

STERNBERG'S TRIANGULAR LOVE THEORY WITHIN *ROMEO AND JULIET*

Syamsuddin Ro'is¹, Rifa Suci Wulandari²

¹²STKIP PGRI Ponorogo

¹masroys71@gmail.com, ²meilanty_06@yahoo.co.id

Received: 12 January 2023, **Revised:** 5 March 2023, **Accepted:** 29 March 2023

Abstract

The objective of the study was to find the types of love *Romeo and Juliet* using Sternberg's triangular love theory, and also their relation to social and family relationship among the characters. This descriptive qualitative research used content analysis as the design. The result of analysis showed that there are seven types of love shown by the main characters of *Romeo and Juliet*. The companionate love is the mostly found love type (36 data) and the least type of love found is feeling of like (3 data). It is also found that most of the characters have family and platonic friendship within the play.

Keywords: Love Theory; Triangular Love; *Romeo and Juliet*

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan jenis-jenis cinta dalam teks drama *Romeo dan Juliet* karya William Shakespeare. Peneliti menggunakan teori cinta segitiga Sternberg dengan mengaitkannya dengan hubungan sosial dan keluarga di antara para tokoh. Penelitian kualitatif deskriptif ini menggunakan analisis isi sebagai desain. Hasil penelitian menunjukkan bahwa ada tujuh jenis cinta yang ditampilkan oleh karakter utama *Romeo dan Juliet*. Jenis cinta pendamping adalah jenis cinta yang paling banyak ditemukan (36 data) dan jenis cinta yang paling sedikit ditemukan adalah rasa suka (3 data). Selain itu, peneliti juga menemukan bahwa sebagian besar karakter memiliki hubungan keluarga dan persahabatan platonis dalam drama tersebut.

Kata kunci: Teori Cinta; Cinta Segitiga; *Romeo and Juliet*

INTRODUCTION

Studying drama texts as part of literary texts is useful for foreign language learners to get the opportunity to involve students' feelings and thoughts in meaningful communication and the potential for learning linguistic matters (Hall, 2015). In line with the previous idea, Hasanuddin (1996: 2) pointed out that drama is similar to a direct testimony of human life. In addition, Riantiaro (2003: 8) stated drama as a series of written works in

the form of dialogues, which are produced by internal or external conflicts and may be staged. There are dialogues and sentences in the play's script describing the theme, character, plot, etc. of the play.

Fecho & Clifton (2016) stated that literary analysis can offer the chance to involve the students in activities that will shape their sense of themselves in the world. It also provides the students with opportunities to progress through text exploration and classroom

discourse. Giving literary analysis experiences is one of the ways to increase the literary comprehension (see Kristyaningsih & Arifin, 2022; Hidayati et al., 2022; Prastyaningsih & Harida, 2021). To be able to literary text analysis, the students must get accustomed to do critical thinking. However, analyzing the drama can be hard for pre-service EFL teacher especially for its language and content (see Putra, 2021; Puspitasari et al., 2021; Azizah et al., 2023).

Romeo and Juliet is the most prominent love story in the English literary tradition. Love is the most dominant and important theme of the play. It has been an iconic symbol of eternal love. Connolly (2000:6) stated that *Romeo and Juliet* were written in Shakespeare early career, between 1594-1595, as the play which explore the themes of love, courtship, and marriage. Morris (1985) stated Shakespeare's *Romeo and Juliet* is a tragedy of two young lovers who have equal importance in characters and their deathly ending healed a disordered society.

Nevid et al. (2005) define love as a strong and positive emotion, which includes feelings and the desire to get along with or offer assistance to others. Without love, the development of human abilities will be prevented. Sternberg (1986) proposed a model called the triangular theory of love. The theory points out that love have three main forms, namely intimacy, passion and commitment (Sternberg in Santrock, 2002). Aron & Westbay (in Baron & Byrne, 2005) stated that every love relationship is composed of three basic components, and present to different degrees in different partners. In the triangular theory of love, love can be understood as a triangle where each corner is a component of love. There are three components of love which are intimacy (the top corner of the triangle), passion (the left corner of the triangle), and

decision/ commitment (the right corner of the triangle).

