## **CHAPTER 2**

#### LITERATURE REVIEW

## 2.1 Theoretical Framework

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

Instead, the researcher discusses related studies.

## 2.1.1 New Criticism

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.

In the term of the short capture of New Criticism's history, Rylance (721) states through Coyle's book entitled *Encyclopedia of Literature and Criticism*, that new criticism is the name which is given to the major movement in American

criticism in the century. Its origins are to be found in the 1920s, and its developed theory was articulated by 1950. Thereafter, it exerts a powerful influence on the practice of criticism and student's study of literature until the late 1960s, and has remained a benchmark for subsequent developments. Recent Anglo-American poststructuralist theories, for instance, have frequently proceeded through a rejection of its proposals, or those of its British equivalent called as Practical Criticism.

Furthermore, in the theory of New Criticism, we can know that if a given author's intention or a given reader's interpretation actually represents the texts' meaning is to carefully examine and closely reading all the evidences that are provided by the language of the text itself which includes its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization and plot (Tyson 131).

#### 2.1.1.1 Character

To analyze this research, the theory of character and characterization will be used to describe the main character in the novel. Muller refers that characters are the people in narratives. We generally know their sex, body features, age, jobs, education, status in society, and family background. In other words, we know their outward form and behavior. Their physical appearance and social background are parts of the way that authors handle the creation of character, its presentation, and its

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 that 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).

From the description of character categorization, Travis as the main character in the novel *The Choice* is a dynamic character because he is not the same sort person at the end of the story as he was at the beginning. In proportion his character is round character, because he is almost in the whole story and he also has some changes of his character in the story of The Choice.

#### 2.1.1.2 Characterization

In Pooley's statement about the methods of characterization, an author reveals a character's personality and traits by describing his physical appearance. A writer describes a character's physical appearance, his speech and actions, and the attitudes of other characters toward him. In addition, an author may use another method of characterizing character in a literary work. In characterization, a writer can tell about a character's inner thoughts and feelings (516).

This statement is also in line with Perrine's. Perrine states that to find out how to characterize a character can be seen from how the author describes the character. An author may present the characters of his story either directly or indirectly. In direct characterization, the author tells the readers straight forwardly, by exposition or analysis, what a character is like or has someone else in the story who tells the readers the characterization, and the readers may infer what he is like from what he thinks as says or does (84). For indirect characterization, Ramos emphasizes that indirect characterization happens when things such as values, qualities, and physical traits are

shown rather than told. By using indirect characterization, it will bring more depth to a story and allows reader to use more imagination.

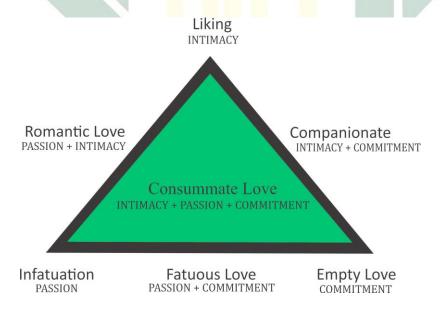
From the explanation above, Nicholas Sparks presents her indirectly, because Nicholas Sparks uses "he" to tells the story in his novel. Besides that, Nicholas Sparks also presents his directly, because in the story he tells to the readers with straight forwardly in his novel *The Choice*.

# 2.1.2 Sternberg's A Triangular Theory of Love

Generally, there is a relationship between literature and psychology. By psychology of literature, we may mean the psychological study of creative process and the study of the psychological types and laws present within works of literature (Wellek 75). Intrinsically, psychoanalysis is a similar way in real life. When we ask ourselves why a fictional character act the way he does, we are essentially also taking something about our own motivations (Veilleux 34). Psychoanalysis also concerns with human emotion, and it is about feeling. Leeming claims that psychology has studied love from five different perspectives: as individual emotion especially in romantic love, as individual behavior, as a relationship between two or more people, developmentally over time, and socially influenced by various social and cultural group norms (527). Concerning with human emotional of love, there is one outstanding and appropriate theory that takes a concern on love. The theory is a triangular of love, which is essentially proposed by Sternberg.

A triangular theory of love explains the topic of love in an interpersonal relationship. A psychologist of Robert J. Sternberg's theory describes about the types of loved based on three different scales: intimacy, passion, and decision/commitment (119). It is important to recognize that a relationship based on a single element is less likely to survive than one based on two or more.

Furthermore, based on the theory, love has different stages and types, and it can be explained as different combinations of these three elements. For example, the relative emphasis of each component change over time as an adult romantic relationship develops. The below picture shows a concept of Sternberg's theory: A triangular theory of love (123).



According to the theory of Sternberg, love has three components: (a) *intimacy*, which encompasses the feelings of closeness, connectedness, and bondedness one

experiences in loving relationship; (b) *passion*, which encompasses the drives that lead to romance, physical attraction, and sexual consummation; And (c) decision/commitment, which encompasses, in the short term, the decision that one loves another, and in the long term, the commitment to maintain that love (119). The amount of love one experiences depends on the absolute strength of these three components, and the kind of love one experiences depends on their strengths relative to each other. The three components interact with each other and with the actions that they produce and that produce them so as to form a number of different kinds of loving experiences. Sternberg argues, that the triangular theory of love subsumes certain other theories and can account for a number of empirical findings in the research literature, as well as for a number of experiences with which many are familiar first hand (133). It is proposed that the triangular theory provides a rather comprehensive basis for understanding many aspect of love that underlies close relationships.

