A QUALITATIVE INQUIRY INTO HOW ROMANTIC LOVE HAS BEEN PORTRAYED BY CONTEMPORARY MEDIA AND RESEARCHERS

DISSERTATION

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ABSTRACT

BACKGROUND Romantic love is a hallmark of human beings. Traditionally, love research has focused on terminology, childhood antecedents, or love style subcomponents; however, there has been little research exploring where attitudes about romantic love develop. This study explored contemporary entertainment media for love imagery. The media patterns were then compared with the research view of love to identify possible sociocultural patterns of romantic love.

METHODS Award-winning films, music, and television series with romantic plots from four time periods were selected and evaluated qualitatively. Using a constant comparison method, romantic themes were identified. Each romantic relationship was further evaluated using the criteria of the Love Attitudes Scale and the Triangular Love Scale. Media from each era were holistically evaluated before moving to the next time period. This allowed for a deeper immersion into each era’s historical context.

RESULTS Two sets of media archetypes and metaphors were identified. Archetypes were either images of romantic love change agents (Cupid, Knight in Shining Armor, Venus) or a relationship story line (Beauty and the Beast, Cinderella, Rapunzel, Romeo and Juliet, Sleeping Beauty). The metaphors that were identified 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”). Archetype change agents and metaphors build the archetype relationship story lines.

**DISCUSSION** The media relationships resolved into a love relationship progression pattern of Seeker, Fairy Tale, and Mature. Seekers were looking for “true love” or enjoying the sexual infatuation of early relationships. Fairy Tale couples have found each other, overcome difficulties and were committed to their love. Mature couples were long-term companions, comfortable in their relationship. Based on both the media and research imagery, there are two cultural ideals, Romantic and Companionate, each of which seems to follow a 20-year cycle. The Romantic ideal is that relationships are based on emotional and/or physical responses to the other. The Companionate ideal is that love is built on long-term friendship and empathic closeness.
Dedicated to my father, Thane Griffin (1930-1995),

a scholar and a gentleman of the finest order…
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VITA

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Counselor: So tell me why you got married?
She: Oh, we were so in love.
Counselor: So why are the two of you getting divorced?
She: He doesn’t love me anymore.
Counselor: How do you know?
She: I can’t explain; I just know he doesn’t love me anymore!
- common conversation in counseling

Foundations of Love

The Gallup Organization reported in 2000 that over half of all American adults say that they believe in “love at first sight”. Broken down by age, however, the picture is somewhat different. For adults aged 18-29, 60% believe in love at first sight but after age 50, only 43% say so. Is this a developmental change in love attitude or is there a subtle cohort factor involved? The pollsters also found that 94% of never-married singles age 20-29 said that they want their future partners to be their “soul mate”, a factor that was more important to them than religion, economics, or parenthood (Gallup Organization, 2001). Hendrick, Hendrick, and Dicke (1998) also found that college students were more likely to support attitudes that include love at first sight and a feeling that they were meant for each other. Where do ideas like “love at first sight” come from?
Biological Basis for Love

When one looks at the mammalian evolutionary process as a means of understanding the development of the capacity for romantic love in humans, one of the first questions to arise is whether romantic love evolved out of sexual mate selection, maternal love, or a combination of the two. A brief overview of the current research into primate maternal behaviors and into the processes of human mate selection follows. Then, the biological process of love within humans is reviewed, including studies that look at the brain structures that are involved in romantic love.

The foundation of all life on Earth is for each species to pass their genes onto subsequent generations. In humans, this translates into finding someone who is genetically similar enough to us that their genes support rather than override ours, yet whose genes are not so similar to ours that genetic malfunctions could occur (i.e., close family members). In humans, one of the possible mate attractors is appearance. Beauty in women, for example, usually includes descriptions of health, strength, good nutrition, general reproductive stage, et cetera. Langlois and Roggman (1990) found that when they created a computer composite image of an “average” woman’s face, it was judged by others to be the most beautiful. As Lampert states, an average woman is more attractive to men “than the exceptional because she assures him descendants which will enjoy the evolutionary advantages achieved by all … so far” (1997, pg. 101). Buss and Barnes (1986) discovered that women were more likely to prefer men who had characteristics related to taking care of a family (e.g., kind, dependable, fond of children, who were able to provide, and who were tall [an indicator of good health and nutrition in childhood]). Men, on the other hand, were more attracted to a woman’s appearance and her ability to take care of him. They also found strong correlations between an individual’s stated preferences and their actual spouse. Furthermore, in a cross-cultural study of 33 countries, Buss (1989) found that women were more likely to value characteristics relating to “resource acquisition” such as slightly older men (i.e., more likely to be
established in their profession) with ambition. Men were more likely to value the “reproductive capacity” of physically attractive, slightly younger women. Considering the length of time needed to rear a human child to self-sufficiency, it is understandable that humans would evolve to value mate characteristics that focus on having two parents working together for an extended period of time.

Part of that extensive child-rearing time is dependant on maternal love. If a mother does not feel deep attraction and affection for her helpless newborn child, then it is more likely to die. Harlow (1974) found that infant monkeys are dependant on their mother’s love and that infant monkeys deprived of maternal love were less likely to thrive, more likely to have inter-monkey socialization problems later in life, and less likely to successfully raise their own offspring. Not only is maternal love necessary for the human infant’s survival, it may become the foundation of subsequent styles of love as the child grows older.

Are there structures within human brains that have evolved to support the notion of romantic love? The human brain is actually composed of three evolutionary sections: reptilian, limbic, and neocortical. The reptilian brain (the striatum complex, commonly known as the “brain stem”) handles the basic bodily functions of metabolism, respiration, cardiovascular regulation, and reproduction. Within the reptilian brain is a structure called the caudate nucleus that is associated with paying attention and learning as well as identifying rewards and pleasures (Lampert, 1997; Lewis, Amini, & Landon, 2000). Fisher (2004) discovered that the more passionately in love an individual was, the more active their caudate.

The limbic brain is a mammalian development that has evolved to enable mammals to stay with and care for their offspring rather than merely leaving eggs behind in the fashion of reptiles. Our abilities to feel emotions lie within the limbic brain because here reside structures that orchestrate between our emotional state and our physical reactions, via hormones and our central nervous systems, thus allowing humans to “feel” joyous, and other emotions. Being able to identify the universal language of facial expressions is a limbic ability.
individual is introduced to an attractive member of the opposite sex and feels an increase in pulse rate or begins to blush, for instance, this is the work of the limbic system. One hormone in particular, oxytocin, peaks within women at childbirth and is considered to be the hormonal basis of “mother love”. This hormone also “gushes at puberty, when teenage crushes first bloom” (Lewis, Amini, & Landon, 2000, pg. 97). Within the limbic brain also are the mammalian ability to play as well as the ability to make verbalizations of all sorts between a parent and child, whether a lullaby or a cry for assistance. Finally, there is the limbic ability to synchronize emotional states between individuals (limbic resonance), thus allowing congruence within close groups. Limbic regulation is the mechanism that is used by infants to allow maternal direction of their physiological functions until they are able to self-regulate, which can take from months to years. Over time, close family members can influence each other's neurophysiology, emotional status, and general life rhythms (Lewis, Amini, & Landon, 2000). Perhaps part of the pain felt at the loss of a partner is due to the limbic disordering of no longer having another's limbic regulation. Emotions, play, and communication all contribute important parts in developing strong bonds within mammal families and help to ensure that the offspring successfully develop through their often relatively helpless childhoods.