Intimacy contains emotional elements and empowers people to always stay emotionally close to the one they love. Compared with people who are not loved, this encouragement makes individuals more intimate and passionate to communicate, respecting, and trusting their beloved partner. Intimacy is an emotional feeling about warmth, intimacy, and sharing in a relationship (Sternberg in Santrock, 2002). Intimacy comes from common connection, which is different in forms. In this manner, the intimate relationship between husband and wife is characterized by strong bonds and various forms of high-intensity interaction. Sternberg (in Sears et al., 2009) pointed out that the component of passion includes support that arouses strong emotions in a love relationship. In intimate relationships, physical and sexual attractiveness are very important. But there may also be other motivations, such as the need to give and receive attention, and the need to maintain self-esteem and dominance.

Further, Dariyo (2008) defines the excitement component as a physiological factor that makes an individual feel physically close, enjoy/feel physical contact, or have intimate with a spouse. Yudisia (2013) included that passion is a side of love that requires physical evidence. Passion can be expressed through physical contact, stroking hair, holding hands, looking into the eyes, giving a fragrant smell, looking appealing, embracing, kissing, or having intercourse. Decision/ Commitment are a cognitive factor in the Sternberg love triangle model (Baron and Byrne, 2005). The commitment component consists of two aspects; short term and the long term. The short-term aspect is the decision to love someone else. Meanwhile,

the long-term aspect is a commitment to maintaining the love relationship.

The theory states there are eight love styles: nonlove, liking, infatuation, empty love, romantic love, fatuous love, companionate love, and consummate love (Sternberg, 1986). Nonlove usually happens for casual associate. Liking/ friendship is the set of feelings one encounters without strong passion or commitment in the romantic sense. Infatuated love is when passion is present, and both liking and commitment is absent. Empty love happens when the intimacy or the liking for the spouse disappears and the passion level has fallen down; only the marriage contract itself remains. Empty love is characterized by the absence of passion and intimacy despite the presence of commitment. Romantic love is a combination of intimacy and passion. It is said that lovers in this category are attracted and connected not only physically, but also emotionally. The characteristic of companionate love is a combination of intimacy and commitment, without passion. Fatuous love is the type of whirlwind romances. This kind of love is the combination of commitment and passion without intimacy. Consummate love is located in the very center of the triangle, because this is called the perfect and ideal type of love. All three components exist in this type of love, which is a certain goal for people in a relationship. The diagram of Sternberg's type love is as follows:

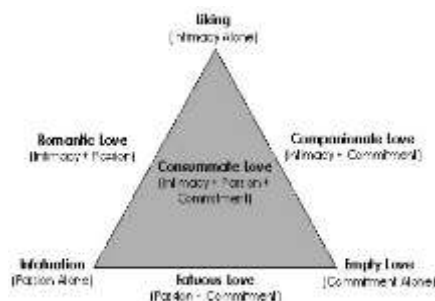


Figure 1: Sternberg's type love

A study by Griffin (2006) entitled *A Qualitative Inquiry into How Romantic Love has been Portrayed by Contemporary Media and Researchers*. The research studied about contemporary entertainment media patterns for love imagery. This research compared the media pattern the perspective of love to recognize possible sociocultural patterns. The result found two sets of media archetypes and metaphors. The archetypes found were images of romantic love change agents (Cupid, Knight in Shining Armor, Venus) and a relationship story line (*Beauty and the Beast, Cinderella, Rapunzel, Romeo and Juliet, Sleeping Beauty*). The metaphors found were paired opposites and included phrases about finding love ("love at first sight"–"there all the time"; "likes attract"–"opposites attract"; "hunting for anyone to love"–"hunting for a lost love") and phrases about dealing with love ("love conquers all"–"endings"; "happily ever after"–"doomed love"). Katawazai's study: *A Critical Analysis of William Shakespeare's: Romeo and Juliet* in 2018 explored the artistic values of *Romeo and Juliet* play including characters, setting, plot summary, historical background, themes and other literary figures' perspectives about the play critically. According to this study, love and hate are the both equally discussed in the *Romeo and Juliet* play. The play also provides sadness and happiness emotion to the audience and readers.

