CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

In this chapter, the researcher will discuss two theories to support the description in the next chapter. They are New Criticism and A Triangular Theory of Love in psychology development. A Triangular Theory of Love as a main theory that focuses on main characters’ love life and New Criticism will supporting theories will help to know the character and characterization.

2.1.1 New Criticism

New Criticism has an important position as an approach in analysing the textbooks and other literary studies. Despite the fact that New Criticism is not called as contemporary theory, this approach is still dominated the literary studies from the 1940s through the 1960s (Tyson 138). According to David Buchbinder, the term New Criticism itself has been applied as theory in 1920s and 1930s after the publication of John Crowe Ransom’s book entitled The New Criticism (12).

The New Criticism is an Anglo-American variety of Formalism that emerged in the early decades of the twentieth century and dominated teaching and scholarship until the early 1960s (Castle 122). According to Abrams (46) New Criticism is a formalist movement in literary theory that dominated American literary criticism in 20th century. Robert Dale Parker in How to Interpret Literature emphasizes that New Criticism succeeded so widely in taking over the
critical landscape that even now, when every later critical method sets itself against it. New Criticism has come so natural that students often find it hard to imagine alternatives to New Criticism or to understand how it seemed (13).

According to Bressler in his book *Literary Criticism: An Introduction to Theory and Practice*, New Criticism provides the readers with formula to get a correct interpretation of a text itself using the method called close reading (56). This method helps the reader to understand the formal elements in the story by reading closely without seeing the author’s ideology and personal background. In this way, a new criticism attempts to study the ‘formal elements’ of the text, such as characterization, setting of time and place, point of view, plot, images, metaphors and symbols to interpret the text which all the evidence provided by the language of the text itself (Tyson 137).

2.1.1.1 Character

The purpose of a character is to give a better understanding of human nature and human behaviour that anyone can ever get in life (Card 4). According to Bennet and Royle (60), characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are. Abrams says that characters are the person represented in a dramatic or narrative work, who are interpreted by the reader as
being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action (32).

In the story, Dietch states that there are two types of characters; they are main or major character and minor character (434). Major or main character refers to character which appears in almost all or totally in the whole story. He or she is character which is mostly told and always relates to other characters. On the other hand, minor character is character which appears only in some parts of the whole story and he or she is told less than major character. Minor characters may exist just when they are having correlation with the major characters (Nurgiyantoro 176-177).

In every literary work, there will always be main character(s). The synonym of main character is protagonist. Protagonist is the main character in any story, such as a literary work or drama. (Henry and Robert Scott 1453)

The protagonist is at the center of the story, should be making the difficult choices and key decisions, and should be experiencing the consequences of those decisions. The protagonist can affect the main characters decisions. The protagonist should be propelling the story forward. If a story contains a subplot, or is a narrative that is made up of several stories, then there may be a character who is interpreted as the protagonist of each subplot or individual story. (Stephen Duncan 33)
The word protagonist is used notably in stories and forms of literature and culture that contain stories, which would include dramas, novels, operas and films. In those forms the protagonist may simply be the leading actor, or the principal character in the story. More formally, the protagonist, while still defined as a leading character, may also be defined as the character whose fate is most closely followed by the reader or audience, and who is opposed by a character known as the antagonist. The antagonist will provide obstacles and complications and create conflict that test the protagonist, thus revealing the strengths and weaknesses of their character. (Online Etymology Dictionary)

2.1.1.2 Characterization

Characterization in literary works is one aspect to understanding a character in the story because every single character has its own personal characteristic that differs from one and another. Tomlinson (29) states that characterization refers to the way an author helps the reader to know a character. According to Card, characterization is not needed, except to make the characters entertaining (52).

Griffith states that there are two broad categories of character development: simple and complex (33). He also divides the way author reveals the character in two, which are direct method and indirect method. Through direct method, the author aims to show the reader how character is like through speech and thought stated in the novel. When the author wants to describe the character indirectly, he or she uses appearances, such as dress, looks and so on.
Character is expressed and described by the author through several ways such as from telling and showing the characterization of character itself. If we talk about telling and showing, Richard Gill mentions several ways on how to tell and to show what a character’s life is like. There are eight categories in the analysis of a character, they are: (1) How character speaks (2) How character thinks (3) The appearance of character (4) How character gets dressed (5) The social standing of the character (6) The name of character (7) The company of character (8) What the characters does (135-144). From those ways we knew that in the process of describing character, the author pours his or her feeling through expressions. As the reader, we can judge the character made by the author whether they are good or bad and it can be recognized by the characters’ minds and actions stated in the novel.

