

LENI'S POWER OF LOVE
PORTRAYED IN KRISTIN HANNAH'S *THE GREAT ALONE*

THESIS

By:

Azza Lutfiyaturrohmah

NIM 17320210



DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG

2021

LENI'S POWER OF LOVE
PORTRAYED IN KRISTIN HANNAH'S *THE GREAT ALONE*

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of the
Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:
Azza Lutfiyaturrohmah
NIM. 17320210

Advisor:
Asni Furaida, S.S., M.A.
NIP 19880711201802012182



DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2021

STATEMENT OF AUTHORSHIP

The thesis entitled "*Leni's Power of Love Portrayed In Kristin Hannah's The Great Alone*" is my original work. I do not include any materials previously written or published by another person except those cited as references and registered in the bibliography. As a result, if there is any objection or claim, I am the person who responsible for that.

Malang, June 23rd, 2023

The Researcher



Azza Lutfiyaturrohmah

NIM 17320210

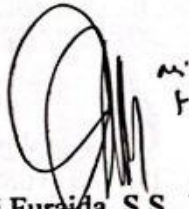
APPROVAL SHEET

This is to certify that Azza Lutfiyaturrohmah's thesis entitled *Leni's Power of Love Portrayed In Kristin Hannah's The Great Alone* has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, November 30th, 2021

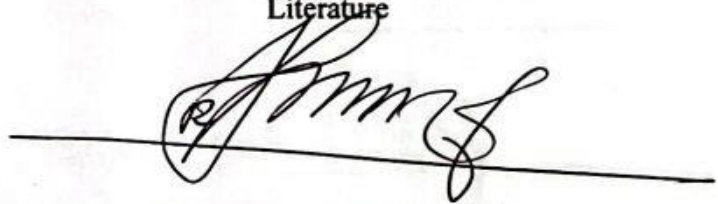
Approved by,

Advisor



Asni Furaida, S.S., M.A.
NIP 19880711201802012182

Head Department of English
Literature



Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by

The Dean,



Dr. M. Faisol, M.A.
NIP 19741012003121004

LEGITIMATION SHEET

This is to certify that Azza Lutfiyaturrohmah's thesis entitled "*Leni's Power Of Love Portrayed In Kristin Hannah's The Great Alone*" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, November 30th, 2021

The Board of Examiners

Signatures

1. Agung Wiranata Kusuma, M.A. (Main Examiner)
NIP 198402072015031004



2. Whida Rositama, M.Hum. (Chair)
NIP 198804222019032010




3. Asni Furaida, M.A. (Advisor)
NIP 19880711201802012182



Approved by

Dean of Faculty of Humanities




Dr. M. Faisol, M.A.
NIP 19741012003121004

MOTTO

لَا تَحْزَنُ إِنَّ اللَّهَ مَعَنَا

Where there is a will there is a way

There is always hope for those who always pray. Allah SWT never leaves his
servants.

DEDICATION

This thesis is dedicated to four people: me, my dad, my mom, and my husband.

The entire universe helps me in my journey, but four are the highlights.

ACKNOWLEDGMENTS

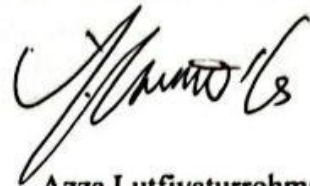
Bismillaahirrohmaanirrohiim

My God (Allah S.W.T), the Almighty and Most Merciful, the Lord of the World, the Master of the Afterlife, is to be worshipped for blessing the globe all day and night. Allah is thanked for helping me to finish this thesis, titled *Leni's Power of Love as Reflected in Kristin Hannah's The Great Alone*. The love and peace taught by the Prophet Muhammad SAW also brought us out of the path of darkness towards the light.

So, I would like to express my gratitude specifically to the following:

1. Rector of UIN Malang, Prof. Dr. H.M. Zainuddin, MA.
2. Dean of the Faculty of Humanities, Dr. M. Faisol, M.A.
3. Head of the Department of English Literature, Ribut Wahyudi, M.Ed., Ph.D.
4. I highly thank my advisor, Asni Furaida, M.A., whose great suggestions and patience enable me to finish this thesis.
5. Special for my parents, Sunardi and Azizah. Without their support in so many aspects, I would not be able to be who I am today.
6. My husband, who has helped me, strengthened me until I completed my thesis project.
7. My lovely sister Eka Nurul Hidayah and my brother named Dedi.
8. Whida Rositama, M.hum, a mom of a baby girl I love who has taught me great life lessons.
9. Regita Ainur Khijah, who always makes me delighted when I'm confused about completing this thesis, is a huge help.
10. My favorite people are Riana, Dwi, Citra, Tata, Husnan, and many more. I am forever grateful to God that I met you as a beautiful soul on my journey. Thank you for your support and love. Life is less scary with your presence.

Malang, November 30th, 2021



Azza Lutfiyaturrohmah
NIM 17320210

ABSTRACT

Lutfiyaturrohmah, Azza (2021) *Leni's Power Of Love Portrayed In Kristin Hannah's The Great Alone*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, M.A.

Advisor : Asni Furaida, S.S., M.A.

Key Words : **The duplex theory, triangular of love, love as a story.**

This study applied literary criticism and used a qualitative descriptive for analyzing the novel *The Great Alone* by Kristin Hannah. This research aimed to identify the form of Love expressed by the main character Leonora Allbright. The researcher formulated the research problem in how the forms of Leni's Love are based on the duplex of love theory by Sternberg (2006), which consists of the triangular theory of Love and the theory of Love as a story.

The triangular theory (Sternberg, 1986) has three essential elements: Intimacy, passion, and commitment. At the same time, the theory of Love as a story (Sternberg, 1998) is the last step in duplex theory, determined by 26 types of love stories. Although, the data was collected in document data taken from the character's dialogue or the narration story. The researcher also did analyze this novel's characterization, setting, theme, and plot. It was due to many statements and storylines being founded on implied meaning. Then, the researcher uses all these methods and finds the answers to the research problem.

Meanwhile, the researcher found the results of this analysis. It has been discovered that Leni has a form of Love called "Consummate Love" for Cora and Matthew. That means Leni's Love for her mother (Cora) and Matthew has fulfilled Intimacy, passion, and commitment. However, the researcher found Leni's Love for Ernt was identified as a kind of "Non-love" because the three aspects have not been completed. Next, the researcher determined that this study was included in the "Recovery story" or survival stories. It explained that the characters Leni and Matthew are a true love couple who strengthen, support, and recover each other from past trauma.

Finally, the researcher found several weaknesses in this analysis. The researcher should have analyzed the form of Love from many perspectives. It means that future research can incorporate gender studies theory to analyze the role and dynamics of each character in this novel. The PTSD theory can be used to conduct other research and compare the dominant and less dominant. Also, the next writer can investigate this research by conducting the research project using a deconstruction approach to the novel's binary opposition to the Jealousy theory.

ABSTRAK

Lutfiyaturrohmah, Azza (2021) *Kekuatan Cinta Leni Digambarkan Dalam Novel the Great Alone karya Kristin Hannah*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing: Asni Furaida, S.S., M.A.

Kata Kunci: teori cinta duplex, cinta triangular, cinta sebagai sebuah cerita

Penelitian ini menggunakan kritik sastra dan deskriptif kualitatif untuk menganalisis novel *The Great Alone* karya dari Kristin Hannah. Penelitian ini bertujuan untuk mengidentifikasi bentuk Cinta yang diungkapkan oleh tokoh utama Leonora Allbright. Peneliti merumuskan masalah penelitian tentang bagaimana bentuk ungkapan Cinta Leni berdasarkan teori cinta dupleks oleh Sternberg (2006), yang terdiri dari teori Cinta segitiga dan teori Cinta sebagai sebuah cerita.

Teori segitiga (Sternberg, 1986) memiliki tiga elemen penting: yaitu keintiman, gairah, dan komitmen. Selanjutnya, teori Cinta sebagai sebuah cerita (Sternberg, 1998) merupakan langkah terakhir dalam teori dupleks, yang akan ditentukan oleh 26 jenis cerita cinta. Meskipun demikian, data telah dikumpulkan dalam bentuk data dokumen yang diambil dari dialog antar tokoh atau narasi dalam cerita. Peneliti juga menganalisis data berdasarkan konflik dalam penokohan, latar, tema, dan alur cerita dalam novel. Hal itu dikarenakan banyaknya kesimpulan pernyataan dan alur cerita dalam makna tersirat. Sehingga, peneliti menggunakan semua metode tersebut sampai menemukan jawaban dari rumusan masalah tersebut.

Sementara itu, peneliti menemukan hasil dari analisis tersebut. Diketahui bahwa Leni memiliki bentuk Cinta yang disebut "*Consummate Love*" untuk Cora dan Matthew. Hal itu berarti Cinta Leni untuk ibunya (Cora) dan Matthew (Kekasihnya) telah memenuhi ketiga aspek dari poin keintiman, gairah, dan komitmen. Namun, peneliti menemukan bahwa Cinta Leni untuk ayahnya (Ernt) teridentifikasi sebagai jenis "*Non-love*" karena ketiga aspek tersebut belum terpenuhi. Selanjutnya, peneliti menetapkan bahwa penelitian ini termasuk dalam "*Recovery story*" atau kisah bertahan hidup. Dijelaskan juga bahwa tokoh Leni dan Matthew adalah pasangan cinta sejati yang saling menguatkan, mendukung, dan memulihkan diri dari trauma masa lalu.

Terakhir, peneliti menemukan beberapa kelemahan dalam analisis ini. Seharusnya peneliti menganalisis bentuk pernyataan Cinta dari berbagai sudut pandang. Artinya, diharapkan penelitian selanjutnya dapat memasukkan teori kajian gender untuk menganalisis peran dan dinamika masing-masing karakter dalam novel ini. Teori PTSD juga dapat digunakan untuk melakukan penelitian selanjutnya atau menerapkan sistem yang dominan dan yang kurang dominan. Selain itu, penulis selanjutnya dapat menyelidiki penelitian ini dengan proyek penelitian yang menggunakan pendekatan dekonstruksi terhadap oposisi biner novel atau teori Kecemburuan.

مستخلص البحث

ليستاري، لطفية الرحمة، عز. (2021). قوة الحب ليني تصويرها في الرواية العظيمة وحدها لكريستين هانا بحث جامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا الدولة الإسلامية مالك إبراهيم مالانج. المشرفة: أسني فريدة، الماجستير

الكلمات الرئيسية: مثلث الحب والحميمية والعاطفة والالتزام

ينص ستيرنبرغ (1986) على أن الحب يمكن أن يتكون من ثلاثة جوانب. من بينها، العلاقة الحميمة هي التقارب بين العشاق أو الاحتياجات الفسيولوجية للعشاق. العاطفة هي حاجة بيولوجية يمكن أن تكون الهيمنة والدعم والرعاية والانتماء وتحقيق الذات واحترام الذات والاحتياجات الجنسية. ينقسم الالتزام إلى شكلين. على المدى القصير والطويل. المدى القصير هو قرار الحب، في حين أن المدى الطويل هو قرار الحفاظ على الحب. كل هذه الجوانب مستمرة لتشكيل الحب. لذلك، يحتاج البشر إلى تحقيق هذه الجوانب الثلاثة لتشكيل حب كامل.

استخدم الباحث الأوصاف النوعية والأساليب النفسية لتحليل شكل الحب في شخصية ليني في رواية *The Great Alone*. ثم يقوم الباحث بصياغة المشكلة التي تم تحليلها إلى ثلاثة أجزاء. من بينها، ما هو حب ليني لكورا، وحب ليني لماتيو، ولماذا لا تحب ليني إرننت. يتم جمع هذه البيانات من خلال أخذ عدة نقاط مهمة في النقد الأدبي، وهي من إعداد المشهد، والحبكة، والأقوال، وسمات الشخصية المدرجة في نظرية المناقشة. قام الباحثون بتحليلها بناء على مكونات الحب التي تتكون من ثلاثة جوانب: العلاقة الحميمة والعاطفة والالتزام. بعد ذلك أعاد الباحث تحليل نتائج الجوانب الثلاثة لإيجاد شكل الحب من خلال نظرية المثلث بواسطة روبرت جيه ستيرنبرغ.

وفي الوقت نفسه، وجد الباحث نتائج هذا التحليل. تم اكتشاف أن ليني لديها شكل من أشكال الحب يسمى "الحب المثالي" لكورا. هذا يعني أن حب ليني لأمها (كورا) قد أكمل الجوانب الثلاثة للعلاقة الحميمة والعاطفة والالتزام. وبالمثل، يمكن تسمية شكل ليني من الحب لماتيو "الحب المثالي" لأن كل هذه الجوانب قد تحققت. ومع ذلك، فهو يختلف عن شكل حب ليني إلى إرننت الذي يسمى "غير الحب" بسبب غياب هذه الجوانب الثلاثة للحب.

و أخيراً، وجد الباحث بعض العيوب في هذا التحليل. لم يحلل الباحث شكل الحب في شخصية كورا ولكنه يحلل فقط شكل الحب في شخصية ليني. وبالتالي، يمكن للباحث مواصلة هذا البحث من خلال تحليل شكل الحب في جميع الشخصيات الرئيسية (عائلة أولبرايت). بالإضافة إلى ذلك، يمكن للباحثين اللاحقين أيضاً إجراء بحث باستخدام نهج تفكيكي للمعارضة الثنائية للرواية باستخدام نظرية جيلبوس.

TABLE OF CONTENTS

STATEMENT OF AUTHORSHIP	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO.....	vi
DEDICATION	vii
ACKNOWLEDGMENTS	viii
ABSTRACT.....	x
ABSTRAK	xi
مبسوخ لاص البحث	xii
TABLE OF CONTENTS	xiv
CHAPTER 1 INTRODUCTION.....	1
A. Background of the Study.....	1
B. Problems of the Study	7
C. Objective Of The Research	8
D. Significance of the Study	8
E. Scope And Limitation	9
F. Definition Of Key Terms	10
G. Previous Studies	11
H. Research Method	14
1. Research design	14
2. Data Source	15
3. Data Collection	15
4. Data Analysis.....	16
CHAPTER II REVIEW OF RELATED LITERATURE	18
A. The Psychology of Literature.....	18
B. A Duplex Theory of Love by Robert J Sternberg	18
1. The Triangular Subtheory of Love	21
a. Intimacy.....	22

b. Passion.....	26
c. Commitment	27
d. Sternberg's Kinds of Love	29
2. The Subtheory of Love as a Story.....	33
a. Kinds of Stories	22
CHAPTER III FINDING AND DISCUSSIONS.....	43
A. The forms of Leni's love as a main character.....	43
1. The form of Leni's love to Cora.....	43
a. Intimacy.....	22
b. Passion.....	26
c. Commitment	27
d. The kinds of Leni's love to Cora.....	26
2. The form of Leni's love to Matthew.....	58
a. Intimacy.....	22
b. Passion.....	26
c. Commitment	27
d. The kinds of Leni's love to Matthew.....	26
3. The form of Leni's love to Ernt.....	58
a. Intimacy.....	22
b. Passion.....	26
c. Commitment	27
d. The kinds of Leni's love to Ernt.....	26
4. The Kinds of Leni's love as a Story	77
CHAPTER IV CONCLUSION AND SUGGESTION	80
A. Conclusion.....	80
B. Suggestion	82
REFERENCES	83
CURRICULUM VITAE	87

CHAPTER 1

INTRODUCTION

A. Background of the Study.

In Maslow's theory, humans are creatures with needs, such as the need to be protected, feel safe, belong, be loved, and various other conditions (Muhibbin, 2020). Love is a fundamental need in human life. Although it is a basic need, it was widely interpreted as an ambiguous concept. Love is not only about the relationship between a woman and a man. Love can also be described as a warm personal attachment or deep affection for a friend, child, or parent. However, we can get love from anyone, such as a servant's love for his God, a mother's love for her child, a child's love for her mother, a father's love for his child, a friend's love, and many others.