Lactea (2014) in *Love, Hatred, and Death Reflected in Romeo and Juliet Movie Directed by Luhrmann (1996)* A Dynamic Structuralist Approach analyzed love, hatred and death, and moral values in *Romeo and Juliet* movie directed by Luhrmann (1996). This qualitative research looked for the detailed information coming from the movie and analyzed the importance of love, hatred and death, in relation to the characters' attitude changing

depicted in Romeo and Juliet movie by Luhrmann (1996) based on Kernodle’s principle. There were six values which gave the play organization and unity. The difference between this study with the previous is that this study examines the use of inquiry-based learning to analyze the types of love shown by all characters of *Romeo and Juliet*.

METHOD

This study aims to find the types of love *Romeo and Juliet* using Sternberg’s Triangular Love Theory, and also their relation to social and family relationship among the characters. The researcher used qualitative method, designed as content analysis. The data were then analyzed by using content analysis, and employed the following steps; data collection, data reduction, data display, and conclusion drawing (Miles & Huberman, 1994: 10).

FINDINGS AND DISCUSSION

There were thirty six characters love relationship examined in the study. The relationships are between/among the major and minor characters, such as: (1) Romeo and Juliet, (2) Gregory and Sampson, (3) Romeo and Rosaline, (4) Benvolio, Tybalt,

and their Family, (5) Tybalt, Capulet, and Capulet Family, (6) Paris and Juliet, (7) Romeo and Nurse, (8) Nurse and Friar Laurence, (9) Friar Laurence, Capulet, Nurse, Juliet, and Lady Capulet, (10) Capulet and Nurse, (11) Friar Laurence and Paris, (12) Juliet and Capulet, (13) Friar Laurence and Balthasar, (14) Montague, Romeo, and Lady Montague, (15) Mercutio and Benvolio, (16) Tybalt, Romeo, and Mercutio, (17) Romeo, Benvolio, Tybalt, and Mercutio, (18) Capulet and Lady Capulet, (19) Paris, Juliet, and Capulet, (20) Juliet, Lady Capulet, and Nurse, (21) Benvolio and Romeo, (22) Montague, Benvolio, Lady Montague, and Romeo, (23) Romeo, Benvolio, and Mercutio, (24) Friar Laurence and Romeo, (25) Juliet and Tybalt, (26) Juliet and Lady Capulet, (27) Capulet, Lady Capulet, and Juliet, (28) Capulet, Lady Capulet, Nurse, and Two Serving men, (29) Friar Laurence and Friar John, (30) Romeo and Balthasar, (31) Romeo and Apothecary, (32) Friar Laurence, Romeo, and Juliet, (33) Romeo and Mercutio, (34) Juliet and Friar Laurence, (35) Capulet and Montague, and (36) Juliet and Nurse. The social and family relationship among the characters can be seen in the following table:

Table 1: Social and Family Relationship among Characters

No	Characters	Social Relationship	Family Relationship
1	Gregory and Sampson	Capulet’s employer	-
2	Romeo and Rosaline	Offspring of wealthy family in Verona	
3	Benvolio, Tybalt, and their Family	Wealthy family in Verona which are in fight with each other	Benvolio is part of Montagues Tybalt is part of Capulets

