.

Research Method

This inquiry was carried out using a descriptive qualitative technique. (Creswell, 2012) defines qualitative research as multi-method in character, with an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers explore phenomena in their natural settings, with the goal of making sense of or interpreting events in terms of the meanings that people attribute to them. Furthermore, qualitative research necessitates the analysis of data such as words, interview instances, transcripts, images, video, recordings, notes, documents, material culture goods and records, audio-visual materials, and personal experience materials (such as articles, journal, novel and diary information and narratives). The goal of this study was to look at the Edgar V. Roberts' and Maslow's hierarchy of needs theory character types in Emily Bronte's work. *Wuthering Heights*.

The *Wuthering Heights* novel by Emily Bronte served as the primary data source for this study, along with related works and references as extra material that has equivalent connections with the novel. The data was acquired in a documentary style. The data for this study was acquired via a documentary method. The documentary technique comprises studying all sources and evaluating and analyzing specific references pertinent to the subject. The data gathering processes are as follows: (1) Completely reading the novel (2) Including everything spoken that demonstrates the character and motivations of the main character that Maslow's hierarchy of needs theory. (3) Identifying evidence that demonstrates the character of and Maslow's hierarchy of needs with italicize words (4) Character classification and Maslow's hierarchy of needs theory (5) Choosing data depending on the study's problem.

Findings and Discussion

The research findings were discussed in this chapter. All of the data analysis results were published in the findings. In this chapter, the researcher found the research question. The researcher discusses the findings with the readers to make it clear.

A. The Main Character

1. Analysis of Heathcliff's Character

Heathcliff is the most essential character in Emily Bronte's first novel *Wuthering Heights*. He is the novel's protagonist, and the plot revolves on his love, frustration, rage, revenge passion, and reconciliation with life. Heathcliff, in a *Wuthering Heights*, represents the novel's essence. He not only acts and suffers, but he also causes others to act and suffer. His perseverance throughout the story. His ability to perform both good and evil baffles and baffles us. He is as powerful and amoral as the natural forces he is frequently compared to. He is both worldly and passionate. Love and hatred exist in him, and both are intense. Heathcliff is arrogant and humble.

“Wuthering Heights is the name of Mr. Heathcliff's dwelling. ‘Wuthering’ being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there at all times, indeed: one may guess the power of the north wind blowing over the edge, by the excessive slant of a few stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones” (WH, 4-5).

Heathcliff's character is a testament to the complexity of human nature. His enduring presence and the conflicts within him contribute to the novel's exploration of themes related to love, passion, societal constraints, and the enduring impact of the past on the present. He is a character who elicits both fascination and repulsion, making "*Wuthering Heights*" a timeless and compelling work of literature.

2. Analysis of Catherine's Character

Catherine is yet another tragic figure in *Wuthering Heights*' tangled family tree. She has been in love with Heathcliff for as long as he has been in love with her. However, it appears that she is torn between her mind's voice and her heart's spirit. The love triangle reflects this conflict. Catherine appears to be a free-spirited young lady. Heathcliff and she would flee to the moors. In contrast, the luxury and security of civilized Linton's home are winning over her untamed nature.

“‘My affectations!’ he murmured; ‘what are they? For heaven’s sake, Catherine, don’t look so angry! Despise me as much as you please; I am a worthless, cowardly wretch: I can’t be scorned enough; but I’m too mean for your anger. Hate my father, and spare me for contempt.’ ‘Nonsense!’ cried Catherine in a passion. ‘Foolish, silly boy! And there! he trembles: as if I were really going to touch him! You needn’t bespeak contempt, Linton: anybody will have it spontaneously at your service. Get off! I shall return home: it is folly dragging you from the hearth-stone, and pretending what do we pretend? Let go my frock! If I pitied you for crying and looking so very frightened, you should spurn such pity. Ellen, tell him how disgraceful this conduct is. Rise, and don’t degrade yourself into an abject reptile DON’T!’” (WH, 330).

Catherine Earnshaw's character in "*Wuthering Heights*" is a complex and multi-dimensional figure whose actions and decisions are central to the novel's exploration of love, identity, and societal norms. Her character embodies a profound inner conflict and is marked by her passionate nature.

Catherine's character is a poignant illustration of the conflict between personal desire and societal expectations. Her story reflects the consequences of making choices driven by societal pressures rather than following one's true heart. Her passionate love for Heathcliff and her untamed spirit highlight the tension between the wild, natural world and the constraints of civilization that permeate "Wuthering Heights."

