

**ROMANCE FORMULA ANALYSIS IN SELECTED  
NOVELS BY JOJO MOYES**

**THESIS**



**UIN SUNAN AMPEL  
S U R A B A Y A**

**BY:  
MIFTAHUL AKHYAR  
REG. NUMBER A03217031**

**ENGLISH LITERATURE DEPARTMENT  
FACULTY OF ADAB AND HUMANITIES  
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL  
SURABAYA**

**2023**

## DECLARATION

I am the undersigned below:

Name : Miftahul Akhyar  
NIM : A03217031  
Department : English Literature  
Faculty : Adab and Humanities  
University : UIN Sunan Ampel

declare that the thesis entitled:

**Romance Formula Analysis in Selected Novels by Jojo Moyes**  
is my own work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that this thesis results from plagiarism/fabrication, either in part or whole, then I am willing to accept sanctions for such actions in accordance with the applicable provisions.

Surabaya, December 12<sup>th</sup>, 2022

Who makes the statement



Miftahul Akhyar

Reg. Number A03217031

**APPROVAL SHEET**

**ROMANCE FORMULA ANALYSIS IN SELECTED NOVELS BY JOJO  
MOYES**

by  
**Miftahul Akhyar**  
Reg. Number A03217031

Approved to be examined by the Board of Examiners, English Literature  
Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya


Surabaya, December 12<sup>th</sup>, 2022

Thesis Advisor



**Ramadhina Ulfa Nuristama, M.A.**  
NIP. 199203062020122019

Acknowledged by:  
The Head of English Literature Department



**Endratno Pilih Swasono, M.Pd**  
NIP.197106072003121001

## EXAMINER SHEET

This is to certify that the *Sarjana* thesis of Miftahul Akhyar (Reg. Number A03217031) entitled **Romance Formula Analysis in Selected Novels by Jojo Moyes** has been approved and accepted by the board of examiners for the degree of *Sarjana Sastra (S.S.)*, English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya.

Surabaya, February 12<sup>th</sup>, 2023.

Board of Examiners:

Examiner 1



**Ramadhina Ulfa Nuristama, M.A.**  
NIP. 199203062020122019

Examiner 2



**Dr. Wahyu Kusumajanti, M.Hum**  
NIP. 197002051999032002

Examiner 3



**Dr. Abu Fanani, S.S., M.Pd.**  
NIP. 196906152007011051

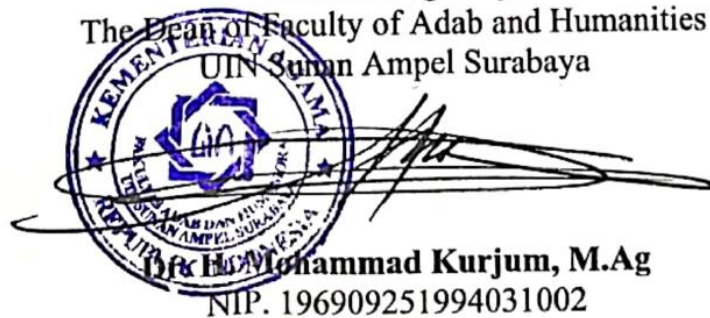
Examiner 4



**Itsna Syahadatud Dinurriyah, M.A.**  
NIP. 197604122011012003

Acknowledged by:

The Dean of Faculty of Adab and Humanities  
UIN Sunan Ampel Surabaya



**Mohammad Kurjum, M.Ag**  
NIP. 196909251994031002



**KEMENTERIAN AGAMA**  
**UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA**  
**PERPUSTAKAAN**

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300  
E-Mail: [perpus@uinsby.ac.id](mailto:perpus@uinsby.ac.id)

---

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI  
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Miftahul Akhyar  
NIM : A03217031  
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris  
E-mail address : [yayakyar@gmail.com](mailto:yayakyar@gmail.com)

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Skripsi     Tesis     Desertasi     Lain-lain (.....)  
yang berjudul :

**Romance Formula Analysis in Selected Novels by Jojo Moyes**

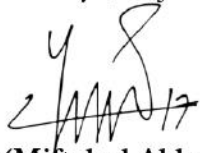
---

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 20 Januari 2023

  
(Miftahul Akhyar)

## ABSTRACT

Akhyar, M. (2023). *Romance Formula Analysis in Selected Novels by Jojo Moyes*. English Department, UIN Sunan Ampel Surabaya. Advisor: Ramadhina Ulfa Nuristama, M.A.

Keywords: appeal, conflict, romance.

The description of the romance formula in selected novels by Jojo Moyes is the main objective to be analyzed in this study. The novels are entitled *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover*. This study also aims to analyze how the appeal and conflict of hero and heroine as the main supports in building a depiction of a romance formula. Two research problems as the main focus of this research are the appeal of hero and heroine and the conflicts that occur between hero and heroine.

This study uses a qualitative method. This research uses the theory of genre fiction analysis. The theory used is Cawelti's theory of romance formulas. The approach used in this theory is to reveal the forms of romance formulas and their supporting elements such as appeals and conflicts between hero and heroine in the stories so that they can be understood properly. In this study, the researcher finds quotations and narrations in the novels that match based on the characteristics of the theory.

