

LITERATURE REVIEW

In this chapter, the researcher discusses supporting theory and main theory. Instead, the researcher discusses related studies.

According to Das, in the 1940s, New Criticism comes as a reaction against historical (117). New Criticism also calls itself as New Critics. The New Critics emphasize the formal structure of literary works, in which the New Critics isolate the work from the author's personality and social influences (Robson 9). Besides, New Criticism is a formal of interpreting literature that precisely focuses on the structure and content of the text by ignoring any outside influences include historical, social condition and author's biography (Smith and Kraynak 19). Therefore, New Criticism concerns with an analysis towards literary work in the term of internal aspect of literary work.

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2.1.1.1 Character

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development in fiction (72). It means that the character can include his physical appearance, behavior and social background.

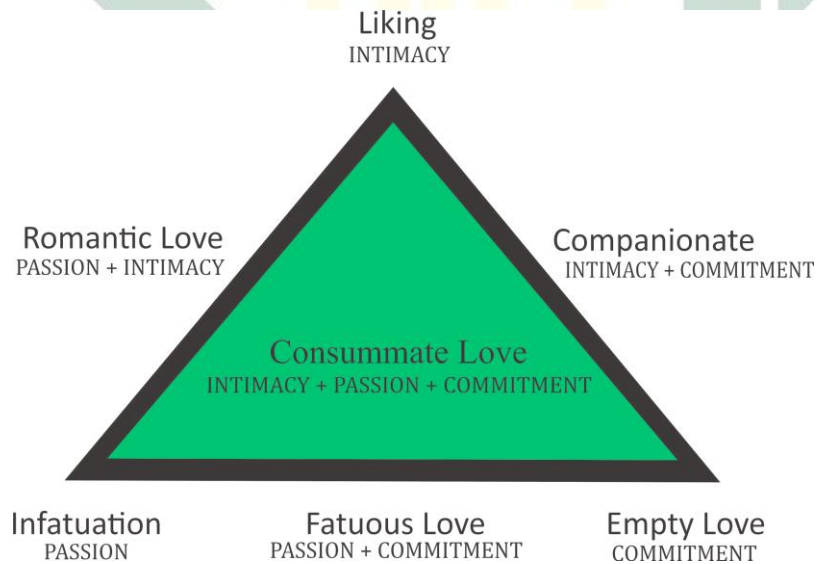
A character is presumably an imagined person who inhabits a story (Kennedy 73). Character in fiction is created based on what people in real life. In some aspects, it can be observed that functional character even better than what is known in real people. For another to view the inner life in a way is impossible in ordinary life. As Roberts' statement clarifies that character in literature is the author's creation, through the medium of words, of a personality who takes on actions, thoughts, expressions, and attitudes unique and appropriate to that personality and consistent with it (12).

Furthermore, according to Kennedy, a character can be defined as either static or dynamic. A static character also becomes one of type of character categorization in a literary work. It is defined as a character which does not undergo any basic personality change, or a significant change in his attitude as narrated in the story (206). A Dynamic Character is on the other hand, is one who is modified by actions and experiences, have one objective of the work in which the character appears is to reveal the consequences of those actions (46). Static or Dynamic Characters are important elements in composing and uniting of the novel. The interrelationship between static and dynamic characters will give a better understanding about a character is like. Both of them are representation of human being in a fiction.

In proportion to the fullness of their development, the characters in a story are relatively flat or round. The Flat Character which is usually a minor one in a novel, is constructed around a single idea or quality (Resseguie 123). It means that his personality can often be expressed in a single sentence, and he remains a type; for example, the punchy boxer, the dumb blonde, the hick farmer. The Round Character is a greater achievement than a flat character (Sharma 67). A round character must be he, an individual, and he must be fitting to his role. He must reflect his environment. If he is educated, his speech and thought should show it. If he lives in a very tough neighborhood, there should be something about him that would reveal this. The round character, furthermore, changes. He becomes fuller. He may become wiser, braver, more cowardly, more tolerant or intolerant (Jones 84).

According to Perrine, both types of character may be given the vitality that good fiction demands. Round Characters live by their very roundness, by the many points at which they touch life. Flat character, though they touch life at only one or two points, may be made memorable in the hands of an expert author through some individualizing detail of appearance, gesture, or speech (85-86).

