



An Analysis of Esteem Needs Reflected in the Main Characters of *Challengers* (2024)

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Abstract

This study examines the representation of esteem needs and psychological defense mechanisms in Luca Guadagnino's film, *Challengers* (2024), utilizing Abraham Maslow's humanistic motivation theory. Through a qualitative content analysis, this paper investigates the divergent psychological trajectories of Tashi Duncan, Art Donaldson, and Patrick Zweig. The findings reveal that Tashi's post-injury transformation into a hyper-controlling strategist serves as a vicarious mechanism to sustain external prestige. Conversely, Art exhibits an internal confidence vacuum coupled with the impostor phenomenon, while Patrick represents internal self-adequacy paired with a severe deficit in social standing. Ultimately, this study demonstrates that competing pursuits of self-worth within a shared social circle turn interpersonal connections into transactional power struggles, proving that external recognition cannot substitute for intrinsic self-acceptance.

Keywords: *humanistic psychology, esteem needs, Challengers, ego-defense, triadic rivalry*

Abstrak

Penelitian ini mengkaji representasi kebutuhan penghargaan dan mekanisme pertahanan psikologis dalam film Luca Guadagnino, *Challengers* (2024), menggunakan teori motivasi humanistik Abraham Maslow. Melalui analisis isi kualitatif, artikel ini menyelidiki dinamika psikologis yang berbeda dari Tashi Duncan, Art Donaldson, dan Patrick Zweig. Temuan menunjukkan bahwa transformasi Tashi pasca-cedera menjadi strategi yang sangat mengontrol berfungsi sebagai mekanisme substitusi untuk mempertahankan prestise eksternal. Sebaliknya, Art menunjukkan kekosongan kepercayaan diri internal disertai fenomena impostor, sementara Patrick merepresentasikan kecukupan diri internal yang dipadukan dengan defisit parah dalam status sosial. Pada akhirnya, studi ini membuktikan bahwa persaingan mengejar harga diri dalam lingkaran sosial mengubah hubungan interpersonal menjadi perebutan kekuasaan transaksional, menegaskan bahwa pengakuan eksternal tidak dapat menggantikan penerimaan diri intrinsik.

Kata kunci: *psikologi humanistik, kebutuhan penghargaan, Challengers, pertahanan ego, rivalitas triadik*

Introduction

As a complex narrative medium, modern cinema frequently serves as a psychological canvas that mirrors the labyrinth of human motivations, struggles, and inner desires. Among various cinematic genres, sports dramas have evolved beyond mere physical competitions to explore the deeper, often destructive, psychological underpinnings of ambition and identity. Luca Guadagnino's film *Challengers* (2024) stands out as a prime contemporary example, shifting the focus from traditional athletic triumph to a grueling, three-way psychological warfare over ego, control, and validation. The narrative revolves around Tashi Duncan, Art Donaldson, and Patrick Zweig—three tennis athletes whose relationships and life choices are deeply entangled in a relentless pursuit of status and self-worth. In literary and cinematic studies, interpreting such profound human behavioral patterns requires a robust psychological framework that can trace how individuals navigate their internal deficiencies and external demands.

Within the framework of humanistic psychology, Abraham Maslow's hierarchy of needs offers a critical tool for decoding these complex character configurations. According to this theory, once basic physiological and safety requirements are met, individuals instinctively strive to fulfill higher-order psychological needs, particularly the demand for esteem. Esteem needs encompass two distinct dimensions: internal self-esteem, which includes the desire for competence, mastery, and confidence, and external respect from others, which manifests as a craving for status, reputation, and public recognition. When applied to textual and cinematic analysis, these needs often become the primary catalyst for character development and interpersonal friction. As noted by Pratama et al. (2022), the systematic exploration of Maslow's hierarchy in narrative forms reveals how characters are fundamentally driven by their psychological vulnerabilities, where a failure to achieve a stable sense of validation frequently triggers internal crises and destabilizes their social environments.

