CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Element

Intrinsic element are the interpretation and analysis of the works of literature themselves (Wellek and Warren, 1949:139). The intrinsic elements of a work in fiction, such as plot, character and characterization, setting, theme, point of view, and style. Intrinsic elements give the narrative depth and coherence so that readers can connect with it more deeply and comprehend it.

2.1.1 Character and Characterization

According to Kennedy (1979:67), a character is an imagined person who is a part of a story. Kennedy divided characters into flat characters and round characters. Flat characters are characters that tend to be the same from the beginning to the end of the story. Flat characters are usually described as having one or two personality traits and are easily recognizable. Round characters are characters who often change for the better or worse. In the round character section, the author usually describes in more depth and detail. Once we understand the character's qualities and their typical motivations, their reactions to others become so predictable and consistent that scenes in the novel are unlikely to show significant psychological or moral growth. Characters will stick to their established traits and opinions, without changing or evolving in response to their interactions with others. Instead, they will continue to

behave in the same way, maintaining their roles and mannerisms throughout the story. (Kennedy, 1979:67)

Characters need a clear visualization of the figures described in detail by characterization. According to Abrams, characterization is the process by which an author creates and develops characters within a narrative. Characterization can be identified by two methods: showing and telling. Showing, commonly called the dramatic method, is how this research represents the character through talking and acting. Readers are left to deduce their motives and characters from what the characters say and do. This research does not only show what the character does, but he/she also shows thoughts, feelings, emotions, and communication between characters. Telling is the portrayal of a character that is told to the reader explicitly so that the reader is often invited to make inferences about what has been shown. (Abrams,1999:65).

2.1.2 Conflict

Conflict refers to a struggle between two opposing forces that builds tension in the story, making readers more interested by leaving them uncertain about which of the characters or forces will prevail. According to Johnson, conflict is a clash of actions, ideas, desires, or wills (Johnson, 2016:98). The struggle to resolve this conflict is what makes a story complete.

Johnson (2016:98) states that there are two types of conflict, namely internal conflict and external conflict. Internal conflicts are characters against themselves and involve their own physical, mental, emotional or moral conflict. This type of conflict

is usually resolved by the characters themselves. Internal conflict is used for character development. Usually, the character can change after the problem is solved. External conflict is where a character is pitted against a group of other people (person against person) who may conflict with some external forces, such as society and the environment.

2.1.3 Setting

The setting is where a story includes the historical period, the geographical location, and the social context, which together create the environment in which the characters live and the plot takes place. "Setting of a story, we mean its time and place" (Kennedy, 1995:158). Setting can drive characters to act and cause characters to reveal their innermost nature. Thus, a setting can influence a certain character and can help readers to analyze the nature of a character.

According to Kennedy, the setting can be divided into 2 parts, namely the setting of place explaining the details of the physical setting, namely houses, streets, cities, landscapes, and regions. a place can profoundly affect the character who grew up in it. The setting of time is also crucial to the setting which explains the hour, year, or century in the story. Setting time aims to help readers understand what is happening in the novel. (Kennedy, 1995:110)

2.2   Extrinsic Element

Extrinsic elements is a study to interpret literature in light of its social context and its antecedents (Wellek and Warren, 1949: 65). External forces and influences that

form and frame a literary work are referred to as extrinsic elements. This research uses the theory of the psychological aspect as the extrinsic element in the novel. The theory used is the Triangular Love theory which covers intimacy, passion, commitment, and kind of love.

2.2.1 Triangular Theory of Love

According to Sternberg (1986:119), known as Sternberg's Triangular of Love, all experiences of love have three components of love, namely intimacy, passion and commitment. The three components interact with each other and with the actions they produce to form different loving experiences. The difference in creating a relationship is also called a kind of love. Kind of love is understanding the various types of love that each component of love can give rise to in different combinations will help us better understand the components of love and their interrelationships (Sternberg, 1986:123).

2.2.1.1 Intimacy

Intimacy is a feeling that can bring out warm feelings in relationships (Sternberg,1986:119). These feelings include wanting always to be close, having good chemistry between partners, and bonding in a love relationship. Love relationships in this intimacy component do not only occur in romantic relationships with the opposite sex, but they can also be relationships between children and parents, friendships, or relationships between siblings. The expression of love in intimacy has been studied by Sternberg and Grajek that there are components of intimacy which include (a) a sense

of improving the welfare of loved ones, (b) feeling the happiness experienced by loved ones (c) giving appreciation to loved ones (d) relying on each other when needed (e) being able to understand each other (f) sharing oneself and different possessions with loved ones, (g) providing emotional support from loved ones, (h) building intimate communication with loved ones, (j) appreciating when loved ones have other lives (Sternberg, 1986:121). It can be concluded that this component is the core and basis of a loving relationship. If a person can achieve all of these components, the relationship will last long because it involves deep feelings. It is not often if a woman and a man are friends, they can feel the growth of love due to the fulfillment of the intimacy component.