The results of this study indicate that the romance formula built in the novel is based on the appeals of the hero and heroine in the stories. *Me Before You* talks about Louisa's humble as the heroine and Will's selflessness as the hero. *The Girl You Left Behind* talks about Liv's persistence as a heroine and Paul's sincerity as a hero. *The Last Letter from Your Lover* talks about Ellie's curiosity as a heroine and Rory's helpful as a hero. Whereas, in the form of conflict between hero and heroine that builds a romance formula, *Me Before You* talks about the effort of Louisa can't change Will's decision. *The Girl You Left Behind* talks the clash of Paul's professionalism and sincerities. *The Last Letter From Your Lover* talks about love story investigation by letter.

## ABSTRAK

Akhyar, M. (2023). *Analisis Formula Romansa dalam Novel-Novel Pilihan Karya Jojo Moyes*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Ramadhina Ulfa Nuristama, M.A.

Kata Kunci: daya tarik, konflik, romansa.

Gambaran formula romansa dalam novel-novel pilihan karya Jojo Moyes menjadi tujuan utama untuk dianalisa dalam penelitian ini. Novel-novel tersebut berjudul *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover*. Penelitian ini juga bertujuan untuk menganalisis bagaimana daya tarik dan konflik yang menjadi pendukung utama dalam membangun gambaran formula romansa. Dua pernyataan masalah yang menjadi fokus utama dalam penelitian ini adalah daya tarik hero dan heroine serta konflik yang terjadi diantara hero dan heroine.

Penelitian ini menggunakan metode kualitatif. Penelitian ini menggunakan teori analisis fiksi genre. Teori yang digunakan adalah teorinya Cawelti tentang formula romansa. Pendekatan yang digunakan dalam teori ini adalah untuk mengungkapkan bentuk-bentuk formula romansa serta unsure pendukungnya seperti daya tarik dan konflik yang terjadi antara hero dan heroine dalam cerita agar dapat dipahami dengan baik. Disini, peneliti menemukan kutipan dan narasi dalam novel-novel tersebut yang cocok berdasarkan karakteristik teori.

Hasil penelitian ini menunjukkan bahwa formula romansa yang dibangun dalam novel didasarkan pada daya hero dan heroine dalam cerita. *Me Before You* bercerita tentang Louisa yang rendah hati sebagai heroine dan Will yang tidak mementingkan diri sendiri sebagai hero. *The Girl You Left Behind* bercerita tentang kegigihan Liv sebagai heroine dan ketulusan Paul sebagai hero. *The Last Letter from Your Lover* bercerita tentang rasa keingintahuan Ellie sebagai heroine dan Rory yang suka menolong sebagai hero. Sedangkan dalam bentuk konflik antara hero dan heroine yang membangun formula romansa, *Me Before You* bercerita tentang ambisi Louisa yang tidak dapat mengubah keputusan Will. *The Girl You Left Behind* bercerita tentang benturan profesionalisme dan ketulusan Paul. *The Last Letter From Your Lover* bercerita tentang investigasi kisah cinta melalui surat.

## TABLE OF CONTENTS

Inside Cover .....	i
Approval Sheet .....	ii
Examiner Sheet .....	iii
Declaration .....	iv
Publication Sheet .....	v
Acknowledgement .....	vi
Abstract .....	vii
Abstrak .....	viii
Table of Contents .....	ix
<b>CHAPTER 1 INTRODUCTION</b>	
1.1 Background of the Study .....	1
1.2 Objectives of the Study .....	6
1.3 Significance of the Study .....	6
1.4 Scope and Limitation .....	7
1.5 Definition of Key Terms .....	7
1.6 Research Method .....	8
1.6.1 Research Design .....	8
1.6.2 Data Source .....	8
1.6.3 Data Collection .....	8
1.6.4 Data Analysis .....	9
<b>CHAPTER II THEORETICAL FRAMEWORK</b>	
2.1 Popular Literature .....	10
2.2 Genre Fiction Analysis .....	11
2.3 Romance .....	12
2.3.1 Romance Formula .....	13
2.3.2 Character .....	15
2.3.3 Hero and Heroine .....	17
2.4 Previous Studies .....	18
<b>CHAPTER III FINDINGS</b>	
3.1 The Appeals of Hero and Heroine .....	21
3.1.1 Louisa's Humble and Will's Selflessness .....	21
3.1.2 Liv's persistence and Paul's sincerity .....	28





# BAB I

## INTRODUCTION

### 1.1. Background of the Study

Traditionally, public understanding of the creative products of literary works categorizes literature into two, namely noble literature (classical serious literature, high quality) and popular literature (entertainment literature that is solely to entertain readers). Through a simple explanation, it can be said that popular literature is writing that is accepted by many people. The development of thought in the world of literature has changed the concept of categorization mentioned above because now popular literature can refer to popular writing products such as the term commonly called popular literature. However, if it is associated with the term literature, it is still often interpreted as noble literature. Therefore, analyzing popular fiction is often the same as analyzing noble literature.

History shows that noble literature is always placed higher than popular literature because the quality of its literary value is considered lower. This is because popular literature was created quickly so it seemed rushed to meet market demands. The things that make serious novels and popular fiction different are that serious novels seem to fail to attract people's attention and it makes serious novels less income (Radway, 1984: 29). Over time, popular literature has grown rapidly and is no longer considered inferior literature, because the theories and methods written to study popular literature are actually of equal value in researching noble literature.

According to, the narrative structure in popular fiction is essentially the same as the traditional narrative structure, which often refers to high or noble novels in the form of plot, theme, characterization, setting, atmosphere, and point of view, which are elements of the formula for the characteristics of popular fiction. The literary formula in general is a structure of a narrative or dramatic conventions employed in a great number of individual works (Cawelti, 1977: 5). Types of popular literature can be in the form of writing in the form of essays, and some are in the form of fiction. Research on popular fiction genres is also done by looking at the elements of popular fiction. The elements in the context of popular fiction are called formulas. So, it can be said in general, formulas can be equated with elements.