The final brain structure is the neocortex, which constitutes approximately 80% of the human brain's mass. Within this structure lies humanity's ability to use language, the ability to reason logically, and have abstract thoughts. It is where we place meaning onto action and may be “the seat of volition” (Lewis, Amini, & Landon, 2000, pg. 29) as well as where our conscience may reside (Lampert, 1997).

Building on this developing knowledge of how the brain works, Fisher (2004) was able to show a direct connection between neurochemicals (“neuropeptides”) and romantic love using functional magnetic resonance imaging (fMRI), a non-invasive method of recording blood flow within the brain. She took individuals who both self-identified as being in love and who rated high
in passionate love on the Passionate Love Scale (Hatfield & Sprecher, 1986) and had them focus on pictures of their beloveds during the fMRI testing. She found that they had elevated levels of dopamine and increased blood flow in specific structures of their brains. Dopamine is associated with focused attention, ecstasy and exhilaration, as well as “increased energy, hyperactivity, sleeplessness, loss of appetite, trembling, a pounding heart, accelerated breathing, and sometimes mania, anxiety, or fear” (pg. 52). These are all symptoms reported by individuals in love. She found that the subjects who were involved in longer relationships had greater blood flow (an indicator of brain activity) within brain structures where “emotions, attention, and working memory interact” (pg. 73). This is an indication that as a relationship deepens into love, the brain moves from biochemical processing related to mate selection into behavioral patterns and memories relating to relationship maintenance. Her research seems to indicate that, at some levels, romantic love may indeed be a basic human drive. As with other human drives like hunger, romantic love has no associated stereotypical facial expression, it is difficult to control, it is tenacious, and it is associated with elevated levels of dopamine (Fisher, 2004).

Waller and Shaver (1994), on the other hand, in their study of midlife twins and their spouses\(^1\), discovered several interesting correlations between biology and love. First, they discovered that while there were correlations in Love Attitude Scale\(^2\) (Hendrick & Hendrick, 1986) scores within the twin pairs, the overall correlations were not higher for the monozygotic twins than for the dizygotic parings. This is an indication that the twins’ love attitudes may reflect an environmental rather than a genetic influence. They also found that the scores between twins and their spouses positively correlated on four of the six scales (eros, storge, pragma, and agape). The authors stated that “convergence

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\(^1\) average age: 35; n=345 monozygotic or identical pairs; n=100 dizygotic or “fraternal” pairs; n=172 spouses

\(^2\) See Chapter 2 for a further discussion of this scale.
over the course of marriage cannot account for the positive spouse correlations” (pg. 271). Furthermore, for both the twin pairs and the twins and their spouses, “shared experiences, not shared genes, account for similarities in love attitudes” (pg. 272) and that one’s learned love attitudes may later influence the selection of a spouse. In a related study of love behavior identification, Lemieux (1996) found that even individuals who state that they have never been in love can recognize love-related behaviors. Can it be that love is learned in some way?

**Historical and Cross-cultural Perceptions of Love**

Is romantic love a recent development for humans or is it something that has existed from the beginning of recorded time? The concept that love is the “cosmic source of life” dates at least to the Pythagorians (via Socrates and Plato), who were greatly influenced by both Asian and European early cultural traditions. Plato, in particular, believed that human nature was divided into masculine and feminine forms and was searching for reunification (Aron & Aron, 1991). Furthermore, Diotima of Mantinea (as quoted by Socrates) described a very current sounding definition of romantic love: “under the influence of true love... [there is] beauty absolute, separate, simple, and everlasting (p. 335)” (Aron & Aron, 1991, pg. 36).

While there have been periods where a culture of romantic love flourished (cf. classical Greek, the Renaissance, Baroque, Victorian, etc.), for most of history, humans have formed enduring bonds for reasons other than romantic love (i.e., procreation, social ties, property issues, etc.). Only in the most recent generations has romantic love begun to have the ascendancy over these other reasons. It is only since the industrial revolution, in fact, with its rise of the middle classes and increased mobility and dislocation from extended family ties, that couples have begun to select their partners in relative isolation from their families (Aron & Aron, 1991).

Cancian and Gordon (1988) conducted an extensive content analysis of women’s magazines in the U.S. from 1900 through 1979 and discovered some
interesting patterns of cultural programming directed towards married women about the function of love in their relationships. In the 1920’s, love would develop after the couple’s environment was appropriately prepared and maintained (i.e., a suitable home, emotional maturity, etc.) and would require little assistance if one followed the rules. By the 1940’s, this external focus had shifted to an internal one that included rather lowered expectations about the staying power of love. In the 1950’s, self-sacrifice within marriage became the norm and women were encouraged to put others (i.e., their husbands) before themselves. In the 1960’s, though still internal, the focus had again shifted, this time towards self-actualization within love (clarifying personal needs, self development, personal happiness, etc.). By the 1970’s, the focus had become more egalitarian, with marriages viewed as partnerships, with an intimate sharing of thoughts and feeling, but also maintaining the 1960’s idea of reserving personal emotional space.

However, is “love” as it is known in the U.S. universal? In Jankowiak and Fischer’s (1998) meta-analysis of world-wide anthropological studies which included mentions of romantic love3, they found “at least one incident of passionate love was documented in 147 out of 166 cultures or more than 88.5%” (pg. 153). They further stated that because these studies did not include the cultural meanings applied to the incidents nor how often the individuals were falling into or out of love, they were unable to indicate whether the beliefs about romantic love are universal or merely occasional behaviors. This, they felt, was dependent on each individual culture’s “social organization and ideological orientation” (pg. 153).

Beall and Sternberg (1995) contend that “part of the experience of love is its definition and that when cultures have different definitions of love, they experience love differently” (pg. 419). DeLamater (1991) believes that “the

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3 The authors included only studies that mentioned expressive acts (i.e., “mutual affection”) rather than instrumental motives (ex.: “meat for sex”).
disposition to fall in passionate love with another person is the result of socialization” and thus “heavily influenced by the culture” within which one lives (pg. 57). The Japanese, for instance, have an equivalent story to Romeo and Juliet\(^4\) that is a cautionary tale, not a romantic one, because such behavior is viewed as risky to a culture that emphasizes family-approved marriages. Simmons, Vom Kolke, and Shimizu (1986) found that, indeed, Japanese students viewed romantic love less positively than American or German students. Dion and Dion (1993) discovered that individuals from cultures that emphasized individuality (i.e., Westernized countries like the U.S. and Canada) were more likely to prefer romantic love as a basis for marriage than students from collectivistic societies (China, India, Japan), where the needs of the group are paramount. Derne’ (1995) found that Hindu men:

see love as “safe” only if it meets three conditions: (1) it is based on a duty owed in a relationship, rather than on the special qualities of the beloved; (2) it is not exclusive, but extends toward many in the family; and (3) it is tempered by family hierarchy and social fear (pg. 175).

Sprecher et al (1994) found that U.S. and Russian students rated romantic beliefs significantly higher than Japanese students. They further found that, while the Japanese students were less likely to be currently in love and likely to have never been in love in the past, they actually reported more past love experiences than either the U.S. or Russian students. All three groups of students scored highest on passionate love (Love Attitudes Scale\(^5\): Eros). The views of romantic love may have differed along cultural lines, but it was present in all three groups.

With the increasing westernization of the Pacific Rim countries in particular, more and more of the younger generation couples are opting for “love matches” rather than more traditionally arranged ones. In all cultures, it seems, some notion of love exists. As Fisher (2004) recounts,


\(^5\) See Chapter 2 for a further discussion of this instrument.
From Siberia to the Australian Outback to the Amazon, people sing love songs, compose love poems, and recount myths and legends of romantic love. Many perform love magic. Many elope. And many suffer deeply from unrequited love. From reading the poems, songs, and stories of people around the world, I came to believe that the capacity for romantic love is woven firmly into the fabric of the human brain. Romantic love is a universal human experience” (pg. 3).

