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Representation of Women: Analyzing 19th and 20th Century Short Stories using Maslow's Hierarchy of Needs

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Abstract

The issue of representation of women in the literature and other domains of society emerged as an important field of study from mid nineteenth century with a focus on the subjugation of women in the male patriarchal society. Although, the status and rights of women have been widely discussed and women as an individual identity with their own rights and role in society remained the subject of various research. The analysis of women needs, is much needed to highlight the humanistic psychological perspective. The aim of this study is to identify the portrayal of women protagonists in the 19th and 20th century literature based on their needs analysis to highlight the difference in how this portrayal changed over the period of time. It is done by using Maslow's hierarchy of needs model. Two short stories, one from the 19th and the other from the 20th century have been analyzed. The study concludes that the representation of women in literature had undergone major changes in correlation to the emergence of feminist theory and the change in socio-political scenarios. The results show that the woman protagonist in the late nineteenth century short story was portrayed as submissive, dependent upon the opinions of male characters, therefore, suffering at the hands of patriarchy. Whereas the woman entering 20th century is more independent, ambitious, aware of her potentials and is eager to achieve the highest state of freedom and autonomy, even compromising marital relations.

Keywords: Representation, Individual Identity, Needs Analysis, Patriarchy, Maslow's Hierarchy of Needs

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Introduction

The issue of representation of women in literature and other domains of society emerged as an important field of study from mid-nineteenth century. The subjugation of women in male patriarchal society was a key notion of such debates. Women have been subject to analysis through various critical lenses in several fields of study like literature, linguistics, psychology, science etc. Although, the status and rights of women have been widely discussed and women as an individual identity with their own rights and role in society has been the subject of various research. The analysis of women needs, with special reference to Maslow's hierarchy of needs, in developing their personality as good or bad is relatively less explored area. Humanistic psychology studies the needs of human beings and based on their deprivation or fulfilment describes human behavior and personality. Many psychologists have performed various studies and based on these studies, have proposed different models for analyzing human needs and behaviors.

Statement of the Problem:

The portrayal of women in literature has been done through different critical lenses. This portrayal predominantly talks about the social, political, and economic rights of women but it lacks the study of fulfilment or deprivation of basic needs the women were experiencing in the male chauvinistic society in the nineteenth century when the feminism emerged as a movement for women rights. The present study has adapted Maslow's model of hierarchy of needs (1970) in order to identify the needs of women characters as portrayed in short stories by female authors from two different eras in order to identify the significant changes the portrayal of women has undergone over the period of time.

Objectives of the study:

1. To identify the needs of the woman protagonists in selected short stories by American female authors.
2. To explore the way women's personalities are portrayed in short stories of late 19^{th} and early 20^{th} century.

3. To identify the difference in representation of women based on the difference in their needs as portrayed in short stories of late 19th and early 20th century.

Research questions:

1. In what ways were the personalities of woman protagonists represented in selected late 19th and early 20th century short stories of American female writers?
    - What are the needs of woman protagonist in "The Yellow Wallpaper" (1892) and "The Bookkeeper's Wife" (1916)?
2. What difference, if any, can be traced in the representation of the personalities of women protagonists based on their needs in the short stories over the turn of century?

Literature review

Literature has long been recognized as a rich source of racial, ethnic, socio-economic representations of the time to which it belongs, including its historical and political implications constituting an author's social identity (Robison, 2019). It is the reflection of social norms and ideals through the lens of cultural ethos, class conflict and other social facts (Albrecht, 1954). Prabha (2017) stated that an artistic creation mirrors the human life. Women, therefore, can represent their issues better as compared to men who reflect reality from a masculine lens.

Literature by Woman Authors:

It is not inaccurate to say that up until nineteenth century, woman remained underrepresented not only in literature but in most other spheres of life as well. Consequently, it is the responsibility of women's literature to categorize, establish as a field of study for a historically marginalized population, and investigate "through their writing their lives as they were" while inhabiting such a distinctive ideological space within their culture (Rivera, 2020). For female authors, there were many limitations and expectations placed on their ability to write in terms of subject matter or genre. Horror and science fiction were the two main genres they weren't permitted to write in. It is not just in popular literature, television, and self-training books that stereotypes about

gender-appropriate speech are perpetuated. Academic study has also tended to legitimize beliefs about women's allegedly poor speaking abilities (Weatherall, 2002).