In Robiatul Adawiyah's story, she got the nickname "The Mother of the Grandmaster" because she was considered the mother of the great Sufis. It is due to her obedience and asceticism. She never married and focused on loving God (Schimmel, 1997). She was a Sufi who devoted her life to her God. Robi'atul Adawiyah's Love was called a servant's Love for God. Besides, Romeo and Juliet's story is a classic love story tragedy written by William Shakespeare. This love story tells of two humans who love each other but cannot be together because their families are feuding. At the end of the story, their willingness is to end their lives instead of having life separately by fate. According to Lakshmanan & Nagarathinam (2016, p. 23), the story of Romeo

and Juliet described Love as ecstatic and violent, with loyalties and emotions. Until now, Romeo and Juliet have been familiar every decade as the best tragic love story. It is because most people like learning about Love, as stated in Sternberg's opinion on Cornell's Youtube channel (2018).

In Maslow's theory, Love is a healthy relationship filled with affection, mutual trust, and respect between two people. Maslow suggested that Love consists of five basic human needs: physiological needs, safety, Love and belongingness, esteem, and self-actualization (Gawel, 1996-1997). It is often called Maslow's hierarchy of needs theory (Muhibbin, 2020).

The researcher describes the theory of the hierarchy of needs. First are psychological needs, which must be completed as biological needs such as oxygen, food, drink, and warmth (McLeod, 2018). Secondly is safety, meaning that the people need to be protected from a crime that will or will not occur, in dire need of a self-security from all dangers. Third is Love and belongingness, which means that the person has a high sense of belonging to someone because there is a feeling of Love that loves other people very much. Fourth is esteem, its existence appreciated, like teachers and students who wish to be recognized. So, with high self-confidence, a teacher can teach science comfortably and thoroughly because of the student's level of trust in his teacher (Muhibbin, 2020). Meanwhile, students will also feel trusted by their teacher to pass various tests with support or motivation from their teacher.

So last is self-actualization, which describes how people want to be acknowledged for doing what they should have done since they were born into this world. For example, a musician who is supposed to make music, a painter who wants to paint, and a poet who wants to write (Gawel 1996-1997). Maslow's hierarchy theory feels this need must be met to complete a sense of satisfaction. He also stated the idea of prepotency; a person could only get to the next higher level of needs in the hierarchy if the requirements before have been substantially or completely satisfied.

Fromm's (1957) theory, written by Ewen (1993), explains that Love gives a great sense of responsibility toward humanity. There was like sharing, caring, knowing others' feelings, and respecting their own terms' development (Robert, 1993). Love is one of the essential components of human life. Meanwhile, fulfilling this potential component trial takes much work. The best way to complete Love is to secure firm social roots in this world, which is the Adlerian (1938) construct of social interest (McCarty & Christian, 2020).

However, Sternberg's (1998) theory of Love is described in the name of Duplex Theory of Love (Sternberg, 2006). This theory has two points essential for explaining a person's Love. Firstly, it is a structure (containing triangular theory). Secondly, the development of Love is called a sub-theory of Love as a story (Sternberg & Weis, 2006). So, the sub-theory of Love as a story is the last way to specify the love kinds (triangles) of Love developed.

The Triangle of Love by Sternberg has three essential components. Among them namely intimacy, passion, and commitment. The intimacy here consists of the human feeling of closeness with others, connectedness, and bondedness to the partners. A passion is closely into romantic activity, like physical attraction and sexual consumption. So, the next is a decision or commitment. It described that the relationship could be in the short-term or long-term commitment to Love each other (Steinberg, 1997).

Meanwhile, according to Sternberg (1998), the sub-theory of Love as a story will be implemented to decide what Love can be, precisely the concept of Love as a story. Usually, many people understand Love because of many stories have heard. However, almost all of us also exposed many stories explaining how Love can be developed with a differential of the concept of Love was understood. Sometimes, it can explicitly that intended as a love story.

Either way, this theory allowed us to analyze multiple conceptions of Love (Sternberg, 1998). The object of stories can be observed by giving attention to the story of people's relationships in real life, watching movies or television, people's experiences, or reading a book fiction (Sternberg & Weis, 2006). Then, it makes much sense to determine the outcome of Love from exposure to that story, and we can create a story about what Love should be.

So, with all the theories found, the researcher stated that the verb "Love" is exciting to study. It is a favorite topic of conversation among all ages. Love

life is still significantly trending among young people, from adults to grandparents (Mahmud, 2018). At the same time, the researcher chose *The Great Alone* (Hannah, 2018) as material for Literature analysis because the love story is exciting. This Novel was written by Kristin Hannah, Author of the best-selling Novel *the Nightingale* (Hannah, 2015). She is also the New York Times best-selling author of over twenty books and a former lawyer living in the Pacific Northwest.

Besides, the Novel *The Great Alone* is a historical fiction novel. It presented a story that was set in the past. The whole story begins with the condition of the Allbright family, Alaskan culture, the politics in the 1970s, and the inspiration to face the challenges for surviving the love in that time. Specifically, this novel talks about how strong love is in the wilderness of Alaska (Hannah, 2018).

The researcher reviewed the novel's story and found that Leni's love can survive adversity and become a light in the darkness with minimal capabilities. There are many scenes with difficulties. Especially when the story of living in Alaska. There are situations with no founded electricity, needed plumbing, and paved roads. Summer in Alaska is never dark, while winter is light. The 1974 novel Alaska is quite scary indeed.

The writer discusses the situation of the Allbright family, which focuses on three characters highlighted during the story. There are Leni, Ernt Allbright, and Cora. Leni is the main character, and her complete name is

Lenora Allbright. She is a 13-year-old girl and is usually called a Leni. A pretty girl looked with long hair parted down the middle, who had no friends because she was a new girl at school, always. Her father's name is Ernt Allbright, and he is in Alexithymia condition. It is part of a mental disorder. He had suffered from the disease since being a prisoner of war in Vietnam. Leni's mother, namely Cora Allbright and is a loyal woman. Cora loves Ernt, and it is tough to love until she ignores all of Ernt's terrible treatment of her. Cora, who will do anything for the man she loves, made a tough choice to protect Leni, only her one and only daughter.

Thus, the choice to settle down and survive living conditions in Alaska took work. Not everyone can go through living in Alaska in 1974 and having a father with a mental disorder. Besides, Leni meets Matthew and feels comfortable with him. For Leni, Matthew is her only male friend. Matthew is a safe space for her. However, the meeting with Matthew was an accident that would make her lose a father.

Tom Walker, Matthew's father, is the enemy of Leni's father. Allbright had warned her not to approach Matthew. Leni was pregnant with Matthew and told her mother one freezing winter night. Ernt also heard it. That night was the end of Ernt's age. Cora shot Allbright with her own hands, her beloved husband. In that situation, Cora focuses only on protecting Leni from her husband's constant torture that night. It showed that Cora's love for her child exceeded her love for her husband (Hannah, 2018). With a quick

decision, sacrifice, and belief in the actions that occurred, Leni promised herself to protect her mother, primarily her mother's actions toward her father. The love and affection of a mother for her child and a child for her mother will be described in this project in the next chapter.

The analysis uses the triangle love theory and loves as a story, which focuses on the form of the character Leni's love component according to Sternberg's Duplex Theory of Love (2006). It was a love triangle story component and was loved as a story. Sternberg (1986) said that the three components of a love triangle are the analysis of intimacy, passion, and decision/commitment (Zulfiani, 2020). While love, as a story, could be used to determine the strength of a person's love. Very interested in discussing this object in depth because the ending of this novel love story was tragic and very dramatic. In particular, this research aims to discover the components of Leni's love because this character has received positive criticism from novel critics. It is due to her actions that can help her survive domestic violence and how a woman deals with sexual harassment (Hannah, 2018). Then the researcher aims to analyze the novel *The Great Alone* using a psychological approach.

B. Problems of the Study

Following a brief background discussion and with many argumentations that explained above, the researcher found the essential points to formulate the research issues; It is:

1. How are the forms of Leni's love as a main character based on the duplex of love theory portrayed in the novel *The Great Alone* by Kristin Hannah?

C. Objective of the Research

Based on the mentioned problem, the researcher designed this study to fulfill the research problem. It is to know how the form of Leni's Love as a main character in the novel *The Great Alone*. The researcher chose that objective because she wanted to understand how Leni's Love is described, the reverse of other characters' love for Leni by conducting with family conditions, social environment, and love relationships.

D. Significance of the Study

The researcher noted that this study would contribute to practical and theoretical understanding.

Practically, this research study aims to tell the reader about Sternberg's duplex theory of Love, consisting of the triangle of Love (1986) and Love as a story (1998). The researcher attempted to discover the kinds of Love in character by analyzing intimacy, passion, and commitment. It was based on the triangular theory. The researcher also provided how to find the type of Love as a story based on the book fiction. However, this study can be expected the Students in English Literature or the next researcher to know

about literary studies. It will benefit other academics interested in this topic by formulating the concept of Love.

Meanwhile, this study is expected to highlight how literary works can be represented in real life. This study aims to give readers more knowledge and experiences to help them understand the power of Love. It shows that the storylines in the novel and real life have several profound interconnections. People who want to analyze this topic can use a combination or comparison between social experience and theoretical knowledge. Therefore, this research provides a deeper understanding of the literature as a reference for other researchers in analyzing novels with a different and more developed perspective from the research conducted.

E. Scope and Limitation

This study was limited to several scopes for realizing the research. In this project, the researcher used the novel *The Great Alone* as an object material to study analysis. This research only focused on Leni's character, which expressed her Love for many characters in that novel. It was released in 2018 with 576 pages and published by St. Martin's Press. There is no comparison. Dominant and less dominant were found. This study only analyzed one novel with several supporting data like books, a thesis, a dissertation, journals, blogs, and articles. Besides, the researcher analyzed the data based on the meaning of words, phrases, sentences, and narratives transcribed from the setting, storyline, plots, themes, and characters. Sometimes, the researcher

also gives many statements that relate to the experiences of developing Love in real life. As a result, only the material above the researcher's analysis objective.

F. Definition of Key Terms

To minimize misinterpretations meaning and intent by the reader or another researcher, the researcher defines critical keywords in this part. These are the ones:

Love : It is a deep and tender feeling that consists of affection for attachment or devotion to a person or persons. Many researchers and psychologists have stated that love has impulsive and motivational characteristics, similar to abusing addictive drugs (Burunat, 2016).

Alexithymia : It is a mental condition that is difficult to express and identify emotions. A person who suffers from Alexithymia shows that they are in complexity and indistinguishable emotional awareness, like happiness on a joyous occasion (Nasution & Prastikasari, 2020).

Intimacy : It is a strong, frequent (intense), and mutual attachment that takes many forms. It can be described as the closeness, bondedness, and connectedness between two people in a relationship (Sternberg, 1986). As a result, the couple's intimacy

is defined by strong relationships and a high level of interaction in many ways.

Passion : Passion expresses motivational and other sources of arousal that guide the experiences of humans. There are self-esteem, nurturing, affection, dominance, obedience, and sexual need (Sternberg, 1986).

Commitment : It refers to a person's readiness to take action. It is divided into two types: the short-term and the long-term. The short term is the decision that one loves a certain other. The long-term commitment is to keep that love (Sternberg, 1986).

Love Story : It is a story that deals with love. It is described as a plot of a love story in a relationship. According to Sternberg (1998), It can be a surface level (what seems to have happened) and a deeper level (what we think would happen).

G. Previous Studies

Similar objects of triangular love theories and love as a theory have been used in previous studies. They are:

The first research is conducted by Ummu Humairo (2019) of Dharma Persada University Jakarta. She analyzed *The Reflection of Love Theory in the Novel the Great Alone by Kristin Hannah*. The researcher employs Eric Fromm's theory. This study aims to demonstrate the assumption reflection of

the love theory through the main character in Kristin Hannah's novel *The Great Alone*. The study focuses on describing an intrinsic of the novel, such as characterization, setting, and plot, on understanding the reflected love in *The Great Alone*. The study used literary criticism, precisely the psychoanalysis theory of Eric Fromm. Even though this research has a different way of analysis from the author, the research object is still related to the author. Therefore, the author uses these findings as previous studies to become a standard reference material for analyzing novel characters and a comparative reference for analytical procedures using different methods.

The second research is conducted by Fazriyani S. Mahmud (2018) of Universitas Muhammadiyah Gorontalo. She analyzed *The Analysis of Love using Sternberg's Triangular Theory of Love in the Breaking Dawn Novel by Stephenie Meyer*. Using Robert J Sternberg's theory, the analysis focuses on describing intimacy, passion, and commitment in the novel *Breaking Dawn*. This journal aims to talk about love as the main object in the analysis. The study used an exact theory with the researcher. Thus, as in previous studies, this research material guides the novel's character analysis. It is specifically guided on using the theory and applying the same analysis to the characters, even though it is in a different novel title.

The third researcher is Karina Rahma Hadiani (2016) of Diponegoro University Semarang. She Analyzed *The Triangular Love of Main Characters In E. L. Jam es' Fifty Shades Darker (2011)*. The study aims to describe the

intrinsic and extrinsic aspects of *Fifty Shades Darker* novel and prove the existence of intimacy, passion, and commitment in Christian Grey and Anastasia Steele's love relationship in *Fifty Shades Darker* novel. So, the similarity of this study is that the authors use the same theory, namely the love triangle theory by Robert J Sternberg, in different sections. Meanwhile, the difference is that this study only focuses on the three components of the theory. In comparison, the researcher here does not only focus on these three components but also the kinds of love after building one of these components.

The fourth previous study was taken from the dissertation that has been studied by Crystal Wilhite Hemesath (2016) for gaining a Doctor of Philosophy. She researched the title *Falling Out of Romantic Love: A Phenomenological Study of the Meaning of Love in Marriage*. In this analysis, she used many theories to investigate the FORL (falling out of romantic love) in marriage. Specifically, the researcher aims to analyze the primary reasons and consequences of FORL. Also, knowing what causes marital dissatisfaction and divorce is the opposite. This study applied too many theories, such as the duplex theory of love by Sternberg, the attachment theory, the biological theory of love, the social exchange theory, and the taxonomies of love.

The similarities between this research and this dissertation are that both use Sternberg's duplex theory of love. This study also uses the concept of

analysis based on the triangular theory of love and the theory of love as a story. As for the differences, this dissertation analyses many participants to extract data about the satisfaction or dissatisfaction of love in real life, while the researcher of this thesis only applies it to one character in a fictional novel. Therefore, this researcher uses this dissertation as a guide to study an object of love based on Sternberg's duplex theory of love (2006) and also for the sub-theory of love as a story.

H. Research Method

1. Research design

This study applies categorized as literary criticism because it attempts to analyze a novel. Literary criticism is a discipline for interpreting, analyzing, and evaluating literary work. This study attempts to analyze the novel descriptively. Moreover, the researcher uses a psychological approach from Sternberg's Duplex theory of love (2006). It was composed of the triangular theory of love (Sternberg, 1986) and the theory of love as a story (Sternberg, 2006).