Catherine is a beautiful lady:

"Hindley lifted her from her horse, exclaiming delightedly, 'Why, Cathy, you are quite a beauty! I should scarcely have known you: you look like a lady now. Isabella Linton is not to be compared with her, is she, Frances?' 'Isabella has not her natural advantages,' replied his wife: 'but she must mind and not grow wild again here. Ellen, help Miss Catherine off with her things Stay, dear, you will disarrange your curls let me untie your hat.'" (WH, 65).

Catherine's character embodies a tragic inner conflict. Her choices are driven by a desire for societal acceptance and a sense of belonging, yet her heart yearns for Heathcliff. This internal struggle leads to her eventual decline and early death.

3. Analysis of Hindley's Character

Hindley is Catherine's brother, has started hating Heathcliff from his very first day in Wuthering Heights. He treats little Heathcliff as inferior. Mr. Earnshaw dies and he inherits the house, Hindley turns the adopted boy into a field worker and refuses him in education.

"Before I came to live here, she commenced waiting no farther invitation to her story I was almost always at Wuthering Heights; because my mother had nursed Mr. Hindley Earnshaw, that was Hareton's father, and I got used to playing with the children: I ran errands too, and helped to make hay, and hung about the farm ready for anything that anybody would set me to. One fine summer morning it was the beginning of harvest, I remember Mr. Earnshaw, the old master, came down-stairs, dressed for a journey; and, after he had told Joseph what was to be done during the day, he turned to Hindley, and Cathy, and me for I sat eating my porridge with them and he said, speaking to his son, 'Now, my bonny man, I'm going to Liverpool to-day, what shall I bring you? You may choose what you like: only let it be little, for I shall walk there and back: sixty miles each way, that is a long spell!' Hindley named a fiddle, and then he asked Miss Cathy; she was hardly six years old, but she could ride any horse in the stable, and she chose a whip. He did not forget me; for he had a kind heart, though he was rather severe sometimes. He promised to bring me a pocketful of apples and pears, and then he kissed his children, said good-bye, and set off" (WH, 44-45).

Hindley Earnshaw's character in Emily Bronte's "Wuthering Heights" undergoes a significant transformation throughout the novel. His initial actions and attitudes are driven by a combination of resentment, jealousy, and insecurity, leading to the development of a deeply flawed character.

Hindley's attitude toward Heathcliff is marked by animosity from the moment of Heathcliff's arrival at Wuthering Heights. The initial source of Hindley's hatred is his father's favoritism towards Heathcliff. He feels threatened and displaced by the newfound presence of the orphaned boy, who his father treats with great affection. This sense of insecurity and resentment fuels Hindley's early mistreatment of Heathcliff, as he endeavours to establish dominance and assert his own importance within the family.

After Mr. Earnshaw's death, Hindley inherits Wuthering Heights and, with it, power over Heathcliff. He begins to systematically strip Heathcliff of his social standing and privileges. Hindley turns Heathcliff into a field worker, denies him an education, and subjects him to abuse. This deliberate degradation of Heathcliff's status reflects Hindley's obsession with asserting his dominance and revenge for his perceived wrongs.

Hindley's character represents a tragic example of how unmet emotional needs can lead to destructive behaviour. His need for love and belonging is thwarted by the

circumstances of Heathcliff's arrival, and his subsequent actions stem from a desperate attempt to regain his sense of self-worth and belonging within the family. However, Hindley's journey is marred by addiction, cruelty, and self-destruction, ultimately resulting in his own undoing. His character serves as a stark illustration of the detrimental consequences of unmet emotional needs and the perpetuation of a cycle of abuse.

B. Types Hierarchy of Human Need Abraham Maslow's

Heathcliff's, Cathrine's and Hindley's, the main character in the novel *Wuthering Heights*, has several priorities in his life. In this research on Novel, the author will discuss Heathcliff's, Cathrine's and Hindley's, the main character in the novel *Wuthering Heights*, has several priorities in his life efforts on his psychological needs. According to Maslow's hierarchy of needs theory, people have five needs: psychological needs, safety needs, love and belonging needs, esteem needs, and self-actualization needs. According to Abraham Maslow's hierarchy of needs, the desire for self-actualization is the highest level of need. **Figure 1: Abraham Maslow's Hierarchy of needs.**

1. Psychological Need

Psychological needs are the main needs and basic needs, needs such as food, water, sleep, and sex. The data below are the needs that have been fulfilled by *Wuthering Heights* Emily Bronte.

a. Heathcliff's of Psychological Need:

Heathcliff's character represents the devastating consequences of emotional neglect, even when basic physical needs are met. His longing for love and belonging, primarily through his intense relationship with Catherine, is central to his character. Yet, societal constraints and mistreatment by Hindley undermine his sense of safety and security.

