

**THE IMPACTS OF LOVE ON THE MAIN CHARACTERS IN
PAULO COELHO'S *BY THE RIVER PIEDRA I SAT DOWN AND
WEPT***

THESIS

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**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2025**

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THESIS

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2025**

STATEMENT OF AUTHORSHIP

I state that the thesis “**The Impacts of Triangular Theory of Love on The Main Characters in Paulo Coelho’s *By The River Piedra I Sat Down and Wept***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, May 6th 2025

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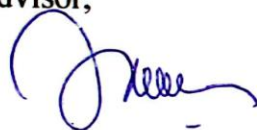
APPROVAL SHEET

This to certify that Zulmi Zamzami's thesis entitled "**The Impacts of Love on The Main Characters in Paulo Coelho's *By The River Piedra I Sat Down and Wept***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

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MOTTO

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا^{٢٨٦}

Allah does not burden a soul beyond its capacity. (Al-Baqarah : 286)

DEDICATION

This thesis is dedicated to my mother, my father, and my brother.

To my advisor, Dr. Hj. Istiadah who gave me motivation and advices from the beginning of the study to the completion of this thesis.

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Furthermore, I hope this thesis will be a material that useful to help people who are interested in learning about literature and the suggestions or criticism from readers are very much needed.

Malang, May 5th 2025

The Researcher

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ABSTRACT

Zamzami, Zulmi, 2025. *The Impacts of Love on The Main Characters in Paulo Coelho's By The River Piedra I Sat Down and Wept.* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Istiadah, M.A.

Keywords : Triangular Theory of Love, Paulo Coelho, By The River Piedra I Sat Down and Wept

This study examines Sternberg's triangular theory of love within Paulo Coelho's novel, *By The River Piedra I Sat Down and Wept*. This study employs literary criticism to achieve pertinent conclusions. The researcher delineates the problem, specifically the kind of love involving the two main characters, Pilar and her childhood friend, and examines the implications of this kind of love through the lens of Sternberg's theory, which emphasizes three critical components: intimacy, passion, and commitment (Sternberg, 1986). This study utilized data derived from character dialogues or narratives within the tale. The study determined that the two main characters, Pilar and her childhood friend, embody all three essential components of a love triangle: closeness, desire, and commitment. The notion of the kind of love also profoundly influences both individuals. Pilar and her childhood friend exhibit these elements in a transforming manner, evolving their relationship from a nostalgic friendship to a profound, spiritual, and love connection. This underscores how unconditional love can mend old traumas and provide renewed purpose. This research is expected to be a reference for the kind of love and literary works of Paulo Coelho in literary research that is more relevant to readers.

مستخلص البحث

الزمزمي، زولمي، (٢٠٢٥). حب ستيرنبرغ في رواية باولو كويلو على ضفاف نهر بيدرا جلست وبكيت أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجري مولانا مالك إبراهيم
مالانج. المستشار الدكتور حج. إستاذة، م.أ.

الكلمات المفتاحية: نظرية الحب المزدوجة، باولو كويلو، على ضفاف نهر بيدرا جلست وبكيت

"تركز هذه الدراسة على نظرية مثلث الحب لستيرنبرغ في رواية باولو كويلو "على نهر بيدرا جلست وبكيت"، تستخدم هذه الدراسة النقد الأدبي والوصف النوعي للحصول على نتائج ذات صلة. تصوغ الباحثة المشكلة وهي ما هو مثلث الحب في الشخصيتين الرئيسيتين بيلار وشريكها وما هو تأثير مثلث الحب باستخدام نظرية ستيرنبرغ التي تركز على ثلاثة عناصر مهمة لمثلث الحب، وهي: الحميمية والعاطفة والالتزام (ستيرنبرغ في هذه الدراسة، تم الحصول على البيانات من الحوار بين الشخصيات أو السرد في القصة. من. (1986) قصة الرواية، وجد الباحث أن الشخصيتين الرئيسيتين بيلار وشريكها لديهما جميع عناصر مثلث الحب الثلاثة ذات الصلة وهي الحميمية والعاطفة والالتزام. بالإضافة إلى ذلك، فإن مفهوم مثلث الحب له أيضاً تأثير كبير عليهما. يُظهر بيلار وشريكها هذه المكونات بطريقة تحويلية، حيث غيرت علاقتهما من صداقة حنين إلى رابطة عميقة وروحية ورومانسية. يسلط هذا الضوء على كيف يمكن للحب الكامل أن يشفي الجروح الماضية ومن المنتظر أن يكون هذا البحث مرجعاً لنظرية مثلث الحب والأعمال الأدبية لباولو ويقدم غرضاً جديداً وكويلو في البحث الأدبي الأكثر صلة بالقراء

ABSTRAK

Zamzami, Zulmi, 2025. *The Impacts of Love on The Main Characters in Paulo Coelho's By The River Piedra I Sat Down and Wept*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing Dr. Hj. Istiadah, M.A.

Kata Kunci : Teori Segitiga Cinta, Paulo Coelho, *By The River Piedra I Sat Down and Wept*

Penelitian ini berfokus pada teori segitiga cinta dari Sternberg pada novel dari Paulo Coelho yang berjudul *By The River Piedra I Sat Down and Wept*. Penelitian ini menggunakan kritik sastra untuk mendapatkan hasil yang relevan. Peneliti merumuskan masalah yakni jenis cinta apa yang terdapat pada dua karakter utama Pilar dan teman masa kecilnya dan apa dampak dari cinta tersebut dengan menggunakan teori dari Sternberg yang berpusat pada tiga elemen penting dari segitiga cinta yaitu; keintiman, gairah dan komitmen (Sternberg, 1986). Dalam penelitian ini data diperoleh dari dialog antar karakter atau narasi dalam cerita. Dari cerita novel itu, peneliti menemukan hasil bahwa dua karakter utama Pilar dan teman masa kecilnya memiliki ketiga unsur segitiga cinta yang relevan dari keintiman, gairah dan komitmen. Selain itu, konsep segitiga cinta juga menghasilkan dampak signifikan bagi mereka berdua. Pilar dan rekannya menunjukkan komponen-komponen ini dengan cara yang transformatif, mengubah hubungan mereka dari persahabatan yang penuh nostalgia menjadi ikatan yang dalam, spiritual, dan romantis. Hal ini menyoroti bagaimana cinta yang utuh dapat menyembuhkan luka masa lalu dan menawarkan tujuan baru. Penelitian ini diharapkan dapat menjadi referensi untuk dapat menjadi acuan pada teori segitiga cinta maupun karya sastra dari Paulo Coelho pada penelitian sastra yang lebih relevan bagi para pembaca.

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CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, research questions, objectives of the study, significance of the study, scope and limitations, as well as the definition of key terms.

A. Background of the study

Love, an excellent and universal human emotion, has been an important topic in literary works throughout history, geography, and genres. Authors frequently employ love not merely as a romantic ideal but also as a catalyst that influences character identities, motivations, and relationships. In English literature, love often functions as a medium for examining issues such as conflict, transformation, sacrifice, and reunion. From Shakespearean tragedies to modern literature, love continues to be a topic of significant interest and analytical examination. Through the perspective of love, readers and researchers may speculate character development and interpret the symbolic, psychological, and emotional components inherent in the narrative.

In literature, love stories are sometimes confronted by spiritual commitments, particularly when a character prioritises religious dedication over sexual entanglements. This narrative illustrates a profound human struggle between emotional commitment and the quest for greater significance. William James (1902) elucidates that religious experiences frequently result in a profound

alteration of an individual priority, wherein spiritual fulfilment supersedes personal goals. Viktor Frankl (1985) also asserts that individuals may forfeit love in their quest for what they consider a higher purpose or vocation. Although distressing, these judgements are frequently regarded as essential by individuals experiencing spiritual awakenings. From a psychological standpoint, such transitions may alter an individual's commitment from emotional attachment to another person to dedication to a transcendent purpose. When love is disrupted by internal transformations, it exposes the intricacy of human desires, wherein intimacy and passion may be eclipsed by the necessity for spiritual devotion. This conflict engenders emotional detachment, despite the persistence of passion, and underscores that love is not merely an emotion but also a decision shaped by individual belief systems and life aspirations.

Robert Sternberg's triangular theory of love is one of the most important thoughts in psychology and literary criticism that aims to clarify the structure and dynamics of love. This theory proposes that love contains three essential elements: intimacy, representing emotional closeness and connection; passion, involving physical attraction and passionate desire; and commitment, the resolve to keep a long-term relationship. The three components can combine in various ways, providing numerous forms of love, including passionate love, companionate love, fatuous love, and consummate love. Implementing Sternberg's theory in literature enables scholars to examine how characters perceive, articulate, and develop in their experiences of love throughout the

narrative. It offers a more systematic approach to understanding emotional intricacies, transcending superficial explanations to reveal underlying psychological reasons.

One of the authors who creates literary works full of elements of love is Paulo Coelho. Paulo Coelho is a famous Brazilian author, born in Rio de Janeiro on August 24, 1947. Before beginning his career as an author, he was employed as a composer, journalist, and theatre director. His spiritual journey, encompassing his trip down the Camino de Santiago in Spain, deeply affected his writing style and theme elements. Coelho is well-known for examining themes such as faith, fate, love, and the human spirit in his writings. His famous novel is *The Alchemist*, which has motivated millions of readers globally. In 1994, he created *By the River Piedra I Sat Down and Wept*, a novel that integrates themes of romance, spirituality, and personal transformation.

His novel entitled *By The River Piedra I Sat Down and Wept* was first published in 1994, features a pair of childhood friends who become the first love of a girl named Pilar. As they grew older, they decided to go their separate ways. Pilar wanted to visit a town that would be her new place or her new home. Meanwhile, the boy, his childhood friend, went to deepen his spirituality in various areas. They met accidentally, and Pilar was surprised to see his childhood friend had become a religious being a priest and suddenly expressed his love for Pilar. He tried to calm down, but his heart didn't. Until one day, when they attended a religious conference together, Pilar began to respond favourably to her

little friend's feelings. However, the person he loved was not an ordinary person. He is a servant of God, a person who is given a special gift from God to carry out His commands. From there arose inner turmoil between the two. They are faced with two sacred loves. Love that never looks at the hair and tribe becomes a dilemma for both of them. Realizing this, they try to understand their surroundings and have to accept reality with grace.