The type of this analysis was document data taken from the character's dialog or the story. This research also analyzes this novel's characterization, conversation, setting, theme, and plot. It is because many statements and storylines are founded on implied meaning. While the researcher collected, analyzed, interpreted, and identified the data to find the result and conclude the study.

2. Data Source

The primary data source used for this research is a novel by Kristin Hannah titled *The Great Alone*, published by ST. Martin Griffin, New York, 422 (2018). The author of this novel is the New York bestselling author of more than twenty novels. *The Great Alone* is one of her other best-selling books. It tells the story of a family who relocates to Alaska's almost-isolated wilderness. Spirit and patience are pushed to the limit. It was an exciting story to study for researchers who like survival conditions. In addition, the researcher also uses various other references to support the analysis. There are a thesis, dissertation, books, journals, and articles.

3. Data Collection

The researcher employs several steps in collecting data based on Wiyatmi's (2011) type of analysis. Firstly, the researcher reads the novel several times to find any data that has been highlighted. It includes understanding character roles, storylines, plots, themes, settings, and problem-solving. It was evaluated based on the words, sentences, phrases, or narrative storyline.

Secondly, the researcher began to identify the data with the theory of Sternberg (2006). It would analyze the data by connecting the dialogs or narrations that consist of words, sentences, or phrases in storylines based on family relations, economic conditions, social environment, love relationships, and characters' decisions.

Third, the researcher integrates the research problem with the findings from the theory used. Then, the researcher makes several statements or sentences to answer this research question following the analysis results.

4. Data Analysis

Chamamah-Soeratno in Wiyatmi (2011: 98-105) provides eleven literary research analysis steps.

The first is that the researcher begins by reading the novel for more understanding of the storyline and rising action in every part or scene. Secondly, the researcher determined and identified the main problem that can be analyzed in the novel (*The Great Alone*). Third, formulate the research problem to be investigated. Fourth is conducted the theory that has been chosen and followed by literary research. Fifth, after conducting the theory with the research problems, the researcher began collecting the data into more specific ones that were highlighted based on phrases, words, and sentences that will be examined. Sixth is formulating a temporary hypothesis that the researcher tests directly with empirical data. Seventh began to analyze based on the duplex theory of love by Sternberg (2006) guided by previous studies and other supporting data. Eight provided an interpretation by making generalizations under the literature research. The ninth is the drawn conclusions on the completion of the data analysis, which gives rise to empirical data results. The tenth is the formulated and reported data that is

adapted to the answers to the research questions. The Eleventh stated the final analysis of the research implications.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter reviewed the theories that were used in this study. The researcher discusses the psychology of literature. They were so, followed by Robert J Sternberg's duplex theory of love.

A. The Psychology of Literature

The name "Psychology of Literature" means to study the psychology of the writer, also as the study of the creative process, the psychological types and the law present within work literature, or the Literature's effect on readers' psychology (Wallek & Warren, 1948). In addition, Psychology obviously can illuminate the creative process. Occasionally, a psychological theory, consciously or subconsciously held by an author, fits a figure or situation. In this study, the researcher focuses on the literary psychology approach. On the other hand, analyzing a novel requires a good understanding of its characters.

In Robert Stanton's theory (1965: 17-18), numerous approaches exist to examine characters in a literary work. According to Freud in Waslam (2015: 140), a theory of human development, the process of interpretation, and therapeutic interactions is named psychoanalysis. Psychoanalysis is the study of science that focuses on the psychological act. According to Freud in Waslam (2015: 140), psychoanalysis is a theory of human development in

literary work, the process of interpretation, and therapeutic interactions. Then, the researcher used psychoanalysis to know characterization from the perspective that may be seen in the characters' words, behavior, discussions, and actions.

While the literature used is art displayed through language and writing, the purpose of this literary work is usually to entertain and educate. The forms are also different, including in the form of poetry, prose, and drama. In the book *Theory of Literature*, Wellek, and Warren (1963) say that "*literature can display all life information on a large scale, social life and real world life are literary objects that are often processed.*" Because of that, several scientists emerged who liked to research this literature work. They analyze, identify, and define a theory usually used in real life. Likewise, real-life experiences can be written in a literary work, then analyzed and defined as a new theory.

According to Wellek & Warren in Wiyatmi (2013:14), literature reflects and interprets life. Literature is derived from the reality of life, which portrays human problems. Plato stated that literature only could imitate and imagine things that exist in visible reality (Wiyatmi, 2013). In Luxembourg (Wiyatmi, 2013), Aristotle argues that literary works are a poet's creative process of re-creating reality. Those three perspectives argue that literary works are merely imitations of reality. The object is a human because literary works are formed from the real world. Therefore, in literary research, the character is the focus

of study. The researcher intends to use characterization to help the reader understand more about Sternberg's duplex theory of love.

B. A Duplex Theory of Love by Robert J Sternberg

Robert J. Sternberg is a psychometrician and psychologist from the United States. He is a previous President of the American Psychological Association (APA). Sternberg once received an award from the Society for Educational Psychology of the American Psychological Association (APA). He is still alive now. Sternberg stated in a post on Cornell University's Youtube page (2018). He started researching love after being in a bad relationship. He demands to learn why his relationship is so messed up. In the same post, Sternberg stated that while some people find the experience of love to be lovely.

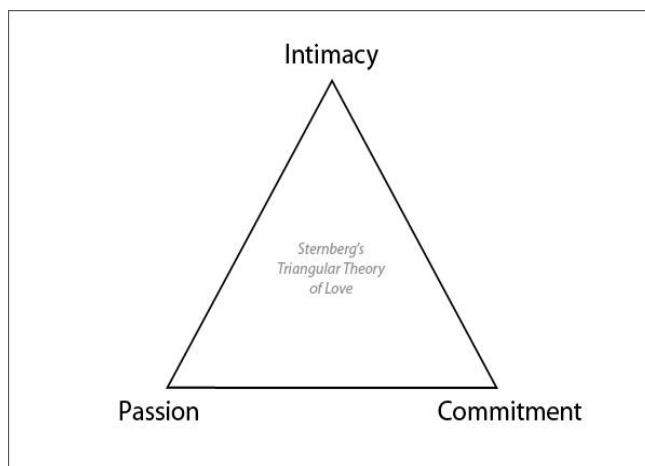
Although this is a duplex theory of love by Sternberg (2006), according to Hemesath (2016), It is composed of a triangular theory of love (1986) and the new theory of love as a story (2006). The duplex theory consists of two-point essentials to the nature of love (Sternberg & Weis, 2006). Firstly, it is a structure (a triangular of love), and secondly, it is a development (love as a story). The triangular theory is explained in the first topic on this point. So, love as a story is described next after. Moreover, the sub-theory of love as a story is the next attempt to identify what kinds (triangles) of love develop. It considers each of the sub-theories, but as a whole, it was known in duplex theory (Sternberg & Weis, 2006).

1. The Triangular Sub-theory of Love

Sternberg (1986) attempts to discover why every couple has a different love story, how long a couple is loved, and how love is created in his theory. Sternberg discovered three elements that constitute love. If one of these is missing from a relationship, the relationship lacks love. Love will not form or run aground if one of the components does not receive a response from the partner. Sternberg (1986) created the triangular theory of love, which states that love consists of three main components: intimacy, passion, and decision/commitment.

The three components can be represented as a triangle, with each angle connected to the others (Sternberg, 1997). In the first element of the theory, Sternberg discusses intimacy, which is the closeness between two people and the strength of the connection that holds them together. In theory, passion relates to sexual drive. It encompasses other self-needs, including self-actualization, dominance over others, self-esteem, and surrender. The study has the same object and theory but a different concept page. The central element in this theory is commitment, which Sternberg defines as having two types: short-term and long-term commitment. The decision to love someone is the short-term aspect while maintaining that love is the long-term aspect.

The triangle love theory illustrated as shown below:



a. Intimacy

According to Sternberg and Grejek in *The Anatomy of Love* (Loana, 2017), intimacy is a component that drives people to keep in relationships and form attachments. It occurs because each individual believes they require and complement one another, and they cannot live alone without the assistance and presence of a partner. In other words, intimacy in a relationship is an emotional sensation of warmth, harmony, and sharing. It is also can be developed through a strong bond and frequent contact. Intimacy begins at a low level at the beginning of a relationship. However, it quickly increases as partners talk and become more intimate as they are open to one another. Couples with a high level of intimacy will be concerned about one another's happiness and well-being, and respect, appreciate, rely on, and understand each other. According to Sternberg, intimacy can also exist in non-romantic relationships, such as love for children, children's love for parents, and friends' love.

Every sort of love relationship is built on the foundation of intimacy. According to Sternberg and Grejek, ten elements support an intimate relationship. Among them:

1) A desire to improve the welfare of loved ones.

Whenever people are in love, they seek their partner and try to improve their welfare. They may sacrifice themselves to improve the welfare of their loved ones. Therefore they hope that the act will be appreciated. If dedication is appreciated, a sense of pleasure will arise, increasing.

2) A sense of joy when with loved ones.

Someone in love will spend as much time as they can with their lover. They can share their joys and sorrows. They can do many things together. Someone with love will enjoy all their time with their loved one.

3) High respect for loved ones.

A person who is entirely in love considers and respects their lover. Even though they know their partner's imperfections, this does not reduce the respect expressed. They accept and appreciate their partner's abilities and weaknesses.

4) Being there when loved ones are in need.

People need their lover to be with them when they are in a difficult or sadness. When the lover requires assistance, they might ask their partner for assistance. If their partner also needs them, they can find allowances when required.

5) A desire to understand each other.

The goal of lovers is that they will be capable of communicating with one another (or understanding each other). The two lovers know each other's strengths and weaknesses and how to deal with them. It is the ability to empathize with the partner's emotional state. The term "mutual" refers to two people being mates.

6) Being able to share their possessions with loved ones.

Someone in love is willing to give their lover their entire self, including their time and belongings. When needed, lovers also share their assets, and most significantly, lovers are willing to share without feeling pressured.

7) Accepting emotional support from loved ones.

Lovers will feel supported and strengthened by their partners, especially in difficult times. For example, when a partner is feeling grief or sadness over their achievement or failure, their partner will provide support from their emotions in the form of empathy. Then, the support can also be material or natural.

8) Providing emotional support to loved ones.

On the other hand, they will provide emotional support to loved ones. This support can take the form of many things, some material, empathy, compassion, support, and some energy.

9) Communicating more intimately with loved ones.

Communication here is essential in building a relationship, especially in the decision to love one another. One can communicate sincerely and honestly with loved ones. They can share their deepest feelings without worrying about being judged, share their thoughts, and give each other solutions to support their opinions. They can pour out what is on their mind without any burden. Communicating with a partner is an integral part of them.

10) Appreciating loved ones

Someone in a romance or falling in love will feel how significant his lover's presence is in his life. They will appreciate all the characters, traits, and even their partner's behavior with all their heart. They will always cherish every moment together. The couple will give each other appreciation for what they do, including gifts in the form of material, time, affection, and even the human soul (Lakshmanan & Nagarathinam, 2016).

These ten emotions are some of the ones that a person may experience regarding the intimacy of love. However, people can feel some of the

components above for an intimate experience. According to Sternberg and Grejek's research (Ioana, 2017, p. 4), a person will have an intimate experience if he experiences several of the components above, the proportion of which varies for each individual.

b. Passion

Passion, according to Sternberg (1986), such as the need to give and receive respect, maintain self-respect, and dominate, may also be present. On the other hand, passion also consists of emotions that create significant feelings in love relationships that focus on physical attraction. The physical and sexual attraction is essential in a close relationship. He describes passion as a physiological component that leads a person to feel physically connected to their life partner, to experience physical touch, or to have sexual interactions with them. Physical touch includes caressing hair, holding hands, embracing, hugging, kissing, or having sexual intercourse.

Sternberg (1986) states that passion profoundly makes a person always want with their loved ones. Therefore, according to Sternberg (Ioana, 2017), not only a physical attraction; passion expresses needs such as self-esteem, nurturing, affiliation, domination, obedience, and sexual wants. The requirements are expressed differently between person, situation, and type of love relationship. These requirements are a passion component, frequently inextricably linked, and a type of relationship. Eventually, physical attraction significantly impacts the passion component.

The intimacy component and passion component interact and support each other. Intimacy can create passion in some individuals. In certain relationships involving the opposite sex, passion will multiply, followed by intimacy. Passion may be the initial element that draws people into a relationship, but intimacy will help the connection become more contributed.

Passion comes after intimacy in other intimate partnerships. Passion and closeness, sometimes, can be very contradictory between each other. In prostitution, for example, a person may seek to fulfill passion demands while minimizing intimacy. Love in the part of passion was famous among middle-aged and senior adults; according to Yun-Jeong and Young (2005), it has to do with sexuality for satisfaction. According to him, love is a sexual phenomenon. In his opinion, humans who have had the experience of love (sexual) can give satisfaction themselves, which makes them happy. They should be encouraged to seek more happiness along their sexual journey, and sexiness is at the center.

Although the interaction between intimacy and passion varies significantly among individuals and situations, it could still be present in a close relationship in some form. Most people associate passion with sexuality, but that is not the case. Passion, on the other hand, can be found in every psychological need. For example, a person with a high need for affection may get passion experience from the person who gives them affection.

c. Commitment

Sternberg's love triangle theory includes commitment as a cognitive element. According to Sternberg (1986), commitment has two aspects: short-term and long-term. The decision to love another person is the short-term aspect. Long-term commitment is required to maintain a loving relationship. These two aspects would not need to be experienced simultaneously. A person's decision to love someone does not imply that he or she will be committed to that relationship. However, the decision to love (short term) should come before committing to a relationship (long term). The desire and willingness to maintain a relationship despite its difficulties and responsibilities exemplify commitment. Commitment is a component of love that can help to keep a relationship going when the relation in a difficult situation.

According to Sternberg (1986), deep commitment comes from a desire for oneself. It will never fade even though it will or has faced many obstacles, temptations, or extreme trials. Difficulties, temptations, or problems can be a starting point for everyone to express the sincerity of their love for their partner. It will be shown with an act of love that can increase the partner's trust, acceptance, value, and love. Commitment will strengthen and sustain love in this way.

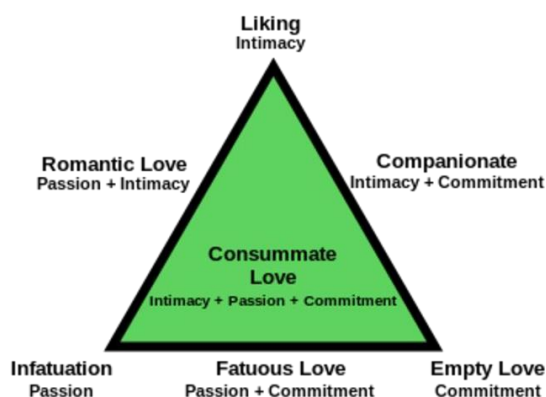
This component is essential for overcoming difficult times and recovering to better times. Commitment, except for intimacy and passion, typically develops early in a relationship. When a partner has long-term

ambitions, their commitment will grow with time. Commitment relates to intimacy and passion (Sternberg, 1986). Most people are committed because of a combination of intimacy and passion. Commitment, for example, to a betrothed couple can result in deep intimacy and passionate passion. In such a connection, the person will discover that the intimacy and passion he experiences will result from the existing partnership's commitment.