The literary creativity of female authors resulted from their common experiences, yet they were not seen as homogenous group (Poniž, 2021). In past, the women who experienced paralyzing constraints of imposed socio-cultural, political, and economic remoteness had to coin the vocabulary required to express their grief of being left out from the mainstream life, so, the female authors like Jane Austen, Charlotte Bronte and Dorothy Wordsworth played the crucial role of being "wordsmiths" and expressed the strange practices of earlier eras (Grovier, 2020).

Women for the most part "were often the only champions of themselves, their contemporaries, and their predecessors" (Rivera, 2020). When distressful situations called for new ways to communicate the reality of human existence, the vibrancy in language was usually created by the female authors like George Eliot who coined the new lexical items that maintained the binaries of power and pathos alive (Grovier, 2020). The long form essay, *A Room of One's Own* (1929) by Virginia Woolf, which many people regard as her masterpiece, was recounted via a fictitious narrator, and made a case for the need of both a "metaphorical and literal room" within the literary canon for women's writing (Rivera, 2020).

The struggle for women's equal rights did not come together into one cohesive movement—or rather, a succession of movements—until the late nineteenth century. The possibilities for women increased, with a special focus on their right to vote, in the first wave of feminism that was initiated in late 19th and early 20th century at Seneca Falls Convention (1848) (Rampton, 2019). While the first wave of feminism focused on the 'political rights of women', the second wave (1960) delineated the issues of 'social equality' with a special focus on sexuality and reproductive rights. Third wave of feminism started in 90's and represented women as empowered beings (Rampton, 2019)

Representation of woman characters in literature:

The history of literature recounts that the representation of women has evolved much across time based on the ways they were treated in the ever-changing socio-political scenarios. The art of characterization used in literature usually refers to the attributes an individual has in the society (Singh, 2019). Women had been suppressed in patriarchal societies for long and were forcefully expected to act in accordance with male expectations, i.e., submissive and silent. Literacy and writing had stereotypical connotations and therefore, the early representation of women was also biased (Singh, 2019). Even in children picture books traditional women roles include child rearing and house care while men had the leading roles, with women merely following their lead (Weitzman et al. 1972, as cited in Hussein & Ali, 2021)

Analyzing Disney movies, it is observed "Although both the male and female roles have changed over time in the Disney Princess line, the male characters exhibit more androgyny throughout and less change in their gender role portrayals" (England, Descartes, & Collier-Meek, 2011). Singh (2019) argues that the woman protagonists kept evolving as they gained equality in the society. By examining these transformations, the women protagonists not only are found to have evolved into the new roles that women aspire to, but also personify the feminine identity.

Maslow and Humanistic Psychology:

Abraham Maslow was a prominent psychologist of twentieth century (Celestine, 2017). He, out of his keen interest in human knowledge, initially undertook a quest of learning to solve his personal desire of learning but its remarkable results confirmed its publication with special reference to psychology (Wertz, et al., 2011). Humanistic psychology is the field to which he made major developments (Celestine, 2017).

In his research on "psychological health," he used the method of 'iteration' and defined the term 'healthy personality'. The comparative analysis resulted in two categories of people, one who could utilize their potentials and others who had neurotic tendencies (Wertz, et al., 2011). The question that he addressed which is also an important aspect of present study is 'which earlier deprivations resulted in neurosis?' and

according to Maslow it occurs fundamentally because of lack of deficiency needs (Maslow, 1970).

The study resulted in the model of hierarchy of needs (1943) which was later expanded and revised by Maslow (1970) to include some other needs. Maslow (1943) stated that primarily human beings are dominated by hunger needs but human tendency calls for other higher needs when their basic needs are met, and this is how he formulated the hierarchy in needs. The rigidity of order of this hierarchy was reconsidered by Maslow in 1987 and he modified it to be flexible. Human needs have a substantial role in describing their behavior.

A significant statement that Maslow gave in this context was "any behavior tends to be determined by several or all of the basic needs simultaneously rather than by only one of them" (Maslow, 1987 p. 71). Thus, more than one need is operational when a human being behaves in a certain manner. The researcher, therefore, adapted this theory in order to analyze the woman protagonists' behaviors based on their needs, in short stories, to explore the way women were represented in literature over the turn of millennium when the feminist movements started to emerge.