The entry of Western literature began with translation literature. Various kinds of Western literary works were translated and imitated to give birth to new literature and several schools, namely realism, (rejecting a way of thinking that focuses on stories with the right theme will end in victory, the wrong one will eventually lose), the pseudo-classical school (criticizing, opposing extreme westernization which eventually returned to classical literature), the romanticism school (based on the art theory of Carl Robert Van Hotman), the naturalism school (which focuses on the actual writing of human life) and the anti-naturalism school (rejects the naturalism).

Based on the explanation above, formula research can never be separated from the readers as connoisseurs of literary works. The involvement of readers is very important in determining a formula in popular novels. This is because the

formula depends on people's tastes. In simple terms, formulas are things that many readers like in a story. Formulas are also things that affect the popularity of popular novels so that they are included in the ranks of best-selling novels.

Some of the selected novels by Jojo Moyes that were chosen as the object of this research are entitled *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover*. *Me Before You* tells the story of a cheerful girl named Louisa Clark who is hired to care for Will Traynor, a man who has a disability. A traffic accident makes Will, who was once a successful banker, now have to spend his days in a wheelchair. Lou was chosen by Will's mother because of his cheerful personality. Hopefully, Lou's personality can be an injection of encouragement for Will, who is depressed and looks at life cynically. Lou even promised to follow Will's wishes as long as he wanted to survive for at least another six months.

*The Girl You Left Behind* tells the story of Edouard Lefevre, the painter, leaving his young wife, Sophie, to fight on the front lines. When the town they live in falls to German hands, Edouard's painting of Sophie catches the attention of the new German Commandant. The Commandant became more and more obsessed with the painting, and Sophie was willing to risk everything - her family, reputation, and life - to see her husband again. Nearly a century later, Liv Halston got a painting of Sophie from her husband, David, before David died. When the painting's value is revealed, a conflict arises as to who is its rightful owner and Liv has to face a tough test to keep the painting.

*The Last Letter From Your Lover* tells of Ellie Haworth, a reporter who works at a print media called Nation and is in an illicit relationship with a popular novelist, John Armor. Then, one day, Ellie was assigned to write an article for the women's page about the changes in women's fashion, interests, and behavior over the past 50 years. It was there that he found an envelope that caught his attention. He then read the letter contained in the pale blue envelope, and immediately his eyes filled with tears as he finished it. Ellie never thought that this quest would help her face the truth about her love life. It is the story of the two couples in the past that will open Ellie's eyes to the sincerity that someone can give when they are in love.

Literature review in previous studies is important to support this research, both in terms of the similarity of theories or material objects. The followings are the description of previous research that have similarities and differences with this research. First, Aufa A. (2022) analyzes the formula for the romance genre in the novel entitled *Me Before You* by Jojo Moyes. Second, Afra (2017) analyzes the formula for the romance genre in a novel entitled *One Day* by David Nicholls. Third, Nurratnasari (2015) analyzes the formula for the romance genre in the novel entitled *The Fault in Our Stars* by John Green. Fourth, Sejati (2019) analyzes the reasons for the suicide of Will Traynor in the novel *Me Before You* by Jojo Moyes. Fifth, Adibah (2018) analyzes the existence and essence of Will Traynor in the novel *Me Before You* by Jojo Moyes.

The difference between this research and previous research is the theory of Cawelti's formula in describing the romance formula in the selected novel by Jojo Moyes entitled *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover* which are used as the object of research. As far as the author's understanding, no one has done this research so this research becomes a new topic in the field of literature. The researchers are very interested in conducting this research on these novels using romance formula theory because the researchers are aware that selected novels by Jojo Moyes describe everyday life that can be used as lessons and experiences.

Based on the description above, there are similarities and differences in this study. In the first to third review of the literature, there are similarities in Cawelti's formula theory in describing the formula and the type of research that uses qualitative methods. Those studies were done by Aufa A. (2022), Afra (2017), and Nurratnasari (2015). While in the fourth and fifth reviews of the literature, there are similarities in the research object used and the type of research that uses qualitative methods. Those studies were done by Sejati (2019) and Adibah (2018).

So, this present study attends to analyze the romance formula of the main character in the novels entitled *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover* by Jojo Moyes using Cawelti's theory of formula. The reason the author chooses this novel is that Jojo Moyes's work is very popular with readers. This novel reflects the social reality that occurs in society so that the moral messages and values contained in the reading can be easily

internalized by the readers. Following the background and formulation of the problem above, the purpose of this paper is to find out the romance formula that constructs the novel entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes.

### **1.2. Objectives of the Study**

There were two objectives of the study that has been elaborated by the researcher based on the background of the study above, they are:

1. To identify the appeal of hero and heroine described in the selected novel by Jojo Moyes entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover*.
2. To describe the conflict of hero and heroine described in the selected novel by Jojo Moyes entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover*.

### **1.3. Significance of the study**

This study is expected theoretically to be useful for building literature regarding hero and heroine personalities and their relationship that constructs the romance formula in the novel entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes. This study is also expected practically to add to the wider scientific knowledge of English literature and in the future can provide benefits in the form of input for readers and for those who are conducting further research in understanding the theory of hero and heroine personalities and their relationship that constructs romance formula in the novel





- **Romance:** romantic love story between two characters called hero and heroine without tells about the complicated life story such as economics, politics, and the others. (Cawelti, 1977) .