**Sociocultural Influence of the Media**

In Westernized societies, the most significant non-familial influence comes from the entertainment media. Murray, Holmes, and Griffin (1996), in their study of both halves of dating couples, found that the relationships most likely to last long-term were the ones where the individuals idealized each other the most. In other words, wearing socially derived rose-coloured glasses improves a couple’s chances of surviving. In fact, they found that the more that the members of a couple idealized each other in the beginning, the better it was overall (increasing satisfaction, decreasing doubts). They also discovered that not only did these individuals develop into their partner’s “idealized other,” but also that the couple shaped their overall relationship to match both of their idealistic views.

Where might these idealized views of romance have come from? Shapiro and Kroeger (1991) looked at the impact of exposure to romantic media on an individual’s beliefs about romantic relationships. Their study of married and single individuals included an assessment of the amount of time the individuals spent reading romantic novels, men’s and women’s magazines, and fairy tales, watching television and movies, and listening to music. They found that individuals with the most unrealistic beliefs about relationships were also the ones with the greatest exposure to romantic media and who felt the most influenced by that media. The authors found that the individuals most likely to report dissatisfaction with their relationship were married women. The image of an unhappily married woman who reads lots of romance novels has long been a source of humor in our society. One of the limitations of this study, however, is that it looked at a wide gamut of romantic media but did not take into account
media to which both halves of the relationship would have been equally exposed; for example, men seldom read romance novels.

Throughout our lives, images of love surround us in the media. Songs, movies, and television all show us how to find a love, how to keep a love, how to get over a lost love, or how to get a new love. These images are included in children’s cartoons (cf. the spaghetti eating scene from “Lady and the Tramp”⁶) and are embedded in commercials (e.g., “Drive = Love”, Chrysler’s January, 2002 advertising campaign). The song “Unchained melody”⁷ is considered to be a romantic song, yet the lyrics are about a couple long separated from each other. Is it romantic because of the lyrics or because of the actual music? Why is the tarmac scene from “Casablanca”⁸ viewed as romantic when she is actually leaving him, again, for another man? We understand these images because we have been taught our culture’s archetypes of love. Cultural archetypes relating to love and the foundations of romantic music are discussed below. Additionally, due to the confusion surrounding the use of “love” as a euphemism for sex, a brief discussion of this issue is also explored.

**Cultural Archetypes**

To understand any culture’s images, there are several paths available. One can explore their signs, their mythology, or their archetypes. Signs, quite simply, are images for intangibles (Morgado, 1993). They condense many images and concepts into a single, easily recognizable object. According to Peirce (cited in Morgado, 1993), a sign can be distinguished as being a symbol, an index, or an icon. A symbol is the graphic representation of the concept and

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is easily recognizable, often without much thought. For instance, the familiar heart symbol is a stylized multi-chambered human heart, which has been long considered to be the seat of human romantic emotions. An index is a measure of how much the concept “weighs” (for example: the wind chill index). Romantically, Valentine’s Day is an index of love because it incorporates standards that relationships are measured against every year. An icon is an actual example of the concept that has become the epitome of the concept. Romeo and Juliet⁹, while fictional, are an iconic romantic relationship.

Mythology, according to Campbell (2001), “is a system of images that endows the mind and the sentiments with a sense of participation in a field of meaning” (pp. 8). He viewed mythology as having four functions. The first function was to provide an understanding of self and one’s place in the universe. The second function is an interpretation of the cosmic order; an understanding of the world itself. The third function is to present, reinforce, and maintain a specific moral order. The final function is to provide the individual with a developmental view of life and to provide methods of dealing with those life changes. From a romantic perspective, mythology can help to explain why one needs love, why it feels universal, why only certain types of love are acceptable within one’s culture, as well as a “how to” of rituals and behaviors for obtaining and maintaining a love of one’s own. He believed that the strength of myths depended on their images, which “cast in the metaphors of changing historical and cultural periods, remain themselves constant” (pp. 6).

Some of these mythological images can be grouped into what Jung called archetypes. According to Jung (1954/1969; Hall & Nordby, 1973), archetypes are cultural frameworks that our personal experiences can build upon (for instance, the Mother archetype forms the basis of how each individual views his or her mother). These archetypes are universal and generally focus on survival.

In modern times, our cultures myths and storytellers are presented via the media of motion pictures and television. According to Hirschman (1987), movies are “one of the most pervasive vehicles for communication in American culture, surpassed only by network television series as a mass mode of storytelling and symbolic imagery” (pp. 336). She viewed motion pictures as modern forms of myths and, in her content analysis of several modern movies, she was able to identify some of the “shared metaphysic and social values” of our culture (pp. 341). She found that, like traditional classical mythology, movies can help individuals understand great social upheaval in their lives, even when the conflicts of the movie may be different than those in real life. For example, the movie, *Gone with the Wind*\(^{10}\), which was released at a time of pending world war (1939), dealt with archetypical individuals dealing with cataclysmic change brought about by war. The film, *Star Wars*\(^{11}\), which dealt with issues of spirituality versus technology, was released about the time that personal computers began to flourish and showed individuals dealing with technology very comfortably. These are hallmarks of mythological teaching. Some of the movie myths that she discovered reflected views of how relationships should work: the Hero should ride in on a metaphorical white horse (cf. Robin Hood’s rescue of Marian in *Robin Hood: Prince of Thieves*\(^{12}\)) and “like should marry like” for a successful relationship (e.g., as in *Gone with the Wind*).

What is needed is an in-depth exploration of the signs, myths, and archetypes of our culture’s romantic love and how these images may contribute to the overall development of a definition or definitions of love. Chapter 3 discusses how this was accomplished in greater detail.


Romantic Music

One of the seemingly universal hallmarks of romance is the involvement of music. What constitutes a romantic song? Is it content (the lyrics) or vehicle (the music itself)? As a Julliard School of the Arts-trained violin teacher explained,

lyrics are not necessary; you know a love song even if it is sung in another language. ... All love songs seem to be strongly lyrical and very simple in melodic form, with very lilting phrases and a memorable melody. Rhythmically speaking, they tend to ebb and flow (in contrast to a march, for example) (H. C. Walton, personal communication, October 29, 2003).

Koelsch, et al. (2004) found that music provides a neurological “priming effect” for word comprehension, assisting humans in understanding the semantics or meanings of the words. Koelsch, et al. (2003) found that children process music in the same brain hemisphere as they do language and that by age five they had already had enough cultural exposure to music to neurologically distinguish between tonal and atonal chords. This may indicate a common origin of language and music. Moreover, Schwartz, Howe, and Purves (2003) found that not only did the 12-tone chromatic scale seem to be universal to humans, but the tonal chords corresponded cross-culturally to human speech stresses (for instance, the way that the word “about” is pronounced “a-bout’ “). Deutsch (cited in Monaghan, 2003) found that short spoken phrases, when repeated, are perceived as simple melodies. This indicates that there is a deep neurological connection in humans between music and speech (see Seashore, 1938, for a further discussion of the interconnection between human speech and music). Do we allow music to speak for us romantically?

