CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to discuss about theories which are going to be used and review of similar thesis. As the study concerns with love which happens to the characters in the story, the writer would like to explain the theory of characterization and also uses psychological approach.

2.1 Review of Previous Studies

Love is already analyzed before in some thesis, there are come from Lutfi Umaroh Zuhri entitled *Melanie Strider's Struggle for Love in Stephanie Meyer's "The Host"* and also from Nany Viristi Indriyati entitled *Isabella Swan's Ways to Find Her True Love in Stephanie Meyer's "Twilight"*. Her thesis talks about the struggle to get love. In the thesis entitled *Melanie Strider's Struggle for Love in Stephanie Meyer's "The Host"*, it illustrates the motive and the way of Melanie to fulfill her love. In *Isabella Swan's ways to Find Her True Love in Stephanie Meyer's "Twilight"*, it shows that Bella tries to get Edward's love as the representation of her ways to find her true love.

This study is different from the above studies, the writer explains about the theory of characterization and also uses psychological approach to know about psychology of the main character in the novel

2.2 New Criticism

Criticism or more specifically literary criticism is a term for concerned defining, classifying, analyzing, interpreting and evaluating work of literature. According to dictionary, new criticism is an approach to the critical study of literature that concentrates on textual explication and rejects historical and biographical study as irrelevant to an understanding of the total formal organization of a work. According to (Abrams, 81), the new criticism differs from one another in many ways:

1) The principles of the new criticism are basically verbal.

2) The distinctive procedure of a New Critic is explication**,** or close reading: the detailed analysis of the complex interrelations and *ambiguities* (multiple meanings) of the verbal and figurative components within a work.

3) The distinction between literary *genres,* although acknowledged, does not play an essential role in the New Criticism. The essential components of any work of literature, whether lyric, narrative, or dramatic, are conceived to be words, images, and symbols rather than character, thought, and plot.

The new criticism only focuses on the intrinsic element of a literary work, such as characters, plot, setting, conflicts, and etc. The extrinsic element of a literary work is not matter considered in description the literary work. The description of a literary work through new criticism is not affected by the political condition in the time the literary works written, the background of the author, the city of the literary works published, and etc. It only focuses on the draft of the literary work because new criticism assumes that the draft of the literary work is an independent object.

2.3   Theory of Character

Character is one of the most important elements in a literary work. It will help the readers to know the character. Character is one of the most important elements in the literary works (Stanton, 1965:17). Character is a person who does the action in a story. According to Abrams, a character is an individual who exists in a dramatic or narrative work and he or she has moral dispositional qualities that can be seen from his or her dialogue and action (Abrams, 1999:32). Dialogue and action have important roles in understanding the characters (Abrams, 1999:33). There are two kinds of character in the fictional story according to Milligan (Milligan, 1983:155). They are called major character and minor character. A major character is the most important character in a literary work. He plays a very important role because everything he does becomes the content of the story. A major character becomes the center of the story because he endures problems, conflict, happiness, sorrow, etc. Through his actions, the reader knows the author's message of the story.

The minor characters are the characters that plays less important role than the major characters. Their appearances support the main character to develop the story so that they appear only in a certain setting. They do not endure the problem of the story. In this study, the writer focuses on Lou and Will's characterizations.

2.3.1   Methods of Characterization

Rohr Berger and Woods (1971:231) state that characterization is an author's creative process in creating a character. This process consists of describing the character's physical appearance, style, manner, thought, action and other's opinion about him or her. According to Murphy (Murphy, 1972:160 - 173), there are nine ways of the author to make his or her characters understandable, which are as follows:

First is personal description. It means that the author can describe the person's appearance and clothes in the story. The author describes what the characters are like and tells the reader the details of the characters' appearance body or build, the face, skin colors, eyes, hair and clothing.

Second is character seen by the other characters. It means that the author can describe a character through the eyes and opinions of other people in the story. The reader gets as it were, a reflected image. In other words, the author describes a character in the story by letting other people in the story make opinions about the character him or herself.

Third is speech. It means that the author can give the reader an insight into the character of one person in the story through what the person says. Whenever a person speaks, whenever he is in the conversation with the others, whenever he puts forward an opinion, he is giving his readers a clue to his character.

Fourth is past life. It means that the author lets the reader learn something about a person's past life, the author can give the readers a clue to events that have helped to shape the person's characters. This way can be seen through the direct comment from the author, person's thought, conversation or the medium of another person.

Fifth is conversation of other characters. It means that the author can give the readers' clue to a person's characters through the conversation of other people and the things they say about the character itself. The clues that the readers have, comes from the characters' conversation.

Sixth is reaction. It means that the author can give the readers a clue about the person's characters by letting the readers know how that person reacts to the various situations and events. Therefore, through this reaction, the readers can understand the mental and moral qualities of the person in the story.

Seventh is direct comment of the author. It means that the author can describe or comment on a person's character in the story directly. In this way, the reader will understand more easily what kind of people are in the story.

Eighth is thoughts. It means that the author can give the readers direct knowledge of what a person in the story is thinking about. Here, the author is able to do what the author his or herself cannot do in the real life. The author also can tell the readers what different people are thinking.

Ninth is mannerism. It means that the author can describe a person's mannerisms, habits, or idiosyncrasies, which may also tell us something about his character.