Paulo Coelho's work *By The River Piedra I Sat Down and Wept* presents a touching narrative focused on the emotional and spiritual journey of its protagonist, Pilar, and her reunion with a childhood affection. The work examines both romantic desire and the conflict between personal satisfaction and spiritual vocation. The protagonists, after years of estrangement, confront their connection, which is challenged by historical problems, impending uncertainties, and internal struggles. Their love is complex and non-linear, evolving over time and expressing various aspects of Sternberg's triangle. At times, intimacy intensifies, although passion may reduce; in some cases, commitment is evaluated, and emotional closeness varies. This study employs the Triangular Theory of Love to figure out how these fluctuating emotional elements effect the protagonists' choices, actions, and eventual transformations.

A variety of studies has examined the significance of Sternberg's Triangular Theory of Love in diverse circumstances, validating its theoretical merit and practical adaptability. *Analysis of the Novel Love and Other Matters Sternberg's Love Triangle* illustrates the efficient application of his paradigm to

literary texts, facilitating the comprehension of the emotional and relational aspects of fictional characters. Beyond literature, the theory has been employed in consumer behaviour research, exemplified by the study *"Circumventing Customers' Switching behaviour in the Telecommunication Industry in Tanzania"* which utilized the model to analyse emotional loyalty between customers and brands (Nsimba & Ally, 2021). This expansion into domains such as business and marketing demonstrate the model's extensive interdisciplinary significance.

Researchers have both critiqued and elaborated on Sternberg's concepts. The article *"Love as Caring Maturity"* contends that Sternberg's model inadequately captures the intricacies of emotional maturity in enduring relationships, whereas *"Towards a Comprehensive Theory of Love: The Quadruple Theory"* advocates for the inclusion of a fourth dimension—caring—to enhance the understanding of love's dynamics. These comments offer insightful viewpoints that underscore the model's strengths and limits, particularly in intricate emotional circumstances.

Further research, including *"Types of Love as a Function of Satisfaction and Age"* and *"Universality of the Triangular Theory of Love,"* examines the variations in love experiences across different age demographics and cultural contexts, respectively. These data indicate that although Sternberg's components are broadly applicable, their manifestation may vary based on individual and societal influences.

Numerous theses in literary studies have examined Paulo Coelho's *By the River Piedra I Sat Down and Wept*, although from perspectives distinct from this analysis. The thesis *"Plot and Symbols to Reveal the Messages"* examines Coelho's employment of symbols to communicate spiritual and philosophical themes. Pilar's Existence in Her Love Story addresses the female protagonist's interior emotional evolution and self-actualization. Simultaneously, The Internal Conflict of the Main Character examines the inner distress of the male protagonist, especially as he grapples with his romantic affection for Pilar and his spiritual vocation.

The journal article *"Politics of Symbolising Female Characters in Paulo Coelho's By the River Piedra I Sat Down and Wept"* presents a feminist critique, examining Coelho's construction of female identity through symbolic and emotional roles. While this research provides useful insights, none actually investigate the psychological framework of love utilizing Sternberg's Triangular model. This gap offers an opportunity for the current study to make a significant contribution. This research applies Sternberg's Triangular Theory of Love to the main characters in *By the River Piedra I Sat Down and Wept*, aiming to elucidate the psychological dynamics influencing their connection and to demonstrate how these dynamics impact the narrative and emotional resolution of the novel. It illustrates how psychological theory can enhance literary interpretation, providing a multifaceted comprehension of character and topic.

Based on the previous brief summary description, the researcher choose the novel *By The River Piedra I Sat Down and Wept* by Paulo Coelho were chosen for two reasons. First, the theme of love is interesting to discuss. This novel explains the love story of a pair of little friends. Still, in the application of their love, it is not only dictated by the general meaning of love, but there is a meaning of love from another point of view that can be expanded.

Second, the theme used is unique. The combination of the author's background, who is a devout Catholic (religious), can be equated with the piece of romance/romantic. So, this novel motivates the researcher to know what the real love is and how someone supposed to love.

B. Research Questions

Based on the background that has been explained, the researcher formulates the research questions in this study into :

1. What is kind love of on the main characters in Paulo Coelho's *By The River Piedra I Sat Down and Wept*?
2. What are the impacts of love on the main characters in Paulo Coelho's *By The River Piedra I Sat Down and Wept*?

C. Significances of the Study

In general, the results of this study are expected to be guidance in explaining further analysis in literary study. In detail, this study provide benefits both practically and theoretically.

1. Practical Function

This study can expand knowledge about the analysis of literary works as well as become a reference in psychoanalytic studies in a novel.

2. Theoretical Function

The results of this study are expected to be used as a review to analyze literary works from a psychoanalytic perspective in Paulo Coelho's novel *By The River Piedra I Sat Down and Wept*.

D. Scope and Limitation

The researcher focuses this study on love of main characters of Pilar and her childhood's friend that are considered to have the elements of love and be analyzed using Robert Sternberg's triangular theory of love that contained in the novel *By The River Piedra I Sat Down and Wept* from beginning to end.

E. Definition of Key Terms

Based on the topic of triangular theory of love, there will be some terms which are applied in conducting this study. The terms includes; Psychology of literature, triangular of love, intimacy, passion, and commitment.

1. Psychology of literature : Psychology of literature is a branch of literary analysis that focuses its points on the mental activities of the character, author, or the reader as connoisseurs of literary works. (Wellek & Warren, 1949)
2. Triangular theory of love : Triangular theory of love is a concept that explains of love which formed by three components; intimacy, passion, and commitment. (Sternberg, 1986)
3. Intimacy : Intimacy is a sense of attachment that includes closeness, connectedness, and emotional connection in a relationship. (Sternberg 119)
4. Passion : Passion is a feeling that involves desire that leads into physical and sexual attraction. (Sternberg 1986, 119)
5. Commitment : Commitment as knows as decision is a someone's feeling to adhere together in pursuit of a common goal. (Sternberg, 1986)

CHAPTER II

REVIEW OF RELATED TO LITERATURE

A. Psychology of Literature

The psychology of literature is an interdisciplinary subject that examines the relationships between literary works and psychological theories. It analyses how characters' actions, feelings, and interactions resemble actual human psychology and how readers emotionally and intellectually react to literary texts. Wellek and Warren (1949) assert that literature represents life, and given that psychology examines human behaviour and thoughts, the two fields necessarily merge. Literary characters frequently reflect actual individuals, providing psychological analysis an essential instrument for revealing profound meanings inside narratives and character evolution.

A fundamental concept in literary psychology is the notion that literature can unveil underlying impulses, motivations, and internal conflicts. Holland (1975) posited that readers interpret texts through their psychological frameworks, resulting in what he termed the “identity theme”—the repeated self-patterns that readers project onto narratives. This subjective experience highlights that literature serves both as artistic expression and as a psychological process, wherein readers interact with texts to reflect upon, comprehend, or maybe alter their self-perception.

Psychological methodologies in literature encompass various theories, including Freudian psychoanalysis, Jungian archetypes, and cognitive psychology. These theories enable critics to examine characters as if they were authentic humans whose psyches are influenced by experiences, pain, or desire. Tyson (2006) contends that psychological criticism elucidates character behaviour and the dramatization of human struggles, both internal and interpersonal, within literary texts. Using Sternberg's Triangular Theory of Love facilitates a systematic and analytical comprehension of love's dynamics in literature, offering a psychological framework for interpreting character connections and emotional trajectories.

The psychology of literature examines the emotional impact that literature exerts on its readers. Keen (2007) examines the notion of "narrative empathy," which refers to the manner in which readers cultivate empathy for fictional characters, particularly within emotionally charged narratives. This emotional involvement is most pronounced in love stories, as characters' internal conflicts and romantic aspirations echo the readers' personal experiences. Comprehending the psychological bond between text and reader enhances literary analysis, enriching the enjoyment of both the artistry and its influence. In conclusion, the psychology of literature connects narrative with the human psyche. It enhances literary criticism by incorporating psychological insights into character analysis, theme interpretation, and reader response. This study employs Sternberg's Triangular Theory of Love in analysing Paulo Coelho's *By the River*

Piedra I Sat Down and Wept, positioning itself within an interdisciplinary framework that utilises psychological concepts to elucidate the impact of love on the characters' choices, relationships, and personal development.

B. Robert Sternberg's Triangular Theory of Love

Robert J. Sternberg's Duplex Theory of Love integrates two foundational ideas: the Triangular Theory of Love and the Theory of Love as a Story. The Triangular Theory of Love identifies love as comprising three core elements: intimacy, passion, and commitment (Sternberg, 1986). Intimacy involves feelings of closeness and emotional connection, passion relates to physical attraction and sexual desire, and commitment refers to the decision to maintain a relationship long-term. Each component can exist independently or in combination to form different types of love. Later, Sternberg introduced the Theory of Love as a Story, suggesting that individuals create internal narratives that influence how they perceive and experience love (Sternberg, 1998). These two theories combined form the Duplex Theory of Love, providing a comprehensive view of the psychological and narrative aspects of romantic relationships. This model remains influential in psychology and relationship counseling today. Recent studies continue to test its relevance and application in various cultural contexts (Sorokowski et al., 2020). The Duplex Theory emphasizes that love is not static but evolves based on personal experiences and

social influences. Understanding these dimensions helps in fostering healthier relationships.

The Triangular Theory of Love has been validated across multiple cultural settings, emphasizing its universal relevance. Sorokowski (2020) conducted a large-scale, cross-cultural study with over 7,000 participants from 25 countries, affirming the presence of Sternberg's three components of love globally. They used the Triangular Love Scale (TLS) to measure intimacy, passion, and commitment, finding consistent patterns despite cultural differences. This study indicates that the fundamental structure of love transcends cultural boundaries. Additionally, different cultures may prioritize certain components over others, such as placing higher importance on commitment in collectivist societies. The TLS's reliability across cultures demonstrates its robustness as a measurement tool (Sorokowski et al., 2020). Moreover, findings showed minor variations influenced by social and cultural expectations about romantic relationships. The research confirmed Sternberg's assumption that love is a dynamic, adaptable structure. It highlighted how important cultural sensitivity is when applying psychological models internationally. Therefore, Sternberg's theory remains highly applicable in both Western and non-Western contexts.

In addition to cultural validation, studies have examined the internal structure of Sternberg's three love components. Castaños (2020) investigated whether intimacy, passion, and commitment function as independent variables or as aspects of a higher-order love factor. Through confirmatory factor analysis,

they found that a hierarchical structure provided a better fit for the data. This model proposes that intimacy, passion, and commitment are interconnected and contribute collectively to a general experience of love. Such findings refine our understanding of love's psychological architecture. Instead of viewing love as three separate elements, it is more accurate to see them as mutually reinforcing. When one component strengthens, others are often positively affected. For example, growing emotional intimacy can boost passion and commitment simultaneously. These insights enhance both theoretical frameworks and practical interventions in relationship counseling. Recognizing love's hierarchical nature can help couples identify strengths and areas needing development within their relationships.