Maslow's Hierarchy of Needs:

Maslow believed that human motivations were founded on intrinsic and common predispositions, foreshadowing later evolutionary perspectives of human motivation and cognition (Kenrick, Griskevicius, Neuberg, & Schaller, 2011). Hierarchy of needs was a theory first proposed by Maslow in his paper "A Theory of Human Motivation" in 1943. In human beings, the gratification of these needs grows from basic to more advanced ones (Channell, 2021). The needs are divided into two broader categories; Deficiency needs and Growth needs. The deficiency needs acquire more basic position, and it is the physiological needs that 'monopolize consciousness' until they are met (Celestine, 2017).

A need is an active motivator, once it is met it loses its impetus (Channell, 2021). Growth needs, on the other hand, correspond to the 'progressive gratification' of basic needs along with the growth

motivators like capability, potentials, talents etc. present in human beings. (Maslow, 1968). The precedence of one need over another is mostly cognitive but also varies with developmental changes i.e., with age the priorities vary from one human to another (Kenrick, et. al, 2011)

Deficiency Needs:

1. Physiological needs include food, shelter, water, exercise, warmth, sleep, homeostasis (Maslow, 1943) and they constitute the primary place in the satisfaction of human needs (Jerome, 2013)
2. Safety needs: an innate desire for control and predictability in our lives. (Security; stability; dependency; protection; freedom from fear, from anxiety and chaos; need for structure, order, law, limits; strength in the protector) (Maslow, 1943)
3. Love and Belongingness: friends, or a sweetheart, or a wife, or children. (Maslow, 1943)
4. Esteem needs: desire for strength, for achievement, for adequacy, for mastery and competence, for confidence in the face of the world, and for independence and freedom. Secondly, desire for reputation or prestige (Maslow, 1943)

Growth Needs:

1. Cognitive needs: curiosity and understanding, freedom of inquiry and expression (Maslow, 1970)
2. Aesthetic needs: for order, for symmetry, for closure, for completion of the act, for system, and for structure (Maslow, 1970)
3. Self-Actualization: desire for self-fulfillment, become everything that one is capable of becoming. (Maslow, 1970)
4. Transcendence: A person is motivated by values which transcend beyond the personal self (e.g., mystical experiences and certain experiences with nature, aesthetic experiences, sexual experiences, service to others, the pursuit of science, religious faith, etc.). (McLeod, 2022)

A healthy human spectrum as suggested by Maslow is achievable through gratification of innate needs present in a human being that addresses intrinsic motivation. (Maslow, 1959). Maslow's transcendence need has worldwide implications. The broader perspective that a human achieves through transcendence not only results in mental optimization, but they are also essential means for our collective struggle against the most pressing problems confronting humanity i.e., to form 'a global community' and work together to solve problems (Christian, 2018).

Research Methodology

Research Design:

The study aimed at exploring the difference in representation of women in the short stories. For this purpose, the researcher has selected two short stories, one from late-19th century and the other from the early 20th century. The representation of woman is examined by analyzing and comparing the difference in achievement of needs by the protagonists in both the short stories. The study dealt with short stories as it is a good pedagogical tool in classrooms (Gusrayani, 2008) and that the short story manages to permeate popular "cultural consciousness" in different ways (Temple, 2020).

The qualitative research methodology is opted for analyzing the data. Maslow supported the notion of using qualitative methodology to accurately define the "psychological health" of sample under study (Wertz, et al., 2011). This research often "involves an inductive exploration of the data to identify recurring themes, patterns, or concepts and then describing and interpreting those categories" to get the deeper understanding of the participants under study (Nassaji, 2015).

The analysis proceeded with identifying the statements that correspond to the needs of woman protagonists in both the short stories. The study further ensued by drawing the comparison between the needs of the two protagonists through a Venn diagram.

Framework of the Study:

Maslow's expanded hierarchy of human needs (1970) is adapted as a model for the analysis of the needs that underlie the representation of

woman protagonists in the short stories by female authors of 19th and 20th centuries. Maslow's hierarchy of needs has been a popular framework used for analyzing the psychology of human motivation as it plays a substantial role in identifying the needs and seeking the pursuits that can motivate people to perform well (Channell, 2021). This model divides the needs into two broader categories i.e., Deficiency and Growth needs. The deficiency needs include physiological, security and safety needs, love and belongingness needs, and self-esteem needs. While the growth needs include cognition needs, aesthetic needs, self-actualization needs, and transcendence needs.

The study is historical in nature therefore, to explore the difference, if any, that has occurred over the turn of century, in representing the woman character in literature, in particular short stories written by female authors, has been done. The rationale for selecting short stories by female authors for investigating the representation of woman protagonist is to see "through their writing their lives as they were" (Rivera, 2020).