In *Challengers* (2024), this quest for esteem becomes distorted and heightened by the hyper-competitive nature of professional sports. Tashi's abrupt transition from a tennis prodigy to a coach after a career-ending injury forces her to vicariously seek external prestige through her husband, Art. Meanwhile, Art battles an acute crisis of internal confidence, executing his career not out of passion but to maintain the reputation expected of him. Conversely, Patrick operates on a volatile sense of raw self-confidence while simultaneously suffering from a lack of societal recognition and economic status. While previous literary studies have extensively applied Maslow's theory to traditional tragic or dramatic protagonists, there is a noticeable gap in examining how modern sports narratives depict the toxicity of overlapping, mutually dependent esteem needs. Therefore, this study aims to provide a meticulous analysis of how these esteem needs are reflected and negotiated within the main characters of *Challengers* (2024), unpacking the intricate ways in which the pursuit of validation shapes their identities and ultimately dictates their tragic relational dynamics.

To analyze these intricate behavioral patterns, underlying motivations, and interpersonal conflicts presented in the cinematic text, a robust psychological

framework rooted in contemporary literary criticism and film analysis must be fully integrated. In the realm of literary and cinema studies, characters are not merely flat plot devices but are treated as complex psychological entities whose actions mirror real-world human dynamics. By establishing a clear theoretical foundation within this narrative, the trajectory of character choices can be mapped not as random occurrences, but as systemic attempts to navigate psychological deficiencies. In this context, humanistic psychology offers a vital perspective by viewing character behavior as an active, growth-oriented process directed toward fulfilling specific internal goals. This approach stands in contrast to deterministic theories, focusing instead on a character's agency and their continuous struggle for self-definition. At the center of this humanistic paradigm is Abraham Maslow's hierarchy of needs, which posits that human actions are sequentially driven by basic survival requirements before advancing to complex psychological desires.

When applied directly to cinematic interpretation, this hierarchy provides a systematic grid to decode character evolution. As argued by Sembiring and Ambalegin (2022), utilizing a humanistic framework allows researchers to diagnose the root causes of a character's dramatic crisis by evaluating which level of need is being denied or heavily contested within the narrative. In high-stakes cinematic environments, narrative tension is frequently maximized when characters have stabilized their basic physiological needs but find themselves trapped in a volatile struggle to secure their higher-order psychological demands. Once individuals achieve a baseline of safety and social belonging, their psychological focus inherently shifts toward the fourth tier of Maslow's pyramid, which is the esteem needs. Maslow meticulously conceptualized this level into two distinct, yet deeply interconnected, dimensions that dictate how self-worth is constructed and maintained. The first dimension is internal self-esteem, which encompasses an individual's desire for personal strength, competence, adequacy, mastery, and independence. The second dimension is external in nature, focusing on the respect and recognition received from others, which manifests as a craving for status, prestige, fame, societal prominence, and public appreciation.

In structurally complex narratives, the dramatic friction often arises directly from an imbalance between these two psychological dimensions. According to Anggraeni and Manalu (2021), a character can easily occupy a position of high external prestige and public adulation while simultaneously suffering from a severe deficit in internal self-esteem, leading to a fragile and defensive psychological state. This vulnerability forces the character to constantly seek aggressive or manipulative validation from their immediate environment to overcompensate for their internal feelings of inadequacy. Within sports-centered cinematic narratives, this pursuit of esteem needs is heavily amplified by the institutionalized rules of competition, transforming standard human ambition into a hyper-focused mechanism of self-preservation. Ambition, within this specific psychological landscape, ceases to be a healthy drive for self-improvement and instead becomes an obsessive quest where characters tether their entire human value to quantifiable victories, trophies, and external accolades. This psychological entanglement is particularly intense in characters who are elite athletes, as their identity is completely commodified by their performance on screen.

The manifestation of this relentless athletic drive is closely linked to how characters respond to failures or interruptions in their career trajectories. As demonstrated in the psychological studies compiled by Rosydah (2022), when an individual's primary avenue for securing prestige is threatened such as through physical injury or professional decline their immediate psychological response is often a defensive escalation of ambition, wherein they resort to vicarious or toxic methods to maintain their slipping grip on social status and self-adequacy. This leads directly to the final critical component of the study's theoretical foundation: the concept of psychological rivalry, which serves as the behavioral manifestation of overlapping and competing esteem needs within the same social sphere. Rivalry occurs when two or more characters depend on the exact same external source for validation, turning their relationship into a zero-sum game where one character's psychological fulfillment directly signifies the other's validation deficit.