In Horton’s classic 1957 study of dialogue songs (where the song is directed to an “other”) in popular romantic music, he found that the lyrics distributed into a four-act drama of love13. The “wishing and dreaming” prologue is followed by “courtship,” and the “honeymoon.” These in turn are followed pessimistically by the “downward course of love” into the final act of “all alone”

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13 Theatre analogy is Horton’s.
When he looked at the data from the prospective of the magazines that the lyrics had been published in, he found that the magazines specializing in “hits” (equivalent to today’s “top 40” popular music) tended to focus primarily on “courtship” followed by the “downward course of love” and “honeymoon”. These results reflect the common images in popular music of finding and/or keeping someone to love. Similar to what was discussed above in classical mythology, Horton also found that because the singer does not just sing the song but dramatizes it as well, the singer’s role then becomes showing the audience “the stage directions,” the gestures, vocal quality, and expressions needed to get the same results as the singer (pp. 576).

“Love” as Euphemism for “Sex”

Webster’s Dictionary\textsuperscript{14} (1996) includes “a feeling of attraction resulting from sexual desire” as part of its definition of the word love. It further defines lovemaking as “sexual intercourse” (pp. 407). Roget’s Thesaurus (1993) considers the word love to be a concept meaning “to have sexual relations” (pp. 453). However, the New Century Dictionary of 1936 (Emery & Brewster) defines love as “a feeling of warm personal attachment or deep affection” (pp. 982) and defines “to make love” as “to have love or affection for; hold dear; often, to have a strong or passionate affection for (one of the opposite sex)” (pp. 983). It further defines “lover” as two people in love with each other. When and why did love become a euphemism for sex? Language in general is fluid and changeable; however, this linguistic confusion has a distinct change point dating to the establishment of the first motion picture rating system.

\textsuperscript{14} Language references:
In the earliest days of the motion picture industry, films were often quite risqué, graphically portraying nudity, violent crimes, et cetera. The "Motion Picture Production Code" of 1930 was created by the motion picture industry to forestall legislation that might have legally limited film making. In place from 1930 until 1966, it included 11 “don’ts” and 29 “be carefuls” (Leff & Simmons, 1990, pp. 7). Censors reviewed every film before it was released, often requiring drastic changes to costuming, plots, and dialog. The earliest known use of “love” for a sexual act was in the 1933 Mae West film, *I’m No Angel*, where one of her songs was reworded by a censor from “no one *does it* like that Dallas man” to “no one *loves me* like that Dallas man” (Leff & Simmons, 1990, pp. 39).

For the purpose of this study, the word love will have its earliest meaning, that of romantic love, not sexual innuendo.

**General Research Theories**

There are several general human studies research theories that may assist in the study of love. Blumer’s (1969) Symbolic Interactionism and Bandura’s (1977) Social Learning theory both developed out of the field of communications and merit a closer look. Relevant concepts from sociology’s Social Movements theory also are presented.

**Symbolic Interactionism**

Blumer’s (1969) theory of Symbolic Interactionism offers a starting point for understanding how love becomes defined or develops meaning. He focused on the interactive nature of meaning, language, and thought in the development of the self. He theorized that the meanings related to something develop out of social interactions via language. In other words, it is through one’s communication with others that the objects and actions associated with love begin to have meaning and value. These social meanings are then reflected upon by the individual, who then comes to a personalized understanding of what
love means to him- or herself. If meanings about love are acquired in this way, then it is possible that those meanings become core concepts of one’s self. If this is the case, then those meanings may be acquired early and, hence, from a limited number of interactions. While Blumer’s theory is more likely to state that this meaning acquisition occurs primarily within one’s family circle or those individuals within one’s immediate environment, his theory was developed prior to the now ubiquitous influence of the screen and radio media. It might be argued that, while the discourse with television, for instance, is decidedly one-way, meaning is transmitted and therefore the media can become an interactionist influence on meaning.

Blumer theorized that an individual is born into a social system that already has developed symbolic meanings and that through interpreting these social objects and internalizing their meanings does one develop a sense of self. Acting on these meanings in concert with others in the environment forms the social collective that surrounds the individual. He also stated that the only way to adequately study an individual’s social environment is by a deep immersion into the meanings and social structure of that environment. In other words, only by becoming as much like the individual to be studied, by understanding the meaning negotiation within their environment, can an accurate picture be presented.

Social Learning Theory

Bandura’s (1977) Social Learning theory looks at the interaction between an individual’s environment, their behavior, and their cognitive responses to events in their environment. His theory, based on observational studies of children, focused on how behavior is learned by modeling the behaviors of others. As Bandura states:

Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do. Fortunately, most human behavior is learned observationally through modeling: from observing others one forms an idea of how new
behaviors are performed, and on later occasions this coded information serves as a guide for action. (p. 22)

Several factors affect whether or not a given behavior will be modeled (Bandura, 1977). First of all, the individual must be paying attention to the behavior in the first place. If the behavior is novel, if the outcome of the behavior results in something that they desire, and if the modeler is attractive, has prestige, or is perceived as similar to the individual in some way, then the behavior is more likely to be modeled. Next, one must be able to retain the behavior symbolically (via imagery and language) and then actually reproduce the behavior. While imitating the behavior improves with practice, behaviors are more likely to be retained if there is a short and easy learning curve connected with the behavior. Finally, one must be motivated to imitate the behavior, either through past reinforcement in similar situations, promised incentives, or by vicarious reinforcements (i.e., watching the model being rewarded for the behavior). Individuals self-regulate their behavior by observing what they do, comparing it with standards of behavior (traditional or arbitrary), and by rewarding or punishing their performance.

Using Bandura’s theory, it might be expected that one’s definition of love is learned in conjunction with the images of love in one’s environment, images from one’s family and/or from the media to which one is exposed. From this perspective, it would be expected that if the love models were attractive, popular (i.e., with high prestige and desired), and perceived to be similar enough to the individual and the individual had the means of incorporating these behaviors into their already existing behavior repertoire, then the individual would begin to imitate the love model’s behaviors. There is an initial vicarious reward for the behavior when the love model successfully wins a love partner. The question at this point becomes what is the critical age or ages for love behavior modeling? Are these behaviors acquired in childhood, adolescence, or when one begins to seriously look for a life mate? Are love behaviors acquired all at once and
refined over time or is there more of a stage process where the initial behaviors are acquired early and new ones are added as the individual develops?

**Social Movements Theory**

A Social Movement occurs when a large group of individuals and/or smaller organizations unite to further a common cause. The issue could be political topic or social. Its adherents may wish to create a new social system (e.g., the Civil Rights movement), change an existing one (viz., the Women's Rights movement), or resist or eliminate one (i.e., the 1960's Peace movement).

The field of Social Movements research provides a sociocultural framework for understanding love with the concepts of frames (i.e., how the movement is presented to the general public), resurgency cycles (cf. how a movement repeats over time), and the cultural diffusion of ideas.

Taylor (1996) documented a repeating cycle of build-up, peak, abeyance, and resurgence within social movement groups. She found that after a group’s goals were met or peaked, there was a period of abeyance, or “banked fires” when little activism was possible for a variety of reasons. During this period, the organizers of the movement have choices to make, if they wish their movement to rise again. They can redefine and transform how the movement is framed or presented publicly (i.e., the “votes for women” movement’s evolution into “equal rights”). They may use a frame bridge to link their movement with another (e.g., the Women’s Rights movement’s link to Civil Rights). They might identify as theirs a community value or belief that they can amplify and use as their standard, as “peace” was during the 1960’s by activists. Finally, the resurgence phase is when the ashes have been brushed from the coals and new fuel has been placed on them, resulting in the igniting of a new flame of activism.

McAdam (1993) looked at how the core concepts of social movements diffuse through a society and the associated external and internal factors. The media and other change agents are external factors. The internal factors of cohesion, culture, equivalency (how alike the groups are), prestige, and proximity
work together. All of these internal and external factors combine to determine the speed and extent of the diffusion. As both McAdam (1993) and Bandura (1977) have found, individuals in general will adopt new patterns of behavior if the source is viewed as being similar to themselves, if the cost of adopting the behavior is relatively low, and if adopting the behavior elevates their status somehow. Love ideals may diffuse in the same way. The cultural diffusion of beliefs and attitudes within a society is discussed further in Chapter 2.

