

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1 Narrative Elements**

This chapter considers the theories behind the literary work and psychology that are applied in the study of “*The Motion of Puppet*.” First, there is an introduction to the key features of the story. The characters and characterization, conflict, and setting to see how the structure of the story affects the relation between Theo and Kay. In the latter section of the analysis, the focus is on Sternberg’s theory of triangular love.

##### **2.1.1 Character and Characterization**

Character is one of the most significant elements in literature because it plays an important role in developing the plot and enabling readers to understand the story more profoundly. According to Kennedy and Gioia (1995), a character “is presumably an imagined person who inhabits a story” (p. 67). This statement suggests that characters are imaginary figures created by the author to exist within the narrative. Through these characters, readers are able to undergo the circumstances, sentiments, and conflicts illustrated in the story.

Characters may also be categorized into flat and round characters. According to Mays (2018), flat characters tend to have simple and predictable personalities with restricted emotional depth, while round characters own psychological complexity and may show diverse or even contradictory traits (p. 212). Flat characters are usually presented as supporting or minor characters in the narrative, while round characters are

depicted in a more realistic way because they reflect the complexity of real human beings.

Additionally, characters can also be classified as static and dynamic characters. Mays states that dynamic character's experience substantial changes in personality, attitude, or perspective during the narrative while static characters remain unchanged throughout the story (p. 214). Because of experience and conflict throughout the story, a dynamic character develops while static characters remain the same from the beginning until the end of the story.

Not only characters, but literary analysis also explores characterization, which refers to the techniques authors use to develop characters and demonstrate in a literary work. Mays defines characterization as the creative method used to illustrate fictional characters to readers (p. 214). Through characterization, readers are able to understand a character's development, emotions, personality, and motivations throughout the story. Characterization may be delivered directly or indirectly. Direct characterization happens when the narrator explicitly describes a character's personality or traits. Meanwhile, indirect characterization allows readers to assume a character's personality through dialogue, actions, appearance, thoughts, or even interactions with other characters. Mays further describes that indirect characterization is a method of "showing" rather than directly "telling" readers about the character (p. 215). This technique motivates readers to interpret and analyze the character based on the proof presented within the narrative.

### **2.1.2 Conflict**

Tension and struggle are crucial elements in literary narratives because they affect the action of the plot and contribute to the development of characters throughout the story. According to Cuddon (2013), conflict is the tension that appears from the interaction between characters and their society or surrounding environment (p. 152). This implies that conflict arises when characters confront opposition, problems, or pressure, whether from the conditions around them or from other individuals. Conflict is hence crucial for advancing the narrative and creating dramatic situations.

Based on its source, conflict is divided into external conflict and internal conflict. Mays (2018) explains that external conflict occurs when a character encounters opposition from pressures outside themselves, including disagreements with other characters, social expectations, or environmental challenges (p. 76). External conflict usually occurs through direct confrontation or obstacles that discourage characters from accomplishing their goals. Meanwhile, internal conflict refers to the emotional or psychological struggle occurring within the character's mind (Mays, 2018, p. 77). This type of conflict often involves confusion, fear, doubt, guilt, or competing desires undergone by the character. Through both internal and external conflict, literary works are able to depict emotional complexity and offer deeper insight into human experiences, thoughts, and behaviors.

### **2.1.3 Setting**

Setting is an important element in a story because it helps the reader understand where the events take place and how the mood depicted depends on the place. Kenney

(1982) states that setting is the element of fiction that informs the readers about the time and the place where the event takes place (p. 38). The setting helps the reader understand the context of the storyline because, through it, the reader can imagine the surroundings when an event occurs. For example, when two characters argue in a public space like a city park, readers can assume the place is crowded and that the argument is likely being watched by many people.

Kennedy and Gioia (1995) also explain that the setting encompasses the narrative physical environment, including buildings, landscapes, streets, or a particular region. In contrast, the setting of time specifies the period in which the events occur, including the hour, day, season, or historical era of the event. They also state that these elements may become more complex depending on the development of the narrative, nevertheless, setting can most simply be understood through the concepts of time and place (p. 111). In other words, setting is not limited to showing chronology and location but also contribute to the thematic and emotional depth of the story.

Similarly, Kenney (1982) argues that setting as a point in place and time requires broader development beyond its basic definition (p. 111). Hence, setting does not only involve historical period or geographical location, but also includes the characters' daily life, habits, the social environment surrounding them, and their occupations. Kenney also explains that setting may encompass social, moral, religious, and emotional conditions experienced by the characters within the narrative (p. 40). Through these diverse aspects, setting becomes an essential element to supports conflict, characterization, atmosphere, and the overall of a literary work.