Commitment can also fade if one of the partners is disconnected. According to Sternberg's explanation in Cornel (2018), meeting two partners who are mutually committed but in different directions in life goals cannot last as long as consummate love. The lack of intimacy supports this. The underlying reason is Sternberg's illustration of a love triangle, where intimacy is at the top. Intimacy can underlie a lasting relationship but also not without commitment. The love triangle has a close relationship.

d. Sternberg's Kinds of Love

The triangular love hypothesis produces the following forms of love:



According to Sternberg (1986), the three components of love can be combined to form various types of love. The components involved that can make up this type of love are different. The three components of this love triangle theory can be described as follows; Intimacy (the topmost node of the triangle), Passion (located at the left end of the triangle), and Commitment (located at the very tip to the right of the triangle). Each of these components can be used in many different ways. So it is necessary to understand the meanings in the context of this theory. They are:

1) Non Love

This type of relationship occurs when none of the three components of love is present. It means there is no intimacy, passion, or commitment in the form of someone's love. It will happen in a simple relationship. It is just a casual interaction without love. For example, the person who meets with new people and introduces them to each of them does not need more interactions like Intimacy and passion. This type can also happen if there are two heartbroken partners or if there is unrequited love. These findings focus on Sternberg's assertion in the Cornell video (2018), which indicates that if someone expresses love with a reciprocal attitude from a loved one, it will fade with time.

2) Liking

The kind of love that only has an intimacy component, without passion and commitment. If Intimacy is the only element present in a relationship,

without passion or commitment, the result is friendship. Two people only like each other, not love each other. There is a relationship characterized by friendship. Someone will feel close, bonded, and comfortable without passion or commitment to form a long-term relationship.

3) Infatuation Love

It only has a passion component without intimacy and commitment. It was usual for love at first sight. This type of love can appear quickly and disappear quickly too. The desire to make love is marked by psychological awakening and physical signs such as increased heart rate, palpitations, increased hormone secretion and erection of the genitals. A relationship is based only on the need to satisfy sexual needs. There are no emotional attachments or other commitments, which is what a "one night stand" is called.

4) Empty Love

This type of love is based only on a commission without an intimacy and passion component in a relationship. Usually found in couples who have been married for a long time. For example, it occurs in elderly couples. In this type of love, the partners lose their emotional involvement and no more physical attraction. In this type of love, the partner loses his emotional involvement and ceases to be physically attracted after a long relationship. Thus, this type is usually applied to household couples who already have other passions, such as parenting.

5) Romantic Love

This type of love combines intimacy and passion but lacks a commitment component. So couples who fall in romantic love feel physically attracted to each other and emotionally attached but do not expect a long-term relationship. For example, if “friends but affectionate,” they may have a strong attraction and closeness. They seem inseparable but are not yet ready to commit (there is no commitment component).

6) Companionate Love

It results from a combination of components of intimacy and commitment without the component of passion. This type of love is a long-term commitment, like in a friendship relationship. In other, this physical attraction also will no longer be exciting in the concept of a long marital relationship. So, for the next explanation, the researcher recommends reading the book Duck (1983), *Friends for Life*.

7) Fatous Love

It results from a combination of passion and commitment but lacks the component of intimacy. This love is difficult to maintain because of the need for more emotional aspects between partners. For example, two people are physically attracted to each other, have sex and cause pregnancy. They decide to enter the marriage even though they do not know each other well.

8) Consummate Love

True love or perfect love. The kinds of love that are fulfilled comprise intimacy, passion, and commitment. This type is an unconditional love that everyone dreams of in long-term commitment. This type is always filled by the relationship between husband and wife, mother to child, father to child, and child to parent. Especially for the relationship between parents and their children, because this type of love is easier to maintain because it is relatively fulfilled from birth. Thus, the perfection of these components is balanced because all the elements are supported.

2. The Sub-theory of Love as a Story

According to Sternberg and Weis (2006), The triangles of love theory emerged from stories. Many people have a point of view on relationship stories that convey a different conception of how love can be understood and developed (Sternberg & Weis, 2006). Sometimes, many love stories may be explicit because some have the context of more important stories. However, this theory provided opportunities for many people to analyze multiple conceptions of what love should be.

Besides, the theory of love as a story can observe by paying attention to the people in a relationship, watching movies, television, or reading fiction stories. It can also be developed in the personal attributes by the environment interaction that can create the love story. So, every person has their own love story, each trying to fulfill it in his or her life (Sternberg & Weis, 2006).

Another way to understand this theory is by watching the couple's behavior. It can be identified in the types of stories for each partner, the kind of love in their relationship, and what an ideal love story should be (Hemesath, 2016). Most of us always compare our stories to others' stories. We were only looking for the fit one similar to our own stories. It is more likely by many people because of the closeness of the story matches and familiarity with the relationship experiences (Sternberg & Weis, 2006). Although it was a difference in our perceptions of relationships, it still was a love story for the couple who participated. This information is about how to know the kinds of love stories in a relationship. In most, it will be explained the crucial points in the next steps of this chapter.

a. Kinds of Stories

According to Sternberg and Weis (2006), the stories we make are our own, taken from our relationship experiences in this world. In the same context, when we were young, we almost had the models of love relationships we observed around us. Love is expressed by our parents and relatives, on television and in movies, in reading fiction, in communications with friends or other people, and so on (Sternberg, 1998). Then, the very nature that many people dreamed of having beautiful love stories or happy relationships.

Although many possible stories are usually infinite, specific genres seem constantly emerging again, as Sternberg and Weis (2006) stated. Sternberg

approved it in his analysis of the literature, film, and people's oral descriptions of their love relationships (Sternberg & Weis, 2006). Besides, it happened because Sternberg analyzed the people participants from the United States, which will show some degree of cultural bias. With this intention, Sternberg (1998) said that the data would be explained only in several reports of his work on progress rather than a final statement of a fully stated theory. It means the validations are still ongoing because they will be for a long time. Then, Sternberg wrote that this finding is provided to the people interested in love, and maybe just for about everyone.

Moreover, some examples of love stories are usually familiar, like a prince and princess with an end story or happy ever after. It belongs to one of the kinds of love as a story named in fantasy stories (Sternberg, 1998). The horror story usually involving in a terrorizer and a victim storyline. The relationship is a success, partly depending on the compatibility or similarity of the two partner's stories (Sternberg & Weis, 2006). So, there are other kinds of stories concluded by Sternberg (2006) in his research and that kinds of stories there are;

1) Addiction story:

It is a kind of Strong story, anxious attachment, clinging behavior, and anxiety at the thought of losing a partner. This type usually happens to people who are just falling in love or a Newly married couple. There is no time to be

far away from their sight. Then this is called an addiction story or clinging couple.

2) Art Story:

Art Love story couples always prioritize physical attraction. It is important for couples to always look good in looks. It can be described as a pair of regard art about physical appearance or other aspects (Like eyes, torso, physique, and others).

3) Business Story:

It is a relationship as a business proposition. It was between a man and a woman who supported each to make money in one business or corporate. They were thing always that money was power. So, this is usually called to the couple or partners in close relationships as business partners.

4) Collection Story

Partner viewed as “fitting in” some overall scheme; partner viewed in a detached way. In the collection story, someone has different partners and a different dating style for each partner. He will continue to collect such as stamps and other collections until he finds one that fits or suits his choice.

5) Cookbook Story

This type of story is like making a better relationship by making a certain recipe or way. It is more about believing that a relationship will be more successful if it follows certain steps like a recipe.

6) Fantasy Story

It was often used in fantasy, novels, dramas, or movies. It was expected to be saved by a knight in shining armor or to marry a princess and live happily ever after.

7) Game Story

Love as a game or sport. It is like the story of competition. There is a winner and a loser, one individual closer to being a winner and another closer to winning. Sometimes the couple plays this game in their relationship without realizing they have competed.

8) Gardening Story

A story is like a garden that needs to be cared for all the readers. In this story, one or both partners believe that a relationship will last if the plants need to be watered regularly, given enough sunlight, and protected from weeds or pest attacks.

9) Government Story

There are two kinds of this story. Firstly, it is Autocratic. It means that one partner can be dominated or control the other. Secondly, it is Democratic. It is two partners that share their power equally.

10) History Story

It consists of stories that are filled with stories from the past. Much of it is determined by past events. This relationship holds many records of the past that have been erased materially and mentally.

11) Horror Story

A love relationship will become even more interesting if terror terrorizes the two partners. Individuals like to frighten or be frightened by their partners. Of course, sometimes people unwittingly end up with a horror story, like in Fatal Attraction.

12) House and Home Story

In this story, the couple succeeds in the relationship with the home or house as a center. They are typically the person who very love and like the home, and this house starts to symbolize the relationship.

13) Humor Story

Love is strange and funny between men or women who always entertain each other. Humor is the type of point of succeeding in the relationship.

14) Mystery Story

Love is a mystery, and you should not let too much of yourself be known. It is secretive and still a mystery because they need to learn his partner's character in detail.

15) Police Story

You must keep close tabs on your partner to ensure they toe the line, or you must be under surveillance to ensure you behave.

16) Pornography Story

Love is dirty, and to love is to degrade or be degraded. Pornographic stories are stories of degradation and humiliation because the passion generated by each individual will often be debated whether what the individual experiences is love.

17) Recovery Story

Survivor mentality. A person can get through practically anything by viewing the personality after a trauma. Each couple can be a medicine or support system for the healing of the past.

18) Religion Story

For them, obedience to God in this relationship is very influential. Views love either as a religion or as a set of feelings and activities dictated by religion.

Religion is integral to this love story, like their meeting, which began because of God's grace.

19) Sacrifice Story

Someone decides to love is to give of themselves for someone to give to them. A relationship that requires sacrifice, even if only occasionally. However, in other cases, it is also more so that someone repeatedly and continuously makes sacrifices or sees himself always making sacrifices for others.

20) Science Story

In this story, a couple believes that, in general, love can be understood, studied, and dissected just like any other phenomenon. It causes the couple to tend to spend a fair amount on something. This behavior can only be functional if the partner can listen well but researches excessively.

21) Science Fiction Story

Feeling that my partner is like an alien is incomprehensible and very strange. A love story is like science fiction. Like feelings that keep ending up with partners who are just as weird as them, or they find themselves very strange and different from other people. They often want to be with someone who appreciates their partner for being extremely weird.

22) Sewing Story

Love is whatever you make it. It means a couple creates a relationship the same way it creates clothes, which need to be knitted or sewn. This relationship can be made or lived like a tailor who always follows a predetermined pattern.

23) Theater Story

Love is scripted. The story was predictable acts, scenes, and lines. A dramatic story in which one or both partners see themselves as the main character. Their love affair follows several scripts and is accompanied by very structured plots, scenes, and acts.

24) Travel Story

Love is a journey. This type of story can be explained as a relationship, the same as a journey undertaken by two people. There are many possible different destinations, an unlimited number. Sometimes, the couple can choose the destination they wish to go to for dates.

25) War Story

This type can be explained as a series of battles in the war. The war is usually prolonged and sustainable. It is even more strange that usually, these couples are quite happy when others perceive their relationship as bad.

26) Student-Teacher Story

In this type of time, as a couple enjoying their respective professions in a relationship. The first pair is the teacher, and the other is the student. However, one of these individuals is usually chronologically older or more professionally mature than the others. However, it is common for this relationship to occur.

CHAPTER III

FINDING AND DISCUSSIONS

The researcher discusses data analysis concerning the research problem in the first chapter. The researcher discusses the form of Leni's love for Cora, Matthew, and Ernt. It is determined in Robert J Sternberg's Duplex theory of love. Then, the researcher describes clearly to apply these theories in this project analysis chapter of findings and discussion.

A. The form of Leni's Love based on a duplex theory of Love

1. The Form of Leni's Love to Cora

Lenora Allbright is a 13-year-old girl who loves her mother very much. For Leni, Cora is her best friend and mother in this world. Ernt Allbright is her father, who has PTSD after returning from the Vietnam War and always commits domestic violence against Cora. It always happened in that house because Cora became the outlet for his anger. Even so, Cora does not fight back because she loves her husband.

When Allbright always causes trouble. Cora only thinks about Lenny's safety because she is worried that Leni will also be affected by Allbright's emotions. The compassion and love between Mother and Child is so vast as to be imagined. That feeling is due to the domination of the bond of affection between mother and child. Therefore, the researcher will briefly explain Leni's form of love for Cora.

a. Intimacy

According to Sternberg and Grejek in *The Anatomy of Love* (1984), some aspects support intimacy in a relationship. A desire to improve the welfare of loved ones, a sense of joy when with loved ones, high respect for loved ones, being there when loved ones are in need, a desire to understand each other, the ability to share their possessions with loved ones, getting emotional assistance from loved ones, offering emotional support to loved ones, connecting more closely with loved ones, and appreciating loved ones. Intimacy was the potential of the backbone for relationship component support. The emotions of connectedness experienced are referred to as the intimacy component. The following dialogue explains this.

“you should be sleeping” Mama said “It’s early”.
Leni came up beside her mother, rested her head on her shoulder. Mama’s skin smelled of rose perfume and cigarettes.
“We don’t sleep,” Leni said.
“We don’t sleep”. It was what mama always said. You and me. The connection between them a constant, a comfort, as if similarity reinforced the love between them. (11-12).

The quotation above explains that Cora cares for Leni, who tells her to sleep. However, Leni thinks differently from her mother, Cora. She was more worried about his mother's condition. Cora looked very worried and confused. Making Leni also wants to get into Cora's mood to empathize. With Leni's position resting her head on Cora's shoulder, she said, "We don't sleep." Once again, she convinced Cora, "We don't sleep," to her mother to calm her bad mood. Leni knows how to position herself as medicine for Cora's worries. Calming Cora's anxiety was her mission because of anxiety, confusion, and insomnia.

From the snippets of the story, it can be seen how Leni's attitude loves her Mother. She is very empathetic to the hardships that befell his family. Her Mother contributed significantly more than his father in fulfilling the family's needs. In that scene, Leni expressed concern for Cora's health condition, who often could not sleep. Leni loves Cora, and vice versa. So that in this manuscript, it can be concluded in the form of evidence of an intimacy component implied in the example of Leni's love for Cora. The components include a desire to understand each other, share their possessions, to accept and provide emotional support.

Mama poured herself a cup of coffee and took a sip, then set the mug down on the Formica counter.

"Alaska. Christ. Why not Siberia?" She took a long cigarette. Exhaled. "I need a girlfriend to talk to."

"I'm your friend."

"You're thirteen. I'm thirty. I'm supposed to be a mother to you. I need to remember that."

Leni heard the despair in her mother's voice and it frightened her. She knew how fragile it all was: her family, her parents.

In the dialogue, Cora subconsciously says she wants a friend she can talk to daily. Cora thinks that changing residence requires a strong mentality, especially starting a new life. Meet new people, friends, and neighbors and a new way to socialize. Learn to adapt to the environment, food, and weather. All of that requires preparation, especially in areas that are minimally populated, such as Alaska.

So, Leni spontaneously replied to Cora's words, with the worry that there is Cora might have trouble making friends. She said, "I'm your friend." Without hesitation, Leni convinced Cora that she could also be considered a

friend even though their relationship was Mother and Child. However, no matter what occurred, Leni strived to always be there for her mother.

Leni considers her mother as her friend. However, Cora thinks that Leni cannot represent the friend she is meant by because there is a comparison of age. The age difference also indicates that the problems faced are very different. So, it will be challenging for Cora to think of Leni as a friend to communicate with or share stories about her problems. Therefore, Cora respects Leni as her daughter. Cora also confirmed to Leni that she was her mother. Providing emotional support to loved ones is the hardest part. Nevertheless, that action is one of the ten components of intimacy that has been going on.

