

# A PSYCHOLOGICAL MAP OF LOVE

## D.M. SUNARDI'S RAMAYANA AS REFLECTIONS OF STENBERG'S THEORY ON LOVE

Silvia Luxma Emiliya

Supervisor: Menik Remen Lestari, S.Pd.

SMAN 1 Yogyakarta, Kota Yogyakarta-DIY/ Indonesia, [semiliya10@gmail.com](mailto:semiliya10@gmail.com)

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### 1. Introduction

What does it mean “to love” someone? Does it always mean the same thing, and if not, in what ways do love differ from each other? Why do certain loves seem to last, whereas others disappear almost quickly as they are formed? [1] In Indonesia there are still many problems based on the lack of public understanding of love. For example teenagers have a perception that sex is a way of expressing love, so for the sake of love, someone gives up sexual relations with boyfriend before marriage [2].

Robert Sternberg explained the concept of love by using three component theory on love that could be displayed graphically under the form of a triangle (therefore triangular theory), each vertex corresponding – arbitrarily – to a component: intimacy, passion, and decision / commitment [3].

While, Ramayana is one of the most beautiful epics that tells about love world literature originating from India [4]. Ramayana is a spiritual source of culture and artistic inspiration for hundreds of years, not only in India but also in Southeast Asian Countries, including Indonesia [5]. Ramayana tells the love story of Rama's struggle for freeing his wife, who was abducted by Rahwana [10].

Therefore, this research aims to explain the story line of D.M. Sunardi's Ramayana and give a psychological interpretation to D.M Sunardi's Ramayana novel as reflections of Stenberg's Theory on love so people will easily understanding the concept of love through the main characters in Ramayana- Sinta, Rama, and Rahwana [6]. Furthermore, the research explains the potential of psychological love interpretation of Ramayana as media education about love for teenager in Indonesia.

The paper is organized as follows: Section 2 presents the research method. Section 3 presents the results and analysis of the research. Finally, section 4 summarizes the conclusion and possible avenue for future research

### 2. Research Method

This research was conducted by analysis the interactive relation between the three components of love in Stenberg's triangular theory- intimacy, passion, and decision/ commitment applied to the D.M. Sunardi's Ramayana novel, in an attempt to reach an understanding of love by means of psychological deconstruction, following the dynamic of the three components of the love triangle: passion, intimacy and decision \ commitment [7].

Every sentence that shows one of the components of love triangle in the novel will be written and analyzed [13].

In summary, this paper analyzed the psychology components that drive the main characters in Ramayana through the “Triangular Theory of Love” proposed by Robert Stenberg. The table of triangle loves properties can be seen at Table 1 [3].

The intimacy component refers to feelings of closeness and connectedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship and is made manifest by ten signs:

- (1) desiring to promote the welfare of the loved one,
- (2) experiencing happiness with the loved one,
- (3) having high regard for the loved one,
- (4) being able to count on the loved one in times of need,
- (5) mutual understanding with the loved one,
- (6) sharing one's self and one's possessions with the loved one,
- (7) receiving emotional support from the loved one,
- (8) giving emotional support to the loved one,
- (9) having intimate communication with the loved one, and
- (10) valuing the loved one in one's life [3].

The passion component refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships, but it may also include other needs: “self-esteem, affiliation with others, dominance over others, submission to others, and self-actualization”. The passion component thus includes within its purview those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship.[3].

The last of the theory's constituents, the decision / commitment component, entails a short-term and a long-term version. “The short-term one is the decision that one loves someone. The long term aspect is the commitment to maintain that love [3]. The two aspect of this component aren't necessarily complementary, but in most cases a decision will be made before the commitment [9].

In general, the intimacy component might be viewed as largely, but not exclusively, deriving from emotional investment in the relationship; the passion component as deriving largely, although not exclusively, from motivational involvement in the relationship; and the decision/commitment component as deriving largely, although not exclusively, from cognitive decision in and commitment to the relationship. From one point of view, the intimacy

component might be viewed as a "warm" one, the passion component as a "hot" one, and the decision/commitment component as a "cold" one [3].

Table 1. Properties of Triangle Vertices

Property	Component		
	Intimacy	Passion	Decision
Stability	Moderately high	Low	Moderately high
Conscious controllability	Moderate	Low	High
Typical importance in short-term relationships	Variable	High	Low
Typical importance in long-term relationships	High	Moderate	High
Commonality across loving relationships	High	Low	Moderate
Psychophysiological involvement	Moderate	High	Low
Susceptibility to conscious awareness	Moderately low	High	Moderately high

From the explanation above, the dynamic of the three components of the love triangle could be known. The steps in the development of the romantic involvement will be explained by means of Sternberg's typology of love, ranging from nonlove to consummate love [8].