## 1.6. Research Methods

### 1.6.1. Research Design

To analyze the novel entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes, the researcher used qualitative and descriptive methods chosen for, which qualitative method was observed by researcher as an object of research, and descriptive as an explanation to describe the situation or event related to hero and heroine personality and romance formula in the novel. According to Wellek and Waren (1963: 73), since the majority of students can find their source materials in libraries, and familiarity with their catalogs as well as other reference books.

### 1.6.2. Data Source

The primary source used in this analysis is data from the selected novels entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes while the researcher only takes a few quotations from some of them which are included in the source. The secondary sources are taken from books, thesis, journals, articles, and other sources related to this study to support the primary data.

### 1.6.3. Data Collection

In collecting data, the researcher used a descriptive method that follows the five steps below:

1. The researcher searched for and then downloaded the novel entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes via the internet.
2. The researcher read the novel and understood the contents of the story to get accurate data.
3. The researcher collected several accurate quotes from the novel included in the hero and heroine personalities and romance formula.
4. The researcher combined data and theories used to support this research.
5. Finally, the researcher concluded the study and suggested further research.

#### 1.6.4. Data Analysis

In conducting this analysis, the researcher followed the technique that is divided into three steps below:

1. The researcher divided several selected quotations from the novel into two.
2. The researcher described and interpreted the hero and heroine personalities in the novel.
3. The researcher described and interpreted the romance situation represented in the novel.
4. The researcher make the conclusion of the analysis

## **BAB II**

### **THEORETICAL FRAMEWORK**

In this stage, the researcher should explore the theories that will be used to analyze the novel entitled *Me Before You, The Girl You Left Behind, and The Last Letter From Your Lover* by Jojo Moyes. The theory will be used as the fundamental framework for the study of the short stories and the answers to the research question. The theory used to investigate those questions is the formula theory by Cawelti.

#### **2.1 Popular Literature**

Popular literature is literally translated as popular literature although many people do not agree with the translation because literature in the Indonesian context is a noble writing so it cannot be interpreted as literature because of its different connotations. The development of society to be more pragmatic makes the word literature which refers to popular literature can be easily translated into popular literature.

Popular literature is a literary work that is in great demand by readers. This is because popular literary works are entertaining and able to provide a positive stimulus to the community. Popular literature is also light reading that often plays with the emotions of the readers with a series of stories that are packaged dramatically so that many people feel at home for long to read because they are curious about the ending of the reading story. Apart from being a reading that has many fans, the study of popular literature is starting to be seen as important

because it is considered a phenomenon in the history of modern Indonesian literature.

Popular literature is a literary work that is considered to have low literary value, so it is called a small literary work. Popular literature is considered as a literary work that was created quickly to meet market tastes so that it does not pay attention to the level of literature contained in the popular literary work. It is the taste of the market that is the main target for writers and publishers so that the works they launch sell well in the market. Thus, it can be said that a novel is called popular because of the theme, the way of presenting the language technique, and the writing that follows the general pattern that is being favored by the readers.

## **2.2 Genre Fiction Analysis**

Actually, genre studies have emerged earlier than auteur studies, but the development of genre studies has been slow and has sunk. Film critics are more interested in examining films from the auteur's point of view. (Stokes 2007, p. 89). When Hollywood came with business goals and seeking profit, that's when the genre's popularity began to reappear. In the end, this made the genre develop rapidly and was used as a method to facilitate film marketing, because audiences were also classified according to what genre they liked, so that more or less the number could be guaranteed. The definition of genre itself is the patterns or forms and structures that show individual artistic products and which explain the construction or building of art or film production by the artist and their reading by the audience (Ida 2011, p. 96).

Meanwhile, according to Shaughnessy, Genre is a collection of texts that have a series of conventional characteristics such as content, narrative structure, and visual style, which are classified as textual types. The word genre which comes from French has the meaning as a type or classification of a group of films that have the same character or pattern (typical) such as setting, content and story subject, theme, story structure, action or event, period, style, situation, icon, mood, and character. Broadly speaking, the notion of this genre is the form or type of classification of a film.

According to Ida (2011, p. 96), the technique used in the analysis of this film genre is to use a Repertoire of Elements, or genre elements, which consist of character, setting or background, iconography, story or narrative, and text form (text styles). Each genre has special characteristics, this is formed from the basic scheme that is owned, namely in the form of repetition of its elements. Based on Nick Lacey's book entitled "*Narrative and genre key concepts in media studies*", when trying to identify whether a particular text belongs to a particular genre, the basic schema of the genre is used, namely the type of character, setting, iconography, narrative, and style (Lacey 2000, p. 136).

### **2.3 Romance**

Romance is a part of popular literature. This genre talks about a romantic love story between two characters called hero and heroine without telling complicated life stories such as economics, politics, and others. Janice A. Radway suggests a general definition of romance. Radway said that a literary work can be categorized as a romance if there is a relationship between a man and a woman,

the storyline has the theme of love, and is built on fragments of events of sadness, joy, obstacles, and obstacles in the process of developing the main character's love relationship. Meanwhile, Cawelti (1977: 42) reveals, work is said to be romantic if the achievement of fulfilling the love needs of the main characters is obtained through various difficulties in getting rid of social and psychological problems.

Romance stories with each other have similarities in terms of their intrinsic elements. The similarity of the intrinsic elements is part of the formula. Referring to Cawelti's definition (1977: 5), literary formulas are narrative structures or dramatic conventions used in most individual works. The formula can be matched with the concept of genre. As stated by Cawelti (1977: 7), to easily understand the concept of formula, the definition of formula can be equated with a genre in classical literature.