Another dialogue showed:

“No pun intended,” Leni said. She leaned against her mother. She knew what Mama was feeling right now, so Leni had to be strong. That was how they did it, she and Mama. They took turns being strong. It was how they’d gotten through the war years.

“Thanks, baby girl. I needed that.” Mama put an arm around Leni, drew her close. “We’ll be okay, won’t we? We don’t need a TV. Or running water. Or electricity.” Her voice ended on a high, shrill note that sounded desperate.

“We’ll make the best of it,” Leni said, trying to sound certain instead of worried.

“And he’ll be happy this time.”

“You think so?”

“I know So.” (37)

The dialogue above shows that Leni and Cora are trying to understand each other. Mother and daughter who support and encourage each other as though they were friends. Another component that encourages intimacy in this situation is Leni's wish to be vital to her mother. With that attitude, Leni demonstrates a caring and willingness to look after her mother, Cora. Not

only that, but Cora also displayed an expression that repaid Leni's attention, indicating that she receives attention from her mother.

Another dialogue showed:

Leni leaned down, kissed her mother's soft forehead. She knew what she had to say now, what her mother needed. One always knew when to be strong for the other. "I'm okay, Mama. I know you'll be with me."

"Always," Mama whispered, her voice barely heard. She reached up, her hand shaking, and touched Leni's cheek. Her skin was cold. The effort it took for that single motion was evident.

"You can go," Leni whispered.

Mama sighed deeply. In the sound, Leni heard how long and how hard her mother had been fighting this moment. Mama's hand fell from Leni's face, thumped to the bed. It opened like a flower, revealing a bloody wad of tissue. "Ah, Leni ... you're the love of my life ... I worry..."

"I'll be okay," Leni lied. Tears slid down her cheeks. "I love you, Mama." (371)

Cora got lung cancer after so many years away from Alaska. It was a massive setback for Leni. Leni's decision to leave Alaska is comparable to losing a piece of her soul; she abandoned her beloved Matthew to pursue Cora. Leni will not show her mother her fragility about her mother's cancer. When Leni finds out about her mother's condition, she strives to understand her mother, as seen in the dialogue above. In any situation, this mother and daughter support and understand one another. Understanding each other, being there when loved ones are in need, and sharing their possessions are essential aspects of intimacy, according to Sternberg (1986).

b. Passion

According to Sternberg and Grejek in *The Anatomy of Love* (Fisher, 1992), the passion component with physical attraction and sexual desires can also involve other aspects. There were self-esteem, nurturing, affiliation, dominance, obedience, and sexual needs. The actual explanation about

passion drove romance, motivation, and other forms of arousal that led to the experience of passion in a loving relationship.

Moreover, Hatfield and Walster (1981) refer to arousal as an intense desire to be united with another. In a loving relationship, sexual needs may dominate this experience. However, other needs can also dominate in different relationships and situations. The passion component regarding sexual needs does not apply to those with family relationships, such as the relationship between parents and children, grandparents to their grandchildren, brothers and sisters, relationships between siblings, or friendships that do not involve love.

Because such a state only leans on all the components of passion except sexual needs. To understand more clearly the components of the meaning of passion in a study, the researcher has prepared several research examples. This data will focus the 'Passion' component on the character Leni who expresses her love for her mother. The expression of these needs varies depending on the person, situation, and type of love relationship, as previously mentioned. In this section, the researcher will explain how Leni and Cora's interaction is achieved.

*"I can see why you have no faith in me."
Leni's hold on resentment lessened. "That's not it, Mama. How can I leave you here alone with him?"
Mama gave her a sad, tired smile. "There will be no talk of that. None. You're the chick. I'm the mama bird. Either you take flight on your own or I shove you out of the nest. It's your choice. Either way, you're going off to college with your boy."(256)*

The dialogue above shows how much Leni loves Cora, her mother. There is one scene where Leni wants to save her mother from the abusive behavior of her father, Allbright. There it is explained that there was a time when Leni forced her mother to leave Allbright, but Cora refused. It was due to Cora's deep Love for Allbright. Although Allbright's behavior sometimes hurts Cora, she survives because of that Love.

Leni does not want to leave Cora alone with the man tormenting her mother. Whatever Cora asked of Leni, Leni never once refused. She tried to continue to obey what Cora said. Unlike Leni to Ernt, when her father forbids or orders her to do something, Leni still tries to fight it. Meanwhile, Leni's character, who wants to save her mother, looks very romantic. She describes a sacrifice for someone he loves so much. It includes the characteristics of the 'Passion' component, namely dues and succoring, the attachment of a family relationship between children who want to help their mothers.

However, Leni was rejected when she tried to persuade Cora to leave Allbright. With reason, Cora tries to understand Leni at her age. Cora provides an understanding of parenting. A parenting theory in this storyline is a child's obedience to her parent's orders. Cora explained that Leni could go alone, without herself or with her lover, to continue her studies at the university. Even Leni tries to understand it, and it will not be a long-lasting love as the statement by Sternberg (1986), Love requires fairness as well.

Cora gave her a northerly for Leni. In that context, Leni shows her obedience to her mother. Obedience is one element of passion.

Another dialogue showed:

Leni hurled herself at her father, landed on his back. She clawed at him, pulled his hair, screamed, "Let her go!"

He wrenched free, cracked Mama's forehead into the floor. Leni heard the door open behind her; seconds later she was yanked off her dad. She got a glimpse of Matthew, saw him pull Dad off Mama, spin him around, and punch him in the jaw so hard Dad staggered sideways and crumpled to his knees.

Leni ran to her mother, helped her to her feet. "We need to go. Now."

"You go," Mama said, looking nervously toward Dad, who moaned in pain.

"Go." Her face was bloodied, her lip torn.

"I'm not leaving you," Leni said.

Tears filled Mama's eyes and fell, mixing with the blood. "He'll never let me go. You go. Go."

"No," Leni said. "I'm not leaving you."

"She's right, Mrs. Allbright," Matthew said. "You can't stay here."

Mama sighed. "Fine, I'll go to large Marge's. She'll protect me, but Leni, I don't want you anywhere near me. You understand? If he comes after me, I don't want you there." She looked to Matthew. (271)

The dialogue above explains that the household situation is very chaotic. Previously, the novel's manuscript, which was not written above, said that at that time, Cora was being tortured by Allbright. Leni knows that and tries to end the fierce fight. Leni's father uses violence when he fights with his mother, Cora. From the commotion came the sound of panting and gasping for breath. Cora's condition at that time was terrible. Leni's soulmate is her mother. It made her want to help her mother fight Allbright's abusive behavior toward Cora.

So, switch to the script written above. Leni focuses on helping Cora to get free from Allbright's rampage. She hurled herself at her father and landed on his back. She scratched her father and pulled her hair, screaming, "Let her go!". I told Allbright to let go of Cora's hair. He obeyed Leni. However,

Mama's forehead cracked into the floor. It hurt Leni to see her mother hurt by her father. Cora was bleeding from hitting the floor, and her lip was torn. Leni immediately hugged her mother and helped her. As for Matthew, he helps to unseat Allbright for his abusive behavior.

This incident made Leni convince Cora to leave her husband and go with Leni. This time he hoped that his mother would listen and take his advice. With various difficulties in dealing with her father, Cora finally followed Leni's advice despite the many rejections that had been spoken. Allbright was getting increasingly blind, and his anger was very high. In the end, together, they can escape from Leni's father. In this context, Leni's actions indicate that she wants to keep Cora safe. On the other hand, Cora's actions show that she is willing to care for Leni. Leni's act follows Cora, who is in the passion category.

Another dialogue showed:

"We could make it so this never happened." Leni got to her feet. Yes. This was the answer. They would devise a way to erase what they'd done. Then they could stay here, she and Mama, and live among their friends, in this place they'd grown to love. The baby would be loved by all of them, and when Matthew finally got better, Leni would be waiting.

"That's not as easy as it sounds, Leni," Mama said.

"This is Alaska. Nothing is easy, but we're tough, and if you go to prison, I'll be alone. With a baby to raise. I can't do it without you. I need you, Mama."

The dialogue above explains that there are several essential Passion components. Among them are affiliation and nurturance. These components can be seen in the storyline that the researcher has rewritten as a data source. She was starting from the fundamental Passion component, namely affiliation.

The story clarifies that Leni and Cora are very attached to the situation. The writer explained that it is like a mother protecting her child and a child protecting her mother. Their attachment was obvious when Leni answered Cora's worries. Previously, Cora thought she would give herself up to the police because she had killed her husband to save her child. However, Leni refused it. He reveals that he is attached to Cora. Leni emphasized that she could not live without Cora. Therefore, this situation is called an affiliation, a component of Passion, which can be interpreted as an attachment between two parties.

Besides that, apart from the affiliation component described, there is also implied nurturance in the story. That is the meaning of parenting. In the previous script, there had been a scene of Allbright's murder perpetrated by Cora. The woman fired the shotgun twice at her husband, Allbright. So that the man died instantly, Cora did this behavior to protect Leni from her father's evil attacks. Leni feels Cora's deep affection. Cora tries to save him. Making Leni think that she must also help calm Cora over what her mother just did to her father.

The script above explains that Leni is trying to convince her mother that this incident never happened. One way is to eliminate the evidence of the incident. In the text, it can be seen that Leni is very attached to her mother. Still, passion has an implicit component: obligation or recompense for

nurturance. Leni wants to raise Cora out of worry and anxiety because she killed Allbright. Therefore, Leni calmed Cora down by choosing action.

Another dialogue showed:

“Letting you be called a murderer? That would be a crime. You think I’m going to trust the law with your life? The law? You told me the law didn’t protect abused women, and you were right. He got out of jail in a few days. When did the law ever protect you from him? No. No.”

“Are you sure, Leni? It means you’ll have to live with it.”

“I can live with it. I’m sure.”

Mama took a while to consider, then extracted herself from Dad’s limp, bloody body, and stood. She went into her bedroom and came out a few moments later dressed in insulated pants and a turtleneck. She dumped her bloody clothes in a heap by Dad’s body. “I’ll be back as soon as I can. Don’t open the door to anyone except me.”

“What do you mean?”

“Step one is to dispose of the body.”

“And you think I’m going to sit here while you do it?”

“I killed him. I’ll do this.”

“And I’m helping you cover it up.”

“We don’t have time to argue.”

“Exactly.” Leni stripped out of her bloody clothes. Within moments she was in her insulated pants and parka and bunny boots, ready to go.

“Get his traps,” Mama said, and left the cabin.

So, for further analysis. The researcher used this data to explain how to use the component type of Passion that occurred in Leni's character in the Novel. Previously it was explained in the paragraph above that Cora killed Allbright to save Leni from her father's evil behavior. Then in this text, explain the decision they will make. Previously, there had been an argument between Leni and Cora in dealing with the case of her father's body which had been shot dead. Until finally, they found a decision for self-actualization. Cora thought she would surrender herself to the authorities to save Leni. However, Leni refused because she did not want to be separated from her mother. It was due to Leni's dependency on and love for her mother.

Their distrust of the law is also one of the supporters. They are looking for a way out to live happily together again. According to the author, this action is a type of Passion because it has the characteristics of self-actualization. The meaning is a person's action to do various things to achieve his true desires. One way is to hide Allbright's body and not admit the mistakes they have made to the authorities. It is for the survival of those who remain together and free from Allbright's criminal acts.

In addition, there is also a type of Passion with the characteristics of nurturance in this context. It can also be explained as the need to help others. The script describes Leni's character, who cares for Cora for her actions against Allbright. Leni wants to help Cora solve the problem by removing traces of the murder of Allbright, his father. When Leni wants to do it herself to remove traces of the murders, Cora insists on helping her. It also explains the nature of Cora, who cares for Leni. He did not want to see Leni burdened by his evil actions. Cora rushes to help Leni so that the problem ends soon. So, the story explains that the two characters protect each other. However, with Leni's confidence in making this decision, the writer can finally conclude that Leni's character is nurturing towards Cora. That includes the Passion type in Sternberg's theory (1986).

c. Commitment

There are two types of commitment: short-term and long-term commitments. It means that the decision to love another person is short-term

here. The long-term part requires a commitment to keep the love in the relationship. These two aspects of commitment need to go together. Most often, however, decisions will precede commitment either temporally or logically. This component can be essential in overcoming difficult times and returning to better times. So, love can start as a decision, and anything that follows can follow that decision.

"We need to go. Now."
"You go," Mama said, looking nervously toward Dad, who moaned in pain.
"Go." Her face was bloodied, her lip torn.
"I'm not leaving you," Leni said.
Tears filled Mama's eyes and fell, mixing with the blood. "He'll never let me go. You go. Go."
"No," Leni said. "I'm not leaving you."
"She's right, Mrs. Allbright," Matthew said. "You can't stay here." Mama sighed. (271)

The dialogue above is already part of Leni's Commitment data for Cora. Leni and Cora are committed to always loving and being together. However, a tense situation occurs, and Cora and Leni rush to make a decision. There Leni decided to force her mother to go with her to leave Allbright. Leni invites Cora and convinces her. However, Cora refused; instead, she told Leni to go alone without her. Leni also firmly refused Cora's orders. Leni really will only live with her mother. Leni's attitude that she does not want to leave her mother is part of Leni's commitment to live with Cora. Then, Leni's action is included in the concept of a long-term commitment because she wants to keep her love by living with her mother.

Another dialogue showed:

"Do you think she will forgive me someday?" she asked, staring out at Leni.
"Oh, for the love of Pete. For what? Saving her life? That girl loves you, Coraline."
Cora took a long drag on her cigarette, exhaled. "I know she loves me. I have never doubted for a second that she loves me. But I let her grow up in a war

zone. I let her see what no child should ever see. I let her know fear of a man who was supposed to love her, and then I killed him in front of her. And I ran and made her live life under an alias. Maybe if I'd been stronger, braver, I could have changed the law like Yvonne Wanrow." (353)

After what happened to Leni, Cora continues to feel sorry for Leni. Cora feels that she is a bad mother to Leni and does not deserve to be forgiven. Cora always blames herself because she has shown murder to the person who should love Leni (Ernt) in front of Leni's eyes. Cora's mother (Leni's grandma) tries to persuade Cora that Leni loves her in the dialogue above. Leni did not despise her mother. Regardless of what happened in the past, Leni loves Cora. Leni recognizes that what Cora taught her about love is inaccurate, yet she forgives her. Leni still loves her mother and chooses to live with her in Seattle after the incident on the night Cora killed her father (Ernt). In this context, Leni still loves her mother, regardless of everything she has passed through with Cora. In this explanation, Leni's love is a type of long-term commitment. Even though they faced many difficulties, Leni still loved Cora and kept trying to maintain that form of love.

Another dialogue showed:

*"I'll be fine, Leni."
Mama touch Leni's hand, Leni stood there, connected to her mother by breath and touch and a lifetime of love. She wanted to say just the right thing, but what would that be, and how could a few flimsy words matter in a cancer sea? "I can't lose you," Leni whispered.
"Yeah," Mama said. "I know, baby girl. I know." (365)*

Since childhood, Cora's only friend for Leni has been her mother, Cora. Leni still cannot accept her mother's condition, who has cancer. Until Leni's last moments with Cora at the hospital, she still had not accepted that she would soon be separated from her mother. It is hard to stay by his mother's

side while watching Cora's misery and pain. However, Leni had to stay strong by his side even though she knew it would end. Even so, Leni will stay close to her mother until death separates them.