A mathematical combination of the three components of love will result in eight secondary forms of love: liking, infatuated love, empty love, romantic love, passionate love, fatuous love, consummate love, nonlove [3]. The relation between the three components is dynamic, as the impact of each component gradually changes in the romantic relationship, following the normal course of the relationship and also as a result of certain imbalances of the three forces, the triangle put out of balance, shifting towards one component or another [8].

Table.2 . Taxonomy of Kinds of Love

No	Kind of love	Component		
		Intimacy	Passion	Decision
1.	Nonlove	-	-	-
2.	Liking	+	-	-
3.	Infatuated love	-	+	-
4.	Empty love	-	-	+
5.	Romantic love	+	+	-
6.	Companionate love	+	-	+
7.	Fatuous love	-	+	+
8.	Consummate love	+	+	+

The timeline in this story is divided into three sections. The first section represents events that occurred before Sinta was abducted by Rahwana. The second section represents the events that occurred after Sinta was abducted by Rahwana. The third section represents the events that occurred after Sinta was released by Rama. The feelings of love that will

be analyzed are the feelings of Rama, Sinta, and Rahwana.

### 3. Results and Analysis

#### a. Summary of Ramayana story

Dasarata was the king of Ayodhya and had three wives and four sons. Rama was the eldest and his mother was Kaushalya. One day, there is a contest to marry Sinta. Rama wins the contest . A few years later, King Dasarata decided it was time to give his throne to his eldest son Rama. But then, because of an oath Dasarata had made to Queen Kaikeyi to give his throne to her son Bharata years before, Rama banished for fourteen years. Queen Kaikeyi got the king to agree banish Rama and to crown Bharata. Rama always obedient; he went to the forest for the punishment. Sinta and Lesma accompanied him on his exile.

While, Rahwana devised a plan to abduct Sinta after hearing about her incomparable beauty. He sent one of his demons disguised as a magical golden deer to entice Sinta. To please her, Rama went to hunt the deer down. But, then after heard Rama screamed, Sinta became afraid. She asked Lesmana to check. Then at the moment, Lesmana left Sinta, Rahwana grabbed her and carried her to his kingdom Alengka.

Rama sought the help of monkeys offer to help him find Sinta. Anoman, the general of the monkey band could fly since his father is the wind. He flew to Alengka and finding Sinta in the grove, comforted her and told her Rama would come to save her soon. Rahwana's men captured Anoman, and Rahwana ordered them to wrap anoman's tail in the cloth and to set it on fire. He then flew back to Rama to tell him where Sinta was. Rama, Lesmana, and the monkey army built a causeway from the tip of India to Alengka and crossed over to Alengka where a battle ensued. Rama killed several of Rahwana's brothers and eventually confronted the ten-headed Rahwana. He killed Rahwana, freed Sinta and after Sinta proved her purity, they returned to Ayodhya where Batara returned the crown to him. [11]

#### b. D.M. Sunardi's Ramayana as Exemplifications of Stenberg's Triangular Theory

The first section of D.M. Sunardi's Ramayana, before Sinta is abducted by Rahwana, describes the short amount of time elapsed between the phase of nonlove – characterized by the absence of the three components of love and is depicted in the novel as the moment that Rama doesn't know Sinta- Rama knows Sinta from Prabu Janaka [3]

"Now, in the land of Mantili there is a contest to marry Sinta." (D.M. Sunardi, Ramayana: 23)

At the time, to the phase of infatuated love – or "love at first sight" – marked four paragraphs later:

"Sinta is very beautiful, even there is no the sylph in the kayangan as beautiful as her"

The phase of infatuation is the moment of "passionate arousal" when the other two components

of love – intimacy and decision / commitment – are absent [8]. This is a stage in romantic relationships that is easy to detect, mostly because of its somatic manifestations: increased heartbeat, hormonal secretions, etc [3]. What is even more important about passion component that seems to reign in this kind of love lies in its motivational resources that have the capacity to turn infatuation into a romantic relationship [8]. Sternberg calls this component the “hot” element of the love triangle, but he also stresses the fact that other needs, besides the sexual one, are expressions of passion: “self-esteem, nurturance, affiliation, dominance, submission, and self-actualization” [3].

In most cases – and D.M. Sunardi’s Ramayana story is such a case – passion and intimacy relate positively: intimacy is stimulated by passion, and passion, in its turn, can be sustained by intimacy [7]. The passionate arousal acts as a trigger for Rama character entering the next phase of their relationship. Rama goes to Manthili to join the contest. After Rama wins the contest and marry with Sinta [10].