Overview of Proposed Study

To study romantic love requires a multi-faceted approach. Biologically, love includes emotional physical responses as well as brain structures associated with euphoria and “maternal love.” Acting as a drive, it is hard-wired into our survival. Historically, while the idea of romantic love seems to have existed from the beginning of history, from a practical standpoint, it is a more recent development. Cross-culturally, while most cultures on the planet report love “symptoms,” each interpret them differently, relative to the cultural milieu within which each is embedded.

Researching romantic love also requires an eclectic theoretical perspective. Blumer’s social interaction theory demonstrates how interpersonal communications assist in developing our views of love. Bandura’s social learning theory presents cultural modeling about love via the media. And finally, the social movements’ theories provide the ideas of the frames, resurgence and abeyance, and the social transmission of beliefs.

Systematically looking at love from a societal view has seldom, if ever, been done. It would seem that multiple viewpoints are required to look at the intricate and often interwoven social love processes within modern society. This study was not designed to attempt the impossible: that of defining love. It was designed, however, to begin to identify the most prevalent of the Western love ideals present in the latter decades of the 20th century. By evaluating both
classical and contemporary media, a fuller picture was developed of how images of love have been presented culturally in the United States. Finally, these images were used as a backdrop for exploring the developmental process of modern research in romantic love. This sociocultural imagery and modern research comparison were the focus of this study.

The modern sociocultural environment includes multiple layers of romantic love imagery, attitudes and beliefs, behavioral modeling, and so forth. These layers are inherent in the romantic love research as well as in media. Demonstrating multi-disciplinary means of identifying the various belief sources and their possible psychosocial influence is one of the potential contributions of this study. The associated research questions are discussed below.

**Research Questions**

How has romantic love been portrayed since 1970?

- Has the contemporary entertainment media’s (television, film, and popular music) image of romantic love changed during that time or has it remained the same?
- Are the romantic love imagery patterns in the media and research similar or different?
CHAPTER 2

LITERATURE REVIEW

Calvin and Susie, sitting in a tree-ee!
First comes lo-ove, then comes marriage!
Then comes a baby in a baby carriage!
- common childhood rhyme\textsuperscript{15}

This review of literature discusses the theories of love and the relevant sociological theories about belief transmission. It starts with the general research into the behaviors associated with being in love, followed by how the prototype theories have looked at love terminology. Next, research on adult attachment is summarized. The six love styles of Lee and the Hendricks are discussed, as is the instrument that was developed. Sternberg’s triangle theory of love and his Triangular Love Scale also are reviewed. Included is a brief discussion of the importance of historical cohort and how event memory is organized. Lastly, how individuals’ beliefs and attitudes are developed and transmitted within society is examined.

Earliest Research on Love

One of the earliest researchers to study whether love can be measured was Rubin (1970), who looked at it in comparison to the concept of liking. Developed from the empirical literature on attraction and love, his Love and Liking scales had three components of romantic love: Affiliative and Dependent

Need, Predisposition to Help, and Exclusiveness and Absorption. In a study of
dating college student pairs, he found that women were better at differentiating
loving and liking, although the scores of men and women were nearly identical in
terms of love for their partner. There was a high correlation between students
who reported that they were in love with their partner and their estimates of the
likelihood of marrying that partner. The longer the couple had been dating, the
more likely they were to state that they were nearing marriage with the other
person. Rubin (1970) concluded that the findings were “consistent with the
assumption that the love scale was tapping an attitude toward a specific other
person, rather than more general interpersonal orientations or response
tendencies” (p. 269). To test this further, he conducted a laboratory experiment
and found that couples who scored above the median on his Love scale tended
to “engage in more mutual gazing (or ‘eye contact’)” (p. 270) than couples below
the median score or between strangers. He concluded that, “gazing is a
manifestation of the exclusive and absorptive component of romantic love” (p.
271).

Berscheid and Walster (1974) theorized that love separated into two major
forms: passionate and companionate. Passionate love was characterized by
strong emotions towards the other and companionate love was much more like
Rubin’s liking. They further theorized that passionate love eventually faded into
companionate love.

Hatfield (1988) and Hatfield, Traupmann, and Sprecher (1984) also
identified both passionate and companionate love. Passionate love was
described as encompassing both highly emotional feelings and/or intense
physical attraction towards the other. Companionate love they described as
being emotionally intimate, sharing long-term goals, and being deeply caring
towards the other. They, too, found that passionate love faded over time into
companionate love.

Aron, Dutton, Aron, and Iverson (1989) looked at the written accounts of
undergraduates and non-student adults who had recently either fallen in love or
fallen in friendship to determine what differences in these experiences might exist. Reciprocal Liking and Desirable Characteristics were the two variables most often mentioned in both situations, with Similarity and Propinquity (familiarity) mentioned in another one third to one half of the accounts. The expected characteristics of Arousal/Unusualness, Specific Cues, and Readiness for a Relationship factored very low. A questionnaire was developed based on a content analysis of the written accounts and was administered to undergraduate students and similar results were found. The authors concluded that “falling in love was very frequently reported to have been preceded by the other being perceived to have desirable characteristics and to like the self” and “desirable characteristics of the other seem to be part of the romantic ideal of glorifying the love object” (p. 251).

Finally, Aron, Paris, and Aron (1995) looked at the impact of falling in love. Their first study followed a group of undergraduate students for ten weeks and had them complete a short falling-in-love questionnaire and a self-concept evaluation approximately every 2 weeks. Content analysis of the self-concept terms found an increase in the positivity of the terms for those who fell in love as well as a greater diversity in the terms used. The authors also found that “participants listed words associated with love more often after falling in love” (p. 1107). When the authors replicated this study and included measures of self-efficacy and self-esteem, they found that students' "level of self-esteem just prior to falling in love seemed to be somewhat higher than the average level of self-esteem for the participants who did not fall in love" (p. 1109). For both studies, no significant differences were found in the students’ mood state nor was there a significant gender effect.

**Prototype Theories of Love**

Shaver, Schwartz, Kirson, and O'Connor (1987) were among the first emotion researchers to look at the universal components inherent in the definition of "love". In their first study, they had college students sort emotion
words into “related” categories, which the researchers further sorted into a
tree-like taxonomy of emotions, with the basic emotion category of love containing
three subordinate groups of emotion terms. The largest subgroup, which
included the term love itself and is considered to be the generic defining core,
included the terms adoration, affection, love, fondness, liking, attraction,
tenderness, compassion, and sentimentality. The terms in this love subgroup
apply equally to romantic love, fraternal love, maternal love, et cetera. A second
subgroup contained the terms arousal, desire, lust, passion, and infatuation.
These terms seem more related to adult romantic relationships. The final
subgroup consisted solely of the term longing. Further analysis found that the
love terms were viewed as being positive emotions and, for the most part, of low
intensity and activity, especially in comparison to surprise and anger. In the
second study college students were asked to write about either their own
experiences with emotions or what they thought the typical experiences would be
for others. The researchers found that love has antecedent responses similar to
that of joy, however, these responses are identified with a specific other (for
example: physical attraction).