The dialogue was the most touching episode when Leni's mother was hospitalized. In that context, Leni has shown her love for her mother for a long time. Leni Gives more affection to Cora than before. Leni wants to stay with her mother longer, but destiny wills different. Leni's scenes are part of an act of long-term commitment that includes a love triangle component by Sternberg. In contrast, decision/commitment in this type of analysis is defined as a solid commitment to live together and a long love between parents and children.

d. The kinds of Leni's love to Cora

According to Sternberg's love theory, this first topic concludes that Leni and Cora's relationship manifests Consummate love. That kind of love integrates the three knots of the love triangle evenly. They begin with passion, satisfying nurturing, affiliation, self-actualization, and obedience. Then *intimacy* is defined as the emotional connection and bond between parents and their children. As Leni is very aware of Cora's importance in her life, Leni offers emotional support to Cora. The two mother-daughters understand each other, can share their possessions, and are there when loved ones are in need. Meanwhile, the decision/commitment is defined as a long-

term condition, commitment to living together, and long love between parents and children.

2. The form of Leni's love to Matthew

At 13, Leni permanently moved from one city to another to follow her father. Because of that, she has no loyal friends. When she first moved to Alaska, Leni met Matthew. In the first meeting with Matthew, Leni was fascinated by him. Matthew is her only male friend for Leni, and she pours all her complaints about home situations. Matthew was everything to Leni in those lonely, friendless teens. Meeting with Matthew was a miracle and a blessing for her, but not for her father. Tom Walker, Matthew's father, is an enemy of Leni's father. Furthermore, her meeting with Matthew is a new disaster for Leni's life.

Leading to the theory of Stenberg (1986) explains that the love triangle theory is used as an illustration. In his theory, he wants to reveal what it means to love someone and why a love of A and B can be different. With the elements in this love triangle, Stenberg (1986) reveals that with these three elements of love, the types of love that are formed can be distinguished. In this regard, the researcher wants to show the components of Leni's love for each character mentioned in the research question. How Leni's love for Cora and Matthew could be different.

a. Intimacy

Let us move on to the first Intimacy of Sternberg's (1986) analysis. There are several ways to identify intimacy, such as expressing inner feelings, enhancing others' well-being, sharing belongings, time, and self, expressing empathy for others, and providing emotional and material care. So, before analyzing the data, the researcher will explain the character's intimate situation with the data related to it below:

Leni laughed out loud.

"You have a weird laugh."

Leni felt her cheeks heat up in embarrassment. No one had ever told her that before. Was it true? What did she sound like? Oh, God.

"I—I'm sorry. I don't know why I said that. My social skills blow. You're the first girl my age I've talked to in a while. I mean. You're pretty. That's all. I'm blabbing, aren't I? You're probably going to run away, screaming, and ask to sit next to Axle the soon-to-be murderer and it will be an improvement. Okay. I'm shutting up now."

Leni hadn't heard anything after "pretty."

She tried to tell herself it meant nothing. But when Matthew looked at her, she felt a flutter of possibility. She thought: We could be friends. And not ride-the-bus or eat-at-the-same-table friends.

Friends. (62)

In the context of the dialogue above, Leni accepted Matthew as a friend when she first met him. It shows that meeting Matthew appealed to Leni. They shared information about the same hobby, laughing at funny things that others might not understand. It is exciting for them until the friendship intensifies and a feeling of love appears. In the story where Leni felt comfortable with Matthew, and if their story were made into a film, it would be like a teenage romance. They start comforting each other. Leni and Matthew also care for each other. Referring to Cornell (2018) in Sternberg's lecture entitled "Everyone love to learn about love." The desire to be close and give emotion to your partner is part of intimacy, which reveals inner feelings.

Another dialogue showed:

Leni became an adult that summer; that was how it felt to her. In September, she turned fourteen, started her period, and finally needed a bra. Pimples popped out like tiny pink volcanoes on her cheeks, her nose, between her eyebrows. When it first happened, she worried about seeing Matthew, worried that he would change his opinion based on her awkward adolescence; but he didn't seem to notice that her skin had become an enemy. Seeing him remained the highlight of her days up here. Whenever they got the chance to be together that summer, they ran off from the group and holed up and talked. He recited Robert Service poems to her and showed her special things like a nest full of blue duck eggs or a huge bear print in the sand. She took pictures of the things he showed her—and of him—in every light and tacked them into a giant collage on her loft bedroom wall. (88)

The dialogue describes Leni and Matthew's youthful love story. It is explained that Matthew's ignorance is bliss to Leni's physical appearance. Leni's pimples began to appear when she was 14 years old. Leni considers that Matthew will change as a response to something like this. However, the pimples on Leni's cheeks did not react to Matthew. They continued like before, enjoying a lovely summer together and conversing casually. All of that just happened without any judgment on the significant changes seen.

Such is the period of romance in love. Making all things change is normal and very well received. It is accepting the shortcomings of a partner who is blind by love. There is a sense of intimacy in this conversation. One of Stenberg's ten characteristics of intimacy is Matthew's support for Leni's situation for being an adult, which is a way of expressing inner feelings and enhancing the partners' well-being. Matthew still wants to be with her even if her face is not as gorgeous as it once was.

Another dialogue showed:

She could tell Matthew a lot of things, but not that. She could say her father drank too much or that he yelled or lost his temper, but not that he sometimes scared her. The disloyalty of such a thing was impossible to contemplate. (94)

From that dialogue, there is a special relationship between Leni and Matthew. Of all the problems that Leni experienced, she could not tell her the problem because there was no one to talk to or to share. She was a lonely girl before meeting Matthew. Matthew is like home to her. Matthew stands by her side when Leni needs someone to listen to her story. Leni considers Matthew, her best friend. Leni comfortably shared her story with Matthew. Providing emotional support to loves ones is one of the ten components of intimacy.

Another dialogue showed:

*“He blames me.”
Leni was so surprised to hear Matthew speak that it took her a moment to process what he’d said. Her gaze followed his to Mr. Walker.
“Your dad?” Leni turned to him. “He couldn’t. It’s not anyone’s fault. She just ... I mean, the ice...”
Matthew started to cry. (118)*

The news comes that Matthew and Geneva (his mother) have lost out on the hunt. Sadly, Geneva was yet to be saved, and only Matthew could escape with a broken leg. They were trapped between the snow and the fallen tree. Even though this was not Matthew's fault, Tom Walker (Matthew's father) considers Matthew responsible for Geneva's death. It is a stumbling block for Matthew. According to the dialogue above, Leni provided Matthew with support in the form of words, causing Matthew to realize that his mother's death was not his fault. Giving emotional support was one of the intimacy components.

Another dialogue showed:

“The season ends in two weeks. And I start college in September.”

"Leni."

Matthew wasn't surprised that she understood. He and Aly had talked about everything, including Leni and how much her letters meant to Matthew. "What if she goes off to college somewhere? I want to see her. I might not get another chance." (191)

During the two weeks (Matthew was not in Alaska), Leni sent Matthew letters. Leni hopes that with those letters, Matthew can feel his presence beside him. When Matthew was in a slump due to his mother's death, Leni stepped in to provide support. This support is part of the intimacy.

Another dialogue showed:

He pulled a small, wrapped box out of his backpack and handed it to her. "This is for you."

"A present? It's not my birthday."

Leni noticed that her hands were shaking as she tore open the paper. Inside, she found a heavy black Canon Canonet camera in a leather case. She looked up at him in surprise.

"I missed you," he said.

"I missed you, too," she said quietly, knowing even as she said it that things had changed. They weren't fourteen anymore. More important, her father had changed. Being friends with Tom Walker's son would cause trouble. (196)

After Geneva's (his mother's) death, Matthew left Alaska for two weeks to de-stress. Matthew keeps on remembering his mother's rescue, but he comes back to Alaska to see Leni. Somewhere at the time, Alaska was frightening to him, but Leni was his happiness. Matthew handed Leni a present, according to the dialogue. Leni receives Matthew's present with worries about Ern's (Leni's father's) anger. Ignoring her father's concern, Leni takes the present and continues her relationship with Matthew. It explains why Leni's desire to learn more about Matthew exceeds her fear of Ern. Leni's choice to continue being friends with Matthew is part of the intimacy component.

Another dialogue showed:

ON THE LAST DAY OF SCHOOL, Leni and Matthew made all kinds of promises about how they would keep in touch until classes started again in September, but the truth shouldered in between them. They were kids and not in control of anything, their own schedules least of all. Leni felt lonely already as she walked away from Matthew on that last day and headed for the VW bus waiting on the side of the road. (245)

This dialogue explains Leni wants to meet with Matthew. The short vacation made her miss Matthew. The days that passed without Matthew made her feel lonely. Leni wants to be with Matthew but can't control her longing for Matthew. In the explanation of Robert J Stenberg in Conell (2018), the desire to continue together is one element of intimacy.

Another dialogue showed:

*He saw what those words meant to her.
 "I wanted to stand by you. I wanted—"
 "You know what I love most about you, Leni Allbright?"
 "What?"
 "Everything." He took her in his arms and kissed her with everything that he had and all he hoped to have. When he finally let go, reluctantly, and drew back, they stared at each other, had a whole conversation in breaths taken and expelled. This was a beginning, he thought; a beginning in the middle, something unexpected and beautiful.
 "You'd better go," Leni finally said.
 Matthew walked carefully across the pebbled beach toward the boy standing at the waterline. (405)*

The above dialogue is a narrative about Leni's leaving Alaska without saying goodbye to everyone. Once Leni returns to Alaska, she is warmly welcomed by Tom Walker, who occurs to be Matthew's father. After many years, Matthew had always remembered Leni, Tom Walker assured her. Tom Walker tells Leni that Matthew is crazy because he believes that someone (Leni) who has mysteriously disappeared will return one day. Leni's return to Alaska was positively accepted by Matthew, as indicated by the dialogue above. Matthew still considers her to be his lover. Not only that, but Matthew

intends to be Leni's faithful companion. Both strongly desire to see their loved ones develop, which is a form of intimacy.

b. Passion

Leni fell into step beside Mrs. Walker, who put an arm around her and drew her close. "I'm so glad you moved here."

"Me, too."

"Before you, Matthew had a religious aversion to deodorant. Now he wears clean clothes. It's a dream come true for those of us who live with him". (73)

Matthew was a person who didn't care about his appearance before he met Leni. However, after meeting Leni, he made it a point to dress well and style his hair. Furthermore, Leni aspires to be gorgeous. Both are affiliated, as evidenced by the dialogue above. Affiliates are a massive component of passion.

Another dialogue showed:

When they reached the guest dock in the harbor, with fishing boats creaking and bobbing all around them, Mrs. Walker paired the students up and assigned them to the canoes. "Matthew. Leni. The green one is yours. Put on your life vests. Matthew, make sure Leni is safe."

Leni did as she was told and climbed down into the back end of the canoe, facing the bow.

Matthew stepped down after her. The canoe rattled and creaked as he dropped into it.

He sat down facing her. (73)

In the school camp, Leni and Matthew walk together. Moreover, Matthew kept watching Leni. Matthew walks behind Leni to keep an eye on Leni's steps, and he wants to keep Leni safe. Matthew tries to save Leni without thinking about his condition when Leni slips. Leni survived but was unconscious, and Matthew was badly injured in the leg. After Leni came to her senses, she immediately asked about Matthew's condition. The news of Matthew's accident worried him, and he wanted to see him immediately. In this context, it shows the existence of succoring from Matthew to Leni and

Leni towards Matthew. In Sternberg's theory, succorance is one of the elements of passion.

Another dialogue showed:

All the while she thought: Matthew. His name became a mantra. Over and over, she thought: September isn't that far away. But as June passed into July, with Leni and Mama trapped on the homestead behind the wall her father was building, Leni started to lose her grasp on common sense. On the Fourth of July, she knew the town was celebrating on Main Street and she longed to be there. Night after night, week after week, she lay in her bed, missing Matthew. Her love for him—a warrior, hiking mountains, crossing streams—strode into the wild borderlands of obsession. (251)

Leni's attention was on Matthew over the holidays. In her imagination, Leni made a list of stuff she wanted to say to Matthew when they met. The word Matthew is an enchantment for Leni in her mind. From July 4th to September 4th, it has been a short time. However, Leni misses Matthew every day. Until the end of July, Leni fantasized that Matthew had fallen in love with another girl. In her fantasy, Leni also imagines kissing Matthew if she meets him. It shows Leni's need to connect with Matthew. The desire for sexual arousal is part of the passion.

Another dialogue showed:

Her love for him was the clearest, cleanest, strongest emotion she'd ever felt. It was like opening your eyes or growing up, realizing that you had it in you to love like this. Forever. For all time. Or for all the time you had. She started to unbutton her wet dress. The lacy collar fell down her shoulder, exposed her bra strap. "Leni, are you sure—" She silenced him with a kiss. She had never been more sure of anything. She finished unbuttoning her dress, which fell down her body, landed like a parachute of lace at her booted feet. She stepped out of it, kicked it aside. She unlaced her boots, pulled them off, threw them aside. One hit the cabin wall with a thunk. Down to her bra and cotton panties, she said, "Come on," (256)

From the above context, both of them show sexual arousal. Their love is still fairly young, but they have the same passion for relationships. Leni took

advantage of her father and mother's absence to meet Matthew. Leni came to Matthew's home and took him to the small cabin, where they were alone. Leni told Matthew that they would have time together till 5 p.m. They wanted to stay together because they longed. They make the most of their time together, and Matthew begins to kiss Leni. They kissed without realizing the passage of time, without fear, and simply tenderness, until Leni decided to give up her virginity to Matthew. Matthew, who adores her, tries to persuade him by asking Leni if she is certain about her choice. Leni started kissing Matthew with her wet garments without hesitating. In this situation, it is clear that Leni has feelings for Matthew and vice versa, and according to Stenberg (1986) which states that sexual arousal is part of the passion component.

Another dialogue showed:

Later, with a fire crackling in front of the tent and the orange flaps pinned open, Matthew sat on the grass beside her. He put an arm around her. She leaned into him.

"You don't have to be the only one protecting her, you know," he said. "We'll all take care of you. It's always been that way in Kaneq." (273)

The context above shows that Leni and Matthew express dominance in Sternberg's (1986) theory. Leni was scared as she left the house with Matthew to avoid her father's anger. On the other hand, Leni feels safe with Matthew by her side. Matthew understands Leni's fear. It drives him to reassure her and continue to look after her. Furthermore, Leni does not want Matthew to bear her burden, but Matthew wants to keep and protect Leni. Leni, who wants to care for Matthew, and Matthew Leni, want to dominate each other. Dominance is part of the passion component.

c. Commitment

Short-term and long-term commitment are the two dimensions of commitment. The decision to love someone else is a short-term component. On the other hand, the long-term part is a commitment to keep the love connection going.

“My dad gets ... drunk sometimes ... and mad. He says stuff he doesn’t mean. I know you heard what he said about your dad.”

“I hear that all the time. Especially from Mad Earl. Crazy Pete isn’t too fond of Dad, either, and Billy Horchow tried to kill him once. No one ever found out why. Alaska’s like that. Long winters and too much drinking can make a man do weird things. I didn’t take it personally. My dad wouldn’t, either.”

“Wait. You mean you don’t care?”

“This is Alaska. We live and let live. I don’t care if your dad hates my dad. You’re the one who matters, Leni.”

“I matter?”

“To me you do.” (74)

Tom Walker is Matthew's father, an enemy of Leni's father. Matthew discovers that Ernt (Leni's father) accidentally hates his father (Tom Walker). Leni was afraid that it would make Matthew change. In reality, Matthew was not what Leni had imagined. Matthew says he does not care even though Leni's father (Ernt) hates him. In this context, Matthew's desire to still love Leni even though his father (Tom Walker) is an enemy to Leni's father. The desire to maintain love is part of the short time commitment component.