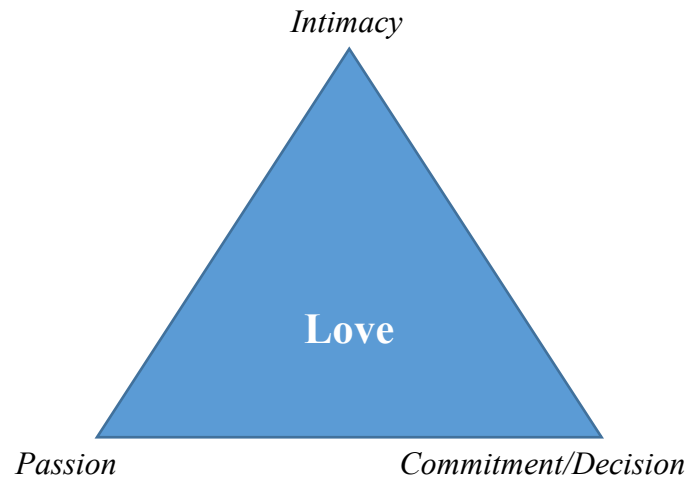
Furthermore, recent studies have applied the Duplex Theory to understand relationship satisfaction and longevity. Metin-Orta and Otrar (2022) explored the relationship between Sternberg's love components and relationship satisfaction among couples. Their study found that commitment was the strongest predictor of relationship longevity, followed by intimacy and passion. This aligns with Sternberg's original propositions but also emphasizes the evolving importance of commitment over time. Young couples may initially be driven by passion, but sustaining a long-term relationship increasingly relies on commitment and emotional intimacy (Metin-Orta & Otrar, 2022). Understanding which components are most influential at different relationship stages can inform targeted interventions. Therapists can design programs that help couples

strengthen commitment as relationships mature. Moreover, narrative aspects from Love as a Story can help partners reshape unhelpful relational scripts. This dual approach can enhance relationship resilience and satisfaction. Thus, Sternberg's Duplex Theory provides valuable guidance for relationship counseling.

In conclusion, Robert Sternberg's Duplex Theory of Love remains a comprehensive framework for understanding romantic relationships. Recent studies have validated its key assumptions across cultures and refined its internal structure. Sorokowski (2020) demonstrated the cultural universality of intimacy, passion, and commitment. Meanwhile, Castaños (2020) provided evidence for a hierarchical structure of love components. Furthermore, research by Metin-Orta and Otrar (2022) emphasized the critical role of commitment in relationship satisfaction. These findings confirm that love is complex, dynamic, and shaped by personal narratives and sociocultural factors. Sternberg's integration of structure and storytelling offers a powerful lens to examine human connections. Future research could explore how digital communication and cultural shifts reshape love narratives. Nevertheless, the Duplex Theory provides a timeless and adaptable framework for studying and enhancing love in modern contexts

1. The Triangular Sub-theory of Love

Robert Sternberg or known as a psychologist from Germany is a scientist who developed the triangle theory of love. The theory stands to try to classify the components of love contained in three aspects. Look at the following picture.



Based on the picture above, it can be seen that according to Stenberg, love can be recognized based on the presence of three supporting components; *intimacy*, *passion*, and *commitment*. The relationship includes the feelings of one individual party to another individual (Sternberg, 2009: 7).

The picture also explains that the three main components in building the element of love in a relationship are:

a. Intimacy

When we talk about the warmth we feel in a relationship, we're talking about the intimacy component, which encompasses our sense of proximity, connection, and bonding with our partner. In addition, studies show that it involves (a) wanting to make a positive difference in the lives of loved one, (b) sharing joy with loved one, (c) having a great deal of respect for loved one, (d) being able to rely on loved one in times of need, (e) having a shared

understanding of one another, (f) giving and receiving support, (g) receiving emotional support, (h) giving emotional support, (i) talking intimate for loved one, and (j) respecting the loved one in his/her life.

These emotions are simply a portion of what can be experienced in the intimate aspect of love, and it is not required to experience all of them to experience love. On the other hand, research indicates that one experiences the intimate component of love after experiencing a sufficient number of these sentiments, with the amount varying from person to person. Feelings are typically experienced as a whole, as opposed to being experienced individually.

In *The Anatomy of Love* (Loana, 2017), Sternberg and Grejek describe intimacy as a foundational force that motivates individuals to nurture relationships and create lasting attachments. This dynamic arises from a mutual recognition of interdependence, where partners feel they fulfill each other's needs and cannot thrive in isolation without their companion's support and presence. Intimacy, in this context, refers to an emotional experience marked by warmth, unity, and shared connection, cultivated through consistent interaction and deepening trust. While intimacy often starts at minimal levels in a relationship's early phases, it grows swiftly as partners communicate openly and reveal vulnerabilities. Highly intimate relationships are defined by a mutual dedication to each other's well-being, characterized by respect, gratitude, reliance, and empathy. Sternberg further notes that intimacy extends beyond

romantic contexts, evident in familial bonds like parent-child relationships and in the closeness of enduring friendships.

According to Sternberg and Grajek, as cited in Ioana (2017), ten key aspects contribute to an intimate bond:

- 1) **Prioritizing the well-being of one's partner.** In a loving connection, individuals naturally want their partner to thrive and will often make personal sacrifices to support their happiness. This dedication fosters pleasure when acknowledged and appreciated, leading to a stronger sense of intimacy.
- 2) **Experiencing joy in the presence of loved ones.** People in love seek to spend quality time together, sharing both happy and sad moments. The companionship itself becomes a source of enjoyment.
- 3) **Holding their partner in high regard.** Deeply loving someone involves genuine respect, even while acknowledging their flaws. Imperfections do not diminish the appreciation for their partner's strengths and weaknesses.
- 4) **Providing support during times of need.** Lovers rely on each other for comfort and assistance when facing difficulties or sadness. They are willing to offer help and understand when their partner also requires support.
- 5) **Striving for mutual understanding.** A primary goal in a loving relationship is effective communication and deep understanding. Partners aim to know each other's strengths, weaknesses, and how to navigate them,

demonstrating empathy for each other's emotional states. This "mutual" understanding signifies a true partnership.

- 6) **Willingness to share personal resources.** Individuals in love are inclined to share themselves fully with their partners, including their time and possessions. This extends to sharing assets when necessary, and importantly, doing so without feeling obligated.
- 7) **Accepting emotional support from their partner.** Lovers find strength and comfort in their partner's support, especially during challenging times. This emotional backing, which can manifest as empathy, can also be practical or tangible.
- 8) **Offering emotional support to their partner.** Reciprocally, individuals in love provide emotional support to their loved ones, which can take various forms, including material assistance, empathy, compassion, encouragement, and energy.
- 9) **Engaging in deeper communication.** Open and honest communication is vital for building a strong relationship, particularly when deciding to commit to love. Lovers can share their innermost feelings without fear of judgment, exchange thoughts, and offer constructive feedback. They feel comfortable expressing their true thoughts and feelings. Intimate communication is a fundamental aspect of their connection.
- 10) **Valuing their partner.** Someone who is romantically involved deeply appreciates their lover's presence in their life. They cherish all aspects of

their partner, including their personality, traits, and behaviors. Every shared moment is treasured, and they express appreciation through various means like gifts, time, affection, and genuine care.

These ten emotions illustrate aspects of intimacy in love. However, experiencing just some of these elements can create a sense of intimacy. According to Sternberg and Grajek's research, the specific combination and intensity of these components vary from person to person.

b. Passion

Passion refers to the motivations that lead to romance, physical attraction, sexual consummation, and other phenomena associated with romantic relationships. Passion, as described by Sternberg (1986), encompasses needs like giving and receiving respect, maintaining self-esteem, and exerting influence. It also involves the intense emotions associated with physical attraction in loving relationships. Physical and sexual attraction plays a significant role in close connections. Sternberg (1986) views passion as a physiological drive that creates a physical connection with a partner, leading to physical touch and sexual intimacy, such as caressing, holding hands, embracing, kissing, and sexual intercourse.

Sternberg (1986) emphasizes that passion fuels a constant desire to be with loved ones. Therefore, according to Sternberg (as cited in Ioana, 2017), passion extends beyond mere physical attraction to include needs for self-worth, nurturing, belonging, dominance, submission, and sexual fulfillment. The way

these needs are expressed differs based on the individual, situation, and type of loving relationship. These needs are intertwined with passion and the nature of the relationship. Ultimately, physical attraction significantly impacts the passion component.

Intimacy and passion are interconnected and mutually reinforcing. Intimacy can spark passion in some individuals, while in certain opposite-sex relationships, passion may initially surge, followed by the development of intimacy. In other close relationships, intimacy may precede passion. However, passion and intimacy can sometimes be contradictory, as seen in prostitution where the focus is on fulfilling passionate desires with minimal intimacy. Historically, passion in love was often linked to sexuality and satisfaction, particularly among middle-aged and older adults, as suggested by Yun-Jeong and Young (2005), who viewed love as a sexual phenomenon and encouraged the pursuit of sexual happiness.

While the interplay between intimacy and passion varies greatly, it is generally present in some form in close relationships. Although often associated with sexuality, passion encompasses a broader range of psychological needs. For instance, someone with a strong need for affection may experience passion through the affection they receive.

c. Commitment / Decision

Stenberg argues that the commitment component alludes to two opposing things: 1) short-term relationships that provide short-term reasons, such as a

person deciding to love another person as known as *decision*; and 2) long-term partnerships that highlight a commitment to sustain the relationship / love forever called as *commitment*. These two concepts have cognitive features that are complementary. In the process, however, it need not always follow the same path; for example, the decision to love does not necessarily imply a commitment to love.

The love commitment/decision element interacts with the intimacy and passion elements. For most of people, this is the outcome of emotional involvement, motivation, or desire. However, commitment might result in strong engagement or intimacy. In Sternberg's (1986) triangular theory of love, commitment is a cognitive component with both short-term and long-term aspects. Short-term commitment is the decision to love someone, while long-term commitment involves the ongoing dedication to maintain the loving relationship. These two aspects do not necessarily occur simultaneously. Deciding to love someone initially does not automatically guarantee long-term commitment. However, the initial decision to love typically precedes the commitment to the relationship's longevity. Commitment is demonstrated by the desire and willingness to sustain the relationship despite challenges and responsibilities. It acts as a stabilizing force during difficult times.

Sternberg (1986) suggests that deep commitment stems from an intrinsic desire and endures despite obstacles, temptations, or significant trials. These challenges can actually serve as opportunities to demonstrate the sincerity of

one's love, fostering trust, acceptance, value, and deeper love in the partner. Commitment, in this way, strengthens and preserves love.