A series of studies that looked specifically at the internal structures of the
term love were conducted by Fehr and Russell (1991). The authors were
interested in identifying the central attributes of the layperson’s understanding of
the term. In the first study, the authors developed a list of love attributes from
college students’ free listing of their concepts of love. Then, other students were
asked to identify whether or not a statistically shortened list of these attributes
constituted good examples of the concept love. Next, students’ reaction time
while identifying the fit or appropriateness of these attributes was used to
determine central versus peripheral attributes. In a fourth study, the authors
looked at college students’ determination of attributes’ probable membership
within subgroups of love. They commented that this “sample of college-educated
native speakers [did] not agree among themselves on what is and what is not
included in the category of love” (p. 430).
Fehr and Russell then used term substitution to further verify central versus peripheral attributes. They asked college students their level of agreement with statements that either used the central concept correctly (for example: “sometimes romantic love is hard to control”) or inserted the peripheral term (for example: “sometimes love of country is hard to control”). The authors found that central concepts tended to sound natural, whereas peripheral terms sounded strange. Finally, the authors looked at the family resemblances or descriptive terms associated within subgroups. While some attributes were associated with more than one subgroup of love (for example, “caring” was listed in 14 of the 20 subgroups), each subgroup’s constellation of descriptive terms could be listed. Overall, the authors found that while there are no exact boundaries for the term love, “subtypes of love can be reliably ordered from better to poorer examples of love” (p. 433).

Fehr (1994) conducted several intensive studies of college students to further understand the layperson’s views of kinds of love. Her first study consisted of three phases. First, a group of students was asked to list types of love. Next, another group of students listed features for a statistically shortened list of 15 types of love (for example: parental love, romantic love, etc.) from the earlier listed types. Finally, dating couples rated the 15 lists of features in her Views of Love questionnaire on how similar or not they were to their concepts of love. This last stage was then repeated with these couples 3 months later. The author concluded that “overall, there was a moderate level of intracouple agreement” (p. 314). To test whether this rating similarity was due to being in a relationship or not, the couples’ study was repeated with non-dating college students with similar results.

Fehr (1994) concluded that “the level of agreement found in the dating sample may mostly reflect cultural (or at least university student) consensus about the meaning of love, rather than agreement unique to relationship partners” (p. 315). Fehr next looked at the face validity of her Views of Love questionnaire by having college students match the lists of features to the
prototypes of love. She concluded that “despite the fact that many of the prototypes shared features with one another, subjects still were able to identify with considerable success the kind of love depicted in each prototype” (p. 316). Finally, she conducted a head-to-head comparison of her Views of Love questionnaire with 11 other existing love and romance scales, including the Hendricks’ Love Attitudes Scale (LAS, 1986), in order to determine which of the scales seemed closest to depicting and evaluating a layperson’s views of love (as opposed to an expert’s view of love). The LAS love styles of Eros and Mania correlated highly with Fehr’s Romantic love and Passionate love prototypes. For women, the Passionate love prototype had a negative correlation with the LAS’ Storge love style. The Pragmatic love prototype correlated strongly with the LAS’ Pragma. The correlations between these scales indicated “a rich and meaningful network of associations between the prototype measures and extant measures of love” (p. 326).

Aron and Westbay (1996) also conducted an elaborate series of studies to determine the core structure of the prototype of love. In their first study, they were able to identify that there is a three-factor structure of love, with intimacy factoring highest followed by commitment and then passion. After various confirmatory validity studies, they looked at how college students applied these concepts of love to descriptions of their own relationships. Students rated their real relationships as having higher passion ratings and lower intimacy ratings, a finding not surprising in a young undergraduate student population where only 60% were currently in a love relationship. This study also looked at how well the authors’ identified dimensions of love overlaid Sternberg’s (1986) Triangular Theory of Love, which contains three similar factors. The authors’ three features correlated favorably with Sternberg’s work. They stated that “people’s concept of love and of their experience of love have the same three-dimensional structure” (p. 543).

The authors also compared their three-factor love prototype with Hendricks and Hendricks (1986) six factor Love Attitudes Scale (LAS) and Hazan
and Shaver’s (1987) three dimensions of adult attachment. They found that there were strong correlations between their prototype dimensions and Hendricks and Hendricks Love Attitudes. Passion was correlated with Eros, Intimacy with Storge, and Commitment with Agape. There were slightly negative correlations between Passion and Storge, and between Commitment and Ludus. They also stated their belief that “Pragma is not really part of what people in North American culture consider to be love” (p. 545). They found little correlation between their three dimensions of the prototype of love and adult attachment and felt that “the attachment styles relate most directly to love experiences and not to how love in general is conceptualized or recognized“ (p. 546). Their final study concerned the operationalizing of their 15 feature rating scale and cross-validation to a shortened form of the LAS. The shorter format of these questionnaires was useful when administering several instruments. The authors found that the shortened version of their Love Prototype Features Questionnaire and the shortened version of the LAS correlated adequately to the longer versions of these instruments.

Adult Attachment

Hazan and Shaver (1987) were interested in seeing if an infant’s attachment style carried over into the adult’s love relationship attachment style. They theorized that adult attachment styles would reflect infant attachment styles. Their first study was a large newspaper survey where they found that, like the childhood attachment rates, about 60% of the adult respondents indicated secure attachment styles and the rest were fairly equally divided between avoidant and anxious-ambivalent styles. Each of these categories of adults viewed their important love relationships in ways appropriate to their attachment style (for instance, avoidant adults had a notable lack of trust and a fear of closeness in their relationships) and each category of adults also viewed the concept of romantic love differently (for example: secure adults believe that love endures and that they are worthy of being loved). Finally, these adults reported
childhood memories of their mothers that were appropriate for their attachment styles (i.e., anxious-ambivalent respondents remembered their mothers as sometimes warm and caring and sometimes cold and distant).

In a second study with college students, Hazan and Shaver (1987) found that the proportions of the attachment styles were very close to the results in their first study. How the students viewed their relationships was also similar, although the college students tended to be slightly more idealistic about love relationships than the older adults of the newspaper survey. The authors surmised that this might have occurred due to a marked difference in the average length of time in a love relationship (1 year for the students, 8 years for the newspaper respondents). The authors asked how the students viewed themselves generally and found that each attachment style group described themselves appropriately (i.e., secure students saw themselves as easy to get to know and liked by others). When looking at the students’ attachment histories, while the results were generally as expected from the first study, the avoidant students’ histories were more similar to the secure students’ attachment histories. The authors believe that this reflects the fact that these students needed more time and distance to be able process their negative feelings for their family. Finally, the authors looked at the reported levels of loneliness that these students expressed and as expected, secure students reported the lowest levels of loneliness and the anxious-ambivalent students reported the highest levels. In general, the authors found that “different attachment orientations entertain different beliefs about the course of romantic love, the availability and trustworthiness of love partners, and their own love-worthiness” (p. 521).

Bartholomew and Horowitz (1991) expanded the concept of adult attachment in their four-fold model of adult friendships to include views of self (level of dependency) and other (level of avoidance). In their first study of college students, they found that secure students had low levels of dependency needs (high self concepts) and low levels of avoidance (viewing others as trustworthy). Preoccupied students had higher levels of negative feelings
towards self, coupled with a high regard for others. Dismissing students had a high regard for themselves and a low regard for others. Fearful students had little respect for themselves and a fearful regard of others. Their second study (Bartholomew & Horowitz, 1991) found similar results and that “corresponding family ratings and peer ratings were significantly correlated with one another” (p. 237). The authors concluded that “the four adult attachment styles are meaningfully related to, although by no means reducible to, representations of childhood experiences” (p. 240).