Short story was opted as the sample for the study because it has been widely taught genre of literature from primary up to higher levels of education. The study is delimited to one short story from late-19th century and one from early 20th century for the purposes of tracing historical facts.

"The Yellow Wallpaper" (1892) by Charlotte Perkins Stetson is considered to be the "first overtly Feminist text you ever read, at least if you're of a certain age; it's become a stand-in for the idea of women being driven insane by the patriarchy" (Temple, 2020). The other short story is "The Bookkeeper's Wife" (1916) by Willa Cather. It is among Cather's three office stories that primarily focus on women who often have more pragmatic than artistic ambitions and belong to working class (Leichner, 2022).

Data Analysis

The following analysis consists of the qualitative description of the two selected short stories based on Maslow's model of hierarchy of needs (1970) .

The Yellow Wallpaper

1. **Deficiency needs:**

Physiological needs:

Analyzing the story "The Yellow Wallpaper," the woman protagonist is shown to have some of her physiological needs fulfilled while the others are not, that determines the deficiency spectrum of her personality. As far as the food, drink, clothing, warmth is concerned, she feels satisfied as her husband and sister-in-law are providing all the basic necessities and generally, she admires the house in which she is living ***"…the house. The most beautiful place! …delicious garden…" (p. 648)***

Her other physiological needs are also taken care of as she says, ***"I take phosphates or phosphites whichever it is, and tonics, and journeys, and air, and exercise and am absolutely forbidden to "work" until I am well again" (p. 648)***

The issue begins at this point. The protagonist is not allowed to work despite the fact that she wants to work, and writing is something that gives her a positive energy. One important factor that is lacking among her physiological needs is a sound sleep. She, in the story, is suffering from sleeplessness, she remains awake all night which was seriously affecting her health and indicate that her body is not functioning properly ***"It is a very bad habit I am convinced, for you see I don't sleep." (p. 653)***

Safety &Security needs:

Maslow's second stage of needs hierarchy corresponds to safety and security needs. There is no evidence of financial insecurity with protagonist as her husband is a physician and she is living in a secure setting. However, the protagonist feels unsafe physically all the time, although the need to be in safe home and a care-taker is provided to her. This discrepancy indicates that she is transcending towards a semi-critical mental condition. A sense of fear is growing in her. Apparently,

it's the yellow wallpaper that is driving her crazy but when the story unfolds, it is her feeling of being entangled along with other woman that is making her uneasy. The importance of this deficiency is quite evident in her character.

> ***"What a vicious influence it had! There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down. I get positively angry with the impertinence of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere." (p. 650)***

The protagonist seems to have developed chromophobia which is one of the psychological states of insecurity where a person develops fear for one or two colors. In this story, the protagonist is fearful of yellow color.

> ***It is the strangest yellow, that wallpaper! It makes me think of all the yellow things I ever saw - not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper - the smell! (p. 654***)

Smelling the yellow color indicates the paranoid attitude of the protagonist. According to Maslow's theory, there is a lack of safety needs that is driving protagonist towards a neurotic condition. Later when her mental condition starts deteriorating, she starts developing a fear for people around her as she mentions ***"The fact is I am getting a little afraid of John. He seems very queer sometimes, and even Jennie has an inexplicable look" (p. 653).***

> ***"That was clever, for really I wasn't alone a bit! As soon as it was moon light and that poor thing began to crawl and shake the pattern, I got up and ran to help her. I pulled and she shook, I shook and she pulled, and before morning we had. peeled off yards of that paper." (p. 655)***

Again, this is not something normal. The lack of safety was drawing her towards Paranoia state where she started visualizing a woman who is caught in the wall and is struggling to get out of it. This imaginative

woman is she herself, and many other women, at that time, who were struggling for their freedom and fighting for their security.

Sometimes I think there are a great many women behind, and sometime; only one, and she crawls around fast, and her crawling shakes it all over (p. 654). So, the mental agony that she was bearing indicates that the protagonist was struggling with the deficiency of safety needs which according to Maslow is motivating her to get herself out of this situation and at last, she feels she has freed herself from Jane, her husband 'John' and the yellow wallpaper. ***I've got out at last," said I, " in spite of you and Jane? And I've pulled off most of the paper, so you can't put me back! " (p. 656)***

Love and belongingness needs:

The family is operating in the story but is not playing an affectionate role for the protagonist. She expresses her grief that her husband does not believe in her sickness. "***You see he does not believe I am sick! And what can one do?" (p. 647).*** She wishes to meet her cousins, but her husband does not allow her ***"When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fireworks in my pillow-case as to let me have those stimulating people about now." (p. 649)***

The protagonist mentions her wish to be around people who bring positive energy in her but the husband is found to hamper this. She later insists on meeting her extended family again ***"I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia. But he said I wasn't able to go, nor" able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished" (p. 651)*** but the growing sense of not being heard of worsened her condition, she wants to be with her cousin but isn't allowed to move even. Therefore, the role of husband in deteriorating her mental condition is evident here.