2.1.2 Psychology of Literature

There is a close relationship between psychology and literature. Psychology deals with the study of observable patterns of human behaviour. Literature exhibits how human beings behave in dealing with their problems and environment.

Holland states that psychoanalysis came into being—entered its first phase—near the end of the nineteenth century, when Freud began his ambitious effort to found a psychology that would be a branch of science rather than philosophy. At the same time, academic psychology was also changing from a branch of philosophy to an experimental science. (5)
There have been various attempts to define literature. You can define it, for example, as 'imaginative' writing in the sense of fiction - writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do. Seventeenth-century English literature includes Shakespeare, Webster, Marvell and Milton; but it also stretches to the essays of Francis Bacon, the sermons of John Donne, Bunyan's spiritual autobiography and whatever it was that Sir Thomas Browne wrote. It might even at a pinch be taken to encompass Hobbes's Leviathan or Clarendon's History of the Rebellion. French seventeenth-century literature contains, along with Corneille and Racine, La Rochefoucauld's maxims, Bossuet's funeral speeches, Boileau's treatise on poetry, Madame de Sevigne's letters to her daughter and the philosophy of Descartes and Pascal. Nineteenth-century English literature usually includes Lamb (though not Bentham), Macaulay (but not Marx), Mill (but not Darwin or Herbert Spencer). (Terry Eagleton 1).

Holland says that the application of psychology to explore literary problems and behavior. (Occasionally, however, I will refer in this summary to other arts: film, music, or painting.) People sometimes speak of "psychological criticism," which is literary criticism using a formal psychology to analyze the writing or reading or content of literary texts. Either way, however, what defines the field is the explicit use of a formal psychology, and the psychology that literary critics most commonly use is psychoanalytic psychology. (29)

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 and Warren 75)

2.1.2.1 Psychology

Psychology is the study of behaviour and mind, embracing all aspects of conscious and unconscious experience as well as thought. It is an academic discipline and a social science which seeks to understand individuals and groups by establishing general principles and researching specific cases (Fernald 12-15). Glencoe states that psychology is the scientific study of behaviour and mental processes. Such study can involve both animal and human behaviours. When applied to humans, psychology covers everything that people think, feel, and do. Psychologists differ in how much importance they place on specific types of behaviour (9).

Wittig says that psychology is the scientific study of behaviour and cognitive processes. As such, psychology describes thinking and behaviour and looks at the relationships between them (the what) and tries to explain the causes for them (the why). The description of behaviour or though that result from psychological study are not casual or without aim. The study of behaviour and mental processes has as its purpose understanding, prediction, modification, or improvement of actions or thoughts. Basically, understanding and prediction occur when a psychologist anticipates events that will occur in natural or contrived situations, whereas modification and improvement mean the psychologist has somehow manipulated the situation and subsequently observed
an expected result (1). Some psychologists believe that our thoughts, feelings, and fantasies are also important, even though these processes are not directly observable (Glencoe 9).

2.1.2.2 Psychology of Love

Love is one of the most profound emotions known to human beings. There are many kinds of love, but most people seek its expression in a romantic relationship with a compatible partner. Brandon says that stories of passionate love relationships between men and women exist throughout our literature and are a treasured part of our cultural heritage. The great love affairs of Lancelot and Guinevere, Heloise and Abelard, Romeo and Juliet live for us as symbols of physical passion and spiritual devotion. Such as stories are tragedies- and tragedies of a very revealing kind (9).

2.1.2.3 Sternberg’s A Triangular Theory of Love

Based on the explanations given above, we can simply conclude that there is a relationship between psychology and love as for example, through psychology we can analyze or observe that why a woman has specific qualifications in loving and choosing someone she wants to be her partner for the whole of her life. In the key concepts of individual psychology of Alfred Adler in his understanding life, an introduction to the psychology, it was explained that individual psychology is a system through which people can be understood (Alfred Adler XI). We all know that love is something that humans feel. Psychology deals with the scientific study of behaviour and mental processes which involve both animals and humans, but
when applied to humans, it covers everything that people think, feel and do (Glencoe 9). 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 behaviour, as a relationship between two or more people, developmentally over time, and socially influenced by various social and cultural group norms (527).

Dealing with humans feeling of love, there is a suit theory that concerns with love which was proposed by Robert J. Sternberg and he called it as A Triangular Theory of Love.