Building on this research on adult attachment styles, Singelis, Choo, and Hatfield (1995) proposed a four-fold model of individuals’ romantic love schemas. In their model, secure individuals balance intimacy with independence, clingy are intimate but fear being alone, skittish dislike intimacy and are comfortable with independence, and fickle individuals are uncomfortable with either intimacy or independence. They proposed two additional non-relationship styles: the casual and the uninterested. Looking at a cross-cultural population of college students, they looked for gender differences between love schemas, what links there might be between strong emotions other than love (for example: anger, anxiety, sadness) and the individuals’ ability to love, and whether or not any of the above affected the students’ abilities to develop companionate love, considered by these authors to be the hallmark of long-term love.

They found that men reported being less passionate and less companionate, as well as less clingy. Clingy individuals were higher in passionate and companionate love scores and more likely to report sadness and anxiety in their relationships. Uninterested students were lowest in passionate love scores and more likely to report anger. Fickle individuals tended to report more anxiety, sadness, and anger, as well as scoring low on the companionate and commitment scales. Secure students were more likely to score highly on companionate love. Individuals who fell into the secure and clingy categories, both of which are characterized by high closeness, are believed by the authors to be more “vulnerable” to falling in love (Singelis, Choo, & Hatfield, 1995, p. 31).
general, men were “found to love less passionately, to experience less joy and more sadness and anger in relationships, and to experience less companionate love than women” (p. 31).

**Love Attitudes Theory**

Lee (1973, 1977) looked at love first by examining what writers and philosophers had written about love throughout history. He developed a set of 4000 cards, each with a literary quote or statement about love. These cards were elaborately content analyzed by Lee and a panel of other researchers. The final result was a set of six categories of love styles. He based his description of the love styles on a colour wheel, with primary and secondary “colours” of love. As with paint, the term primary does not indicate importance, rather, he believed that the secondary levels were derived from combinations of the primaries.

The three primary categories are eros, storge, and ludus. Eros love involves an intense attraction to another who matches one’s physical ideal standards, with passionate love immediately identified and frequently consummated with sex early in the relationship. Storge love is slow to develop, often taking many years to be consummated physically. Storge lovers are able to tolerate long absences and it is a friendship-like style of love, where the other is often described as always having been there. Ludus is love as a game where there are many lovers (either concurrently or serially) but no jealousy. If a ludus lover’s partner begins to become too intimate, to make long-term plans, or otherwise begins to present demands, the ludus lover will break off the relationship and begin a new one somewhere else (Lee, 1973, 1977).

The three secondary love styles are mania, pragma, and agape. Mania was described by Lee as being a combination of eros and ludus and is characterized by obsessive and intense emotions about the other, with high levels of jealousy and self-doubt. Here the ludus-like game playing has a passionate emotional connection that can be devastating to the manic lover. In pragma, ludus combines with storge and the pragmatic lover coolly chooses
partners based on a set of external criteria (social standing, career, etc.). Finally, in agape, storge and eros combine into a gentle and caring love style where the other is the most important. For instance, agapic lovers would step out of a relationship if their partner found someone new (Lee, 1973, 1977).

Using the five most significant quotes for each love style (restated into modern English), Lee developed his "love opinion card sort" (Lee, 1973, p. 235). He used this instrument to survey individuals solicited off the street from the general public. Each of the 30 statements was separately presented to a respondent on a card, which they then sorted on a Likert-like agreement scale. The results were somewhat contradictory, with respondents often agreeing with disparate statements. From this initial pilot study, Lee described modern love as:

> I believe in enjoying ecstatic love while it lasts, if it comes my way, but compatibility is a more reliable long-term goal, for love is ultimately a mutual admiration society and the admiration, unfortunately, can be expected to decline with familiarity. (p. 235)

Trying to understand how individuals could agree with contradictory statements about love, he developed a "love story card sort" to look at an individual's actual love history. Respondents once again were solicited from the general public and were equally divided between male and female; English and Canadian; white collar, working class, or professional; single or married; and by age. Each respondent was presented with a long series of cards that formed a probable love story progression and was asked to choose a second card that best represented what happened at each "stress point" in their relationship (Lee, 1973, p. 241). For example, each respondent would have been presented with the following card set:
Set 55

Green Card: On our first date, the closest we got to being intimate was …

White Cards: a. just being together; we never actually touched. b. holding hands. c. one good-night or parting kiss. d. kissing several times. e. cuddling, holding each other close, embracing while clothed. f. close body contact unclothed, without sexual intercourse. g. we spent the night in the same bed but did not make love. h. making love “all the way”. i. other (specify). (p. 245)

Flexibility was built into the overall sequence so that, for instance if there was a love triangle involved, a different set of cards could be used. The card sort also included cards about the individuals’ childhood history, working conditions, and so forth. (Lee, 1973). Respondents’ answers were recorded for each card set. Though not representative of the general population, he found that the six love styles were professed regardless of age, gender, or economic status. His younger respondents (under 21 years of age) tended to be more manic. Females were viewed as being “more emotional” than men by both men and women. Using these sets of scores, he was able to develop a descriptive love taxonomy, consisting once again of six love styles, even though one of the original primaries, agape, did not show up at all (p. 267). The 30 love style questions plus five questions about work, childhood, and current love status were combined to constitute an instrument to measure love styles (Lee, 1974).

Lasswell and Lasswell (1976) took Lee’s (1973, 1974) descriptions of the various love styles and began to look at the meanings individuals attach to love. They developed a 53-item scale for use with clinical populations in order to measure love style imbalances within couples. This scale was administered to 188 multicultural subjects, with 34 subjects also writing narrative descriptions of their love. Lasswell and Lasswell’s analysis indicated that the individuals conceptualized love similarly to Lee’s six styles of love. The authors did not discuss Lee’s idea of primary and secondary love styles (Lee, 1973, 1977), but rather organized their love styles into an easily remembered mnemonic: SAMPLE (storge, agape, mania, pragma, ludus, eros).
Concerned with some of the inconsistencies in the results of Lee and the Lasswells, Hendrick, Hendrick, Foote, & Slapion-Foote (1984) developed the Love Attitudes Scale [LAS] (see Appendix B: Romantic Love Research Instruments). Initially, the LAS consisted of 54 items, the Lasswell’s 50 items plus four new questions designed to better understand eros and storge. It was scored on a 5-point Likert scale to facilitate data analysis. This format of the LAS was administered to 813 college students, approximately half male and half female. Eleven percent reported that they had never been in love and slightly less than half stated that they were not currently in love, with male respondents being more likely to be “not in love” (Hendrick, et al., 1984, p. 179). Women were found to be more storgic, pragmatic, and manic, while men tended to be more ludic and erotic. Further factor analysis and cluster analysis revealed that while “the distribution of eros items suggests that eros may be a theme that pervades the other styles of love”, in general there was “strong support of Lee’s theory, especially the notion that secondary love styles are mixtures of two primaries” (p. 191).