### **2.2.1 Romance Formula**

The theory used in this study is the theory put forward by Cawelti in his book entitled *Adventure, Mystery and Romance*, which explains what romance formula is in popular literature. According to Cawelti, romance formula is a storyline that involves the development of a love story between the hero and the heroine itself (1977: 5-6). According to Cawelti, romance formula is a narrative structure or dramatic conventions used in many individual works. He added two uses of the term formula related to the conception to be made. The first use, a formula is simply to denote a conventional way of treating some specific thing. Specific refers to the specific convention patterns of a culture at a particular

period and does not mean the same outside of its specific context. In a second use, the term formula refers to a larger type of flow. That is, formulas refer to the types of plots that represent the types of stories, if not universal in their charm, becoming popular in different cultures and at different times.

Romance formula pattern is divided into 4 parts, namely; 1). The first meeting: This tells the beginning of the love story itself, namely the meeting between the hero and heroine characters in the romance formula. 2). Boy wins the girl: After passing the first stage of the romance formula, the hero and heroine decide whether to get serious or stop there. The heroine usually allows the hero to have sex with her if she truly loves him. 3). Conflicts or obstacles: Usually conflicts in romance formulas are related to infidelity or misunderstandings. This obstacle causes them to inadvertently keep their commitments. 4). End of story: Every story has an ending. Every fiction has two choices, a happy ending or a sad ending. In a romance formula, it's very important to have a happy ending.

Romance formula pattern will exist for a suitable period to be considered before the pattern is understood by the creator or his audience as a genre because the conception of genre involves an aesthetic approach to literary structure. The romance formula is a kind of pattern in a story. When the reader is successful in defining the formula, the reader has isolated at least one basis for the popularity of several works. When it comes to formulas that work, a story pattern holds special interest and meaning for many people in a culture. Cawelti (1977: 8) reveals that the romance formula is one type of literary art so that it can be analyzed and evaluated like other types of literature.

Meanwhile, to achieve escapism, formula works must emphasize the type of excitement and satisfaction that is intense and direct (Cawelti, 1977: 14). This is possible because literature is used as an outlet or escape from the boring routine of readers in real life. The formula is more conventional and oriented towards some form of escape, the creation of an imaginary world whose fictional characters lead the reader to an interest and focus that exceeds the limits of frustration experienced by the reader.

From the above descriptions, Cawelti (1977: 7) concludes that the concept of a formula is to generalize the characteristics of a large group of individual works from a combination of cultural materials and certain archetypal patterns. In its analysis, the theory of romance formula utilizes the building elements of several literary works. The analysis method with this approach is done by comparing other fictions that are similar in terms of similarities and connecting them with culture to answer the question of why the work can be popular.

### **2.2.2 Character**

The definition of character in literature, according to Jones in Burhan, is a form of painting a clear picture of someone who is shown in a story. Burhan emphasized that story characters occupy a strategic position as carriers and messengers (mandates, morals) or something that is deliberately conveyed to the audience (Burhan, 2006:17). Haake and Gulz define figures/characters in a design context, which is related to presentation/appearance and visual impression. A person's physical appearance forms expectations of other values in that character (Haake & Gulz, 2008: 4).



Humans become targets and references that are considered interesting, because humans are the only mammals capable of fantasizing and thinking symbolically. From this basis, it is the background that the characters that are present in literary works use figures that represent humans or at least have human characteristics and characteristics, for example characters that basically do not physically represent humans such as figures from animals, plants or inanimate objects. To make it easier for characters like this to touch the audience's emotions and believability to occur, efforts are made to present them with a human-like perspective, such as thinking, having inner conflicts, communicating using human language, acting and or having emotions like humans.

The characters in the story are set to build relevance, namely an achievement when the audience gives certain emotive reactions such as feeling familiar, sympathy, empathy, hate, antipathy, or various other affective reactions (Burhan, 2005: 174). Relevance relates to a more personal relationship between the characters that appear and the audience, for example the audience identifies itself through the characters that attract their attention. The person who represents a literary work is referred to as a character in which the reader interprets the character as a person who has certain emotional, moral and intellectual qualities based on the actions or dialogue in the literary work (Abrams, 1981: 32).

Sympathize and empathize through the reactions of laughing, crying, pensive or moved, as if you are also feeling what the character is experiencing in the story. According to Kenny (1966) if a story character is liked by many people in real life, let alone to be worshiped and made a role model, it means that he is a

fictional character who has relevance (Kenny, 1966:27 in Burhan, 2005:175). A story character is considered relevant to the audience and/or relevant to the audience's personal life experiences, if he is like the audience personally, or other people he knows (Burhan, 2005:175).

### **2.2.3 Hero and Heroine**

Literary work has a character with a certain division of roles. In terms of the role or level of importance of the characters in a story, characters are divided into two categories, namely the major and minor characters. The major or main character is a character that is classified as important, shown continuously so that it feels like dominating most of the story. The main character is a character who has a personality that can develop according to the storyline (Abrams, 1981: 32). He is the perpetrator of the incident, as well as the subject of the incident. Always in touch with other characters both visually and narratively, so it really determines the development of the plot as a whole. Minor or supporting characters are characters that appear occasionally in the story, and even then, in relatively short narrative portions. Supporting characters are characters whose personality is difficult to describe with their abilities and they may grow and learn to be good or bad at the end of the story (Roberts, 2007: 157).