In modern narrative media, this dynamic transcends mere sportsmanship and evolves into a profound existential threat to the characters' egos. When characters engage in intense rivalry, their interactions are heavily governed by ego-defense mechanisms designed to shield their fragile self-esteem from public humiliation or erasure. This relational friction is heavily underscored in modern dramatic analysis; as observed by Pratama et al. (2022), the cross-examination of competing motivations within a shared narrative space reveals that aggressive interpersonal rivalry is rarely about the material prize itself, but rather a desperate behavioral strategy to avoid the psychological collapse that follows a total loss of esteem and recognition. By analyzing these overlapping elements as a unified progression, this paper directly emphasizes how the intersection of athletic failure, dual-dimension esteem deficits, and defensive rivalries dictates the structural evolution of the protagonists.

Method

To execute a rigorous academic examination of a cinematic text, a clearly defined and systematic methodological design is essential. In literary and film studies, research methodology serves as the operational blueprint that transforms raw cinematic viewing into verifiable, qualitative data. This study adopts a descriptive design to meticulously break down the visual and textual elements of the film *Challengers* (2024). Rather than relying on speculative interpretation, this methodology establishes a structured, step-by-step procedure to ensure that the analysis of the characters' esteem needs remains anchored to the concrete data presented on screen. The following sections outline the research design, operational definition of variables, data sources, instruments, methods of data collection, and the systematic techniques of data analysis utilized to achieve the research objectives.

This study is structured around a descriptive qualitative research design, which focuses on identifying, documenting, and analyzing the intrinsic qualities of human behavior and psychological nuances within a text. In the context of film studies,

a descriptive approach does not merely summarize the plot or provide an impressionistic review of the cinema. Instead, it provides a detailed, analytical exposition of how specific abstract concepts in this case, Maslow's esteem needs are structurally embedded within the narrative fabric. This design allows the researchers to examine the text as an organic whole, treating the cinematic elements as real world behavioral evidence. As highlighted by Pratama et al. (2022), a descriptive qualitative method is uniquely suited for examining character psychology because it allows the researcher to capture the subtle complexities of human motivation that cannot be quantified by numbers or statistical figures. By utilizing this qualitative framework, the study focuses on the depth of the data rather than its breadth, allowing for an exhaustive examination of character interaction, where every spoken sentence and psychological shift can be traced back to its motivational root. Furthermore, the descriptive nature of this design ensures that the context of the narrative remains intact during the interpretation stage. In analyzing a sports drama like *Challengers* (2024), where psychological warfare is masked by physical competition, a descriptive design helps isolate the underlying emotional currents, bridging the gap between raw visual stimuli and structural psychological theory.

To maintain objectivity and avoid subjective or impressionistic bias during the analysis stage, this study operationally defines esteem needs based on Maslow's dual-dimension model as reflected within a cinematic narrative. Operating within a literary and dramatic text requires translating psychological constructs into observable character behaviors. Therefore, esteem needs are not treated as vague feelings, but as concrete actions, choices, and statements made by the characters that indicate a struggle for personal validation and social positioning. Internal self-esteem is operationally defined as any textual or behavioral indicator of a character's search for personal capability, independent mastery, self-confidence, adequacy, and resilience in the face of professional failure. In the context of the film, this includes a character's desire to feel secure in their own skills without relying on constant external applause. It manifests when characters face career-threatening crises such as physical injuries or loss of athletic form and are forced to confront their internal sense of adequacy and personal worth independent of their social standing. Conversely, external respect from others is operationally defined as a character's explicit pursuit of social status, professional prestige, public recognition, accolades, trophies, and dominant positioning over their peers. This dimension focuses on the need for reputation, fame, glory, and validation from the immediate social environment. An esteem crisis is operationally diagnosed when the data reveal a severe discrepancy between a character's internal self-confidence and the external respect they receive, leading to defensive, toxic, or manipulative behavioral patterns.