"It is strange," I began, in the interval of swallowing one cup of tea and receiving another "it is strange how custom can mould our tastes and ideas: many could not imagine the existence of happiness in a life of such complete exile from the world as you spend, Mr. Heathcliff; yet, I'll venture to say, that, surrounded by your family, and with your amiable lady as the presiding genius over your home and heart "' (WH, 16).

The data above shows that Needs commonly used as homeostatic starting points (efforts to maintain the balance of physical elements).

b. Cathrine's of Psychological Need:

Catherine, in contrast, enjoys material comfort and physical needs, but her internal conflict between societal expectations and her deep love for Heathcliff leaves her with unfulfilled emotional needs. Her character reflects the complex interplay of material security and emotional insecurity.

"He would not even have seen after their going to church on Sundays, only Joseph and the curate reprimanded his carelessness when they absented themselves; and that reminded him to order Heathcliff a flogging, and Catherine a fast from dinner or supper. But it was one of their chief amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at. (WH, 58).

The data above shows that Needs commonly used as homeostatic starting points (efforts to maintain the balance of physical elements).

c. Hindley's of Psychological Need:

Hindley's character demonstrates the tragic outcomes of unmet emotional needs. While he inherits material comfort, the neglect and mistreatment of those around him lead to profound emotional insecurity, resentment, and addiction.

"All day had been flooding with rain; we could not go to church, so Joseph must needs get up a congregation in the garret; and, while Hindley and his wife basked downstairs before a comfortable fire doing anything but reading their Bibles, I'll answer for it Heathcliff, myself, and the unhappy ploughboy were commanded to take

our prayer-books, and mount: we were ranged in a row, on a sack of corn, groaning and shivering, and hoping that Joseph would shiver too, so that he might give us a short homily for his own sake” (WH, 26).

The data above shows that Needs commonly used as homeostatic starting points (efforts to maintain the balance of physical elements).

2. Safety Needs

The psychological criteria have been met, the safety needs must be met. Safety needs include security, stability, independence, protection, dependency, not feeling fearful, chaos, structure, law, order, strength, and protection.

In "*Wuthering Heights*" by Emily Bronte, the characters' safety needs are central to the novel's exploration of the interplay between physical security and emotional well-being. While the characters experience varying degrees of physical security and material stability, their emotional and psychological safety needs are often left unfulfilled, leading to internal conflicts and complex character development.

a. Heathcliff

“The apartment and furniture would have been nothing extraordinary as belonging to a homely, northern farmer, with a stubborn countenance, and stalwart limbs set out to advantage in kneebreeches and gaiters. Such an individual seated in his arm-chair, his mug of ale frothing on the round table before him, is to be seen in any circuit of five or six miles among these hills, if you go at the right time after dinner. But Mr. Heathcliff forms a singular contrast to his abode and style of living” (WH, 6).

The data above shows that Needs commonly used as safety needs.

b. Catherine

Catherine's inner conflict between her desire for independence and societal expectations highlights the tension between personal freedom and the security provided by societal norms.

“It did not need the medium of a flogging to produce that effect on the master. He tried to wrest the key from Catherine’s grasp, and for safety she flung it into the hottest part of the fire; whereupon Mr. Edgar was taken with a nervous trembling, and his countenance grew deadly pale. For his life he could not avert that excess of emotion: mingled anguish and humiliation overcame him completely. He leant on the back of a chair, and covered his face” (WH, 147).

The data above shows that Needs commonly used as safety needs.

c. Hindley

Hindley's character demonstrates how addiction and emotional instability can undermine material security, leading to a loss of personal control.

“Before I came to live here, she commenced waiting no farther invitation to her story I was almost always at Wuthering Heights; because my mother had nursed Mr. Hindley Earnshaw, that was Hareton’s father, and I got used to playing with the children: I ran errands too, and helped to make hay, and hung about the farm ready for anything that anybody would set me to. One fine summer morning it was the beginning of harvest, I remember Mr. Earnshaw, the old master, came down-stairs, dressed for a journey; and, after he had told Joseph what was to be done during the day, he turned to Hindley, and Cathy, and me for I sat eating my porridge with them and he said, speaking to his son, ‘Now, my bonny man, I’m going to Liverpool to-day, what shall I bring you? You may choose what you like: only let it be little, for I shall walk there and back: sixty miles each way, that is a long spell!’ Hindley named a fiddle, and then he asked Miss Cathy; she was hardly six years old, but she could ride any horse in the stable, and she chose a whip” (WH, 44).