# 2.1.2.1 Three Components of Love

Sternberg in a journal *A Triangular Theory of Love* proposes some components of love. The three components of love in the triangular theory are intimacy, passion, and decision/commitment. Each component manifests a different aspect of love (119).

# **2.1.2.1.1** Intimacy

Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship. Sternberg said that Grajek has analyzed data from the loving and liking scales of Rubin and a close-relationships scale of Levinger, Rands and Talaber, as a result of which they identified 10 clusters in intimacy: (a) desire to promote the welfare of the loved one; (b) experienced happiness with the loved one; (c) high regard for the loved one; (d) being able to count on the loved one in times of need; (e) mutual understanding with the loved one; (f) sharing of one's possessions with the loved one; (g) receipt of emotional support from the loved one; (h) giving of emotional support to the loved one; (i) intimate communication with the loved one; and (j) valuing of the loved one in one's life (120-121).

#### 2.1.2.1.2 **Passion**

Sternberg says that, Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships (119). In a loving relationship, sexual needs may well predominate in this experience. However, other needs, such as those for self-esteem, succorance, nurturance, affiliation, dominance, submission, and self-actualization, may also contribute to the experiencing of passion (122).

# 2.1.2.1.3 Decision (Commitment)

Decision/Commitment refers, in the short-term, to the decision that one loves a certain other, and in the long-term, to one's commitment to maintain that love. These two aspects of the decision/commitment component do not necessarily go together, in that one can decide to love someone without being committed to the love in the long-term, or one can be committed to a relationship without acknowledging that one loves the other person in the relationship (123).

The three components of love interact with each other: for example, greater intimacy may lead to greater passion or commitment, just as greater commitment may lead to greater intimacy, or with lesser likelihood, greater passion. In general, then, the components are separable, but interactive with each other. Although all three components are important parts of loving relationships, their importance may differ from one relationship to another, or over time within a given relationship. Indeed, different kinds of love can be generated by limiting cases of different combinations of the components (123).

Kinds of Love	Intimacy	Passion	<b>Decision/Commitment</b>
Nonlove	-	-	-
Liking	+	-	-
Infatuated Love	-	+	-
Empty Love	-	-	+

Romantic Love	+	+	-	
Companionate Love	+	-	+	
2011	·		·	
Fatuous Love	-	+	+	
Consummate Love	+	+	+	

## 2.1.2.2 Kinds of Love

As furtherance to Sternberg's journal of triangular of love, the kinds of love are then identified. Therefore, the components of love and the interrelationships can better be understood by considering the kinds of love which they may give rise in different combination. This various kinds of love are clearly clarified in the following descriptive elements (123-124).

## 2.1.2.2.1 Non-Love

In this part, Non-love refers simply to the absence of all three components of love. Non-love characterizes the large majority of our personal relationships, which are simply casual interactions that do not partake of love at all (123).

# 2.1.2.2.2 Liking

Liking results when one experiences only the intimacy component of love in the absence of passion and decision/commitment. The term *liking* is used here in a nontrivial sense, not merely to describe the feelings one has toward casual acquaintances and passers-by in one's life. Rather, it refers to the set of feelings one

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).

#### **2.1.2.2.7** Fatuous Love

Fatuous love results from the combination of the passion and decision (commitment) components in the absence of intimacy component. It is the kind of love we sometimes associate with Hollywood, or with whirlwind courtships, in which a couple meets on Day X, gets engaged two weeks later, and marries the next month. It is fatuous in the sense that a commitment is made on the basis of passion without the stabilizing element of intimate involvement. Although the passion component can develop almost instantaneously, the intimacy component cannot, and hence relationships based on fatuous love are at risk for termination and, in the case of shot-gun marriages, for divorce (124).

## 2.1.2.2.8 Consummate Love

Consummate, or complete, love results from the full combination of the three components. It is a kind of love toward which many of us strive, especially in romantic relationship. Attaining consummate love can be analogous in at least one respect to meeting one's target in a weight-reduction program: Reaching the goal is often easier than maintaining it. The attainment of consummate love is no guarantee that it will last. Indeed, its loss is sometimes analogous to the gain of weight after a weight-reduction program: One is often not aware of the loss of the goal until it is far gone (124). In this case Sternberg stresses the importance of translating the components of love into action. "Without expression," he warns, "even the greatest of love of loves can die" (132). Consummate love may not be permanent. For example, if passion is lost over time, it may change into companionate love.

The balance among Sternberg's three aspect of love is likely to shift through the course of a relationship. A strong dose of all three components-found in consummate love-typifies, for many of us, an ideal relationship. However time alone does not cause intimacy, passion, and commitment to occur and grow. Knowing 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 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

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.