Another dialogue showed:

“I know. I’ve spent years telling MJ as much of the truth as I could about his father. He knows about the accident and the rehab center. But its not enough to tell stories. MJ needs to know where he comes from, and it won’t be long before he starts asking real questions. He deserves answers.” Leni paused. “My mom was wrong about a lot of things, but one thing she had right was about the durability of love. It stays. Against all odds, in the face of hate, it stays. I left the boy I loved when he was broken and sick, and I hate myself for that. Matthew is MJ’s dad, whether Matthew can know what that means or not, whether he can hold him or talk to him or not. MJ deserves to know his own family. Tom Walker is his grandfather. Alyeska is his aunt. It is unforgivable that they don’t know about MJ. They would love him as much as you do.”(376)

The decision to leave Alaska was made years ago by Leni. Even so, Leni still remembers Matthew. Leni still loves and misses him very much. Leni often confided in M.J. about Matthew. (Leni's child with Matthew). It was to make him feel better to make up for his longing by remembering him. Leni tells everything about Matthew, including his father and siblings. All this so that M.J. knows the origins of his family.

Besides, based on the dialogue above, Leni has a long-term commitment to Matthew. Even though they cannot be together, Leni's love continues and will never fade. Leni often felt very guilty for not being able to accompany Matthew during his fragile condition because his mother died. At that time, Leni had to leave Alaska for some reason. So that makes the love relationship between Leni and Matthew distant, even though Leni still wants to live with Matthew. Therefore, the writer defines this data as a type of commitment because of Leni's decision to still love and keep the love for Matthew even though he is far away.

d. The kinds of Leni's love to Matthew

Then, in this paragraph, the researcher will conclude Leni's love for Matthew based on kinds of love from Sternberg's theory (1986). It is written that this is included in the type of consummate love or completed love. It concluded that Leni's love for Matthew had fulfilled the three components of the Triangular theory in this type of love. Among them is an intimacy

component. Matthew decided to stay with Leni because of inner feelings, giving emotional support, faithful, and the desire to be together. So, there is a passion for fulfillment with sexual demands, affiliates, succulence, and dominance. Then, a commitment describes Leni's desire to continue loving Matthew and maintaining love. It is perfect love and known as consummate love in Sternberg's theory.

3. The form of Leni's love to Ernt

Ernt Allbright is Leni's father, who has PTSD. When angry, he often spills his anger on his mother, Cora. Occasionally Leni too. At first, Leni tries to understand her father, but Allbright's condition, which does not get better, makes Leni unable to empathize with her father anymore. It was caused by his increasingly violent behavior towards his wife and children. Making the child's love for his father fade away. The feeling implied in Leni's character seems to be described as a child who does not have a father figure to protect her but instead is dangerous. Then, the researcher will follow up more deeply, especially at this point, regarding Leni's feelings for her father, Allbright.

1. Intimacy

"Go," Dad said.

Leni grabbed her backpack from the chair by the kitchen table and headed for the front door. As it slammed shut behind her, she heard them start up again.

Damn it, Cora— Please, Ernt, just listen—

It hadn' t always been this way. At least that' s what Mama said. Before the war, they' d been happy, back when they' d lived in a trailer park in Kent and Dad had had a good job as a mechanic and Mama had laughed all of the time and danced to "Piece of My Heart" while she made dinner. (Mama dancing was really all Leni remembered about those years). (20)

Leni's father (Ernt) is usually self-centered (selfish) in front of her. Leni encounters her mother always has the dominant position over Ernt. Perhaps Ernt poured out his anger on Cora whenever he was angry. It was something that Leni had always realized and feared. Ernt's attitude is no exception for Leni. It effectively removed Leni's respect for Ernt. According to Sterenberg (1986), an intimacy that does not generate a response will melt away.

Another dialogue showed:

“Stop it, Lenora,” Dad said, giving her shoulder a little shake. “You said you liked Alaska and wanted to belong here”.

“Ernt, please, she’s not a soldier,” Mama said.

Dad spun Leni around, gripped her shoulders, shook her hard. “How many girls were abducted in Seattle before we left? (77)

Leni is a teenage girl who tries to look tough in front of her mother. When questioned by Tom Walker's wife, he eventually opens up about his odd father. Her father taught Leni the hard way as a soldier. Leni tries to understand his temper, but she does not understand why her father often abuses her mother when angry. Leni tries to understand her father several times but keeps picturing Ernt abusing her mother. Once, she has several concerns about the death of her mother. Leni does maintain a cabin with her father (Ernt). Nevertheless, his father's care of her and her mother did not cause Leni to stay connected to him, and vice versa.

Another dialogue showed:

“Leni, baby girl? You look sad as a lost dollar”.

“I want to go to the graduation party at the saloon,” Leni said.

Mama leaned forward to look at Dad. “Ernt?”

“You want me to walk into Tom Walker’s damn saloon and see all the people who are ruining this town?” Dad said.

“For Leni,” Mama said.

“No way, José.”

Leni tried to see past his anger to the man Mama claimed he used to be, before Vietnam had changed him and Alaska’s winters had revealed his own darkness. She tried to remember being Red, his girl, the one who’d ridden his shoulders on The Strand in Hermosa Beach. “Please, Dad. Please. I want to celebrate graduating from high school in my town. The town you brought me to.”

When Dad looked at her, Leni saw what she saw so rarely in his eyes: love. Tattered, tired, shaved small by bad choices, but love just the same. And regret.

“Sorry, Red. I can’t do it. Not even for you.” (247)

It explained that Leni hoped to attend her high school graduation because it was her final event at the school. The graduation took place in Tom Walker's Bar, which was an enemy of her father's. Ernt Allbright refused to let Leni attend her graduation because her father's enemy owned the bar. Leni tries to persuade her father. Nonetheless, she cannot change his mind. Leni hoped that Cora could assist her; however, she failed. From the above context, her father is selfish and does not respond to Leni. Ernt refuses to put his ego aside even for his daughter's graduation. Leni's father similarly refuses to help her. According to Sternberg and Grejek (Iona, 2017, p. 3), Being supported and respected by loved ones is one of the elements of intimacy. Still, Leni did not receive it from her father. Then, this situation could be that her father applied no intimacy component, so Leni did not have to do the intimacy component either.

b. Passion

Mama touched his arm. “You don’t really think I want Tom—”

He grabbed Mama by the arm and dragged her into the cabin. She tried to pull free, stumbled forward, put her hand over his in a feeble attempt to make him ease his grip. “Ernt, please.”

Leni ran after them, followed them into the cabin, saying, “Dad, please, let her go.”

“Leni, go—” Mama started to say.

Dad hit Mama so hard she flew sideways, cracked her head into the log wall, and crumpled to the floor.

Leni screamed. "Mama!"

Mama crawled to her knees, got unsteadily to her feet. Her lip was ripped, bleeding.

Dad hit her again, harder. When she hit the wall, he looked down, saw the blood on his knuckles, and stared at it.

A high, keening howl of pain burst out of him, ringing off the log walls. He stumbled back, putting distance between them. He gave Mama a long, desperate look of sorrow and hatred, then ran out of the cabin, slamming the door behind him. (119)

Ernt was angry once again because his emotions had gotten the worse of her due to his imagination. He released his anger by hitting Cora without asking her before. When Leni saw this outside the cabin, she called out to Cora, but Cora told her to go. In the presence of Ernt's violence, Leni and her mother had survived for so long. Leni is afraid of Ernt because of his attitude. Leni considers which of the two emotions is more powerful for her father: love or fear. Leni is anxious about her feelings for her father, as seen by the question. However, her care for Cora overcomes her fear for Ernt, demonstrating that Leni's love for Ernt is unproven.

Another dialogue shows:

It felt overwhelming suddenly. The stakes were too high. What if Mama ran and Dad really did find her and kill her?

Large Marge pulled up in front of the school and parked. "It's not fair that you have to deal with this. But life ain't fair, kid. You know that, I guess. You could call the police."

"And if I get her killed? How's my life after that?"

Large Marge nodded. "You come to me if you need help. Okay? Promise?"

"Sure," Leni said dully. (244)

A 13-year-old girl fights with her mother after her father leaves for the Vietnam War. Every day Leni shifted jobs to continue living with her mother. After the return of her father (Ernt) from the Vietnam War, he became a

person who was easily angry and could not control his emotions. Leni's father (Ernt) is a loving father and a cheerful person before the Vietnam War. Ernt becomes the one who kills Leni's meaning of father figure. For years, Leni tried to understand her father, but it was lost when her father did not respond to her manner. It is explained by Stenberg (1986) that love that is not reciprocal will be lost. The dialogue above explains Leni's fear that her father will kill her mother one day. Leni, a 13-year-old girl who kept this fear in her heart, did not feel safe from her father, so it can be concluded that Leni did not feel nurtured by a father figure (Ernt). According to Stenberg's (1986) theory, Nurturance is part of Passion and is not contained in what Leni feels about Ernt.

Another dialogue shows:

"WE HAVE TO LEAVE HIM," Leni said on Saturday morning, a week to the day since he 'd locked the gate shut. It was the first time Dad had left them alone together.

Mama paused, her hands softening on the pile of dough she was kneading.

"He' ll kill me," she whispered.

"Don' t you get it, Mama? He' s going to kill you in here. Sooner or later. Think about winter coming. The dark. The cold. And us in here, locked behind that wall. He' s not going to work the pipeline this winter. It' ll be just him and us in the dark. Who will stop him or help us?"

Mama glanced nervously at the door. "Where would we go?"

"Large Marge offered to help. So did the Walkers."

"Not Tom. That would make it worse."

"College starts in three and a half weeks, Mama. I have to leave as soon as I can. Will you go with me?"

"Maybe you should go without me." (264)

Leni and Cora fled to escape Ernt, but this moment mainly provoked him. Because Leni and Cora are staying at Tom Walker's house, the person he hates the most for Ernt. Ernt is becoming increasingly angry. Though she was

safe because she was on a high wall, Leni proved to be the opposite. Ernt made it beyond the Great Wall and into Cora's arms. Ernt snatched Cora's hair and hurled it at her. Leni cried for rescue when she saw this. Moreover, it turned out that Leni's screams angered Ernt even more.

Leni finally pushed her father to the floor. This situation exists in the data listed to answer the first research question regarding Leni's Passion for Cora. The researcher wants to point this out again because Ernt's increasing anger is related to the person he hates (Tom Walker) without considering that it was Cora (his wife). Leni tried to save her mother and let Ernt show that she preferred caring for Cora over Ernt. If it was concluded, then Leni chose to give her help to Cora. In Stenberg (1986), nurturance and self-esteem are part of the passion component. Furthermore, there is no such thing from Leni to Ernt.

However, in this context, Leni did not do some of the passion components for her father, Allbright. Because of the bad behavior that her father had done to her, Leni did not need to apply one of these components of love. From this data, Leni did not apply intimacy, such as nurturance and self-esteem, to her father, who also did not do the same to her.

c. Commitment

"Yes, he will," Mama said in a firmer voice than Leni had heard from her in years. "I'll make him."

Leni cast out the dream, let the hook of it sail over blue, blue water and splash down. College. Matthew. A new life.

Yeah. Right. "You'll make him," she said dully.

"I can see why you have no faith in me."

Leni's hold on resentment lessened. "That's not it, Mama. How can I leave you here alone with him?"

Mama gave her a sad, tired smile. "There will be no talk of that. None. You're the chick. I'm the mama bird. Either you take flight on your own or I shove you out of the nest. It's your choice. Either way, you're going off to college with your boy." (249)

Leni wanted to leave her father because she thought her father was a toxic parent. However, he loves Cora very much, and Cora does not want to leave Ernt. That is what made Leni want to stay in the small cabin. From the context above, where Leni started college, she looks confident about leaving Alaska. However, again and again, Cora did not accept his invitation. Leni's desire to leave the small cabin and her father was part of the decision not to commit to living together. Thus, this shows that Leni's attitude to her father in the commitment component was not found in this analysis.

Another dialogue showed:

I'm afraid ... I won't be able to leave you."

"Peas in a pod," Mama said, sounding sad. But she understood. They had always been together. "You need to go. I want you to go. I couldn't forgive myself if you didn't, so what's your plan?"

"The first chance we get, we run. Maybe he goes hunting and we take the boat. Whatever the opportunity is, we take it. If we're still here when the first leaf falls, it's all over."

"So we just run. With nothing."

"We run with our lives."

Mama glanced away. It was a long, long time before she nodded and said, "I'll try."

It was not the answer Leni wanted, but it was the best she was going to get. She only prayed that when the opportunity for escape arose, Mama would go with her. (265)

According to the dialogue above, Leni requested Cora to leave her father. Cora had initially rejected Leni's request for the umpteenth time. Because of Cora, even Leni never left the little cabin. This context clarifies Leni's desire to leave Ernt. Leni has decided to leave her father because no commitment was found.

Regarding Leni's form of love for her father (Ernt), it is further clarified in the dialogue below:

For years, for her whole life, Leni had done just that. She loved her parents, both of them. She had known, without being told, that the darkness in her dad was bad and the things he did were wrong, but she believed her mama's explanations, too: that Dad was sick and sorry, that if they loved him enough, he would get better and it would be like Before.

Only Leni didn't believe that anymore.

The truth was this: Winter had only just begun. The cold and darkness would go on for a long, long time and they were alone up here, trapped in this cabin with Dad.

With no local police and no one to call for help. All this time, Dad had taught Leni how dangerous the outside world was. The truth was that the biggest danger of all was in her own home. (122)

Four years have passed. During that time, Leni's mother always convinced Leni that her father was sick and loved his family (Cora and Leni). However, Leni's distrust, who always saw her father's bad behavior towards her and her mother, made her believe that her father would never love them again. Also, in this context, it is described that Leni already considers home to be no longer a place of shelter or a place to return but a more dangerous home than the world outside (Alaska 1974). So that makes Leni sure there is no love gap given to her father, Allbright.

d. The kinds of Leni's love to Ernt

In this way, the component of Leni's love for Ernt can be said to be non-existent. Because Leni also never got Ernt's love. She was making Leni need to do what her father did. It puts a strain on the relationship between father and son. Thus, the commitment component in Leni's character towards her father is challenging to find. It is also proven by several previous scenes about Leni asking her mother to leave her father, Ernt Allbright. So, there is

no commitment component in the form of Leni's love for her father, even in the short or long term.

Then, the researcher can conclude that data can be said to be non-love in this third topic. It was because the components of the Triangular of Love from Sternberg (1986) needed to be appropriately collected. Meanwhile, Toward Sternberg (1986) wrote that an intimacy that does not receive feedback would be lost. Also, the Passion component explains that Leni does not have passions like succorance, nurturance, affiliation, and submission to her father because he does not have the intimacy of being a father's daughter. Most of the time, Leni pretends to love her father because Cora told her. They were making the affection between father and daughter not expressed due to coercion. Likewise, a commitment is not found because n intimacy and passion are difficult to find in this analysis. Therefore, the form of Leni's love for her father was not described well in this analysis because the three components of Sternberg's (1986) still need to complete or call as a non-love.