The data above shows that Needs commonly used as safety needs.

3. Love and belonging needs

A person's need for love and belonging needs them to form a functional and emotional relationship with another person or group in the community. If their spouse, friends, or family are left behind, they are lonely, alone, and helpless. Researchers unearth data on love and ownership.

a. Heathcliff

Heathcliff's character in "Wuthering Heights" is profoundly shaped by his need for love and belonging. From a young age, he experiences the lack of love and belonging. He is orphaned and subjected to mistreatment by Hindley and others at Wuthering Heights, which leaves him emotionally scarred and isolated. His intense love for Catherine Earnshaw becomes a defining element of his character.

"I might have seen there was too great a disparity between the ages of the parties to make it likely that they were man and wife. One was about forty: a period of mental vigour at which men seldom cherish the delusion of being married 17 for love by girls: that dream is reserved for the solace of our declining years. The other did not look seventeen" (WH, 8).

The absence of her love and belonging in his life drives him to seek revenge and assert his presence at Wuthering Heights. His passionate and destructive relationship with Catherine, as well as his deep connection with the moors, showcases his yearning for love and a sense of belonging. His later relationship with Cathy Linton reflects his ongoing need for love and a sense of family, as he seeks a connection with the next generation.

b. Catherine

Catherine Earnshaw's need for love and belonging is a central theme in "Wuthering Heights." Her character undergoes a complex and tumultuous journey in pursuit of these needs.

At the outset of the novel, Catherine enjoys a deep bond with Heathcliff, a relationship that transcends the boundaries of traditional love. Her famous declaration, "I am Heathcliff," underscores the intensity of their connection. However, her need for societal acceptance and a higher social status eventually leads her to accept Edgar Linton's proposal and marry him. This decision reflects her desire for a sense of belonging within the social norms of her time.

"After the usual carols had been sung, we set them to songs and glees. Mrs. Earnshaw loved the music, and so they gave us plenty. Catherine loved it too: but she said it sounded sweetest at the top of the steps, and she went up in the dark: I followed. They shut the house door below, never noting our absence, it was so full of people. She made no stay at the stairs'-head, but mounted farther, to the garret where Heathcliff was confined, and called him" (WH, 75).

Catherine's need for love and belonging is a source of inner conflict. She loves Heathcliff passionately, but her choice to marry Edgar is influenced by her desire for social status and financial security. This decision ultimately leads to her feeling torn between her love for Heathcliff and her new life as Mrs. Linton.

c. Hindley

Hindley's need for love and belonging in "Wuthering Heights" is a complex and tragic aspect of his character. In his early years, Hindley enjoyed a sense of belonging and love within the Earnshaw family as their only son. He was initially close to his sister, Catherine Earnshaw, and his father. However, when Mr. Earnshaw brought Heathcliff, a foundling, into the household, Hindley's relationship with his family began to deteriorate. He felt displaced and overlooked as the family's affections shifted toward Heathcliff.

“Mr. Hindley had gone from home one afternoon, and Heathcliff presumed to give himself a holiday on the strength of it. He had reached the age of sixteen then, I think, and without having bad features, or being deficient in intellect, he contrived to convey an impression of inward and outward repulsiveness that his present aspect retains no traces of. In the first place, he had by that time lost the benefit of his early education: continual hard work, begun soon and concluded late, had extinguished any curiosity he once possessed in pursuit of knowledge, and any love for books or learning. His childhood’s sense of superiority, in- 86 Wuthering Heights stilled into him by the favours of old Mr. Earnshaw, was faded away. He struggled long to keep up an equality with Catherine in her studies, and yielded with poignant though silent regret ... “(WH, 85-86).

Hindley's need for love and belonging is deeply impacted by his father's favoritism towards Heathcliff. This favoritism breeds resentment and jealousy within Hindley, leading to his mistreatment of Heathcliff and a gradual estrangement from the family. He becomes isolated and lonely, which only intensifies his bitterness.

Hindley's ultimate need for love and belonging manifests as a desire to regain the affection of his family and assert his dominance over Heathcliff. However, his inability to cope with the loss of his family's love and his descent into alcoholism and erratic behavior illustrate the tragic consequences of unmet love and belonging needs.