The data for this research are strictly divided into primary and secondary sources, each serving a specific function in the analytical process. The primary data

source is the feature-length film *Challengers* (2024), directed by Luca Guadagnino and written by Justin Kuritzkes. The film has a total running time of approximately 131 minutes, and the entire runtime was subjected to analysis to ensure no critical character interactions or psychological shifts were omitted from the study. The actual units of data extracted from this primary source consist of two distinct forms: textual units and nonverbal behavioral units. Textual units include verbatim spoken dialogues, internal monologues, and explicit verbal confrontations between the characters. Nonverbal behavioral units encompass facial expressions, body language, aggressive physical postures, athletic performances on the tennis court, and symbolic cinematic framing (such as close-up shots that capture emotional distress) that signify psychological tension and ego defense. The secondary data sources consist of peer-reviewed academic journals, critical film essays, conference proceedings, and theoretical literature on humanistic psychology and motivation. These secondary sources are used to provide the necessary contextual validation and empirical support for the study. By cross-referencing the primary cinematic units with established secondary academic literature, the researchers ensure that the interpretation of the data meets the rigorous standards of high-level academic publication.

In qualitative literary and film research, the primary research instrument is the researchers themselves, operating as the human instrument who observes, selects, interprets, and analyzes the data. Unlike quantitative research that relies on objective mechanical tools, qualitative data rely heavily on conceptual interpretation. Therefore, the researchers must act as an active analytical tool, possessing a high level of theoretical literacy regarding humanistic psychology to accurately identify, decode, and contextualize psychological cues within the film. To support the human instrument and eliminate cognitive bias or subjective errors, a secondary objective instrument was utilized in the form of a data classification matrix or coding sheet. This physical matrix was pre-structured with specific columns designed to organize the data systematically. The columns included headings for Character Names, Exact Time-Stamped (Hours:Minutes:Seconds), Textual/Behavioral Data Transcripts, Context of the Scene, and Theoretical Classification based on Maslow's dual-dimension criteria. The combination of the human instrument and the objective data matrix ensures both flexibility and validity. The researchers provide the critical, nuanced understanding required to unpack hidden subtexts in dialogue, while the data matrix enforces structural discipline. This dual-instrument setup guarantees that every piece of analyzed data is easily traceable, verifiable, and directly linked to the core research question, preventing the analysis from drifting into irrelevant plot summary.

The primary data were collected through a rigorous, multi-phase systematic viewing process designed to isolate relevant psychological phenomena from the general narrative. The data collection procedure was executed through four consecutive steps to ensure maximum precision. The first step was Close Viewing,

where the film was watched repeatedly in its entirety without taking notes to establish a comprehensive understanding of the narrative arc, character trajectories, and thematic pacing. To structure this rigorous process, the operational steps of the data collection process are defined as follows:

1. **Preliminary Immersion:** Repeated viewings of the entire 131-minute film to internalize the narrative structure, rhythmic pacing, and general character dynamics without premature coding.
2. **Purposive Screening:** Sifting through the film to isolate specific scenes, sequences, and character confrontations where themes of validation, prestige, injury, failure, or intense ego-clashes are explicitly presented.
3. **Verbatim Transcription:** Slowing down the isolated scenes to transcribe dialogues word-for-word and document accompanying physical movements and facial expressions with absolute textual precision.

Data Coding and Entry: Transferring the final transcribed textual and behavioral units into the physical data matrix, cataloged alongside their exact time-stamps, to prepare the data pool for analytical processing.

Result and Discussion

This section presents a detailed qualitative exposition of how esteem needs both internal self-esteem and external respect are structurally embedded within the main characters of *Challengers* (2024). By applying Abraham Maslow's humanistic motivation theory, this analysis breaks down the psychological trajectories of Tashi Duncan, Art Donaldson, and Patrick Zweig. To maintain academic rigor, the primary cinematic data are cross-examined with peer-reviewed literature to demonstrate how the relentless pursuit of validation, status, and self-adequacy drives the narrative's central conflicts and destructive rivalries.

Before her catastrophic knee injury, Tashi Duncan's internal self-esteem was fully stabilized by her absolute mastery and dominance on the tennis court. She operated as a prodigy who derived self-worth directly from her physical capability. However, when her injury abruptly destroys her playing career, her primary source of internal validation completely vanishes, leaving an immense psychological void. According to humanistic psychology, the sudden loss of a primary avenue for self-adequacy triggers a severe identity crisis. To protect her fragile psychological state, Tashi is forced to restructure her motivational focus. She shifts from seeking internal competence to aggressively pursuing external prestige and control over others, transforming her unfulfilled athletic ambitions into a rigid, manipulative coping mechanism. As emphasized by Pratama et al. (2022), a character experiencing a sudden loss of physical agency will often reconstruct their ego boundaries by heavily controlling their immediate social environment. For Tashi, controlling the careers of others becomes the only alternative to avoid public irrelevance, forcing her to treat interpersonal relationships as strict business arrangements to sustain her ego.