As the story moves on, her mother and sister visit her during holidays but it makes her feel tired. "***John thought it might do me good to see a little***

company, so we just had mother and Nellie and the children down for a week. Of course I didn't do a thing. Jennie sees to everything now. But it tired me all the same" (p. 650).

The presence of her husband also doesn't make any positive effect. A difference of opinion is observed in the story. On one hand, she says that her husband loves her a lot and takes care of her so much ***"He is very careful and loving, and hardly lets me stir without special direction" (p. 648)***. On the other hand, there are various instances where she narrates the opposite view.

He rejects her fears and concerns about the house, ***"but he said what I felt was a draught and shut the window" (p. 648).*** She is even not allowed to be with her kid ***"And yet I cannot be with him, it makes me so nervous." (p. 649).*** There are repeated instances where she states, ***"And I am alone a good deal just now." (p. 650)*** which indicates a growing sense of isolation in the protagonist.

There are many instances where her concerns about the house go unheard

> "***I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away…"My darling," said he, " I beg of you, for my sake and for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so? "(p. 652)***

Thus, the protagonist is going through lack of the need for love and belongingness. The major role is played by her husband in keeping her alone and making her feel rejected that results in making her feel isolated and she is turning into an avoidant personality ***"Jennie wanted to sleep with me - the sly thing! but I told her I should undoubtedly rest better for a night all alone" (p. 655)***

Esteem Needs:

There is a constant drift in the short story towards hindering the woman protagonist urge in achieving her self-esteem. Her husband's affirmation in public about her neurotic condition makes her feel helpless. ***"If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression - a slight hysterical tendency - what is one to do?" (p.648***)

The biggest obstacle that the protagonist has to face in achieving her self-esteem is that ***"I am absolutely forbidden to "work" until I am well again. Personally, I disagree with their ideas. Personally, I believe that congenial work, with excitement and change, would do me good." (p. 648)***

There is no place for her beliefs and opinions. She wishes to contribute positively towards her family and house but is bound to believe herself as a burden. ***"I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already! Nobody would believe what an effort it is to do what little I am able, - to dress and entertain, and order things." (p. 649)*** This 'learned helplessness' according to Maslow (1943) develops through the lack of self-esteem. Another substantial drawback of lack of self-esteem is the development of feeling of 'apathy' for oneself ***"Half the time now I am awfully lazy,. and lie down ever so much (p. 651)***. Other key evidence of lack of self-esteem in the protagonist is developing the feeling of incompetence and lacking joy in one's life as evident in the text ***"It is getting to be a great effort for me to think straight. Just this nervous weakness I suppose"*** (652)

2. Growth needs

<u>Aesthetic needs:</u>

The aesthetic needs are present in the protagonist but are met with unacceptance and gradually die in her. ***"I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty old-fashioned chintz hangings! but John would not hear of it" (p. 648).*** And we see the decline in her aesthetic

sense with her growing mental deterioration. "***I quite enjoy the room, now it is bare again." (p. 655)***

Cognition needs:

The protagonist from the very start realizes her potential as a writer and enjoys writing but is constantly forbidden to do it. "***There comes John, and I must put this away, - he hates to have me write a word" (p. 649).*** She does try to continue this passion of her, but the continued inhibition discourages and overburdens her "***I think sometimes that if I were only well enough to write_ a little it would relieve the press of ideas and rest me. But I find I get pretty tired when I try. It is so discouraging not to have any advice and companionship about my work (649).***

I did write for a while inspite of them; but it does exhaust me a good deal-having to be so sly about it, or else meet with heavy opposition. (p.648). Her sister-in-law also keeps an eye on her and doesn't allow her to achieve and fulfil her cognitive needs. ***I verily believe she thinks it is the writing which made me sick! But I can write when she is out" (p. 650)***

Self-Actualization:

I don't know why I should write this. I don't want to. I don't feel able. And I know John would think it absurd. But I must say what I feel and think in some way - it is such a relief! (651). She knows her potential but constant discouragement makes her feel sick n lazy and that she is not capable of doing anything. She would have achieved her self-actualization stage but excessive medication, loneliness and negative feedbacks about her writing deteriorate her condition.