## **2.2 Triangular Theory of Love**

An American psychologist, Sternberg (1986) theorizes the Triangular Theory of Love. He argues that “The triangular theory of love holds that love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle.” (p. 119). Sternberg defines love as a relationship constructed through the interaction of three main components, namely intimacy, passion, and commitment, which collectively form what he calls the triangular theory of love Components of Love

### **2.2.1.Components of Love**

The first component is intimacy. According to Sternberg (1986), “The intimacy component refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship.” (p. 119). Intimacy carries a significant role in establishing the emotional foundation in romantic relationship. Intimacy allows individuals to feel supported, understood, and emotionally secure with their partners. Through mutual trust and open communication, intimacy strengthens the emotional bond between two people over time.

The second component of love is passion. Sternberg states that “The passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component 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.” (p. 119). This adds intensity and energy to the relationship, especially in the early stages. The emotional attraction and the feeling of excitement create by Passion. This also urges individuals to maintain romantic interest and express affection in the relationship.

Last component of love by Sternberg is decision/commitment. It includes a choice to love someone and a continuous commitment to maintaining this love in a romantic relationship over time. Sternberg states that “The decision/commitment component refers to, in the short term, the decision that one loves someone else, and in the long term, the commitment to maintain that love.” (p. 119). This aspect helps to strengthen the relationship, which confines both the initial selection of love and the ongoing commitment to the partner. Despite challenges or conflicts, commitment provides consistency and stability in a romantic relationship. It also reflects the willingness of both individuals to develop and preserve their relationship in the long-term relationship.

### **2.2.2. Kinds of love**

Sternberg theorizes different kinds of love, the type of love created by the presence of component love. This is why the components of love are crucial to decide what kind of love a couple has in their relationship. According to the Triangular Theory of Love, there are eight distinct types of love, namely: Non-love, Liking, Infatuated Love, Empty Love, Romantic Love, Companionate Love, Fatuous Love and Consummate Love.

The first type is non-love. Non-love is the absence of three essential elements of love, Intimacy, passion, and commitment. According to Sternberg, Nonlove refers simply to the absence of all three components of love. Nonlove characterizes most of our personal relationships, which are simply casual interactions that do not partake of love at all.” (p. 123). In this kind of relationship, there is no physical attraction, deep emotional attachment, or long-term commitment, making it purely mutually transient or beneficial.

The second type is liking. Liking occurs when intimacy is present without passion or commitment, “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”. (p. 123). The basis of this relationship is only understanding and mutual respect without dedication and intensity that indicates romantic or committed relationships.

The third types of love are the kind of relationship with the only present is Passion without Intimacy or commitment, called Infatuated love. Sternberg states that “Infatuated love, or simply, infatuation, results from the experiencing of passionate arousal in the absence of the intimacy and decision/commitment components of love” (p. 124). “Love at first sight” become a common way to portray infatuated love, because it happened when someone feels an intense and sudden attraction towards the other. The characteristics of emotions in infatuated love usually highlighted in the quick develop and are driven by excitement and physical attraction. Yet, because there is no

long-term commitment or emotional closeness, the relationship tends to be unstable and short-term.

When the intimacy and commitment have disappeared leave nothing but commitment, that's where Empty love occurs. Sternberg states that "Empty love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love" (p. 124). The relationship may continue for a long time, but it often feels emotionally distant because the partners no longer share emotional connection and affection, because the reason individuals stay together in this relationship is usually out of obligation, habits, responsibility or even social expectations rather than the emotional bond or attraction.

The types of love that consist of a mixture of Intimacy and Passion without Commitment called Romantic love. According to Sternberg "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." (p. 124). Because it does not consist of commitment, Romantic love can be exhilarating and intense, but it lacks resilience and stability.

The combinations of Intimacy and Commitment create Companionate love types. Sternberg explain that "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." (p. 124) This type of love is usually strong and lasts for a long time because it's stable and provide emotional support within the relationship.



Next type is Fatuous love which is formed through the combination of passion and commitment without intimacy. According to Sternberg, “Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component” (p. 124). Almost like infatuated love, this type of love also develops quickly when two people feeling a strong attraction toward each other and have the urge to commit although they may not truly understand one another emotionally. As a result, this relationship lacks in mutual understanding and emotional depth although it appears serious and intense in a brief time. This type of relationship usually fragile because the two people does not have intimacy or a strong emotional foundation before decided to have a long-term commitment in the relationship.

The last and the most ideal type of love is Consummate love. This type of love formed through the combination of all three components. Even though maintaining consummate love is often more difficult than achieving it. Sternberg explains that “Consummate love is a kind of love toward which many of us strive, especially in romantic relationships.” (p. 124) This type of love depicts the goals that many relationships aspire to achieve, although it requires continuous effort to maintain.