Hindley's character in "Wuthering Heights" serves as a cautionary tale of how a lack of love and a sense of belonging can lead to self-destructive behavior and a cycle of resentment and isolation. His story highlights the profound impact that familial dynamics and the need for love and belonging can have on an individual's life.

4. Esteem needs

Every human person needs to be respected as well as to be respected by others. People must become interested in obtaining praises and participating in activities that make them feel as though they are making a difference. The desire for power, success, proper mastery, and independence, as well as embracing the world, competence, and self-confidence, are among the first several characteristics of these criteria. Second, there are expressed desires to gain the respect of others, such as fame and glory, notoriety, status, dominance, interests, and honours.

a. Heathcliff

Heathcliff, a central character in Emily Bronte's "Wuthering Heights," can be analyzed through the lens of esteem needs in Abraham Maslow's Hierarchy of Needs. Heathcliff's character embodies several aspects of these needs, both the need for self-esteem and the need for the esteem of others.

“Mr. Heathcliff forms a singular contrast to his abode and style of living. He is a dark skinned gipsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose (WH, 6).

The data above shows that Needs commonly used as esteem needs. Heathcliff's life is marked by his fierce desire for control and independence. His early years as a mistreated orphan instilled in him a drive for self-mastery, as he refuses to be subjugated by the Earnshaws or anyone else. He is determined to assert his independence and personal power.

Heathcliff's actions and schemes are often driven by a desire for fame and glory. His relentless pursuit of revenge against those who have wronged him is motivated by a desire to assert his dominance and gain recognition, even if it means notoriety rather than traditional fame.

“Possibly, some people might suspect him of a degree of under-bred pride; I have a sympathetic chord within that tells me it is nothing of the sort: I know, by instinct, his reserve springs from an aversion to showy displays of feeling to manifestations of mutual kindness. He’ll love and hate equally under cover, and esteem it a species of impertinence to be loved or hated again. No, I’m running on too fast: I bestow my own attributes over-liberally on him” (WH, 6).

Heathcliff exudes self-confidence and a belief in his own abilities. He's known for his unshakable determination to achieve his goals and assert his dominance. This competence and self-confidence are essential characteristics of his personality. Throughout the novel, Heathcliff strives to attain a high status and dominance within the Earnshaw and Linton families. He marries Isabella Linton, partly to gain control over Thrushcross Grange, thereby elevating his social status. His drive for dominance is evident in his treatment of Hareton and his long-term revenge against Hindley.

Heathcliff's character is a complex portrayal of esteem needs. He embodies both the quest for self-esteem through mastery and the desire for the esteem of others through dominance and recognition. His relentless pursuit of power, control, and revenge is a manifestation of his deep-seated esteem needs, driven by his troubled past and the injustices he has endured.

b. Catherine

Catherine Earnshaw, a central character in "Wuthering Heights" by Emily Bronte, can be analyzed in terms of esteem needs as described by Abraham Maslow's Hierarchy of Needs. Catherine's character embodies several aspects of these needs, both the need for self-esteem and the need for the esteem of others.

Catherine's character is marked by her strong-willed and independent nature. She desires power and control over her own life, often rebelling against societal norms and expectations. Her refusal to marry Edgar Linton initially reflects her desire for independence.

“In the evening we had a dance. Cathy begged that he might be liberated then, as Isabella Linton had no partner: her entreaties were vain, and I was appointed to supply the deficiency. We got rid of all gloom in the excitement of the exercise, and our pleasure was increased by the arrival of the Gimmerton band, mustering fifteen strong: a trumpet, a trombone, clarionets, bassoons, French horns, and a bass viol, besides singers (WH, 75).

Catherine is a confident and assertive character. Her strong sense of self and her ability to express her desires and emotions reveal her competence and self-confidence. Catherine's character exhibits a passionate and intense nature, which can be seen as embracing the world. She yearns for passionate experiences and for living life to its fullest.

“They go the rounds of all the respectable houses, and receive contributions every Christmas, and we esteemed it a first-rate treat to hear them. After the usual carols had been sung, we set them to songs and glees. Mrs. Earnshaw loved the music, and so they gave us plenty” (WH, 75)

Catherine's character exhibits a passionate and intense nature, which can be seen as embracing the world. She yearns for passionate experiences and for living life to its fullest. Catherine's internal struggle between her love for Heathcliff and her marriage to Edgar Linton can be seen as a quest for status and social dominance. She is torn between her heart's desires and the societal expectations of her time.