This component is crucial for navigating difficult periods and returning to better times. Unlike intimacy and passion, commitment often develops earlier in a relationship. As partners develop long-term goals together, their commitment tends to deepen over time. Commitment is linked to both intimacy and passion (Sternberg, 1986). Often, commitment arises from a combination of these two. For example, the commitment between an engaged couple can lead to deeper intimacy and more intense passion. In such a connection, the experienced intimacy and passion are often a result of the existing commitment.

However, commitment can weaken if one partner feels disconnected. Sternberg, as explained by Cornel (2018), suggests that a lasting, fulfilling love ("consummate love") is unlikely when two mutually committed partners have diverging life goals, especially if there is a lack of intimacy. This underscores the importance of intimacy in sustaining a relationship, even with commitment. The love triangle model highlights the close relationship between these components, with intimacy often considered a foundational element.

2. Sternberg's Kinds of Love

Sternberg's (1986) triangular theory of love posits that various forms of love arise from the combination of its three components: intimacy, passion, and commitment. The specific blend of these components defines each type of love. In the triangular theory of love representation, intimacy is at the apex, passion is

at the left base, and commitment is at the right base. Each component contributes uniquely to different love experiences.

- a. **Non-Love:** This occurs when none of the three components (intimacy, passion, or commitment) are present. It characterizes casual interactions without any romantic involvement, such as brief encounters with new acquaintances. It can also describe situations involving mutual heartbreak or unrequited love, aligning with Sternberg's observation that unreciprocated love tends to fade over time.
- b. **Liking:** This type of relationship is characterized solely by intimacy, lacking both passion and commitment. It represents true friendship, where individuals feel close, connected, and comfortable with each other but without any romantic or long-term expectations.
- c. **Infatuation:** This involves only the passion component, without intimacy or commitment. It is often described as "love at first sight," characterized by intense, immediate attraction that can arise and dissipate quickly. The focus is primarily on fulfilling sexual desires, often lacking emotional connection or long-term intentions, as in a "one-night stand."
- d. **Empty Love:** This type is defined by commitment alone, without intimacy or passion. It is often seen in long-term marriages where emotional connection and physical attraction have faded, such as in some elderly couples. While the commitment remains, the emotional and physical spark

is gone. This type might also apply to couples who stay together primarily for other reasons, like raising children.

- e. **Romantic Love:** This combines intimacy and passion but lacks commitment. Individuals in romantic love feel a strong physical attraction and emotional bond but do not necessarily envision a long-term future together. Examples include "friends with benefits" relationships where there is closeness and attraction but no desire for commitment.
- f. **Companionate Love:** This results from a combination of intimacy and commitment, lacking passion. It represents a deep, affectionate, and enduring bond, similar to a strong friendship or a long-term marriage where the initial passion has subsided but a deep connection and commitment remain. Duck's book "Friends for Life" is recommended for further understanding this type.
- g. **Fatuous Love:** This is characterized by passion and commitment without intimacy. It is often a hasty commitment based primarily on physical attraction, where partners do not know each other well emotionally. An example could be a couple who gets married quickly after becoming pregnant despite a lack of deep emotional connection. This type of love is often difficult to sustain due to the absence of emotional depth.
- h. **Consummate Love:** This is considered "true" or "perfect" love, encompassing all three components: intimacy, passion, and commitment. It represents the ideal in long-term relationships, often aspired to in

marriages and seen in the bonds between parents and children, where unconditional love and support are inherent. The balance of all three elements makes this type of love more stable and fulfilling.

C. The Impact in Literature

In literature, impact refers to the effect that certain events, emotions, or relationships have on the development of a character. It can be seen through changes in the character's behavior, mindset, emotions, or personal growth. One of the strongest emotional influences in literature is love, which often becomes the turning point for a character's journey. Love can shape how a character thinks, feels, and makes decisions throughout the story.

According to Nurgiantoro (2013), characters in literary works are shaped by various conflicts and experiences that influence their development. These include emotional experiences such as fear, loss, hope, and love. A deep emotional experience can push a character to grow, struggle, or even change their way of life. In many stories, love becomes the main reason for a character to reflect, forgive, sacrifice, or even find a new purpose.

Wellek and Warren (1956) state that literature is a reflection of life, and the inner changes of fictional characters are often similar to real psychological experiences. This means that when we analyze a character's reaction to love, we are also looking at how love can affect a real person emotionally and mentally.

Literature allows readers to understand how love can become a powerful force that influences someone's identity and choices.

CHAPTER III

RESEARCH METHOD

This research data consist of a discussion of research design, data source, data collection, and data analysis.

A. Research Design

This study in this Paulo Coelho's *By The River Piedra I Sat Down and Wept* is classified as literary criticism research. Literary criticism is a concept that serves as a way to examine and interpret literary works more broadly. Abrams (2005) speculates that literary criticism is a branch of knowledge related to the classification, formulation, and evaluation of literary works. In other hand, literary criticism is a study which is try to analyze, interpret, and evaluate works of literature. This study uses a descriptive model in conveying literary criticism related to the material object in the form of a novel.

B. Data Source

The data source is the sources for the researcher to gain the data. The data source of this study is the novel by Paulo Coelho entitled *By The River Piedra I Sat Down and Wept*. The novel published in 1994 with the original language is Portuguese. This novel has 112 pages and includes as fiction and roman. The researcher got the novel in English version written by Alan R. Clarke published in 1996. But the first English version published in 1996 by Harperone with 23 sections.

C. Data Collection

The researcher begins with several stages in associating and collecting the data that related to the topic. First, the researcher did an intense reading of Paulo Coelho's *By The River Piedra I Sat Down and Wept*. Second, the researcher makes notes on words, sentences, phrases, or paragraphs related to elements of love. Third, interpreting each notes with the triangle theory of love from Robert Sternberg in order to gain an in-depth understanding of related discussions.

D. Data Analysis

In constructing the data analysis, the researcher analyze the triangular theory of love in Paulo Coelho's *By The River Piedra I Sat Down and Wept* in some ways. First, pointing at kinds of love that can expand. Second analysis will cover up the interpreting triangular theory of love to the elements of love that already marked. Third analysis draw the conclusion and report the result of the study.

CHAPTER IV

FINDINGS AND DISCUSSION

A. The Kind of Love on The Main Characters

1. Pilar

In Paulo Coelho's *By the River Piedra I Sat Down and Wept* (1996), the main characters Pilar and her childhood friend gradually rediscover their childhood connection through a spiritual journey. In Coelho's novel, Pilar's gradual journey from fear to full emotional surrender illustrates this developmental path of love clearly. Their relationship vividly exemplifies Sternberg's components: they share deep emotional intimacy, experience powerful passion, and ultimately make enduring commitments to one another. This report analyzes how intimacy, passion, and commitment manifest between Pilar and her childhood friend, citing Coelho's text, and explores how these elements drive both their relationship and the novel's narrative. Thus, the triangular elements are not merely theoretical constructs but lived experiences that propel character growth, plot progression, and thematic depth.

a. Intimacy

Intimacy in Sternberg's model refers to feelings of closeness, mutual understanding, and emotional support. In the novel, Pilar and her childhood friend repeatedly demonstrate this closeness through physical gestures, honest conversation, and spiritual communion.

For example, after seeking refuge in a mountain church, Pilar describes its quiet togetherness as in the novel:

*“But my soul was serene, and my heart at peace.
I held his hand, and he embraced me. We stood there at the feet of the Virgin
for I don’t know how long. Time had stopped” (p.53).*

In this scene, holding hands and embracing in prayer symbolize their trust and comfort in each other. Holding hands and embracing—simple yet personal gestures—represents a quiet understanding and acceptance between them, in which words are unnecessary and emotional presence needs. The reference to time stopping implies that their connection extends beyond the outside world, demonstrating that they are completely engaged in one other's presence. Furthermore, the setting—at the feet of the Virgin—adds a depth of spiritual closeness, connecting their emotional connect to a holy experience. This moment is more than just romantic or physical connection; it is about two souls coming together in calmness, warmth, and connection. Such a moment exemplifies Sternberg's definition of intimacy: it is based on emotional sharing and deep personal connection rather than just physical or sexual contact.

Pilar also yearns (p.59) as:

I wanted to be alone with him...holding his hand and telling him how I felt. We needed to talk more about the house, about our plans, about love to reassure him. To make clear how strong my feelings were, and to let him know that his dream could come true...

This explicitly shows her desire for honest sharing and reassurance. In these moments, Coelho highlights emotional connection: the characters listen to music together, confess fears, and even pray as one. For instance, when he begins

to play sacred music for her relief, Pilar feels “*a strong desire to pray*” and senses her soul being cleansed (Coelho, 1996, p. 48).

Another evidence of intimacy showed when they are resting in the café after their visitation to the old chapel in San Martín de Unx as:

*“But I’m going to fight for your love,” he continued. “There are some things in life that are worth fighting for to the end.”
I was speechless.
“You are worth it,” he said (p.29).*

This quotation demonstrates a strong presence of intimacy in Sternberg's Triangular theory of love, as evidenced by the male character's emotional vulnerability and personal validation. When he adds, *“I’m going to fight for your love... You are worth it,”* he opens his heart, indicating not only a strong commitment but also an intense emotional bond. Sternberg defines intimacy as mutual understanding, emotional support, and a readiness to express one's sentiments openly and honestly. His declaration demonstrates that he really values her and is emotionally committed in the relationship. Pilar's speechlessness reflects the emotional weight of the moment, when words are overshadowed by a collective emotional intensity.

“God is love. But the one who understands this best is the Virgin” (p.31).

As long as she believes in loves she will continue to love someone in line with the teachings of the Virgin. Why is the Virgin the most knowledgeable about love? Because she is the most knowledgeable about human needs. Because she embodies compassion, suffering, forgiveness, and spiritual strength. She

represents the kind of love that doesn't demand perfection, only presence, patience, and honesty—all essential to true intimacy and emotional fulfilment, as quote below:

"The Virgin understands the mystery of total surrender," he went on. "And having loved and suffered, she freed us from pain. In the same way that Jesus freed us from sin" (p.31).

Meanwhile, the quote:

"The light from his cigarette illuminated our faces. He took my hand and we sat there for some time. I ran my fingers through his hair" (p.66).

Indicates that Pilar and her childhood friend already in the forms of intimacy; holding hands and stroking his hair. They convey warmth, kindness, and a strong sense of emotional connection, rather than merely physical appeal.

Such moments demonstrate reciprocal emotional presence and concern.