Her creativity is also disapproved by her husband hindering her way to achieve something in life. ***"He says that with my imaginative power and habit of story-making, a nervous weakness like mine is sure to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency." (p. 649).*** Thus, she loses the motivation to achieve her self-actualization stage and we find explicit statements in the story that prove the way her potentials are dragged to be wasted.

Transcendence needs:

There is no evidence of this stage of hierarchy of needs in the short story.

The Bookkeeper's Wife

1. **Deficiency needs:**

Physiological needs:

The woman protagonist Stella is introduced as a self-sufficient woman who makes a solid living and is also quite attractive. The setting of the story indicates that all the physiological needs of Stella are met properly and there is no explicit indicator that any of her physiological needs are not met.

Safety & Security needs:

Stella is shown to be an ambitious woman and is fearless in selection of her preferences in terms of her life partner and her future living. She comes from a stable family and strives for it in her life. Her mother wanted her to marry a rich man as given in the text ***she made good money, and why should she marry unless she could better herself?*** Her suitors were trying to appear as wealthy as they could. ***"With competitors like Charley Greengay, you had to spend money or drop out."*** Stella's preference for an economically sound living is obvious at various points in the story. Percy Bixby, her husband, tries to improve her quality of life and make her happy in every way possible. He offers her to ***"Shop till we 're tired, then go to Houtin's for dinner, and end up at the theater."*** For her honeymoon ***"she had been thinking of Atlantic City".*** Stella maintains her lifestyle and attire years after marriage "***Stella had changed very little since she came into the flat as a bride***."

There is no clear evidence of lack of safety needs in Stella's life and her routine indicates, she is fearless and has an outspoken disposition, her attire and the setting of the house also indicates that she has a secure existence. "***She was dressed for a bridge party and often looked with impatience from her paper to the Mission clock, as big as a coffin and with nothing but two weights dangling in its hollow framework. Percy had been loath to buy the clock when they got their furniture, and he***

had hated it ever since." These lines portray her way of life, the apartment she resides in, her social group, and the items in her home. The requirements for safety appear to have been met.

The financial security occurs to be most important for Stella. When Stella came to know about cutting off the expenses from her husband, she outrightly rejected the suggestion ***"We can't live on less than we do," Stella said quietly***. She couldn't compromise on her financial needs, which was one of the main reasons why she and Percy split up, as she says "***You will never be fired, but you 'll always be poor." She turned and looked back again before she went out."*** Therefore, it is clear that Stella is highly driven to meet her security needs and is adamant about not compromising with her husband in cutting her expenditures.

Love and belongingness needs:

The story begins with Stella and Percy's liking for each other as he feels "***she was extravagant***" and Stella says ***"her mind always came back to Percy's neat little head, his clean-cut face, and warm, clear, gray eyes, and she liked them better."***

Stella enjoys socializing, going to gatherings, and making new friends. She tells Mr. Percy ***"If I were, you 'd soon settle down into a pretty dull proposition. We 'd have no social life now if I did n't keep at you."*** And when Mr. Percy refuses to go to the party she remarks ***"I certainly am not going to disappoint the Burks and stay at home to talk about anything disagreeable***." She has a confident demeanor and is extremely clear about her decisions. She is unable to abandon her social life.

Self-Esteem:

Stella recognizes that she is respected and has a position in society, and this gives her the confidence to uphold her social ties with others. ***"I meet people well. Now I 'm going to the Burks".*** She realizes her worth and is shown to be a woman with high self-esteem. "***She never forgot anything she had once decided to do. Her manner of following it up grew more chilly, but never weaker."***

2. **Growth needs:**

Aesthetic needs:

Stella's aesthetic sense is demonstrated by the way she carries herself, and the narrative makes it clear that she has an unwavering sense of style. "***When she came back she wore her evening coat and carried long gloves and a black scarf. This she began to arrange over her hair before the mirror above the false fireplace. Percy lay inert in the Morris chair and watched her. Yes, he understood; it was very difficult for a woman with hair like that to be shabby and to go without things. Her hair made her conspicuous, and it had to be lived up to."*** She was motivated to maintain her lifestyle the way it used to be and get it better over time. She is unwilling to give in this way of her life when she realizes and states ***"You 're old style, Percy,".*** With Bixby, she was unable to achieve the equilibrium and style of life she had anticipated for herself. She believes he is outdated and is incapable of matching her sense of beauty.