After a short while, the couple experiences a new kind of love, Fatuous love, “a combination of the passion and commitment components of love without intimacy because they still don’t know each other deeply [3]. After the marriage, intimacy begins to exist between the two characters. This is depicted in this novel as the moment the writer mention

“Then, the couple was entering a beautiful special golden house that was provided for them. From this house the two brides began to develop love. They experienced happiness together and understood each other” (D.M. Sunardi: 30).

The passion component is what may draw the individual to the relationship in the first place, but the intimacy component helps sustain closeness in the relationship. As a result of the increase of experienced intimacy, the bonding element of the relationship will become stronger, but the intimacy may become latent, less observable, less evident cautions us on the need to express the three components of the love triangle by actions, as a requirement of the successful relationship, indicating a few ways for expressing intimacy: “(a) communicating inner feelings; (b) promoting the other’s well-being; (c) sharing one’s possessions, time, and self; (d) expressing empathy for the other; and (e) offering emotional and marital support to the other. Then, their relationship became consummate love, a kind of love that harmoniously combines the three elements of the love triangle: passion, intimacy, and commitment [3].

The intimacy increases when Rama is involved in a problem and must be exiled of in the forest [10]. The intimacy becomes stronger when they communicate inner feeling and Sinta supports Rama [3]. The commitment Sinta to Rama is well which is marked when Sinta who still loyal to Rama even

though Rama is exiled to the forest and hasn’t become a king anymore [10].

“Even though she (Sinta) accustomed to living in a palace and now she had to live miserably in a dense forest She never thought to leave her husband or deny him who didn’t defend his rights” (D.M. Sunardi : 33).

While, Rama commitment to Sinta is marked when Sarpaneka seduces Rama..

“She (Sarpaneka) seduced Rama like she seduced Lesmana. Rama just smiled. He said ‘Don’t expect to me. My love is only for my wife’.” (D.M. Sunardi: 47)

Their relationship is still going well until Rahwana abducts Sinta [10]. This is the second section of the timeline, Rahwana abducts Sinta because of his high passion, he feels in love with her because of her beauty [9]. Rahwana experiences infatuated love that the passion is very high and he do the wrong thing to fulfill his passion. This is the example of wrong kind of love [8]. This action separates Sinta and Rama, also disturbs their relationship [10]. The marriage of Sinta and Rama is tested. Marriage is the social recognition of the attainment of this long-term, “complete love”. But reality makes it evident. in many cases that “reaching the goal is often easier than maintaining it” and Sternberg cautions us about the real context-dependent difficulties associated with balancing this kind of love, which D.M. Sunardi so beautifully is depicted in Ramayana story [3]. This couple separation is the biggest love’s test for them. Both of them feel sad and lose [10].

“Sinta moaned, called her husband and her brother ‘Duh.. Kanda Ramawijaya and Dinda Lesmana... Please, get me back’.” (D.M. Sunardi: 57). “Sinta felt sad. She rarely drank and ate. Her body became thin” (D.M. Sunardi: 58)

“Realizing Sinta was abducted. Rama’s heart was broken. He cried. Then He fainted.” (D.M. Sunardi: 59)

But, because of their consummate love. Sinta keeps maintain her commitment. Not Only Sinta, but also Rama [10]. This is depicted in this novel as the moment when Rahwana seduces Sinta.

“Three days after Sinta at Alengka, then Rahwana came. He tried to seduce her, but she refused. Sinta told Rahwana that she will kill herself if he forced [10]. Heard that Sinta only loved her husband, he became embarrassed. He left Sinta, but his effort to seduce Sinta was repeated” (D.M. Sunardi: 59)

And this is also depicted in the novel as the moment when Rama decided to look for his wife and can’t forget his wife [10].

“In the journey to find Sinta, Rama began to infatuate again. He was apparently unable to forget his wife “(D.M. Sunardi: 87)

Then third section of the timeline is when Rama wins the the battle and gets Sinta back. The couple is

together again [10]. But before it, Rama's intimacy and passion decrease [3]. He feels doubtful to Sinta [10].

"Rama looked unfriendly. He didn't speak a word. He was silent. Rama, himself didn't know what had happened to him. He felt uncomfortable. May be influenced by the fact that his wife has been too long in the hands of his enemy. Sinta felt sad. She felt innocent. Her husband changed. Why his face was grim? She started crying." (D.M. Sunardi: 304).