2.2.1.2 Passion

Passion is the component that refers to physical attraction and sexual attraction (Sternberg,1986:119). For a romantic relationship, this component only plays a role in short-term relationships. Passion may be a significant part of a romantic relationship but a minor part of a parental relationship or friendship. Therefore, the strength of a romantic relationship may play a significant role in this passion component. This component does emphasize physical and sexual needs, but there are other needs such as self-esteem, succorance, nurturance, affiliation, dominance, submission, and self-actualization also involved in passion. Passion can be awakened through intimacy. Passion will naturally arise if the romantic relationship can achieve the intimacy component. Physical attraction in passion may attract the relationship at first, but what

can help sustain passion is intimacy. Likewise, if a relationship is only based on passion without intimacy, then the relationship will not be solid and long-lasting.

2.2.1.3 Commitment

Commitment is the love component of deciding that one loves another person (in the short term) and deciding to maintain that love (in the long term) (Sternberg,1986:119). A person's decision in this commitment requires a high level of control. Hence, this component is the most difficult of the two. Commitment/decision does not only involve opposite-sex couples, but it also involves commitment between families. The purpose of commitment is to keep the relationship going. This commitment component is also closely related to intimacy and passion.

2.2.2   Kind of Love

Kind of love is understanding the various types of love that each component of love can give rise to in different combinations will help us better understand the components of love and their interrelationships (Sternberg, 1986:123).

2.2.2.1 Nonlove

Nonlove only involves light communication between the characters, so it does not involve feelings of love (Sternberg, 1986:123). Nonlove can occur with people who have casual relationships.

2.2.2.2 Liking

Liking is a feeling that only involves the intimacy component of love without passion and commitment. This type of love is usually shared in friendships (Sternberg,

1986:123). Liking can be the start of a love relationships, the condition where someone wants to know each other. The feelings of closeness, bondedness, and warmth toward the other.

2.2.2.3 Romantic Love

Romantic love is a type of love that involves the components of passion and intimacy. The passion component arises when a person sees her physically, but it is also interested in bonding emotionally (Sternberg, 1986:124). This kind of love can happen with someone who has fulfilled the intimacy component and then grows to the passion component.

2.2.2.4 Companionate Love

Companionate love is a type of love that combines intimacy and commitment. It usually occurs in long-term friendships or long-standing marriages (Sternberg, 1986:124). This may happen in a long marriage because biologically a person will decrease or even lose lust for a partner. So, what remains is the intimacy, emotional bonding, and commitment that is marriage. Companionate tend to have a long-term relationship because it involves commitment.

2.2.2.5 Consummate Love

Consummate love is a type of love that combines the three components of love, namely intimacy, passion, and commitment. This type of love is the love that all couples desire and strive for (Sternberg, 1986:124). Consummate love is a kind of love that often occurs in a love relationship. This kind of love can be easier or more difficult

to form and maintain, it depends on how a person builds the relationship and how a person maintains the love.

2.3 Research Method

Research method is a method that involves the form of data collection, analysis, and interpretation that researchers propose for their studies (Cresswell, 2009:31). In this research thesis, the method of research contains the research approach and method of data collection.

2.3.1 Research Approach

Based on the background of this research thesis it reveals the psychological phenomena of intimacy, passion, and commitment of the actors Stella and Will in the novel *Five Feet Apart* written by Stella Grant. Kennedy said "Psychological criticism is the psychological study of a particular artist. Most modern literary biographies employ psychology to understand their subject's motivations and behavior. Psychological criticism is the analysis of fictional characters. Freud's study of Oedipus is the prototype for this approach that tries to bring modern insight about human behavior into the study of how fictional people act." (Kennedy, 1976:1805). Through this approach, this research analyzes the behavior, personality, and pattern depicted in Rachel Lippincott and Friends *Five Feet Apart*.

2.3.2 Method of Data Collection

This research thesis uses library research as a data collection method to analyze the relationship between intimacy, passion, and commitment in the main character of

Five Feet Apart. Library research is structured with specific tools, rules, and techniques that use sources, factual information, or personal/expert opinion to answer the research question (George, 2008: 6).

The data sources used in this research thesis are divided into two types, namely primary and secondary data. Primary data, such as fiction, poetry, and drama, is the object of the research study. This research used *Five Feet Apart*, written by Rachel Lippincott, as the primary data. Meanwhile, secondary data are texts that support the theory of the prime data object, such as articles (or essays), book reviews, and other scientific journals. This research uses journals, journal articles, and books about literary elements and the triangular of love as secondary data.