"I was in love with a man who was capable of performing cures. A man who could help others, bring relief to suffering, give health to the sick and hope to their loved ones. Was I distracting him from his mission just because it was at odds with my image of a house with white curtains, cherished records, and favourite books?"

Another intimacy based on this novel (p.76) reveals the Pilar's feeling after knowing him as a Priest that performing the miracles of God. The passage above exemplifies intimacy as defined by Sternberg's Triangular Theory of Love, not in an insignificant or romanticized sense, but rather using the deep complex emotions that Pilar experiences in her relationship. Her consideration reveals a deep level of emotional vulnerability and inner confusion, which are markers of genuine connection. Pilar demonstrates her strong commitment to his emotional connection, as well as his personal growth and purpose, by wondering whether

she interferes with his higher vocation. She is not only concerned with her own happiness; rather, she considers the larger consequences of their connection and what it may cost him. This type of unselfish, empathic concern is key to Sternberg's definition of intimacy, that involves mutual kindness, emotional support, and a thorough grasp of the other person's inner world.

"Where have you been?" he asked. "Walking and praying," I answered. He embraced me. "At first, I was afraid you had gone away. You are the most precious thing I have on this earth." "And you are for me" (p.87).

In this brief but meaningful point, the characters show emotional openness, which is an important sign of intimacy. When her childhood friend expresses his concern that Pilar may have left, he reveals his emotional dependence and vulnerability. Communicating such a fear requires a strong emotional bond. His statement that she is the *"most precious thing"*, he has demonstrated how much he values her presence in his life. This level of emotional transparency is necessary for the formation and sustaining of intimacy. It demonstrates that he trusts her enough to share his fears and feelings.

Pilar's response, *"And you are for me,"* reflects his weakness and demonstrates their emotional equality. She does not dismiss or minimize his feelings; rather, she responds with equal depth, confirming that the bond is equal. This mutual affirmation increases the emotional bond between them. According to Sternberg, intimacy entails sharing themselves, listening to the other, and forming a bond based on mutual concern and understanding—all of which can

be seen here. The act of embracing creates an additional layer of intimacy. Physical closeness, while not required for intimacy, frequently enhances it by providing warmth, comfort, and reassurance. The embrace is both a physical gesture and a nonverbal expression of emotional connection. It alleviates their fear of loss and reaffirms their bond after a brief period of uncertainty. The fact that this moment occurs after Pilar has gone "walking and praying" adds symbolic meaning, implying that their emotional connection is deeply personal and spiritual. Their intimacy is built through emotional vulnerability (Coelho, 1996, p. 48), resonating with research emphasizing emotional self-disclosure as a critical predictor of relational stability (Hesse & Floyd, 2019).

Furthermore, this passage exemplifies the trust and emotional safety that are essential for intimate relationships. Even though the man briefly feared she had abandoned him, he felt secure enough to express his fear. Pilar, for her part, does not react with frustration or distance, but rather supports his openness. In doing so, they validate each other's emotions while also strengthening the depth of their emotional bond.

b. Passion

Passion, the second component involving romance and physical attraction, is powerfully depicted in the novel. Passion typically appears in scenes involving sexual elements, but it is also a fundamental form that motivates couples to unite. *Passion* functions in the novel as both a catalyst and a disruptor. Recent

psychological studies suggest that passion in love narratives often marks points of character transformation (Aron et al., 2020). Passion takes many forms, but romantic elements such as kissing, hugging, groping, touching, caressing, and making love are frequent. So that those who experience it feel attentive and cared over, with a sense of safety and the presence of passion. However, this concept of passion usually occurs in a splash, which means that passion will appear quickly but then fade if they find a match between each other. Hatfield and Sprecher (1986) noted that passion can be persistent if the components of intimacy and commitment are as important as passion. The researcher firstly notices passion in Coelho's as the passage below (p.53):

"He looked at me, and I at him. My hand reached out for his and found it. Now it was his heart that was beating faster – I could almost hear it in the silence. But my soul was serene, and my heart at peace. I held his hand, and he embraced me."

Pilar has gradually entered her childhood friend's world. Both of them require each other's presence. Various events have brought them closer every moment. And it shows that their passion is growing. Pilar felt more at ease with her childhood friend after they had prayed with the others, and they cherished each moment with passion. Holding hands and hugging one another. When carefully examined, there is no aspect that leads to sexual matters; yet, their physical closeness, which touched calmly and felt comfortable, has fulfilled the ingredient of passion. *"He looked at me.."* and *"I held his hand and he embraced me"* indicates that there is eye contact and physical touch between the two. They

feel comfortable and at ease which corresponds to Sternberg's core of passion, physical attraction.

"We left the church hand in hand and walked back toward our room. My head was spinning – seminary, Great Mother the meeting he had later that night. I realized then that we both wanted to unite our souls under one destiny – but the seminary and Zaragoza stood in the way."

Based on the passage above (p.54), when they went out from the church, they feel pleased and get back to their room. Although Pilar seems to be little confused on what already happened about her spiritual life with her childhood friend because there are activities that occur continuously from his world; seminary, Great Mother and the conference, she's still able to pass it with her childhood friend. The excerpt of the sentence, *"We left the church hand in hand.."* defines the closeness of physical attraction because they are in a good and warmth of mood to end the day. Besides, *"I realized then that we both wanted to unite our souls under one destiny."* is also a component of passion. Subjectively, it appears to be figurative language, yet it has an important significance in regards to Sternberg's passion. *"Unite our souls under one destiny"* implying the environment of their passion is not only physical, but also emotional and spiritual. They want to be united by a strong passion for a common destiny. Passion in this part conveys the idea that their intimacy derives not only from physical closeness, but also from a spiritual connection.

Another evidence of passion also stated from the Pilar's feeling:

"If love were easy, I would be embracing him now, and the words of his song, would be our story. If Zaragoza weren't waiting for me after the holidays, I'd

want to stay drunk and be free to kiss him, say the things and hear the things that lovers say and do to each other."

The quote (p.21) above contains a component of passion that is directed at his honesty when explaining about the paradigm of love. He imagines what if his life is filled with easy love with his partner showing the emotions that arise. Sternberg emphasized that passion is not always directed at the concept of sexuality but also includes the intensity of emotion, longing for someone and the desire to merge together (1986). Furthermore, Pilar's desire to kiss and hug the person she loves demonstrates that she enjoys being physically near to someone. The situation occurred while they were on their way to a conference and enjoying coffee at a cafe, when Pilar's childhood friend expressed his affections to Pilar. Pilar was so delighted that her need for passion increased dramatically, yet there was little physical intimacy.

"He caressed my face. Then I kissed him lightly on the lips and returned to my bed. I wasn't sure why I did. Was I trying to bind him even closer to me, or was I trying to set him free? In any case, it had been a long day and I was too tired to think about it."

In keeping with the previous study, the context of the quotation above (p.67) exemplifies the type of passion described by Sternberg's theory. The physical connection they feel after being soaked while praying together in the church hermitage makes their relationship romantic. Pilar's passion is sparked by her childhood friend physical touch after she has completed her day successfully. Pilar believed that the its closeness indicates that she was prepared to take the next risk, as she noted:

“No, I’ve always been frightened. I’ve never dug a well. But I’m trying to do that now, and I don’t want to forget what the risks are” (p.69).

Pilar affirms her stance, as if she knows what the future will be like with him. Pilar will feel a time when she loves someone without knowing the risks faced. The essence of a tough woman who has experienced the ups and downs of love life. Whether she would let him go or be more serious about the next level, Sternberg highlighted the shifting character of this passion, which was easy to obtain but also easy to let go. Researcher also believe that the highest level of loving someone is to letting him go. This form explains that love is not based on possessing someone, but rather on the happiness and well-being of the person we love.

Coelho does not shy away from the intensity of their longing and physical union. Early on, their reunion is marked by a spontaneous, forceful kiss. Pilar recalls:

“I kissed him hard. They didn’t know that this kiss stood for my whole life and his life, as well. The life of anyone who has waited, dreamed, and searched for their true path. The moment of that kiss contained every happy moment I had ever lived.”

This description (p.91) underscores how even a single kiss encapsulates years of yearning and shared dreams – a very passionate moment. A moment of great significance for Pilar, as it was the kiss she was waiting for with her beloved. For many years they had been separated, during which Pilar's desires for him intensified significantly.

Pilar also demonstrates a new sense of spirituality as she expresses gratitude to God for choosing her to share this experience with her. The quote above allows readers to feel Pilar's deep sexual passion. Pilar and her childhood friend story develop day by day, month by month, and year by year, culminating in a wonderful ending. Coelho also details the passion as below:

“We made love all night long – our lovemaking blended with our sleeping and dreaming. I felt him inside me and embraced him to make sure that this was really happening, to make sure that he wouldn’t disappear.” (p.92).

They made love that night. They felt that their physical and spiritual bond had been fulfilled. Pilar didn't appear to believe the incident; she thought it was still a dream. She even convinced herself by clutching her closely throughout the sexual activity, allowing her to understand that he, her childhood friend, had united with her and would not abandon her.

Together, these passages make clear that Pilar and her childhood friend experience strong erotic and romantic attraction. Their passionate moments – from urgent kisses to tender caresses – drive key turning points in the story and reinforce that passion is a central part of their relationship.

c. **Commitment**

Commitment is one of the Sternberg’s triangular theory of love that defines as the conscious decision to maintain a love over time, encompassing loyalty and a shared future. Commitment describes a person's determination to constantly be together and achieve a goal. Regarding *commitment*, Sternberg (1986) described it as a conscious decision toward a shared future, a definition still upheld in recent

relational studies. According to Whisman and Sbarra (2022), commitment is critical for sustaining relationships over time, particularly in the face of external challenges.

In its development, commitment is applied consistently, which implies that it can stay longer and is difficult to change. In contrast to passion, which can alter quickly depending on the needs of the scenario or emotions (1986). Commitment stems from a shared commitment to always bind each other with a defined aim.

“We both wanted to unite our souls under one destiny”, she thinks, even though “the seminary and Zaragoza stood in the way” (Coelho, 1996, p. 48).

Here, she recognizes that both are drawn to a shared path, but external obligations (his seminary studies; her life in Zaragoza) are obstacles. Her heart “felt squeezed”, indicating the pain of this choice. That moment illustrates commitment emerging – each is willing to dedicate themselves to a common destiny.

“I wanted to be alone with him, far from this place, holding his hand and telling him how I felt. We needed to talk more about the house, about our plans, about love. I wanted to reassure him, to make clear how strong my feelings were, and to let him know that his dream could come true—because I would be at his side, helping him.”