The division of the main character can also be seen from the function of the character's appearance, namely: hero and heroine. Hero and heroine are admired figures. Hero for male characters while heroin for female characters. Hero and heroine display something that is in accordance with ideal views, ideal expectations, representing positive feelings and cognition. One of the important

elements of a novel or fiction is hero and heroine because with the existence of a literary work it can be accepted and more interesting (Kuiper, 2012: 6). So, if there are no heroes and heroines, the literary work will never be accepted. Every literary work has its own uniqueness in terms of perspective on the distribution of this one character. Hero and heroine in literary works do not highlight negative traits that are completely contrary to morality.

#### **2.4 Previous Studies**

The first review of literature that the author uses as a theoretical reference is research conducted by M. Ghifar Aufa A. (2020), a student of the English Studies Program, Adab and Humanities Faculty, State Islamic University of Sunan Gunung Djati, Bandung. In his thesis entitled *The romance formula through plot and characterization in the novel me before you by Jojo Moyes*, his research aims to reveal and describe the romance formulas contained in the novel Me Before You by Jojo Moyes. The literary theory of the formula used in this research is the theory by John G Cawelti. This study uses qualitative research methods in describing the Roman formulas found in the novel. The result of this study is the depiction of a male character who only has the determination to be able to make his loved ones happy even though his life is suffering. This novel ends happily not because of living together but ends with realizing the dreams of each of the two characters.

The second review of literature that the author uses as a theoretical reference is the research conducted by Nz Ghaliyah Azhar Afra (2017), a student of the English Study Program, Faculty of Humanities, Jenderal Soedirman University,

Purwokerto. In his thesis entitled *An analysis of romance formula in one day novel by David Nicholls*, his research aims to reveal and describe the romance formulas contained in the novel entitled *One Day* by David Nicholls. The literary theory of the formula used in this research is the theory by John G Cawelti. This study uses qualitative research methods in describing the Roman formulas found in the novel. The results of this study focused on the struggles of Emma and Dexter in their love stories such as their first meeting, when they fell in love, some obstacles in their relationship, marriage, and the end of their love story.

The third review of literature that the author uses as a theoretical reference is research conducted by Novindia Nurratnasari (2015), a student of the English Department, Faculty of Humanities, Diponegoro University, Semarang. In her thesis entitled *The romance formula in john green's the fault in our stars*, the research aims to reveal and describe the romance formulas contained in the novel entitled *The Fault in Our Stars* by John Green. The literary theory of the formula used in this research is the theory by John G Cawelti. This study uses qualitative research methods in describing the Roman formulas found in the novel. The results of the analysis show that the novel contains elements of popular literary formulas, namely hero and heroine characters, and the romance storyline is built which is the focus, and characters are likened to heroes in romance stories.

The fourth review of literature that the author uses as the object of study is the research conducted by Savira Khoerunnisa Sejati (2019), A Student of the Department of English Letters, Faculty of Letters, Sanata Dharma University, Yogyakarta. In her thesis entitled *The reasons of anomic suicide committed by*

*Will Traynor as seen in Jojo Moyes' me before you*, her research aims to uncover and describe Will's reasons for committing suicide. The psychology of literary theory is used in this research. This study uses qualitative research methods in describing the novel. The results of the analysis show that Will is an adventurous and passionate person. He is also described as choleric, sarcastic, irritable, pessimistic, and lacking in self-confidence or discouragement.

The fifth review of literature that the author uses as the object of study is research conducted by Filda Hilmia Adibah (2018), A Student of the English Department, Faculty of Arts and Humanities, State Islamic University Sunan Ampel, Surabaya. In her thesis entitled *The existence of Will Traynor in Jojo Moyes' novel me before you that lead his essence*, her research aims to reveal and describe the existence and essence of Will Traynor's life. The existentialism theory used in this research is the theory of Jean-Paul Sartre. This study uses qualitative research methods in describing the novel. The results of the analysis show that in the novel there are phases of Will Traynor in showing his existence and essence of life so that he gets his right to die.

## **BAB III**

### **FINDINGS**

In this stage, the researcher discussed the result of analyzing the selected novel by Jojo Moyes entitled *Me Before You*, *The Last Letter From Your Lover*, and *The Girl You Left Behind* by using Formula Theory.

#### **3.1. The Appeals of Hero and Heroine**

##### **3.1.1. Louisa's Humble and Will's Selflessness**

Optimistic is the best word that describes Will in *Me Before You* by Jojo Moyes because of his good ambition in life. "I can't do those sorts of holidays. I need to be doing something" (Moyes, 2012: p.8). Will can't afford to waste his time on useless things even when vacation time is coming on his way. This can be proven by his statement to always continue to do something useful for his life. His outlook on life is to keep working while enjoying it. Every moment in his life must be valuable and meaningful to him, of course, in his way.

To make his life more useful and not in vain, Will Traynor takes advantage of it by doing physical activity. Physical activity is in the form of extreme sports such as hanging over cliffs, rock climbing, and mountain climbing. His holidays are always colored with challenging activities in his past as quoted below:

"As I vacuumed around the bed, I allowed myself a quick peek at them. There was a man bungee jumping from a cliff, his arms outstretched like a statue of Christ. There was a man who might have been Will in what looked like jungle, and him again in the midst of a group of drunken friends. The men wore bow ties and



































be close to Will for reasons of pity for his condition is not the same as Louisa who continues and is always close to him because of his necessities of life, namely to provide for his family. Louisa shows her allegiance to staying with Will for that reason and not completely caring about him. Finally, after what Louisa told him about him, Will's attitude towards Louisa slowly began to change. Louisa is different from the others according to Will.