4	Romeo and Juliet	The only son and daughter of wealthy family in Verona which are in fight with each other	Romeo is the son of Lord Montague Juliet is the daughter of Lord Capulet They become husband and wife in later plot of the play
5	Tybalt, Capulet, and Capulet Family	Wealthy family in Verona	Tybalt is Lord Capulet's nephew
6	Paris and Juliet	Offspring of wealthy family in Verona	Arranged suitor of Juliet
7	Romeo and Nurse	Acquaintance in which Nurse has lower status as she is Capulet's employer	-
8	Nurse and Friar Laurence	Priest and follower	-
9	Friar Laurence, Capulet, Nurse, Juliet, and Lady Capulet	Priest and follower	-
10	Capulet and Nurse	Employee and employers	-
11	Friar Laurence and Paris	Priest and follower	-
12	Juliet and Capulet	wealthy family in Verona	Lord Capulet is Juliet's biological father
13	Friar Laurence and Balthasar	Priest and follower	-
14	Montague, Romeo, and Lady Montague	wealthy family in Verona	-
15	Mercutio and Benvolio	Offspring of wealthy family in Verona	-
16	Tybalt, Romeo, and Mercutio	Offspring of wealthy family in Verona	-
17	Romeo, Benvolio, Tybalt, and Mercutio	Offspring of wealthy family in Verona	-
18	Capulet and Lady Capulet	wealthy family in Verona	Husband and wife
19	Paris, Juliet, and Capulet	wealthy family in Verona	-

20	Juliet, Lady Capulet, and Nurse	Employer and Employee	-
21	Benvolio and Romeo	Offspring of wealthy family in Verona	-
22	Montague, Benvolio, Lady Montague, and Romeo		wealthy family in Verona
23	Romeo, Benvolio, and Mercutio	Offspring of wealthy family in Verona	-
24	Friar Laurence and Romeo	Priest and his congregation; friend	-
25	Juliet and Tybalt	Offspring of wealthy family in Verona	Juliet is Tybalt's cousin
26	Juliet and Lady Capulet	wealthy family in Verona	-
27	Capulet, Lady Capulet, and Juliet	Offspring of wealthy family in Verona	-
28	Capulet, Lady Capulet, Nurse, and Two Serving men	Employer and Employee	-
29	Friar Laurence and Friar John	Fellow priests	-
30	Romeo and Balthasar	Employee and employers	-
31	Romeo and Apothecary	Buyer and Seller	-
32	Friar Laurence, Romeo, and Juliet	Priest and follower	-
33	Romeo and Mercutio	Offspring of wealthy family in Verona	-
34	Juliet and Friar Laurence	Priest and follower	-
35	Capulet and Montague	Leaders of two wealthy family in Verona	-
36	Juliet and Nurse	Employers and Employee	-

Romeo and Juliet, who are the children of two wealthy and powerful families in Verona. Both were in love but died tragically due to their family fight. Their love for each other and other characters in relations are varied across the play. The following table is the types of love Romeo has with Juliet and other characters he meets throughout the play.

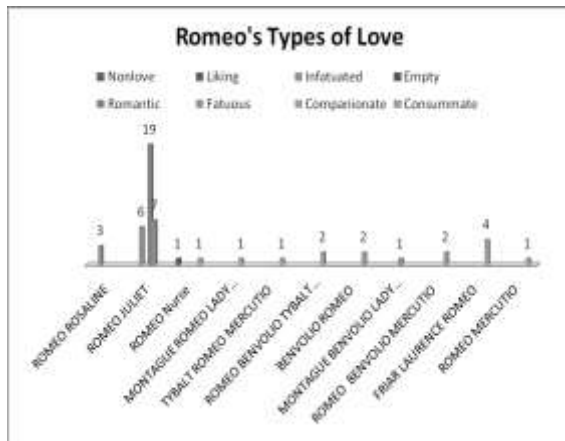


Figure 2: Romeo's Types of Love

Romeo mostly performed romantic love especially in his relationship with Juliet. Beforehand, Romeo also performed another form of love with Rosaline, a beautiful girl which also came from wealthy family in Verona. His love for Rosaline turned into sadness when she rejected him. His sadness shown in these following dialogues with Benvolio:

Romeo : Why, such is love's transgression. Grievances of mine own lie heavy in my breast, which thou wilt propagate, to have it prest. With more of thine: this love that thou hast shown. Doth add more grief to too much of mine own. Love is a smoke raised with the fume of sighs; Being purged, a fire sparkling in lovers' eyes; Being vex'd a sea nourish'd with lovers' tears: What is it else? a madness most discreet, a choking gall and a preserving sweet. Farewell, my coz.