The theory tackled the interpersonal relationship, according to Sternberg’s triangular theory of love, love has three components, the (a) intimacy, (b) passion, and (c) decision/commitment (119). We have to bear in mind that in a love relationship of two persons, if only one of them is keep fighting for their relationship, there is a big possibility that there will be no developments that will happened, as if a bird when one of its wings is injured it could fly high.

In addition, according to Sternberg, the three components (intimacy, passion, and decision/commitment) are all important parts of loving relationships, although their importance differs from one relationship to another. Moreover the importance of these components of love may differ over time within a relationship as well as across as relationships at a given time (123).
Sternberg’s concept of love

The picture above shows the concept of triangular theory of love by Sternberg, it shows that love can be understood in terms of three components that together can be viewed as forming the vertices of triangle (119). The three components are the (a) intimacy (the top vertex of the triangle) which encompasses the feelings of closeness, connectedness, and bondedness one experiences in loving relationship (119); (b) passion (the left-hand vertex of the triangle), which encompasses the drives that lead to romance, physical attraction, and sexual consummation (119); and (c) decision (the right-hand vertex of the triangle), which encompasses with the short term, the decision that one loves another, and in the long term, the commitment or maintain that love (119). When all of the three components of love have possessed by the lovers, it is called a consummate love (composed by intimacy, passion and decision/commitment) and aside from the three components of love, as shown to the picture above, every two components of love can make secondary components, as (a) romantic love, the combination of intimacy and passion; (b) companionate love, the combination of
intimacy and commitment; and (c) fatuous love, the combination of passion and commitment.

The three components of love also differ in their commonality across loving relationships. The intimacy component appears to be at the core of many loving relationships. The passion component tends to be limited to just certain kinds of relationships, especially romantic ones, whereas the decision/commitment component can be highly variable across the different kinds of loving relationships (120).

The three components also differ in the amount of psychophysiological involvements they offer. The passion component is highly dependent on psychophysiological involvement, whereas the decision/commitment component appears to involve only a modest amount of psychophysiological response. The intimacy component involves an intermediate amount of psychophysiological involvements (120).

In sum, the three components of love have somewhat different properties, which tends to highlights some of the ways in which they function in the experiences of love as they occur in various kind of close relationships (120).

2.1.2.3.1 Three Components of Love

Based on the Sternberg’s triangular theory of love, there are three components of love such as follows, the (a) intimacy, (b) passion, and (c) decision/commitment. Each one of the components talks about different aspects of love (119).
2.1.2.3.1.1 Intimacy

This component refers to those feelings in a relationship that promote closeness, bondedness and connectedness. According to Sternberg and Grajek, intimacy indicates that it includes feelings of (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 with the loved one in times of need, (e) mutual understanding with the loved one, (f) sharing one’s self and one’s possessions with the loved one, (g) receipt of emotional support from the loved one, (h) giving of emotional support for the loved one, (i) intimate communication with the loved one, and (j) valuing loved one in one’s life (120-121).

The structure of this component of love may be roughly the same from one loving relationship to another, the amounts of love one feels toward various individuals may differ considerably (122). Intimacy component of love might be viewed from one point view as a “warm” component (119).

2.1.2.3.1.2 Passion

According from the triangular theory of love, passion component of love refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in other relationships, it thus includes within its purview those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship (119). It will almost certainly be highly ad reciprocally interactive with intimacy. One will feel, for example, intimacy in a relationship in large part as a function of the extent to
which the relationship meets one’s needs for passion. Conversely, passion may be 
aroused by intimacy (122).

The passion and intimacy components of love need not always covary 
positively (122). From one point of view, this component might be viewed as the 
“hot” component of love (199).

2.1.2.3.1.3 Decision/Commitment

The decision/Commitment component of love consist of two aspects, the 
short-term one and he long-term one. The short-term one is a decision that one 
loves a certain other, while the long-term one is the commitment to maintain that 
love. It is not necessary that the two aspects of decision/commitment components 
should go together as the decision to love does not necessary imply decision (122-
123). This component of love interacts with both intimacy and passion 
components. However, intimate involvement or passionate arousal can follow 
from commitment, as would be the case in certain arranged marriages or in close 
relationships in which one does not have a choice of partner (123). This 
component might be viewed as the “cold” component of love (119).

Those three components of love are all important parts of loving 
relationships although their importance differs from one relationship to another. 
Moreover, the importance of these components of love may differ over time 
within a relationship as well as across relationships at a given time (123).
The following table shows that the three kinds of love represent limiting cases based on the triangular theory of love. Most loving relationships will fit between categories, because the various components of love are expressed along continua, not discretely (123).