Catherine's character embodies the complex interplay of self-esteem and the esteem of others. Her yearning for recognition, intense emotions, and her struggles with societal expectations demonstrate how esteem needs influence her actions and decisions throughout the

novel. Her character is marked by a relentless pursuit of personal power, passion, and self-recognition, even if it comes at a cost to herself and those around her.

C. Hindley

Catherine Earnshaw, a central character in "*Wuthering Heights*" by Emily Bronte, can be analyzed in terms of esteem needs as described by Abraham Maslow's Hierarchy of Needs. Catherine's character embodies several aspects of these needs, both the need for self-esteem and the need for the esteem of others.

"It was a disadvantage to the lad; for the kinder among us did not wish to fret the master, so we humoured his partiality; and that humouring was rich nourishment to the child's pride and black tempers. Still it became in a manner necessary; twice, or thrice, Hindley's manifestation of scorn, while his father was near, roused the old man to a fury: he seized his stick to strike him, and shook with rage that he could not do it (WH, 51).

Catherine's character is marked by her strong-willed and independent nature. She desires power and control over her own life, often rebelling against societal norms and expectations. Her refusal to marry Edgar Linton initially reflects her desire for independence. Catherine is a confident and assertive character. Her strong sense of self and her ability to express her desires and emotions reveal her competence and self-confidence.

Hindley's character showcases the negative consequences of unchecked esteem needs. His quest for power and dominance, fueled by addiction and vices, ultimately leads to his downfall and a lack of self-respect. His behavior is often marked by a desire for recognition and control over others, even if it comes at the cost of his own well-being and the well-being of those around him.

5. Self-actualization needs

Self-actualization is the highest human need. If a person can manage their own time and barriers, they can achieve self-actualization. Internal impediments include heightened awareness, dread, embarrassment, and so forth. External barriers include discrimination, and restrictive workplace attitudes something else happened in *Wuthering Heights*. Figure 2: Needs of Meta: Aesthetic and Cognitive Needs.

Self-actualization, in the context of Abraham Maslow's Hierarchy of Needs, represents the pinnacle of human motivation and fulfillment. It is the need for personal growth, self-fulfillment, and the realization of one's true potential. When an individual reaches the stage of self-actualization, they are focused on personal development, creativity, and achieving their highest aspirations. This level of need encompasses a deep desire to lead a meaningful and purposeful life.

In "*Wuthering Heights*" by Emily Bronte, the characters display various levels of self-actualization. One of the characters who arguably embodies this need is Catherine Earnshaw. Her tumultuous journey throughout the novel can be seen as a quest for self-actualization. Catherine yearns for a life of passion and intensity, a life beyond the confines of societal norms. Her famous quote in the novel reflects this pursuit:

"Whatever our souls are made of, his and mine are the same."

This statement underscores her deep desire for a connection that transcends the ordinary and her longing for self-realization through her love for Heathcliff. Additionally, Heathcliff's character can be viewed through the lens of self-actualization. His relentless pursuit of vengeance and his determination to rise above his impoverished and oppressed background reflect his unwavering quest to achieve his personal goals, even if it involves revenge. His tenacity and single-mindedness in pursuing his desires can be seen as a form of self-actualization.

The novel as a whole explores themes of individualism, personal desires, and the unrelenting pursuit of one's true self. These themes resonate with the concept of self-actualization as described by Maslow, where characters in "*Wuthering Heights*" strive to break free from societal constraints to achieve their unique forms of fulfillment and realization.

Conclusion

In this study, the application of Abraham Maslow's Hierarchy of Needs to the analysis of character types in Emily Bronte's "Wuthering Heights" has unveiled a deeper layer of understanding regarding the characters' motivations and development. The characters' complex relationships, desires, and actions are intricately connected to their pursuit of fundamental human needs, as outlined in Maslow's theory. This analysis has illuminated the extent to which psychological dynamics influence the characters' decisions and the overarching narrative, adding depth and richness to the interpretation of this classic novel.

Furthermore, this study underscores the timeless relevance of Maslow's framework in the context of literary analysis. It highlights how the characters in "Wuthering Heights" continue to resonate with readers due to their alignment with universal human needs and desires. By merging the insights of psychological theory with the intricacies of character development, this research not only deepens our comprehension of the novel but also reaffirms the enduring power of literature to provide profound insights into the human condition.

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