The following quote (p.59) demonstrates Pilar's commitment. When the clock hits midnight, in the churchyard. Many people are ready to celebrate the Immaculate Conception. Pilar murmured in her heart as she was wet by the rain. When the researcher thought Pilar's feelings will be same to her childhood friend. Pilar also expressed her wish to be with her childhood friend at all times, going

so far as expecting to have a house and so on. This reflects Pilar's mature commitment to her childhood friend.

In addition, Pilar is dedicated to continually being by his side. That shows she is totally supporting of her childhood friend goals. Pilar's love in this scenario can be classified as consummate love, which indicates it is excellent according to Sternberg's love triangle. She has successfully fulfilled all of the theory's most dense parts of intimacy, passion, and commitment.

"You're shivering from the cold. You don't have to take part in this," he said.

"Are you going to stay?"

"Yes. This is my life."

"Then I'm going to participate," I answered, even though I would have preferred to be far

from there. "If this is your world, I want to learn to be a part of it."

Page 60 above has additional proof, including information regarding the Immaculate Conception activity that will take place following that. Pilar added that if this is the true world of her childhood friend, she will attentively join it, *"I want to learn to be a part of it."* Pilar's commitment is evident, since she is willing to pursue a world that is very different from her own - going to university, working, and returning home. Pilar's comment demonstrates that she is willing to make the decision to always be together in whatever situation with the person she loves, which is consistent with Sternberg's theory of commitment (1986).

"But I would never go through that, I promised myself. I would never lose him. He would always be with me—because I had heard the tongues of the Holy Spirit as I looked at a crucifix behind an altar, and they had said that I would not be committing a sin."

The following quote (p.92) can also be considered part of Sternberg's commitment component. If we look at it more closely, we can identify various

points to consider. First. *"I would never lose him. He would always be with me,"* exemplifies Pilar's great dedication, emphasizing that Pilar will not abandon him and he will always be with Pilar. This statement demonstrates Pilar's strong commitment to being faithful to Pilar's childhood friend. The next quotation begins, *"because I had heard the tongues of the Holy Spirit..."* showing that Pilar's dedication to her childhood friend is directed not only by loyalty but also by the spiritual force of the Holy Spirit, who has helped guide Pilar's path of love, strengthening Pilar's commitment even more.

"I don't want to go back to Zaragoza," I answered. "I want to go straight to where you're going. The banks will be open soon, and I can use my bank card to get some money and buy some clothes."

At the page 93, certain aspects of Sternberg's commitment appear. Pilar's commitment is mentioned in the opening sentence, and she is hesitant to return to her birthplace of Zaragoza. In fact, she can complete her profession by studying and earning money from her salary. Indeed, Pilar's financial situation at the time was inadequate. She had to work to pay her tuition and meet her basic needs. However, Pilar continues to be unwilling to pay attention to any of this. Despite her financial difficulties, she prefers to travel with her childhood friend. For some people, love can overshadow other elements of life, including finances. Regardless, Pilar's character's decision to be with her lover at all times exemplifies flawless commitment.

By the novel's end, their commitment is fully realized. Pilar and her childhood friend explicitly claim joint purpose, she says:

*"Our path." and he replies
 "Yes, ours", taking her hands (p.111).*

This exchange signifies that they commit to a future together. The final instruction – “*Go and get your things...Dreams mean work.*” (112) – underscores that their shared dream requires effort, implying a mutual vow to pursue their love actively. Pilar and her childhood friend echoes this research, demonstrating how their joint commitment ultimately overcomes personal doubts, religious obligations, and life uncertainties. Further, contemporary discussions of love narratives, such as those by Rusu and Turliuc (2022), emphasize the healing dimension of consummate love (high intimacy, passion, and commitment combined). Pilar's transformation from *skepticism* to spiritual fulfilment—seen in her tears ceasing at the riverbank (Coelho, 1996, p. 100)—aligns perfectly with this therapeutic vision of love’s power to heal and redeem.

Earlier, Pilar notes other symbols of lasting commitment: for example, he keeps and returns a medal as promised, reflecting personal vows. These choices and promises show that both characters decide to invest in their relationship beyond fleeting romance. In Sternberg’s terms, by combining their dedication with their intimacy and passion, they achieve a consummate love. The interplay of intimacy, passion, and commitment profoundly shapes both Pilar and her childhood friend, and it drives the novel’s resolution. Emotionally, their closeness (intimacy) allows them to heal past wounds.

d. **Pilar's kind of love**

Based on Sternberg's Triangular Theory of Love, the love that Pilar experiences in the novel can be categorized as *romantic love*, which includes intimacy and passion, but lacks full commitment at the beginning. Pilar's emotional closeness to her childhood friend is evident from their deep conversations and the memories they share. She is drawn to him not only because of their past but also because of the emotional bond that still exists between them.

As she admits,

"I want to believe what you're saying ... I won't feel so weak, so incapable"
(p.28).

This shows her emotional vulnerability and her desire to reconnect, even though she still feels insecure and hesitant. Pilar's feelings are also filled with passion. Her emotions are intense and overwhelming, reflecting the passionate component of love. She compares love to something uncontrollable and powerful when she says,

"But love is much like a dam: if you allow a tiny crack to form through which only a trickle of water can pass, that trickle will quickly bring down the whole structure... To love is to lose control" (p.21).

This metaphor reveals that Pilar feels overwhelmed by her love, showing how passion takes over her rationality and caution. The strength of this emotion leads her to confront her fears, even if it means risking her sense of control. As the story progresses, Pilar's love begins to grow into *consummate love*, where all

three components—intimacy, passion, and commitment—start to align. Her childhood friend expresses his willingness to fight for their love, saying,

“I’m going to fight for your love. There are some things in life that are worth fighting for to the end. You are worth it” (p.29).

This moment becomes a turning point for Pilar. Although she initially struggles with the idea of surrendering herself completely, she starts to embrace love fully. By the end of the novel, she learns to let go of fear and accept love with both her heart and mind, showing that her feelings have matured into a complete and balanced form of love.

2. Pilar’s Childhood Friend

a. Intimacy

Pilar and her childhood friend do have sweet memories in their relationship. The relationship that has been close from their childish phase in the past until now is a memory that they have emotional closeness and emotional attachment as seen from Pilar's childhood friend's statement when they returned to the hotel:

*“I love you,” I heard him say.
 “I’m learning how to love you.”
 He lit a cigarette.
 “Do you think the right moment will come?” He asked.
 “I knew what he meant. I got up and sat on the edge of his bed. The light from his cigarette illuminated our faces. He took my hand and we sat there for some time. I ran my fingers through his hair.”*

The context (p.66) illustrates that emotional closeness is established with Pilar's childhood friend's expression. The expression of love gives the meaning

that he is preparing the best love for Pilar. Because in truth, love is the main teaching in the Pilar's childhood friend faith, the concept of God.

*Taking a deep breath, he led me to a corner of the room.
 "All of the great religions— including Judaism, Catholicism, and Islam— are masculine. Men are in the charge of the dogmas, men make the laws, and usually all the priest are men."
 "Is that what the woman meant?" He hesitated before he answered.
 "Yes, I have a different view of things I believe in the feminine side of God."
 "God is love. But the one who understands this best is the Virgin."*

In Catholic teachings, he has a different view from the understanding of most people who state that in all religions, God appears bringing a masculine figure (p.9). He argues that in Catholicism, God also has a feminine nature inherited from the figure, the Virgin or the Great Mother as he puts it.

Another intimate part of the intimacy is reflected when her childhood friend returns after praying with the people and says (p.54):

"I have always loved you," he began. "I kept the medal, thinking that someday I would give it to you and that I'd have the courage to tell you that I love you. Every road I travelled led back to you. I wrote the letters to you and opened every letter of yours afraid that you would tell me you had found someone."

From the Pilar's childhood friend statement, he clearly said that he always loves Pilar, wherever he is in any part of the world. Then, *"Every road I travelled led back to you ..."* is an emotional affirmation that he believes in Pilar and believes that Pilar's presence is very important for her childhood friend's life. In line with the clear evidence from her childhood friend on page 5 who always sends letters to Pilar even though he is far from her:

“Then the letters from my childhood friend began to arrive more frequently and I was envious of the stamps from so many different places. He seemed to know everything; he had sprouted her wings, and now he roamed the world.”

Pilar and her childhood friend share the same feelings, but they are separated by a considerable distance when he performs his duty as priest. Because becoming a priest requires him to attend a seminary at a set location. In accordance with this, Sternberg's theory emphasizes that intimacy is not defined by physical closeness or distance, but by emotional closeness and inner attachment achieved through any communication in a relationship (Sternberg, 1986, p. 119).

*“Where have you been?” He asked.
 “Walking and praying,” I answered.
 He embraced me.
 “At first, I was afraid you had gone away. You are the most precious thing I have on this earth.”
 “And you are for me,” I answered.*

The quotation above (p.87) clearly embodies the intimate element of Robert Sternberg's Triangular Theory of Love. The illustration displays a moment of emotional intimacy and shared vulnerability between Pilar and her childhood friend. The statement of anxiety and concern—“I was afraid you had gone away”—illustrates that Pilar occupies a very significant position in his heart. His concern arises not from possessiveness, but from the emotional bond they have established. Referring to her as “the most precious thing I have on this earth” constitutes a genuine expression of worth and emotional connection, suggestive of significant intimacy.

b. Passion

In the passion nuances of Sternberg's theory, there is also the passion experienced by Pilar's childhood friend as contained in the following quote:

He reached out and stroked my hair without saying anything. I absorbed his touch without trying to pull away (p.36).

The passage, “*He reached out and stroked my hair without saying anything. I absorbed his touch without trying to pull away.*” quietly show the presence of a passion component in the relationship between Pilar and her childhood friend. Robert Sternberg came up with the triangle theory of love, which provides that passion means physical attraction, romance, and a strong emotional desire toward a partner. Stroking into someone's hair with a soft touch, showing that someone is attracted to them in a way that goes beyond just being emotionally close. The fact that Pilar doesn't reject or even accept the touch shows that she is at ease with her childhood friend and feels emotionally and physically linked to them. Sternberg says that even though the interaction doesn't directly talk about a sexual connection, it still shows romantic desire, which is an important part of the passion part of love.

Another component of passion is also present in some of the sexual activities carried out by Pilar's childhood friends while they are at the bar and enjoying some wine, as implied in the following quote:

He had stood, seized my hair in his hands, and was kissing me. I clutched at his hair, too, and squeezed him with all my strength, biting his lips and feeling his tongue move in my mouth (p.91).

The passage has strong representation of passion component of Sternberg.