<table>
<thead>
<tr>
<th>Kind of love</th>
<th>Components</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Intimacy</td>
</tr>
<tr>
<td>Nonlove</td>
<td>-</td>
</tr>
<tr>
<td>Liking</td>
<td>+</td>
</tr>
<tr>
<td>Infatuated love</td>
<td>-</td>
</tr>
<tr>
<td>Empty love</td>
<td>-</td>
</tr>
<tr>
<td>Romantic love</td>
<td>+</td>
</tr>
<tr>
<td>Companionate love</td>
<td>+</td>
</tr>
<tr>
<td>Fatuous love</td>
<td>-</td>
</tr>
<tr>
<td>Consummated love</td>
<td>+</td>
</tr>
</tbody>
</table>

Legend: (-) means the absence of love

(+) means the presence of love
2.1.2.3.2 Kinds of Love

Sternberg explains on his triangular theory of love the kinds of love, and according to him, the components of love and their interrelationships can better be understood by considering these kinds of love to in which they may give rise in different combinations (123).

2.1.2.3.2.1 Nonlove

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

2.1.2.3.2.2 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. Stated in other way, one feels emotionally close to the friend, but the friend does not “turn one on”, nor does the friend arouse the thought that “one loves the friend” or that one plans to love the friend for the rest of one’s life (123).

2.1.2.3.2.3 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. Infatuation is essentially the same as what Tennov calls “limerence”, and like Tennov’s limerence, it can be quite lasting in duration under certain circumstances (123).

2.1.2.3.2.4 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).

2.1.2.3.2.5 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. This view of romantic love seems to be familiar to that found in classic works of literature such as *Romeo and Juliet* and *Tristan and Isolde*. This view of romantic love differs, however, from that of Hatfield and Walster who argue that romantic love does not differ from infatuation (124).

2.1.2.3.2.6 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. This view is captured in the title of Duck’s (1983) book, *friends for life*.

2.1.2.3.2.7 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).

2.1.2.3.2.8 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).

Among the three components of love and its different kinds in the
Sternberg’s triangular theory of love, it’s still depends on us on how we deal with
to suit the kind of love that we deserve to have, it still on the persons or humans
on how they act with their partner to have and keep the love that they chose to
have, but normally, the most ideal kind of love is the romantic love. However this
theory is just based on Sternberg theory and observation about love. Love is a
matter that could be defined and explained by anyone based on how they felt it
and how they understand it according to their feeling, we could not say that there
is an exact and right definition for it.
2.1.3 Review of Related Studies

There are some previous studies which have been written. Those previous studies are from the same object, the novel untitled *The Girls of Riyadh* by Rajaa Alsanea, as the writer but from different perspective from the writer.

The first previous study has been written by Winarni untitled *An Analysis of Gender Discrimination on The Four Main Characters in the Novel Banat Al-Riyadh*. Her study discusses about the gender discrimination. The research focuses on two problems: first, gender discrimination experienced by the four main characters. And the second, the four main characters’ attitudes toward the gender discrimination. The novel carefully and accurately analyzed using the theory of gender and kind of gender discrimination as a response to research problem and also the theory of feminism to see how women’s resistance toward discrimination. The research describes about women in Saudi Arabia which undergo kind of gender discrimination. There are some factors that cause women’s discrimination in Saudi Arabia, such as religion, society, culture and government. All those factors make women’s movement so limited. They do not have the same rights as men. Gender discrimination really makes women always inferior and men always superior whether in family scope or in public domain.

The second study has been written by Andik Bawo Intan untitled *Inner Conflict Figures On Novel The Girls Of Riyadh By Rajaa Alsanea*. His study
discuss about how the four main characters have an inner conflict with their family or their husband. His research uses psychological approach by Sigmund Freud.

The third study has been written by Putri Riskya Iriani entitled *The Struggle of Women Against Gender Discriminations in Girls of Riyadh* by Rajaa Al-Sanea. Similar with the first previous study. This research discusses gender discrimination. The findings of the study show the struggle of women toward gender discrimination. The writer analyzes the gender discrimination that occurs in the novel and experienced by the characters. Feminist approach is used in the study since the study discusses women and the struggle of women to get equality.

Similar to the previous studies above, the writer also chooses the four main characters as a subject. Both of them analyzing about gender discrimination and an inner conflict with their family of the four main characters. But, the differences between this study and the three previous studies are that this study analyzing about love’s life of the four main characters using new criticism approach and Triangular theory of love by Sternberg.