2.4 Love

The word love from Old English "*lufu*", is connected with Sanskrit "*lubh"* that means "*to desire*" and Latin lubere "*to please*". While the dictionary's definition of love is a strong liking to someone. It is a strong passionate affection for another person. In colloquial use, according to people's opinion, the most favored definitions of love include some words. They are *life, care, Friendship, union*, *family*, and *bond*.

Life is someone's decision to whom, who he or she would give his or her life. *Care* refers to a mental or emotional state of predisposition in which one has an interest or concern for someone or something. To care for someone may also refer to a disquieted state of mixed uncertainty, apprehension, and responsibility; or a cause for such anxiety. *Friendship* is a type of relationship between two people who care about each other. *Union* means a dissolution of loving subject into loved object; a hyper-real state of creative generosity. *Family* is individuals who have special meaning. They are foundation of support, teacher, counselors, and anything else we might need. From the description above, the writer can conclude that love is not about the gratification of wants but it is a primary element of human nature. Love is essentially an abstract concept, easier to experience than explain.

Different people place varying degrees of importance on the kinds of love they received. There are three kinds of love, they are: *Interpersonal love, Impersonal love,* and *Religious love. Interpersonal love* refers to the love between human beings. It is more sympathetic than the notion of very much liking for another. Although the feelings are sometimes reciprocal, there can also be unrequited love. The writer thinks

that interpersonal love is a common love. It is a love that is not only between a boy and a girl. However, it has larger definition. It can be love between friends, a teacher to the students and etc. Interpersonal love usually finds in the interpersonal relationships, such as between family members and friends.

Impersonal love is a love in larger context. This is not only love between people, but also love to the other things. People can be said to love a country, principle, or goal if they value it greatly and are deeply committed to it. People can also love material objects, animals, or activities if they invest themselves in bonding their identity with that item. *Religious love* is a love among humans before their God. Most religions use love to express the devotion the followers have to their deity who may be a religious teacher. This love can be expressed by putting the love of God above personal needs, prayer, service, good deeds, and personal sacrifice, all done selflessly. Reciprocally, the followers may believe that the deity loves the followers and all of the creations. Some traditions encourage the development of passionate love in the believer for the deity.

2.4.1 Theory of Love

C. S. Lewis (1960/1988) devoted an entire book to a discussion of types of love. Drawing on earlier distinctions made by Greek philosophers, he proposed four main varieties.

1. **Storge love or affection:** is based on familiarity and repeated contact and resembles the strong attachment seen between parents and children. This type of love is experienced for and by a wide variety of objects, including family members, pets, acquaintances, and lovers. Affectionate love has a "comfortable, quiet nature" (p. 34) and consists of feelings of warmth, interpersonal comfort, and satisfaction in being together.

2. Philias love or Friendship: Common interests, insights, or tastes, coupled with cooperation, mutual respect, and understanding, form the core of this love type. Lewis argued that Friendship, more than mere companionship, "must be about something, even if it were only an enthusiasm for dominoes or white mice" (p. 66).

3. Eros love: Eros or "that state which we call 'being in love'" (p. 91), is the third variety of love. Unlike the other love types, Eros contains a mixture of "sweetness" and "terror" as well as a sexual component that Lewis referred to as Venus. Erotic love also is characterized by affection, idealization of and preoccupation with the beloved, and a short life span.

4. Charity love: The final love type is Charity, a selfless and "Divine Gift love" that has no expectation of reward and desires only what is "simply best for the beloved" (p. 128).

According to John Lee (1973, Colours of Love) Love has six styles, Eros (Passionate), Ludus (game-playing), Pragma (logical love), Storge (Friendship), Mania (Possessive love), Agape (Selfless love).

1. **Eros** (Passionate) is an intensely emotional experience that is similar to passionate love. In fact, the most typical symptom of Eros is an immediate and powerful attraction to the beloved individual.
2. **Ludus** (or game-playing) The ludic lover views love as a game to be played with skill and often with several partners simultaneously. The ludic lover has no intention of including the current partner (or partners) in any future life plans or events and worries about any sign of growing involvement, need, or intense attachment from the partner
3. **Storge** (Friendship) is the third primary love color. Described by Lee (1973) as "love without fever or folly" (p. 77), storge resembles Lewis's concept of Affection in that it is stable and based on a solid foundation of trust, respect, and friendship. The typical storgic lover views and treats the partner as an "old friend,"
4. **Mania** (possessive love) is a combination of Eros and ludus, is another secondary love style. Manic lovers lack the self-confidence associated with Eros and the emotional self-control associated with ludus. This obsessive, jealous love style is characterized by self-defeating emotions, desperate attempts to force affection from the beloved, and the inability to believe in or trust any affection the loved one actually does display. This love type is "irrational, extremely jealous, obsessive, and often unhappy" (Lee,1973, p. 15).
5. **Pragma** (Logical love) is a combination of storge and ludus, is "the love that goes shopping for a suitable mate" (Lee, 1973, p. 124). The pragmatic lover has a practical outlook on love and seeks a compatible lover. He or she creates a shopping list of features or attributes desired in the partner and selects a mate based on how well that individual fulfills the requirements (similarly, he or she will drop a partner who fails to "measure up" to expectations)
6. **Agape** (Selfless love) This is the last secondary color of love, a combination of Eros and storge. Agape is similar to Lewis's concept of Charity and represents an all giving, selfless love style that implies an obligation to love and care for others without any expectation of reciprocity or reward.