4. The kinds of Leni's love as a story

The next part, an analysis of the Duplex theory of Love by Sternberg, is about love as a story. The researcher used this theory to analyze the types of Leni's Love expressed to Cora, Matthew, and Ernt in the related stories. The first step for finding this results data is describing the story synopsis. It started with Leni's character and her relations in the family that connected with her mother and father. Also, analyze the environment, culture, plot, setting, and

general themes to get any results to conclude the finding. So, when the storyline was understood, the researcher started by matching the love stories in the kinds of Sternberg's (2006) finding in his research. It will be the best indicator because every relationship always gets people to complete the satisfaction of love (Hemesath, 2016).

The discussion will collaborate with the 26 kinds of love identified by Sternberg's beliefs and his expectations about love relationships (Sternberg, 2000, 2006). So, the results of the current study also support the importance of matching this research on love stories. Then, the researcher will show the investigation of this study, especially in how the understanding of character and what kinds of Leni's love should be as a story that can be valuable lessons for life experience.

With the analysis above, the researcher states that this story was included in a love recovery story. It is usually called a survival story. The final story of this novel is included in the type of happy ending. Where the lovers in this story have met again and look after each other or support each other from the bitter past. The characters, both Leni and Matthew, had a challenging time. The history of the growth of each of them is trying to face all the shortcomings. Found by love and compassion. All the characters in that novel make this couple keep trying to survive very well. Also, try to love each other until the end. Even though many problems come, they still try to get back

together because meeting and uniting is the medicine for the sadness of life in the past.

It is described Leni's love that expresses to Mathew. Sometimes love also for Cora, but there is no sense of love belonging for Ernt. They make a good love story. As Leni's Mother, Cora always supports Leni's decision to love Mathew. Mathew likes Leni more than she is. It is a beautiful story composed of many compilations of setting in Alaska in the 1970s, the violating and abusive story, the loneliness, the survival to maintain love between Leni and Matthew, the motivational story in defending many harassments, and an abused family for being a better life.

The researcher analyzes several essential points to determine the type of story here. Among them are plots, themes, settings, and points of view, which have been sufficiently explained in the previous article and will be discussed further in the following research problem title. Thus, there is a correlation between the answers from the first problem formulation and the second. In the title of the next topic, the researcher will explain the character development, which is the main reason this story became a recovery story. This type of story is about healing past trauma for all the sadness and fear that turns into a happy story because there is true love. Therefore, the researcher will continue this discussion on the following topic: the answer to determining the type of story.

CHAPTER IV

CONCLUSION AND SUGGESTION

This section concludes the discussion in the previous chapter, particularly about the kinds form of Leni's love based on the duplex theory by Sternberg. This chapter also includes many suggestions for relevant future research.

A. Conclusion.

The researcher concluded that the forms of Leni's love for her mother were as consummate love. It is a perfect love for a mother and her daughter. The kinds of love can be stated because it was analyzed based on the three components. Intimacy determines the components like a desire to understand each other, possessions, providing emotional support, and always being there when the ones are in need. The passion component was identified in self-actualization, nurturance, succoring, obedience, and an affiliate. While, in commitment, Leni and Cora promise to keep the love like a long-term commitment. Then, this analysis shows that Leni's love for Cora is known as consummate or perfect love because she has completed the three elements.

The type of Leni's love for Matthew is also stated in consummate love. It was because the elements of three aspects were completed. The intimacy found that Leni gave emotional support, a strong desire to be close to inner feelings, and enhanced the partner's well development. Although in the passion component, there is an affiliate, succoring, taking care, sexual arousal, and dominance. In commitment, it is one of the types of long-term

commitment. It was because there was a good desire to love each other, and they kept the love until the end.

However, the forms of Leni's love for Ernt concluded as 'non-love' in the kinds of love by Sternberg's theory. It happened due to the character of a father who is not close to his daughter. It made Leni feel like she did not have a father because Ernt attended the Vietnam War. Leni realizes that there is no form of love for Ernt. Even though Ernt occasionally tries to be kind by protecting Leni, it does not work. Because Leni already hates Ernt. However, Leni feels more like a stranger. So for Leni, there is no obligation to reciprocate the nature of care for Ernt. Therefore, in this analysis, the researcher determined that Leni's love for Ernt was a non-love because not all the components of the triangular love theory are collected, like intimacy, passion, and commitment.

Furthermore, Sternberg (1986) said that intimacy, passion, and commitment are three elements that must be complete for love to develop. Sternberg (1998) states that love can be developed as a story. With these results, the researcher determined that this study was a recovery love story. According to Sternberg's Love as a Story, recovery is also known as a survival story. Leni and Matthew were a perfect couple to care for, support, and recover from the past trauma. It includes trauma in substance abuse, victimization, prison, war, or other forms of violence. They seek recovery through a love relationship (Sternberg, 1998).

The researcher stated that Leni's character feels happier and calmer when she meets Matthew. The same goes for Matthew's feelings for Leni. The couple treats each other as their dark past. Each other tries to survive and keep their true love. As the main object of research, Leni presents a love story with various attempts to remove a dark time. At least, as a victim of family violence and exile from community activities, she gives some good presentations on his excellent survival efforts and builds a life happily ever after with Matthew.

B. Suggestion

This study investigated Leni's form of love as the main character in Kristin Hannah's *The Great Alone* through the perspective of Robert J Sternberg's Duplex of Love theory. Kristin Hannah wrote several lines in this novel that pointed to the law's weakness in defense of women. A suggestion is made to future researchers interested in using other relevant theories to expand the psychoanalysis of literary works about love. Furthermore, future studies are interested in analyzing this novel from many perspectives. It can incorporate gender studies theory to analyze the role and dynamics of each character in this novel. The PTSD theory also can be used to conduct other research. It means making a comparison between dominant and less dominant. However, future studies also could take a deconstruction approach to the novel's binary opposition or use Jealousy's theory.

REFERENCES

- Allen, George and Unwin LTD. *The Art of Loving*. London: Great Britain by Bradford&Dickens, Draylon House, 1957.
- Adler, A. 1938. *Social interest: a challenge to mankind*. Oxford, England: Faber & Faber.
- Anisah, Zulfatun. "Realitas Kehidupan Islami Dalam Novel Surat Kecil Untuk Tuhan Karya Agnes Davonar (Kajian Mimetik)." *STAI Al Hikmah Tuban, ISTAWA: Jurnal Pendidikan Islam*, Vol. 3, No. 1 (June 2018).
- Burunat, Enrique. 2016. Love is not an Emotion. *Psychology*, 7, 1883-1910. <http://dx.doi.org/10.4236/psych.2016.714173>
- Chamamah-Soeratno. 1994. "Penelitian Sastra: Tinjauan tentang Teori dan Metode Sebuah 131 Pengantar," dalam *Teori Penelitian Sastra*. Yogyakarta: Masyarakat Poetika Indonesia, IKIP Muhammadiyah Yogyakarta.
- Duck, S. (1983). *Friends for life*. New York: St. Martin's.
- Ewen, R. B., 1993. Erich Fromm. *The Escape from Freedom*, In: R. B. Ewen, *An Introduction to Theories of Personalities*, 4th edition, Hillsdale etc. Lawrence Erlbaum Associates, Publishers, pp. 184-203.
- Fisher, Helen. 1992. *Anatomy of love*. New York City: W. W. Norton & Company.
- Fard, Saeed Farzaneh. "A Short Introduction to Literary Criticism." *Department of Persian Language and Literature, Sarab Branch, Islamic Azad University, Sarab, International Journal Of Humanities And Cultural Studies*, March 2016, 328–37.
- Hadianti, Karina Rahma. "The Triangular Love Of Main Characters In E.L.James *Fifty Shades Darker* (2011)." Undergraduate Thesis, Diponegoro University, 2016.
- Hannah, Kristin. *The Great Alone*. First. New York: St. Martin's Press, 2018.
- Hannah, Kristin. 2015. *The Nightingale*. France: St. Martin's Press.
- Hatfield, E., & Walster, G. W., 1981. *A new look at Love*. Reading: Addison-Wesley.
- Hegi, Kevin E, and Raymond M. Bergner. "What Is Love? An Empirically-Based Essentialist Account." *Illinois State University, USA, Journal of Social and Personal Relationships*, Vol. 27, No. 5 (2010): 620-636. <https://doi.org/10.1177/0265407510369605>.

- Hemesath, Crystal Wilhite. 2016. *Falling out of romantic love: A phenomenological study of the meaning of love in marriage*, Ames, Iowa: Iowa State University.
- Humairo, Umu. "The Reflection Of Love Theory In Kristin Hannah's The Great Alone Novel." Undergraduate Thesis, University Of Darma Persada, 2019.
- Joseph, E., Gawel. 1996-1997. Herzberg's Theory of Motivation and Maslow's Hierarchy of Needs. *Practical Assessment, Research, and Evaluation*. Vol. 5, Article 11. Retrieved from <https://scholarworks.umass.edu/pare/vol5/iss1/11>
- Kristinhannah.com, 2023, Kristin Hannah, accessed on March 29, 2023, <https://kristinhannah.com/about-kristin-bio/>
- Lakshmanan, L. & Nagarathinam, D. 2016. Ambikapathi-Amaravathi and Romeo-Juliet: A Comparative Study. *Language in India*. Vol. 16:1, p. 23. Retrieved from www.languageinindia.com
- Mahmud, Fazriyani S. 2018. Analysis Of Love By Using Tringular Theory Of Love By Sternberg In Breaking Dawn Novel By Stephenie Meyer (A Psychological Study). *British Jurnal Bahasa dan Sastra Inggris*, Vol. 7, No. 1.
- Muhibbin and Marfuatun. 2020 "Urgensi Teori Hierarki Kebutuhan Maslow Dalam Mengatasi Prokrastinasi Akademik Di Kalangan Mahasiswa." *P3MP Universitas Hamzanwadi*, *Educatio: Jurnal Ilmu Kependidikan*, Vol. 15, No. 2: 69–80. <https://doi.org/10.29408/edc.v15i2.2714>.
- McLeod, S. A. (2018, May 21). Maslow's hierarchy of needs. Retrieved from <https://www.simplypsychology.org/maslow.html>
- McCarty, Danny L. & Christian, David D. 2020. Using an Advanture Therapy Activity to Assess the Adlerian Lifestyle. *Journal of Creativity in Mental Health*, 15:3, 393-404, DOI: 10.1080/15401383.2019.1697405
- Numan, M., & Young, L. J. 2016. Neural Mechanisms of Mother Infant Bonding and Pair Bonding: Similarities, Differences, and Broader Implications. *Hormones and Behavior*, 77, 98-112. <https://doi.org/10.1016/j.yhbeh.2015.05.015>
- Nasution, Sri Mulyani & Prastikasari, Vlanada Andika. 2020. Hubungan Antara Kecenderungan Alexithymia dengan Hubungan Dekat pada Dewasa Awal. *Jurnal Communicate*. Vol. 6 No: 1, ISSN 2477-1376, hh. 7 – 12. http://ejournal.jayabaya.ac.id/index.php/Jurnal_Communicate/article/view/199

- Satrio, Aziz, and Eka Yuniar Ernawati. "Refleksi Cinta Dan Benci Dalam Karakter Nikole Pada Novel The Proposal Karya Jasmine Gallory," *Inteligensi : Jurnal Ilmu Pendidikan*, Vol. 3, No. 2 (2020): 8–14.
- Siagian, Herlina Eva. "The Reflection Of Robert J. Stenberg The Triangular Theory Of Love In Justin's Character On Daniel Steel's Novel 'Against All Odds.'" Undergraduate Thesis, University Of Darma Persada, 2018.
- Steinberg, Robert J. 1986. "A Triangular Theory of Love." *Yale University, Psychological Review*, Vol. 93, NO. 2: 119–35.
- Sternberg, Robert. "Everyone loves to learn about love." Youtube. Cornell Human Development-A. P. Psychology Partnership, n.d. <https://www.youtube.com/watch?v=pwD-dL5cDFg>.
- Sternberg, Robert J., 1997. Construct validation of a triangular love scale. *European Journal of Social Psychology*, Vol. 27, 313-335.
- Sternberg, R. J., & Grajek, S. 1984. The nature of love. *Journal of Personality and Social Psychology*, 47(2), 312–329. <https://doi.org/10.1037/0022-3514.47.2.312>
- Sternberg, Robert J. (1998), *Love is a story, A new theory of Relationship*. New York: Oxford University Press.
- Schimmel. 1997. My Soul is a Woman. *The feminine in Islam*, New York, p. 35.
- Sternberg, Robert J. & Weis, Karin. 2006. *The New Psychology of Love*. London, New Haven: Yale University press.
- Sternberg, R. J. (2000). In your romantic relationship, are you a cop or a comedian? A princess or a martyr? *Psychology Today*, 33(4), 52-59. Retrieved from <https://www.psychologytoday.com/articles/200007/whats-your-love-story>
- Loana, Unk. 2017. A Psychological Map of Love. Alain de Botton's Love Stories as Reflections of Sternberg's Theory on Love." *Babes-Bolyai University, Romania, The Anatomy of Love*, Vol. 7, No. 2 (June 2017). <https://doi.org/10.15291/sic/2.7.lc.2>.
- Waslam. "Kepribadian Dalam Teks Sastra: Suatu Tinjauan Teori Sigmund Freud." *Fakultas Sastra, Universitas Nasional, Jurnal Pujangga*, Vol 1, No. 2 (December 2015).
- Wellek, Rene, and Austin Warren. *Theory Of Literature*. Third. New York: A Harvest Book, Harcourt, Brace&World, INC., 1942.
- Wellek, Rene and Austin, Warren. 1963. *Theory of Literature*. Harmondsworth: PDF. Available at: <https://archive.org/details/theoryofliteratu00inwell> Retrivied pada April 12, 2023 11, 2023.

- Wiyatmi. *Psikologi Sastra Teori Dan Aplikasinya*. Yogyakarta: Kanwa Publisher, 2011.
- Wiyatmi. 2013. *Sosiologi Sastra: Teori Dan Kajian Terhadap Sastra Indonesia*. Yogyakarta: Kanwa Publisher.
- Yela, Carlos. "The Evaluation of Love: Simplified Version of the Scales for Yela's Tetrangular Model Based on Sternberg's Model," *European Journal of Psychological Assessment*, Vol. 22, No. 1 (January 2006): 21–27. <https://doi.org/10.1027/1015-5759.22.1.21>.
- Yun-Jeong, K., & Young, S. S. 2005. Romantic relationship in middle and old aged married couples. *Journal of the Korea Gerontological Society*, 25, 87–102.
- Zulfiani, Wina Nurkhoiriyah. 2020. *Cinta Sempurna Dalam Roman Elle Et Lui Karya Marc Levy : Sebuah Kajian Dari Perspektif Segitiga Cinta Robert J. Sternberg*. Thesis unreleased. Semarang: Universitas Negeri Semarang (UNNES).

CURRICULUM VITAE



Azza Lutfiyaturrohmah was born in Rembang on May 07th, 1997. She graduated from Pondok Modern Darussalam Gontor in 2016. She started higher education in 2017, majoring in English Literature at Maulana Malik Ibrahim State Islamic University Malang, and finished in 2021. While studying at this University, she decided to join the English Literature Student Association and the Student Executive Council to develop her skills and personality. Therefore, she participated in PMII in Malang to increase her knowledge and hone her ability. In the second year of her study at the State Islamic University of Maulana Malik Ibrahim Malang, she won the Queen of Language competition at MSAA (Ma'had et al.). Even though she majored in English Literature, she still often participated in Arabic language competitions in 2018. She once got fifth place in Bandung's Arabic news reading competition. 2017 before starting as a new student, she had won second place in the chef competition in Riau. In 2021 she completed her thesis entitled *Leni's Power of Love Portrayed In Kristin Hannah's The Great Alone*.