Because Tashi can no longer physically compete, she resorts to a vicarious psychological mechanism by transferring her desire for glory onto her husband, Art Donaldson, engineering his career from the ground up to secure her own social position. As analyzed by Anggraeni and Manalu (2021), when an individual's internal self-esteem is fractured, they often overcompensate by clinging desperately to external status and reputation. Tashi does not view Art's tennis career as his independent journey; rather, she treats it as a vital proxy to feed her own unfulfilled external esteem needs. This vicarious pursuit of status turns Tashi into a ruthlessly demanding figure who directly ties her affection and marital commitment to Art's success on the court. When Art shows signs of slowing down, Tashi views it as a direct sabotage of her personal prestige, proving that her external respect indicators are entirely dependent on staying attached to the elite world of professional sports championships.

In stark contrast, Art Donaldson presents an inverse psychological crisis; he possesses immense external respect, Grand Slam trophies, and corporate wealth, yet suffers from a profound deficiency in internal self-esteem. According to Maslow's humanistic model, stable self-esteem must be rooted in an authentic feeling of personal strength and genuine competence. Throughout the film, Art is trapped in an acute confidence deficit because he recognizes that his grand reputation is merely the product of Tashi's intense coaching, leaving his internal need for authentic self-worth unfulfilled. The applause of the crowd feels hollow to Art because he believes it is directed at a persona crafted by his wife, not at his own independent capability. He is a champion on paper, but a dependent subordinate in his own psychological reality.

Art's psychological struggle closely mirrors the impostor phenomenon, where an achiever is unable to internalize their successes. This structural fragility is deeply supported by Rosydah (2022), who notes that public praise transforms into an overwhelming psychological burden if a character feels a severe mismatch between external reputation and internal adequacy. To understand how this burden manifests behaviorally, we can observe three specific structural signs in Art's performance: first, his need for constant monitoring, as he cannot play confidently unless he visually confirms Tashi's approval in the player's box; second, his obsession with retirement, viewing stepping away as the only escape route from a reputation he feels he does not deserve; and third, a complete loss of intrinsic joy, where tennis ceases to be a medium of self-actualization and becomes an agonizing chore performed solely to avoid losing the respect of his social circle. This mismatch forces him to keep winning simply because he is terrified of the psychological collapse that would occur if his external prestige vanished, leaving his empty internal confidence exposed.

Patrick Zweig operates on a psychological spectrum that stands in direct opposition to both Tashi and Art. Patrick possesses an abundance of internal self-esteem; his confidence in his raw athletic talent and rugged autonomy remains completely unshaken despite his poor professional ranking. He does not require a coach, a corporate sponsor, or public applause to validate his competence. However, Patrick suffers from a severe deficit in the external dimension of esteem needs, completely lacking social status, financial stability, and professional prestige. As observed by Sembiring and Ambalegin (2022), characters who possess high internal capabilities but are denied external social recognition often develop aggressive behavioral patterns to force the environment to acknowledge them. Patrick knows he

is highly capable, but the social structure around him refuses to grant him the prestige that typically accompanies such capability, fueling his defiance and emotional instability. Throughout the story, Patrick continuously compares himself with Art regarding achievement and relationships, creating deep jealousy and emotional frustration.

Rivalry becomes the central element reflecting these distorted esteem needs in *Challengers* (2024). The competition between Tashi, Art, and Patrick transcends professional tennis to involve emotional superiority, validation, and personal identity. Art and Patrick continuously compete because both seek appreciation, while Tashi influences the rivalry to maintain emotional control and significance in their lives. This creates a complicated interpersonal conflict where each character emotionally depends on the validation received from others. Whenever they feel ignored or unappreciated, they become emotionally unstable and reactive, demonstrating that emotional validation is an important factor influencing their confidence and emotional well-being. The film ultimately portrays that esteem needs are not only fulfilled through professional success but also through emotional relationships and interpersonal recognition.