Benvolio : Soft! I will go along; And if you leave me so, you do me wrong.

Romeo : Tut, I have lost myself; I am not here; This is not Romeo, he's some other where.

Benvolio : Tell me in sadness, who is that you love.

Romeo : What, shall I groan and tell thee?

Benvolio : Groan! why, no. But sadly tell me who.

Romeo : Bid a sick man in sadness make his will: Ah, word ill urged to one that is so ill!

In sadness, cousin, I do love a woman.

Benvolio : I aim'd so near, when I supposed you loved.

Romeo's sadness, due to his unrequited love for Rosaline, vanishes once he meets Juliet. He experiences three types of love with her: infatuated, romantic, and fatuous love. The infatuated love mostly happens during the ball in Juliet's house. Their infatuated love turns into romantic when they kiss and seeing each other after the ball and their marriage which is the result of the presence of fatuous love.

Another finding on fatuous love is shown in the following dialogue which states Romeo's reason for to take his own life when he heard about Juliet's death, as follows:

Romeo : How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death: O, how may I
Call this a lightning? O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:

Thou art not conquer'd;
 beauty's ensign yet
 Is crimson in thy lips and in
 thy cheeks,
 And death's pale flag is not
 advanced there.
 Tybalt, liest thou there in thy
 bloody sheet?
 O, what more favour can I do
 to thee,
 Than with that hand that cut
 thy youth in twain
 To sunder his that was thine
 enemy?

Forgive me, cousin! Ah, dear
 Juliet,
 Why art thou yet so fair? shall
 I believe
 That unsubstantial death is
 amorous,
 And that the lean abhorred
 monster keeps
 Thee here in dark to be his
 paramour?
 For fear of that, I still will stay
 with thee;
 And never from this palace of
 dim night
 Depart again: here, here will
 I remain
 With worms that are thy
 chamber-maids; O, here
 Will I set up my everlasting
 rest,
 And shake the yoke of
 inauspicious stars
 From this world-wearied flesh.
 Eyes, look your last!
 Arms, take your last embrace!

and lips. O you
 The doors of breath, seal with
 a righteous kiss

A dateless bargain to
 engrossing death!
 Come, bitter conduct, come,
 unsavoury guide!
 Thou desperate pilot, now at
 once run on
 The dashing rocks thy sea-sick
 weary bark!
 Here's to my love!
 Drinks
 O true apothecary!
 Thy drugs are quick. Thus with
 a kiss I die.
 Dies

Romeo has different types of love with the other characters: Montague, Lady Montague, Nurse, Tybalt, Mercutio, Benvolio, and Friar Laurence. Romeo mostly has companionate love. Romeo has companionate love for them because they are his family and friend. The similar pattern of love types is also shown by Juliet. She mostly has companionate love with other characters: Lord Capulet, Lady Capulet, Nurse, Tybalt, and Friar Laurence as shown in the following figure:

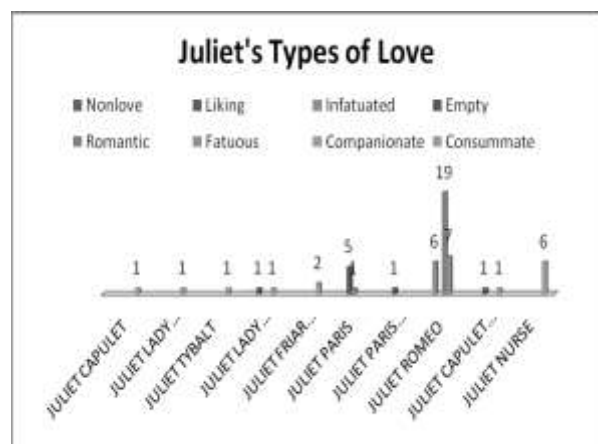


Figure 3: Juliet's Types of Love
 The figure also shows that Juliet has

empty love for Paris, the man that his father arranged to marry her. She experiences more varied love types with Romeo: infatuated, romantic, and fatuous love. Her companionate

love for her Nurse is shown to be higher in number than her love to her family: Lord Capulet, Lady Capulet, and Tybalt as shown in the following dialogue:

Nurse : And from my soul too; Or else beshrew them both.