Cognition needs:

The reader comes to know Stella as a highly determined lady who is focused on her own personal progress. She aspires to reach the stage of self-actualization where she can utilize all her potentials in full zest and zeal. Her awareness of how individuals succeed in life and explore the world around them is evident. When she responds to Percy, it's clear what she's decided ***"I suppose you think he 'd have been all right if he 'd married you," said Percy, bitterly. "Yes, I do." Stella buttoned her glove with an air of finishing something, and then looked at Percy without animosity. "Charley and I both have sporty tastes, and we like excitement. You might as well live in Newark if you 're going to sit at home in the evening. You ought not to have married a businesswoman; you need somebody domestic. There's nothing in this sort of life for either of us."***

She is able to see the contrast in their personalities and makes clear decisions based on her thoughts and understanding of themselves and the world around them. Her urge to move forward in life and achieve best is overtly stated in her comments ***"Yes, that's my sort of crowd, and you***

never did fit into it. You 're too intellectual. I've always been proud of you, Percy. You're better style than Charley, but that gets tiresome. You will never burn much red fire in New York, now, will you?"

Self-Actualization:

Stella finally is shown to be motivated enough towards her growth needs that she tells her husband ***"You 're old style, Percy," she went on. "Of course, everybody marries and wishes they had n't, but nowadays people get over it. Some women go ahead on the quiet, but I 'm giving it to you straight. I 'm going to work for Greengay. I like his line of business, and I meet people well. Now I 'm going to the Burks'."***

This very line is evident of change at that time when women started to go against the grain and pursue their personal and professional growth. Realizing her potential as a businesswoman she sets her goals and is determined to achieve them.

> ***"I 'm not worrying any, because I 'm going back into business," she said firmly. "I meant to, anyway, if you did n't get a raise the first of the year. I have the offer of a good position, and we can live in an apartment hotel."***

Stella is found to have achieved the self-actualization stage where she really acknowledges her need for self-growth and identifies her potential as a businesswoman. She decides to break off her relationship with Mr. Percy and starts her career along with many other women, at that time. Percy states that ***"I 'm very comfortable. I live in a boarding-house and have my own furniture. There are several fellows there who are fixed the same way. Their wives went back into business, and they drifted apart."***

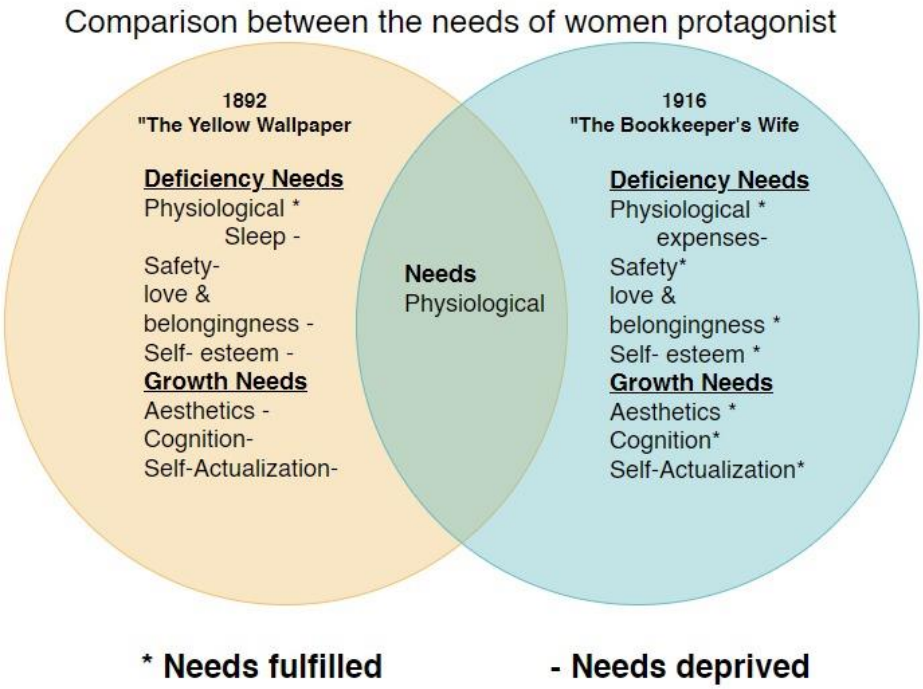
Transcendence:

There is no evidence for transcendence needs in this short story.