In this passage, intense body language like kissing, holding hair, and biting lips shows that Pilar and her childhood friend have a strong emotional and physical drive for each other. Sternberg's theory of passion claims that it includes sexual desire, romance, and a strong emotional bond. This scene shows that their relationship isn't just based on spiritual or emotional closeness; it also has a strong desire that they have pushed down since they were kids. This desire finally comes out in the form of passionate, longing physical touch. This is the peak of the romantic tension that has been building in their relationship lately.

Briefly, there is the circumstance of the Pilar's childhood friend, who carried deep passion for Pilar. In this context, the notion of passion was clearly experienced due to the physical appeal and the emotional romantic circumstances that transpired as it goes:

"He took off my clothes and entered me with strength, with fear, and with great desire. I ran my hands over his face, heard his moans and thanked God that he was there inside me, making me feel as if it were the first time."

The frank portrayal of their lovemaking emphasizes the raw passion between them (p.92). Pilar's admission of fear mixed with desire shows the emotional intensity of the moment. This occurrence also demonstrates the sexual bond they feel in a romantic situation. Pilar's passionate reunion with her childhood friend illustrates not only their physical desire but also symbolizes their willingness to break personal barriers. This connection between passion and

identity transition is consistent with Finkel and Eastwick's (2018) findings, where passionate episodes often coincide with character development arcs in storytelling.

c. Commitment

In the novel, commitment begins from Pilar's childhood friend that struggle to get Pilar in the beginning (p.28):

*"He stopped fooling with his glass and looked at me. "No, I'm not mistaken. I know you don't love me."
This confused me even more.
"But I'm going to fight for your love," he continued. "There are some things in life that are worth fighting for to the end."*

At first, Pilar's childhood friend felt that after several years of separation, Pilar did not love him. However, Pilar's childhood friend statement before that day that he had said that he loved Pilar, made Pilar happy. He could not reciprocate her feelings verbally but in reality, he also loved her. In that cafe, Pilar's childhood friend was frank even though Pilar might not love him he would fight until the end to get Pilar's love like the part of his speech, *"I'm going to fight for your love."* If related to the commitment component, his statement is included in the commitment category because it shows a long-term decision and determination even though it could be that at that time Pilar had not given a response to Pilar's childhood friend commitment.

Another example of the commitment component in this novel is written in Pilar's childhood friend statement (p.54):

"I have always loved you," he began. "I kept the medal, thinking that someday I would give it to you and that I'd have the courage to tell you that I love you. Every road I travelled led back to you. I wrote the letters to you and opened every letter of yours afraid that you would tell me you had found someone."

If we study it thoroughly, we will see multiple points of commitment in the extract. *"I have always loved you,"* proves Pilar's childhood friend firm love for Pilar. No matter how far apart a relationship is, if it is founded on a deep commitment, the feeling grows stronger with each passing day. Sternberg, on the other hand, stated that if love is solely based on commitment, it will be classified as empty love, which is a type of love that will last for a long time but lacks emotional attraction, either in the form of emotional closeness or sexual connection, and will be fragile, boring, and flat.

Another point indicates that Pilar's childhood friend maintains all of Pilar's childhood memories in the form of letters or medals. He retains Pilar's stuff as a means of bringing his emotions closer, despite the fact that he is in another part of the world to become a servant of God. Furthermore, it demonstrates his emotional dedication to Pilar, despite the fact that he is unsure whether they would be able to form a family.

The third point can be drawn from the lengthy sentence is Pilar's childhood friend comment that he is concerned that Pilar will look for someone other than her childhood friend. The fact that he wants to keep his love for Pilar and no one else is an indicator of his commitment at this time.

"For the past two weeks, I haven't been able to stand the sadness in my soul. I went to my superior and told him what was happening to me. I told him about my love for you and what had begun when we were taking the inventory."

The next quote (p.56) tells about the anxiety of Pilar's childhood friend's love for Pilar and asking for guidance from his teacher on what to do. The researcher argues that during the two weeks they have communicated through letters and become closer every day. Pilar's childhood friend may feel that he cannot control the presence of his love for Pilar so that he becomes anxious when he meets her. This could be a sign that the commitment to love Pilar has been established for a long time. In addition, when he asks for guidance from his teacher, it also gives meaning that he has made up his mind to love a woman, Pilar. This commitment has been closely recorded in the quote above so that it can be included as one part of the commitment data.

The final point of Sternberg's development of the components of love is contained in the commitment shown by Pilar's childhood friend, as in the following quote:

"Your love has saved me and returned me to my dream" (p.111).

The statement, *"Your love has saved me and returned me to my dream"* distinctly illustrates the element of commitment in a romantic relationship, as per Robert Sternberg's triangular theory of love. In this perspective, commitment encompasses not only the desire to love someone but also the resolve to remain in the relationship due to its substantial good impact. In this quotation, the male character asserts that Pilar's love has "saved" him, indicating that their connection has instigated metamorphosis and provided fresh direction in his life.

Furthermore, the expression “returned me to my dream” indicates that the love not only evoked emotional sentiments but also revitalized the aspirations and ideals that had been forsaken. This indicates that Pilar's love transcends simply emotional or physical dimensions, evolving into a catalyst for significant long-term decisions, which embodies the essence of commitment in a romantic relationship.

d. Pilar’s Childhood Friend’s kind of love

At the beginning of the story, the male character demonstrates a strong passion and immediate commitment toward Pilar. After years apart, he does not hesitate to declare his love and intention to fight for their relationship. This is reflected when he says,

“I’m going to fight for your love. There are some things in life that are worth fighting for to the end. You are worth it.” (p.28).

His words show not only intense emotion but also a clear decision to commit, even when Pilar herself is hesitant. According to Sternberg, this combination of passion and commitment without deep emotional closeness can be categorized as *fatuous love*.

As the story develops, the male character begins to show deeper intimacy by reconnecting emotionally with Pilar. Through meaningful conversations and shared spiritual experiences, he creates a safe space for Pilar to express herself. One moment that shows this is when he says,

“In real life, love has to be possible. Even if it is not returned right away, love can only survive when the hope exists that you will be able to win over the person you desire.” (p. 19).

This line demonstrates not only his patience and emotional connection, but also a belief in love that grows slowly and sincerely—showing that intimacy is forming alongside existing passion and commitment.

Finally, his understanding of love as something overwhelming but necessary reflects a mature perspective, aligning with consummate love, the most complete form in Sternberg’s theory. This is captured in his statement:

“Love is a trap. When it appears, we see only its light, not its shadows. I’m not afraid of the shadows. I’m not afraid of making mistakes, because I love you.” (p. 23).

These words show that his love has become fully integrated—he accepts both the beauty and the difficulties of love, and is willing to face them with Pilar. This acceptance and emotional depth suggest that his love has evolved from *fatuous* to *consummate love*, involving intimacy, passion, and commitment in harmony.

B. The Impacts of Triangular Theory of Love on The Main Characters

1. Pilar

Researcher found several impacts of Sternberg's love triangle concept on the main character, Pilar. The love triangle begins the development of love as the main form of three components divided into intimacy, passion and commitment.

a. Pilar feels happier

Pilar's happiness increases with the presence of her childhood friend after not seeing each other for dozens of years. Through Sternberg's theory of the love triangle, Pilar can feel unparalleled happiness. If we have to choose the most dominant component, the researcher will place passion as the main point that makes Pilar happy. The passion component bridges Pilar between the intimacy that often occurs and their commitment to each other to make their goals clear.

Like the example of the quote below (p.91):

"I kissed him hard. They didn't know that this kiss stood for my whole life and his life, as well. The life of anyone who has waited, dreamed, and searched for their true path. The moment of that kiss contained every happy moment I had ever lived."

Pilar confidently kissed Pilar because at that time they were having a casual chat accompanied by a sip of wine that made them more comfortable in the chat. The kiss also gave the concern that the passion component had a greater impact on Pilar to be happier than before.

b. Pilar become more religious

In this novel, Pilar's spirituality is indeed untouched at the beginning of the story. She is only shown to be part of the Catholic but not too devout. However, after meeting her childhood friend and attending several conferences to the Catholic seminary, Pilar feels that his presence not only makes her love stronger but more than that also makes Pilar more devout because her childhood friend is a servant of God and brings her better:

"And he began to play the Ave Maria. It must have been about six in the evening, time for the Angelus—a time when light and darkness merge. The sound of the organ echoed through the empty church, blending in my mind with

the stones and the images laden with history and with faith. I closed my eyes and let the music flow through me, cleansing my soul of all fear and sin and reminding me that I am always better than I think and stronger than I believe."

From the quote (p.52), it is clear that the love Pilar felt not only made her feel loved, but also had a positive impact on her faith. After reuniting with her childhood friend, Pilar began to be more open to spiritual things and experienced a change in her perspective on God and herself. This shows that commitment in love is not only worldly, but can also encourage someone to grow spiritually.

Another quotation that shows Pilar to be more religious stated (p.57):

"I looked at the key in my hand and smiled. In my heart, bells were ringing, and the heavens had opened to me. He could serve God in a different way – by my side. Because I was going to fight for that to happen."

Pilar began to see her relationship with her lover as more than just a feeling. It became an important part of her spiritual journey, as shown by the quote. She thought her childhood friend could still serve God, but with her instead of alone. This is proof that Pilar is growing in her faith and view of life. She no longer puts love and faith apart; instead, she brings them together for a bigger reason. While still following the spiritual road, Pilar shows how determined and committed she is to fight for their love. This shows that the love triangle she was in changed her in a way that made her spiritually mature and ready to build a life where love and faith can live together in peace. Other evidence also points to the Pilar regarding the Pilar's increasing faith (p.63):

It feels as if my faith is coming back. I thought, surprised at the miracles that love can perform. I sensed that the Virgin was holding me in her lap, covering me and warming me with her mantle. The strange words flew more rapidly from my lips.

Pilar talks about how her love has had a big effect on her faith in this quote. She understands that the love she felt made her faith, which had been weak, start to grow again. In fact, Pilar thinks that the Virgin Mary is protecting her and wrapping her in a loving embrace, which is a sign of a strong spiritual presence. In this way, it's clear that Pilar's love isn't just for physical or emotional connections, but also for her spiritual life. Because of this love, she has room to go through an inner change that leads her to a new view of faith. Pilar is becoming more and more sure that love has the power to do miracles, even when it comes to holy things. This shows that the deep emotional and spiritual commitment in their relationship also makes Pilar grow closer to God, rekindling a spiritual link that had been broken for a long time. Pilar feels safe and at peace in her faith because of this love. This shows how deep love can bring someone back to their faith and beliefs. Further evidence of Pilar's increasing faith is seen in the quote below:

"I loved him. With every minute that passed, my love was growing and transforming me. I once again had faith in the future, and little by little, I was recovering my faith in God. All because of love." (p.68).