Juliet : Amen!

Nurse : What?

Juliet : Well, thou hast comforted me marvellous much. Go in: and tell my lady I am gone, having displeas'd my father, to Laurence' cell.

To make confession and to be absolved.

Nurse : Marry, I will; and this is wisely done.

Juliet's love for the nurse and vice versa happens because Juliet has stronger emotional bonding with her than of her own family. Nurse takes cares of her and always be in her side during anything. The other types of love in the *Romeo and Juliet* were also found in the following figure:

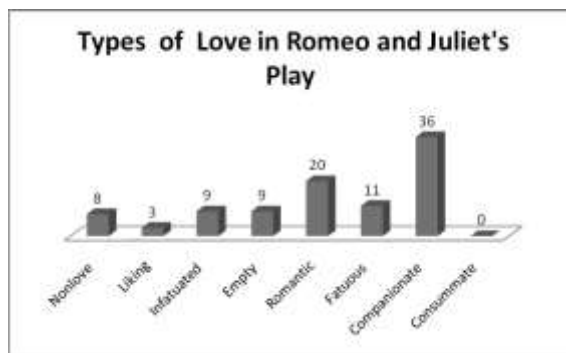


Figure 4: Types of Love in *Romeo and Juliet*

The study found that among eight types of love in Sternberg's Triangular Love Theory, there are only seven types shown by the characters in *Romeo and Juliet*. The data are based on the relationships among the characters in *Romeo and Juliet*. The relationships are shown in form of dialogues among the characters. From those

relationships, there is no data on consummate love, the 'most perfect' type love in theory. The least type of love found is liking (3 data), whereas the companionate love is the most likely found (36 data). The companionate love is mostly found within the play because most of the characters have family relationship such as: (1) Romeo and Benvolio (cousins), (2) Tybalt and Juliet (cousins), (3) Tybalt and Lord Capulet (nephew/uncle), (4) Capulet, Lady Capulet, and Juliet (father/mother/daughter), (5) Montague, Lady Montague, and Romeo (father/mother/son), (6) Capulet and Lady Capulet (husband/wife), and (7) Montague, Lady Montague, and Benvolio (uncle/aunt/nephew). The companionate between Capulets and Montagues become the trigger of both

families' feud. The companionate love also occurs because of platonic friendship which develops in their social circle as: (1) Mercutio and Benvolio, (2) Romeo, and Mercutio, (3) Romeo and Mercutio, (4) Friar Laurence and Romeo, (5) Friar Laurence and Juliet, (8) Nurse and Friar Laurence, and (9) Juliet and Nurse.

CONCLUSION

Based on the findings and discussion of the study, it can be concluded that there are only seven types shown by the characters in *Romeo and Juliet*. The relationships among the characters in *Romeo and Juliet* showed no data on consummate love. The most type of love found were the companionate love (36 data). The least type of love found is liking (3 data). The companionate love is mostly found within the play because most of the characters have family and platonic friendship relationship.

REFERENCES

Azizah, H. L., Putra, T. K., Arkam, R. & Pramudyanto, A. (2023). *An Investigation*