Rama's attitude indicate his passion decreases, passion is the strong feeling that make passionate and very enthusiastic to someone [3]

It is also proven that Sinta more loyal than Rama [3]. It is depicted in the novel as the moment when Trijata gets angry, who take care of Sinta during the punishment [10].

"Sinta kept crying. Trijata got angry. She said 'Duh Prabu Ramawijaya, you are really outrageous. Why can't you trust Sinta? During with Sinta at Alengka, She is never doing anything. In the whole of universe where is there someone who is loyal to her husband like Sinta? For a year Sinta doesn't eat, drink, sleep, and even take a bath. Every single day was praying so that her husband can save and win the battle. For a year at the Alengka Sinta just love one person and that person is you Prabu Ramawijaya. Sinta is very patient to wait every time. You are really outrageous Ramawijaya!'" (D.M. Sunardi: 305)

This misunderstanding between them prove that their intimacy also decreases [3]. It means that Rama experiences empty love where does commitment exist without intimacy and passion [3].

While, Sinta experiences fatuous love where passion and commitment exists without intimacy [3]. The high passionate arousal acts as a trigger for Sinta character to prove her purity. And because sustains with her high commitment too, then she is willing to be burned to prove her purity [10]. She hopes that after this their intimacy will return [10].

"She said, 'Heeee Fire, you as a witness. If I was proven betrayed my husband, I will burn.' She jumped into the fire. What happened after that is a miracle, Sinta didn't burn". (D.M. Sunardi: 306).

After her purity is proven, Rama has his passion and intimacy again [3]. Then, Sinta and Rama are together and back to their kingdom, ayodhya [10]. Their relationship becomes stronger, this is what called consummate love.

#### **c. The potential of psychological love interpretation of Ramayana as media education about love.**

Many lessons about love can be taken in the story of Ramayana [13]. For example, about teenager sex cases that recently have increased in Indonesia [2]. Rahwana can be taken as character reflection of teenager that has misunderstood love [9]. Teenager is expected understand that high sex desire arousals because of high passion, furthermore they are must

understand that the consummate love has three balanced component [3].

Sinta as a figure of love that can maintain the three components of love, this character is needed in a relationship [3]. Especially, when a problem occurs between a couple or someone has a partner that experiences difficulty to maintain his/her three components of love like Rama [9].

.Although the story comes from India, Indonesia and India has the same culture because belong to east country [5]. Need to know that the different culture makes a differences views of love. For example, free sex is a natural thing in western country, but not in east country, including Indonesia [1]. Can be seen that on western country passion without commitment doesn't become a problem. This story cosidered suitable as a media education of love in Indonesia because the same view about love among the two countries.

#### **4. Conclusion**

The story begins with nonlove between Sinta and Rama. And then, Rama experiences infatuated love with Sinta, and then after they get married the couple experiences a new kind of love which is called Fatuous love [9].

After a short while. After a period of time, intimacy exists between their relationship, then their relationship becomes consummate love [9].

Rahwana disturbs their relation because of his infatuated love [3]. He separates Rama and Sinta [10]. But, Rama or Sinta can keep their love [10].

In the end, Rama can get Sinta back [10]. But Rama's passion decreases [3]. Rama feels doubtful about Sinta purity because she is too long with Rahwana [10]. Misunderstanding among them indicate that their intimacy decreases [3].

.Rama experiences empty love where is commitment without intimacy and passion, while Sinta experiences fatuous love where is passion and commitment without intimacy [9]. Because of high passion and sustained by her commitment then Sinta is willing burn herself to prove her purity [3]. But, Sinta doesn't burn [10]. Because of this, then Rama can get back her passion and intimacy. Also Sinta can get back her intimacy. They experience consummate love again with fulfillment of the three components of love [8].

In summary, among the main character, Sinta is the greatest which try to keep her three component of love [3].

Psychological love of Ramayana has potential as media education about love for teenager in Indonesia although the story comes from India, almost all the people in Indonesia knows about Ramayana story.

.Indonesia and India has also has the same culture because belong to east country. [4].So, This story is cosidered suitable as a media education of love in Indonesia because the same views about love among the two countries.

Rahwana can be taken as character of teenager that has misunderstood love. Sinta as a figure of love that can maintain the three components of love and Rama as a figure of love that experiences difficulty to maintain the three components of love.

And possible avenue for future research is the researcher can make a diagram love of the story so that people be interested and easily to understanding the concept of love through Ramayana story . The researcher also can analyse more character's relationship in the story . Also, evaluate whether the story of Ramayana is suitable as media education about love for teenager in Indonesia.

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