In this quotation, Pilar recognises that her love for her childhood friend not only affects her personally, but also has a big impact on her faith. Pilar establishes using the commitment component of Sternberg's triangular theory of love, how love can encourage a person to refresh and strengthen their spiritual views. This increasing affection allows Pilar to believe in the future and recover her faith in

God. As a result, her love relationship not only brings emotional bliss, but also spiritual power, leading Pilar to spiritual development. This demonstrates how commitment in a love relationship can have a secondary effect, namely enhancing a person's faith, so that love is viewed not merely as an emotional link but also as a means of drawing closer to God.

c. Pilar is easier to make decisions

At the beginning of the story, Pilar is portrayed as an emotionally repressed individual who navigates her existence in a boring and uncertain manner. Upon reuniting with her childhood friend and reviving a romantic relationship characterized by tenderness, passion, and devotion, Pilar undergoes a significant inner shift. This affection compels her to contemplate the essence of genuine happiness and the significance of her existence. The intimacy component fosters emotional connection that she has concealed, passion revitalizes her suppressed feelings and desires, while commitment compels her to make a significant decision: abandoning her former life to be with the guy she loves. Consequently, the comprehensive affection embodied in these three elements has transformed Pilar into a someone who is more courageous, candid, and forthright regarding her emotions and decisions as the following statement (p.86):

*"I was studying to become a mountain," I continued.
 "I had put everything in its proper place. I was going to take a job with the state, marry and teach the religion of my parents to my children, even though I no longer accepted it. But now I have decided to leave all that behind me in order to be with the man I love. And it's a good thing I decided not to be a mountain."*

2. Pilar's Childhood Friend

- a. He experiences a dilemma between love and spiritual journey

The story excerpt in this novel, it is often said that their closeness brings a point to a more serious relationship. But when it reads more carefully, there is a statement from Pilar's childhood friend who said to Pilar (p.55):

"You already know. I entered the seminary. During the first year, I asked that God help me to transform my love for you into a love for all people. In the second year, I sensed that God had heard me. By the third year, even though my longing for you was still strong, I became certain that my love was turning toward charity, prayer, and helping the needy."

This shows that Pilar's childhood friend did indeed experience a dilemma when he felt his love for Pilar growing. Every year in his devotion to God, he always tried to improve the concept of love in his heart to suit the path he followed. Because being a priest does require purity of intention from everything that can distract his spiritual journey. He felt restless. He experienced an enormous dilemma like his heart was in turmoil, then he asked his spiritual teacher.

"For the past two weeks, I haven't been able to stand the sadness in my soul. I went to my superior and told him what was happening to me. I told him about my love for you and what had begun when we were taking the inventory."

He immediately asked his spiritual teacher, complaining about the love problems he was facing based on the quote above (p.56). How to continue the steps forward with Pilar. The problems he faced were indeed in different dimensions; worldly love or spiritual calling. So, he needed a guide who was able

to mediate the two feelings of Pilar's childhood friend and the teacher immediately gave advice.

“So, my superior said, ‘There are many ways to serve our Lord. If you feel that’s your destiny, go in search of it. Only a man who is happy can create happiness in others.’” (p.56).

His teacher, the superior, gave Pilar's childhood friend input that there are many ways to serve God.

“Well, then, go there and resolve any doubts you may have,” he said. ‘Remain out there in the world, or come back to the seminary. But you have to be committed to the place you choose. A divided kingdom cannot defend itself from its adversaries. A divided person face life in a dignified way.’”

Because the path can only be taken with a strong commitment from a servant and must be taken with a pleasant feeling (p.57). Pilar’s childhood friend accepted the suggestion while seeing with a more complete heart than before.

The situation after that incident changed suddenly. Wednesday, December 8, 1993, right on a special day for Catholics, the day of the Immaculate Conception. Pilar's childhood friend made an important decision. A decision that may have been predicted by her teacher, the superior:

“At this very moment, he is making his decision! He may be deciding to leave you! Fight for the person you love!” (p.85).

When the Superior accidentally met Pilar, he gave her advice to fight to always be with Pilar. However, during the journey to find Pilar's childhood friend, the Superior gave Pilar suggestions that made Pilar think carefully whether she was indeed worthy to be a companion for him who was known to

have a miracle from God. Pilar began to lose her purpose and she quickly turned her goal around, cancelling the search for her childhood friend.

The next day, Thursday, December 9, 1993, while they were busy visiting the monastery where they had been children, they entered a tunnel to a cavern. There they talked about some topics about God and a little about a miracle. Pilar immediately asked about it, and Pilar's childhood friend then dared to give a statement (p.101):

"Yesterday I lied to you. It was the first and last lie I've ever told you," He continued. "The truth is that instead of going to the monastery, I went up on the mountain and conversed with the Great Mother. I said to Her that if She wanted, I would leave you and continue along my path. I would go back to the gate where the sick gathered, to the visits in the middle of the night, to the lack of understanding of those who would deny the idea of faith, and to the cynical attitude of those who cannot believe that love is a savior. If she were to ask me, I would give up what I want most in the world: you."
"But," he continued, "if it were possible to resolve this awful predicament in my life, I would promise to serve the world through my love for you."

An honesty from Pilar's childhood friend. A sincere expression from a childhood friend who is torn between two very different dimensions of the world. He is experiencing a dilemma between serving as a servant of God with a miracle and a woman from his childhood. Pilar can't believe what she heard from him. Pilar's childhood friend could only explain that Pilar was the only reason he could survive until now. Then Pilar's friend also emphasized one important decision in his path:

"So, yesterday, I asked a miracle of the Virgin," he continued. "I asked that She take away my gift." (p.102).

Pilar's childhood friend asked the Virgin to take the miracle from him. He made the decision because he wanted to devote herself to becoming a servant of

God without taking the risk of making Pilar suffer. Becoming a servant of God requires sacrifice, strength and great suffering. In fact, on the other hand, she has given a lot of commitment to him that she will accompany Pilar's childhood friend wherever and however the condition.

That night, Pilar cried. Running without the light that shrouded her heart and the conditions around her. Pilar fell into the cold night that could have killed her. Then a woman took care of Pilar for a few days in her house until she regained consciousness. The woman then gave Pilar advice and a legend that the Piedra River was so cold that anything that fell into it would turn into stone. Pilar began to write on paper and threw it into the river.

“Legend says that the River Piedra is so cold that anything that falls into it – leaves, insects, the feather of birds – is turned into stone. Maybe it would be a good idea to toss your suffering into its water.” (p.108).

At the end of the story, her childhood friend appeared after his searching into many places around Soria. He met Pilar after being noticed by the woman. When they met, Pilar only giving her paper to him and he smiled.

*“Thank you,” was he said as he gave the papers back to me. “And forgive me.”
 “Your love has saved me and returned me to my dream,” he continued.
 “Do you think your gift has returned?” I asked.
 “I don’t know, but the Goddess has always given me a second chance in life.
 And She is giving me that with you. She will help me to find my path.”
 “Our path.”
 “Yes, ours.”*

Based on the quotation above (p.111), Pilar's childhood friend apologizes. For him, Pilar's love has changed his purpose on life and spirituality greatly. The researcher argues that they decided to get back together even though Pilar's

childhood friend lost her miracle. For him, his miracle can be found again together with the person he loves, Pilar.

b. He is prepared to let go his status and identity

In this story, Pilar's childhood friend undergoes a significant transformation following the re-experience of profound love. He recognizes that the spiritual journey he has embarked upon does not need a departure from love, but may be pursued in conjunction with love itself. This is evident in his assertion,

“The spiritual journey can only be undertaken through the quotidian experience of love.” (p.21).

This phrase underscores that love exists not merely as an emotion, but also as a tangible and pragmatic spiritual practice. Consequently, he becomes inclined to abandon his former identity as a priest to pursue a more authentic existence with Pilar. According to Sternberg’s triangular theory of love, this decision arises from the integration of the three components of love—intimacy, passion, and commitment—which motivate him to undertake a significant step and establish a genuine connection.

c. He became more courageous in expressing his feelings

The presence of love, characterized by intimacy, passion, and devotion, in Pilar's childhood friend builds the development of bravery to convey long-suppressed emotions.

"I've been in love before. It's like a narcotic. At first it brings the euphoria of complete surrender. The next day, you want more. You're addicted yet, but you like the sensation, and you think you can still control things."

It's clear from this quote (p.34) that Pilar's childhood friend changes emotionally. He tries to hide how he feels at first, but as time goes on, the love he feels gets so strong that he can't. This feeling turns into a strong need, which makes him tell Pilar he loves her. Sternberg's triangular theory of love says that this shows deep intimacy, which happens when two people are emotionally close enough to share their feelings honestly and freely. Being able to talk about these feelings with confidence shows that love has changed him, making him more open and ready to build a real connection with Pilar.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This research aimed to explore the kinds of love—comprising intimacy, passion, and commitment—of the main characters in Paulo Coelho's *By the River Piedra I Sat Down and Wept* using Sternberg's Triangular Theory of Love as the analytical framework. The study found that Pilar and her childhood friend demonstrate all three components in profound and transformative ways. Both Pilar and the male character experience *consummate love*, shown through their shared intimacy, deep passion, and mutual commitment as their relationship grows stronger.

The impacts of love are equally significant: their relationship evolves from nostalgic friendship to a deep, spiritual, and romantic bond. Pilar's journey from emotional reservation to spiritual fulfilment shows how complete love—intimacy, passion, and commitment combined—can heal past wounds and offer renewed purpose.

B. Suggestions

Based on the results of this study, several suggestions are offered for future research, readers, and educators:

1. For Future Researchers:

It is recommended that future studies examine triangular theory of love in different literary genres, such as poetry or drama, to explore whether Sternberg's

theory applies equally across various narrative structures. Researchers could also analyse love development over time using longitudinal literary analyses.

2. For Readers and Literature Enthusiasts:

Readers should be encouraged to view love stories not merely as romantic escapism but as representations of psychological and emotional realities. Understanding the dynamics of intimacy, passion, and commitment can enhance appreciation of characters' depth and the broader human experiences depicted in literature.

3. For Educators and Curriculum Designers:

Incorporating psychological theories like Sternberg's into literature studies can deepen students' critical thinking skills. Educators can design interdisciplinary courses combining psychology and literature to help learners interpret character motivations more profoundly.

4. For Psychological and Counselling Practices:

The portrayal of love's transformative power in literature can be a useful therapeutic tool. Counsellors might use novels like Coelho's to illustrate concepts of emotional healing, relational dynamics, and personal growth within romantic contexts.

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