Reading for character is more difficult than reading for plot, for character is much complex, variable, and ambiguous. Anyone can repeat what a person has done in the novel, but considerable skill may be needed to describe what a person is (83).



experiences in relationships that can truly be characterized as friendships. One feels closeness, bondedness, and warmth toward the other, without feelings of intense passion or long-term commitment (123).

2.1.2.2.3 Infatuated Love

Infatuated love is “love at first sight.” Infatuated love, or simply, infatuation, results from the experiencing of passionate arousal in the absence of the intimacy and decision/commitment components of love. Infatuations are usually rather easy to spot, although they tend to be somewhat easier for others to spot than for the individual who is experiencing the infatuation. Infatuations can arise almost instantaneously and dissipate as quickly under the right circumstances. They tend to be characterized by a high degree of psycho physiological arousal, manifested in somatic symptoms such as increased heartbeat or even palpitations of the heart, increased hormonal secretions, erection of genitals (penis or clitoris), and so on (124).

2.1.2.2.4 Empty Love

This kind of love emanates from the decision that one love another and has commitment to the love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotional involvement and physical attraction that once characterized them. Unless the commitment to the love is very strong, such love can be close to none at all, because commitment can be so

susceptible to conscious modification. Although in our society we are most accustomed to empty love as it occurs as a final or near-final stage of a long-term relationship, in other societies, empty love may be the first stage of a long-term relationship. For example, in societies where marriages are arranged, the marital partners may start with the commitment to love each other, or to try to love each other, and not much more. Such relationships point out how empty love need not be the terminal state of a long-term relationship. Indeed, it can be the beginning rather than the end (124).

2.1.2.2.5 Romantic Love

This kind of love derives from a combination of the intimacy and passion components of love. In essence, it is liking with an added element, namely, the arousal brought about by physical attraction and its concomitants. According to this view, then, romantic love are not only drawn physically to each other but are also bonded emotionally (124).

2.1.2.2.6 Companionate Love

This kind of love evolves from a combination of the intimacy and decision (commitment) components of love. It is essentially a long-term, committed friendship, the kind that frequently occurs in marriages in which the physical attraction (a major source of passion) has died down (124).

about these components of love may help couples avoid pitfalls in their relationship, work on the areas that need improvement or help them recognize when it might be time for a relationship to come to an end.

2.2 Previous Studies

This study is based on the previous analysis which has been done earlier. In the related studies, this study provides some previous studies that discuss similar topic.

The first is *The True Love of Travis And Gabby In Nicholas Sparks' Novel "The Choice"*. This thesis is written by Epa Reslianti Harahap, a student of Diploma

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The first is *The True Love of Travis And Gabby In Nicholas Sparks' Novel "The Choice"*. This thesis is written by Epa Reslianti Harahap, a student of Diploma III on English Study Program Faculty of Culture Studies University of North Sumatera Medan. The study has a focus on the two main characters in the novel "*The Choice*" and also the intrinsic of elements. She uses Theory of New Criticism, and she could make all people see, that the true love would exist, despite of the hard times would not make a true love lost. In writing this paper, the writer used the method of library and intrinsic approach.

For the second is *The Relationship between Commitment Component of Love and Readiness for Marriage in Young Adulthood*. This thesis is written by Azaria Zakiah, a student of University of Indonesia Faculty of Psychology with her thesis title This thesis examines the relationship between commitment component of Sternberg's triangular theory of love and readiness for marriage in young adulthood.

Based on two related studies, there are some similarities and differences indirectly shown in both related studies. In the first related study, both this study and the first related study has the same object of analysis: the novel "*The Choice*" by Nicholas Sparks. In addition, in the term of theoretical bases, the related study and this study apply for the same theory that is New Criticism that focuses on two characters as analysed in the related study, and one character as analyzed in this study. Although both studies have the similarities, those also have difference. The difference of both related study and this study is available in the main theory. The first related study uses New Criticism as the main theory, and this study uses Psychology of Sternberg specifically in a triangular theory of love as the main theory.

The second related study also has its own similarity and difference with this study. The similarity is available on the theory used that is a triangular theory of love by Sternberg. Thus, the difference is seen from the discussion within both studies. It means that, the second related study discusses readiness for marriage in young adulthood, and this study attempts to discuss and analyse Travis' loyalty on his wife in the novel *The Choice* by Nicholas Sparks.