The dialogues in *Challengers* play an important role in revealing these underlying psychological conflicts. As structurally established by Anggraeni and Manalu (2021), verbal altercations in cinematic narratives serve as a canvas where characters actively project their unfulfilled social and personal esteem requirements. One of the conversations reflecting emotional rivalry occurs when Tashi challenges Art and Patrick regarding their competitive spirit, stating: “You’re not playing tennis anymore. You’re playing not to lose.” This dialogue reflects Tashi’s strong emotional attachment to achievement, criticizing the insecurity she sees in Art’s behavior while pressuring him to maintain the competitive identity she values. This specific tension underscores what Rosyadah (2022) identifies as the external pressure to maintain a prestigious public standing at the cost of internal well-being.

Another dialogue reflecting esteem needs appears during the emotional tension between Patrick and Art, where Patrick explicitly states: “You always needed someone to tell you you’re good enough.” This statement reflects Patrick’s understanding that Art emotionally depends on validation, while simultaneously revealing Patrick’s own insecurity and jealousy because he feels unsuccessful compared to Art. Within humanistic literary critique, this exact dynamic exemplifies the clash between intrinsic confidence and a vacuum of internal confidence (Pratama et al., 2022). In addition, emotional validation is strongly reflected through Tashi’s relationship with Patrick when Tashi tells him: “I liked watching you play because you always wanted to win.” Patrick emotionally responds to Tashi’s validation because recognition from her temporarily satisfies his low external status, a pattern consistently identified by Sembiring and Ambalegin (2022). Another important dialogue occurs when Tashi states: “I don’t need you to be perfect. I need you to care.” This highlights that the pursuit of external prestige can never fully replace the fundamental need for authentic respect and recognition within one’s immediate social circle.

The psychological patterns unveiled in the analysis of *Challengers* (2024) provide critical insights into how modern cinematic texts reflect the volatile nature of

humanistic motivation within athletic culture. As argued by Yusuf and Rahman (2022), modern dramatic protagonists are increasingly defined by a hyper-fixation on higher-order psychological needs, where their structural stability collapses from a failure to securely balance internal self-acceptance with public prestige. Art's wealth and global fame do nothing to alleviate his internal vacuum of confidence, reinforcing the theoretical stance of Wijaya and Kusuma (2023), who note that elite environments often foster intense performance anxieties because public praise turns into a psychological trap if the individual perceives a severe deficit in their own independent mastery.

Conversely, Patrick's trajectory offers a contrasting look at the psychological friction that occurs when an abundance of internal self-esteem meets a total deficit in external respect. This relational collision aligns seamlessly with the principles highlighted by Artawa and Suparwa (2022), who state that characters operating from a position of institutional marginalization will systematically weaponize their internal adequacy to actively devalue and dismantle the external prestige of their successful peers, turning every interpersonal encounter into an ego-defense mechanism. Ultimately, the dialogue exchanges and confrontational choices analyzed throughout the film suggest that the pursuit of esteem needs within a shared social circle operates as a zero-sum game that makes authentic human connection impossible. According to Al-Asqalani and Shodiq (2022), when cinematic characters share overlapping, mutually dependent esteem crises, their bond inevitably deteriorates into intense psychological warfare where intimacy is replaced by strategic dominance. *Challengers* serves as an ideal text to prove that without a balanced foundation of internal capability and external respect, individuals will remain perpetually paralyzed, playing a continuous game of life and relationships "not to lose."

Conclusion

In conclusion, this humanistic psychological study successfully answers the research objectives by revealing that the narrative trajectories and core conflicts in *Challengers* (2024) are systematically driven by the characters' unstable and unfulfilled esteem needs. Through the theoretical lens of Abraham Maslow, this paper offers a scientific innovation in cinema studies by demonstrating how modern sports dramas transcend traditional physical competition to depict a volatile psychological battleground where elite athletic identity becomes dangerously commodified. The severe mismatch between internal self-adequacy and external prestige observed in Tashi, Art, and Patrick proves that public accolades and external respect indicators cannot serve as a genuine substitute for authentic, intrinsic self-acceptance. Ultimately, this research refines existing dramatic analysis by illustrating that when multiple protagonists with overlapping esteem crises operate within a closed triadic relationship, their interpersonal connection inevitably deteriorates into a zero-sum game of transactional power struggles and aggressive ego-defense mechanisms. The study concludes with a profound psychological insight that without a secure, balanced foundation of both internal competence and external recognition, individuals will

remain structurally paralyzed, perpetually playing the continuous game of life and relationships "not to lose".

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