- of Pre-service Teachers' Current Reading Strategies and Future Reading Classrooms. Proceeding International Conference on Religion, Science and Education 2023(2), pp. 265-272. Retrieved online from <https://sunankalijaga.org/prosiding/index.php/icrse>
- Baron, R. A. & Byrne, D. (2005). *Psikologi Sosial*. Jakarta: Erlangga.
- Connolly, F. A. (2000). *Shakespeare's Romeo and Juliet*. Washington: IDG Books World Wide.
- Dariyo, A. (2008). *Psikologi Perkembangan Dewasa Muda*. Jakarta: PT. Gramedia.
- Fecho, B. & Clifton, J. (2016). *Dialoguing Across Cultures, Identities, and Learning Crosscurrents and Complexities in Literacy Classrooms*. London: Routledge.
- Griffin, S. A. (2006). *A Qualitative Inquiry into How Romantic Love Has Been Portrayed by Contemporary Media and Researchers*. Dissertation. Ohio: Ohio State University
- Hall, G. (2015). *Recent Developments in Uses of Literature in Language Teaching*. In: Teranishi M., Saito Y., Wales K. (eds) *Literature and Language Learning in the EFL Classroom*. London: Palgrave Macmillan. Doi: https://doi.org/10.1057/9781137443663_2
- Hasanudin. (1996). *Drama Karya dalam Dua Dimensi Kajian Teori, Sejarah dan Analisis*. Bandung: Angkasa.
- Hidayati, L. N., Arifin, A. & Harida, R. (2022). Moral Values in *Atlantics* Movie (2019) Directed by Mati Diop Demangel. *Jurnal Bahasa dan Sastra*, 9(1), pp. 31-38. Retrieved online from <https://jurnal.stkipgriponorogo.ac.id/index.php/JBS>
- Katawazai, R. (2018). A Critical Analysis of William Shakespeare's: *Romeo and Juliet*. *International Journal of Scientific and Research Publications*, 8(10), pp. 270-278. Doi: <http://dx.doi.org/10.29322/IJSRP.8.10.2018.p8235>
- Kristyaningsih, N. & Arifin, A. (2022). Politeness Strategies in *Freedom Writers* Movie. *Salience*, 2(2), pp. 77-84. Retrieved online from <https://jurnal.stkipgriponorogo.ac.id/index.php/Salience>
- Lactea, A. A. (2014). *Love, Hatred and Death Reflected in Romeo and Juliet Movie Directed by Bazman Luhrmann (1996): A Dynamic Structuralist Approach*. Thesis. Magister of Language Department, Muhammadiyah University of Surakarta.
- Miles, M. B. & Huberman, A. M. (1994). *An Expanded Sourcebook: Qualitative Data Analysis*. London: Sage Publications.
- Morris, H. (1985). *Macmillan Master Guides: Romeo and Juliet*. London: Macmillan Education LTD.
- Nevid, J. S., Rathus, S. A., & Greene, B. (2005). *Pengantar Psikologi Abnormal*. Bandung: Erlangga.
- Prastyaningsih, E. & Harida, R. (2021). The Analysis of Conversational Implicature in *New Moon* Movie. *Salience*, 1(2), pp. 61-69. Retrieved online from <https://jurnal.stkipgriponorogo.ac.id/index.php/Salience>
- Puspitasari, N. W., Arifin, A. & Harida, R. (2021). The Moral Values in *Aladdin* (2019). *Concept*, 7(2), pp. 66-75. Doi: <https://doi.org/10.32534/jconcept.v7i2.2353>
- Putra, T. K. (2021). Indonesian EFL Pre-Service Teachers and Phonetic Negative Transfer. *Salience*, 1(2), pp. 98-106. Retrieved online from <https://jurnal.stkipgriponorogo.ac.id/index.php/Salience>

- Riantiarno, N. (2003). *Menyentuh Teater, Tanya Jawab Seputar Teater Kita*. Jakarta: 3 Books.
- Santrock, J. W. (2002). *Life-Span Development: Perkembangan Masa Hidup*. Jakarta: Erlangga.
- Sears, D. O., Freedman, J. L. & Peplau, L. A. (2009). *Psikologi Sosial* (2nd ed.). Alih Bahasa: Michael Adryanto. Jakarta: Erlangga.
- Sternberg, R. J. (1986). A Triangular Theory of Love. *Psychological Review*, 93(2), pp. 119–135. Doi: <https://doi.org/10.1037/0033-295X.93.2.119>
- Yudisia, S. (2013). *Kitab Cinta dan Patah Hati*. Surakarta: Indiva.