Will finally realize that the happiness in his suffering was because of Louisa's presence, so that was the reason for Will to continue to live curious every day such as the quotation below:

“It was true. Will and I seemed to have found an easier way of being around each other. It revolved mainly around him being rude to me, and me occasionally being rude back. He told me I did something badly, and I told him if it really mattered to him then he could ask me nicely. He swore at me, or called me a pain in the backside, and I told him he should try being without this particular pain in the backside and see how far it got him. It was a bit forced but it seemed to work for both of us. Sometimes it even seemed like a relief to him that there was someone prepared to be rude to him, to contradict him or tell him he was being horrible. I got the feeling that everyone had tiptoed around him since his accident—apart from perhaps Nathan, who Will seemed to treat with an automatic respect, and who was probably impervious to any of his sharper comments anyway. Nathan was like an armored vehicle in human form.” (p.67)

The quotation above shows that Louisa was able to bring back Will's happiness and good mood after these few months were gone. Will was able to laugh again because of Louisa's presence. Louisa can make Will happy so easily that Will can laugh freely even at something that isn't that funny. “It's just been a









The quotation above shows that Louisa was able to change Will's character, who was quiet after an accident, back to how he was when he was young, namely a person who is always cheerful. However, these changes still cannot change Will's choice to commit suicide because of the suffering he is experiencing. No matter how hard Louisa tries, she can no longer change Will's decision. Louisa advises Will that his life is not as short as he thought and that he still has a long way to go. But Will's mind says otherwise that his life is just about existence and is useless for himself and others. The exhaustion experienced by Will is not only due to his illness but also because of the distraction from Will's thoughts about the people around him.

Louisa, who at first was able to change Will's character back to normal after having an accident, ultimately still cannot change Will's decision to commit suicide and end his life. According to Will, the best essence of his life can only be determined by his paralysis in a wheelchair and ends with death. His old life which was the joy of his life and he loved so much can't come back anymore. The sense of adventure and full of challenges can no longer be revived by Louisa. Will's life that was great when he was young is gone. Louisa was unsuccessful in returning it. Will has no complete control over his life other than killing himself and ending all his suffering. However, on the other hand, this still shows Will's courageous nature. Not everyone can choose a decision like Will to commit suicide because some people can only surrender to their lives and wait for death to come to pick them up.



sent firewood to Sophie. At every opportunity, he always invites Sophie to talk, talk about paintings and other things.

Nearly a century later, Liv Halston got a painting of Sophie from her husband, David, before David died. When the value of the painting unfolds, there is a conflict over who the real rightful owner is – and Liv must face a severe test in order to preserve the painting.

Since the death of her husband Liv's life has changed. She is no longer a vigorous woman, she shuts herself in a greenhouse, rarely socializes, avoids credit and taxes, she is no longer the wife of a rich husband, her life is full of loneliness and slump. There was only one that kept her alive, a painting her husband bought for their wedding gift, a painting called "*The Girl You Left Behind*". The painting is already a part of Liv, warning Liv that she was once loved, once owned by someone.

Then when Liv experiences an unlucky incident at a gay bar, she is met by Paul McCafferty, a former cop, a widower with one son. Paul makes Liv alive again, she gets excited, she finds her old self, she re-feels the taste of love. Paul is the co-owner of the Trace and Return Partnership (TARP), an organization founded to return works of art to those who suffered losses as a result of looting or forced sale of personal artifacts during wartime. The painting "*The Girl You Left Behind*" was made by the French painter Edouard Lefevre for his beloved wife, Sophie Lefevre.

But since 1917 the painting was lost during the German occupation, stolen from a hotel in St. Peronne, there is no documented description of its whereabouts





Meanwhile, Liv's team insisted that the painting was legally purchased by Liv's husband.

Both Paul and Liv are desperately trying to win the case, they even investigate directly to France. Meanwhile, Liv was able to prove that the painting was not stolen, David bought it from an American woman who was about to throw the painting away. From that case, the root of the problem is drawn again. Where did the American woman get these items. Fortunately, the American woman whose painting David bought was able to testify in court. He said that the painting belonged to his mother who used to be a journalist. That's how this problem is, the more exciting. It's hard to put this novel down before it's finished.

While in France with her friend Mo, Liv visits Le Coq Rouge, the restaurant Sophie's family used to own. Unfortunately, the owners are not Sophie's family. In the restaurant, Liv could feel Sophie's presence, herself serving customers, and pacing around the kitchen cooking for German soldiers. In France she also manages to meet Aurelien's son, Sophie's brother, who then gives Sophie's diary to Liv. Through the diary, Liv gets to know Sophie and admires her courageous self, and loves Edouard very much. Unfortunately, Aurelien's children do not know what happened to Sophie after being taken by the Germans. Talking about Sophie at home was considered taboo.

Sophie Lefevre is no longer just a seductive figure in a faded gold frame: she has become a person, a living, breathing, three-dimensional being. (p.459)











Ellie couldn't take her eyes off the handwriting on the letter and was deeply moved by the insistence of the words full of sincerity written on it as quotation below.

“How would you know? she thinks. Nobody knows what is like me. I'm not even sure I know. “She told me everything. The whole love affair. Oh, Rory, it's heart-breaking. They loved each other so much, and they kept missing each other until he died in Africa and she never saw him again.” She's crying so hard her words are nearly unintelligible.” (p.318)

She then decided to dig deeper into the origins of the love letter to be able to save her journalistic career which was starting to fade due to her relationship with John which had taken up a lot of her attention and made her lose focus at work. In the letter, the long-distance relationship that was forged was full of mutual love and longing for each other until one of them died in Africa and he never saw him again. Ellie never thought that this quest would help her to face the truth about her love life.