DISCUSSION

The study intended to identify the difference, if any, in the representation of women in the short stories based on Maslow's revised hierarchy of needs model (1970). Analyzing the representation of women protagonist

in short stories from late 19th and early 20th century following similarities and differences are drawn:



The above Venn diagram shows a clear distinction between the deficiency and growth needs of women protagonist in the two short stories written over the turn of millennium.

Physiological needs that comprise of food, shelter, sleep etc. is a need common in both the character and is one that is fulfilled except for 'sleep' in 'The Yellow Wallpaper'.

The analysis shows that the woman protagonist of 19th century short story is deprived of the deficiency needs like sleeplessness, safety and love that ultimately results in halting her growth needs. In search of her ***safety needs,*** she develops 'compulsive -obsessive neurosis' in which according to Maslow (1970, p. 42), people "try frantically to order and stabilize the world so that no unmanageable, unexpected and unfamiliar danger will appear." On contrary, the woman protagonist Stella, in 20th century short story, is shown to have her physiological needs fulfilled.

However, the security needs seem to be essential to her and lack of economic stability in her married life motivates her to think about her own potentials and abilities.

Lack of ***love and belongingness needs*** is another important factor that contributes to maladjustment (Maslow A. H., 1970) as evident of woman protagonist's (1892) condition, where as Stella is shown to be well gratified in terms of these needs.

Self-esteem needs is the last stage of deficiency needs and is crucial to human motivation. Among its two subsidiary sets, the woman protagonist (1892) is struggling for personal achievement and confidence in face of her husband's constant discouragement. While Stella (1916) is shown to be determined for the second subsidiary set i.e., "reputation, prestige, and status" (Maslow A. H., 1970). The analysis shows Stella to be self-confident because of accomplished esteem needs while the woman protagonist (1892) suffers from inferiority and felt discouraged because of lack of self-esteem.

Aesthetic need is the next stage that corresponds to both neurotic and normal people (Maslow A. H., 1970) The need of form and structure is found in both the characters but is rejected in 'The yellow wallpaper' and is fully realized in the character of Stella.

Cognitive need is yet another stage in Maslow's hierarchy of needs (1970), and as he has stated "I have seen many women, intelligent, prosperous, and unoccupied, slowly develop these same symptoms of intellectual inanition". Thus, the woman protagonist in The Yellow Wallpaper (1892) is shown to develop intellectual lethargy because of not being allowed to work or write. On the other hand, getting involved in something valuable results in positive outcomes (Maslow A. H., 1970). Thus, the 20th century women are demonstrated to utilize their cognitive needs in search of accomplishment.

Self-Actualization is the second last stage in hierarchy which is visibly found in woman protagonist of 20th century as depicted in the short story 'The bookkeeper's wife' but is completely missing in representation of 19th century woman as portrayed in "The yellow wallpaper". A person, at

self-actualizing stage of motivation, realizes his/her potential fully and is highly motivated to achieve his personal accomplishment (Christian, 2018). Stella is aware of her capabilities; she decides to start her career as a businesswoman to fully exercise her abilities and achieve the sense of accomplishment in her life, which she feels is not possible with Mr. Bixby.

The results show that one of the fundamental changes that is observed in representation of 20th century woman is that they are much more aware of their fundamental wants and driven enough to make decisions about their lives unlike the woman from 19th century who have the potential of utilizing their creative abilities but are constantly discouraged and consequently became the victims of male chauvinism.

It is the transformation in the needs of characters that according to Maslow (1970) motivates them to achieve their self-actualization stage. The protagonist in "The Yellow Wallpaper" is deprived of her deficiency needs, therefore she turns towards neurotic behavior as Maslow stated, "Most neuroses involved, along with other complex determinants, ungratified wishes for safety, for belongingness and identification, for close love relationships and for respect and prestige." (Maslow A., 1968, p. 18). While Stella in "The Bookkeeper's Wife" comes up with high self-esteem and steps forward towards achieving her self-actualization state.

Based on the analysis above, the study concludes that the representation of women in literature had undergone major changes in correlation to the emergence of feminist theory and the change in socio-political scenarios. The result shows that the woman protagonist in the late nineteenth century short story was portrayed as submissive, dependent upon the opinions of male characters, therefore, suffering at the hands of patriarchy. Whereas the woman entering 20th century is more independent, ambitious, aware of her potentials and is eager to achieve the highest state of freedom and autonomy, even compromising marital relations.

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