It is the story of the two couples in the past that will open Ellie's eyes about the sincerity that someone can give when they are in love. She has closed her eyes to listen to Rory's voice, softly reciting the words. “She imagines how Jennifer must have felt to be loved, adored, and wanted” (p.319). Jennifer and Ellie both have quite similar love lives, forbidden love, which will make Ellie reflect back on the love affair she is currently living with John. Husband Jennifer is having an affair with a journalist she is deeply in love with and wants him by mail due to a long-distance relationship. On the other hand, Ellie loves and wants a married man named John.

In an effort to find the owner and recipient of the letter which Ellie did also to get enlightenment and a red thread in her romance with John, she also experienced romantic stories with Rory as quoted below:

And then Rory's mouth is on hers, his hands cradling her face, and she's kissing him back, her mind determinedly blank, her body simply grateful for the arms that enfold her, his lips upon hers. Blank it all out, she begs him silently. Rewrite this page. She shifts, feeling vague surprise that for all her desperate longing, she can want this man very much. And then she's unable to think of anything at all. (p.319)

The quotation above shows a romantic session from Ellie and Rory which is full of emotion. Ellie suddenly felt something different and got the faintest shock beneath all her desperate longing. Ellie's mind was flying everywhere and she couldn't control it anymore. He could have wanted Rory in a very short time. Rory hugged Ellie's body and kissed her lips. Ellie could only surrender to what Rory was doing.

While reading letters from Anthony, Ellie continues to feel like investigating further regarding her love story with Jennifer. Apart from that, Ellie also felt that these letters could be used as writing to save her faltering career. With the information Ellie has collected, she tries to find out where Jennifer and Anthony are in order to find the truth about their love story. Ellie was assisted by her friend, Rory, who is also an archivist in investigating this love story and this made Ellie's eyes open not to continue the forbidden relationship anymore. Finally, Ellie and Rory love each other.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

Two main topics have been discussed in this research. The first is the appeal of hero and heroine in the selected novels by Jojo Moyes entitled *Me Before You*, *The Girl You Left Behind*, and *The Last Letter From Your Lover*. The second is the conflict of hero and heroine in these novels. Both of these topics are related to the research question in the introduction of this study.

##### *Me Before You*

Optimistic, that word is the best to describe Will because of his good ambition in life. To make his life more useful and not in vain, Will Traynor takes advantage of it by doing physical activities such as extreme sports. His holidays are always colored with challenging activities in his past. Behind Will's optimistic nature, he becomes a selflessness after an accident befalls him. He became selflessness and hopeless in living his life

Louisa in the is described as a humble person, always feeling lacking, not confident, imperfect, and insecure. These feelings arise because of his own imagination that describes himself and relates to real conditions. Louisa really feels humble and even insecure because even a paralyzed person like Will has a past beyond her expectations. The character of Louisa who always feels humble, insecure, and can't do anything because she doesn't have power in her life.

The person who always tries to be close to Will for reasons of pity for his condition is in fact not the same as Louisa who continues and is always close to







This novel tells two love stories in the present and the past. Therefore, the story also has many flashbacks regarding the forbidden love life of Jennifer Stirling and Anthony O'Hare in the 60s. Meanwhile, Ellie and Rory's love story in the present is the red thread. Ellie accidentally finds a love letter from 1965. Ellie reads the words in the letter over and over. Ellie's love story is not much different from the love story she met through letters.

From the three novels above, based on the research of the selected novels by Jojo Moyes, the researcher found tough similarity motives at the point of love story. The researcher has special character in any novels in this paper, she would show many of heroic part of story and strong characters with their principle of love, sincerity, and unexpected ending. As a reader researcher could not stop being amaze in the middle of finding paper, many values and wisdoms in her novels. Besides, the researcher adopted three different novels but three of them are adorable and m meaningful in the same way.

#### **4.2 Suggestion**

For further research, the researchers suggests to analyze from other genres, for example the adventure and romance genres in other novels. This is to add insight to next researchers and readers. Besides that, the next researcher is expected to examine the popularity aspect and its influence on society.



- Nurratnasari, N. (2015). *The romance formula in john green's the fault in our stars*. Unpublished Thesis. Semarang: Diponegoro University.
- Perrine, L. (1988). *Literature: structure, sound, and sense*. Florida: Harcourt Brace Jovanovich.
- Radway, J. (1984). *Reading the romance*. California: California Press.
- Roberts, E., V. and Henry, E. (2007). *Literature: an introduction to reading and writing*. Eighth edition. New York: Pearson Prentice Hall.
- Sejati, S., K. (2019). *The reasons of anomic suicide committed by will traynor as seen in jojo moyes' me before you*. Unpublished Thesis. Yogyakarta: Sanata Dharma University.
- Stokes, J. (2006). *How to do media and cultural studies*. Yogyakarta: PT. Benteng Pustaka.
- Uher, I., Cholewa, J., Kunicki, M., Cimbolaková, I., & Kaško, D. (2016). Motivation and its Basic Theories. *Journal of Physical Fitness, Medicine & Treatment in Sports Fame*, 1(5), 1–5.
- Wellek, R., & Austin, W. (1973). *Theory of literature*. London: Penguin Books.



UIN SUNAN AMPEL  
S U R A B A Y A