Based on the factor analysis in their first study, the Hendricks were able to shorten the LAS to 42 items (seven statements per love style), revising it “substantially” in the process as well (Hendrick & Hendrick, 1986, p. 393). The revised LAS questionnaire was administered to 807 college students (slightly more than half were male, almost all were single and never married, 15% stated that they had never been in love). Once again, males were more likely to report that they were not currently in love (Hendrick & Hendrick, 1986; Hendrick & Hendrick, 1987). The researchers found that men were more ludic, whereas women were more storgic, pragmatic, and manic. No gender differences were found for eros and agape (Hendrick & Hendrick, 1986; Hendrick & Hendrick, 1987). Modest test-retest results (n=112) seemed to indicate “the love style scales are measures of relatively changeable attitudes, rather than indices of enduring personality traits” (Hendrick & Hendrick, 1986, p. 396). In a third study, the LAS was revised slightly and administered to 567 college students (65%
female). Individuals who were currently in love or who had been in love twice were more likely to favor the eros and agape love styles (Hendrick & Hendrick, 1986; Hendrick & Hendrick, 1987). When the 42-item instrument was administered to an additional 689 college students, the authors again found that students who self-identified as being currently in love were “more erotic, agapic, and less ludic than subjects ‘not in love’“ (Hendrick & Hendrick, 1988, p. 174). The authors concluded that:

These data suggest that when college students fall in love, considerations of friendship and practicality are segregated from an attitude system that defines the experience of falling in love, namely, Eros, Mania, and Agape. Therefore, based on these results, the data suggest that the structure of attitudes about love and sex is different when people are in love relative to when they are not in love. (p. 177)

To better understand how love styles shape and affect relationships, Hendrick, Hendrick, and Adler (1988) conducted a study of 57 couples (white, middle class, college students), with both halves of the couples taking the 42-item LAS. This allowed the researchers to begin to directly compare intra-couple scores. The general results were similar to those of prior studies (men were more ludic; women were more storgic and pragmatic). When the measures were compared between partners, the authors found that, as expected, relationship partners tended to express similar love attitudes. When partners were asked to predict their partners’ scores, their score predictions did not differ significantly from their partners’ actual scores. The authors concluded that, when looking at satisfaction with the relationship, perception of the other’s love attitudes may be just as important as the other’s actual love attitudes. Finally, a subsample of 30 couples was contacted in a follow-up study to determine whether their relationships were still extant (23 couples were still together). ANOVA and discriminant analysis comparing the still together couples and the apart couples revealed that the still together couples were more erotic and less ludic (Hendrick, Hendrick, & Adler, 1988).
Responding to the criticism that the LAS included statements that related to both a generalized concept of love and to one’s specific love, the Hendricks developed a relationship specific version of the LAS (Hendrick & Hendrick, 1990). Nineteen items were rewritten into a relationship specific format, attempting to keep the meaning as close to the original 42-item general LAS as possible (for instance: “I expect to always be friends with the one I love” became “I expect to always be friends with my lover”). In a study where 726 college students (roughly equally divided between male and female) completed the relationship specific version and 413 students took the older general version, the researchers found that intercorrelations between the two versions, reliability, factor analysis, and analyses of variance were all similar, with a notable improvement in the reliability of the storge subscale in the new version. The authors concluded that the two versions of the Love Attitudes Scale are generally equivalent and that either may work equally well for most research purposes.

In a series of three qualitative studies, the Hendricks looked at self-report descriptions of college students’ love stories and friendship stories, coding the resulting themes within the context of Lee’s love styles (Hendrick & Hendrick, 1993). In the first study, when describing their own romantic story, the students (n=41, mostly female, all in relationships) tended to use mostly storge themes, with occasional eros accounts and a few pragma descriptions. In the second study, the researchers had a similar group of undergraduate students (n=18) write the story of their romance after they had completed the 42-item relationship specific version of the LAS. The coded love themes within the stories were then compared to the LAS scores for each individual. The authors found that there was a significant relationship between LAS scores and identified love themes. Finally, a third group of college students (n=25, predominately female) was asked to describe their closest friendship. Forty-four percent described their romantic partner as their closest friend. Hendrick and Hendrick concluded that, for college-aged populations, the link between romantic love and friendship was strong.
In the final evolution of their instrument, the Hendricks validated a shortened form of the relationship specific version of the LAS (Hendrick, Hendrick, & Dicke, 1998). This shorter format provides researchers with a three or four item per subscale version that can be included in a larger test battery. In the first study, using data collected by administering the 42-item relationship specific version to 1090 college students, the authors selected four items within each subscale that had the highest factor loadings (.65 or higher) to create a 24-item version of the LAS (Hendrick, Hendrick, & Dicke, 1998). The mean inter-item correlations increased significantly in the shorter version, leading the authors to conclude that less related items had been deleted from the seven-item per subscale version. The authors then administered this shortened version of the LAS in two additional studies (total n=1681). In the first of these studies, college students (n=834) completed both the 42-item and 24-item versions of the relationship specific LAS, with “virtually identical” results to the earlier study. In the second study (n=847), only the 24-item version of the LAS was administered (Hendrick, Hendrick, & Dicke, 1998), again with similar results. Using the data from these three studies (total n=2771), the researchers conducted a factor analysis to select the top three items per subscale that could then be combined into an 18-item version. They concluded that results for the three-item and four-item versions of the scale were so similar that both versions of the scale have viable psychometric worth. In all three of these studies, the Hendricks found that women were more likely to endorse eros, storge, and pragma, and that men were more likely to endorse ludus, mania, and agape.

**Sternberg’s Theories of Love**

Sternberg began by looking at love from a framework set forth by human intelligence theorists. Using the Spearman model of intelligence, love could be viewed as an undifferentiated set of affect that could not be broken down into smaller sub-emotions. In the Thompson model, the concept of love would include a large number of sub-associations, and habits, that, when grouped
together, become labeled as “love” by the individual. Finally, with the Thurston model, love could be made up of a small set of discrete emotions, attitudes, and behaviors that, when in combination, equally contribute to an individual’s sense of love. Sternberg’s initial research looked at the many aspects of love: love of family members, best friends, lover, et cetera. His results indicated that love is not made up of a “lump” of positive emotions per the Spearmanian model nor did it seem to consist of a large set of affect clusters, as it would have had if it fit within the Thompsonian model, but rather that love seemed to be made up of a Thurstonian set of equally weighted emotions that combined into the individuals’ feeling of love (Sternberg & Grajek, 1984).

Sternberg’s initial study not only looked at an individual’s actual feelings for another but also the perceived feelings towards their ideal other. His results seemed to indicate that individuals loved their lovers more than they loved family members and that even ideal lovers were loved more than family members and friends (Sternberg & Grajek, 1984). Following up on this, his next study had college-aged couples rate their feelings towards their partner and towards an ideal partner, as well as how they thought that their partner would rate themselves versus an ideal. The level of congruence between these sets of real and ideal feelings towards and from a partner seemed to reflect the level of relationship satisfaction within the couple (Sternberg & Barnes, 1985).

Reflecting his Thurstonian view of love, Sternberg developed his Triangle Theory of Love (Sternberg, 1986). According to this theory, there are three dimensions or components of love: intimacy, passion, and decision/commitment. He defined intimacy as the feelings of connection and closeness shared in a loving relationship. Passion was the physical and sexual attraction between two people. Finally, decision/commitment was a two-fold dimension with decision being the realization that one is in love with someone and commitment being the desire to remain with that person over time. He theorized that over time, a couple’s levels of interpersonal intimacy and commitment would increase and their levels of passion would fade. Furthermore, these three dimensions could be
combined into eight love styles: nonlove (none of the three), liking (intimacy only), infatuation (passion only), empty love (commitment only), romantic love (intimacy and passion), fatuous love (passion and commitment), companionate love (intimacy and commitment), and consummate love (all three) (Sternberg, 1986).

Sternberg (1986) shows his three dimensions as points on a triangle, ideally an equilateral triangle. Triangles with smaller areas indicate relationships with less love. His use of triangles also allows representations of self and other, as the images can be superimposed upon each other. For instance, a small triangle (self) within a larger is indicative of someone underinvolved in the relationship. The other’s large triangle over the small triangle indicates they are overinvolved in the relationship. If the triangle for self is skewed to the left (more passion), yet the other’s is skewed upward (intimacy), this could indicate a misinvolvement in the couple. Not only can the self and other be represented, but the self and the ideal self and the perceived other and the ideal other can also be shown in the same ways.

To test his theory, Sternberg (1997) developed the Triangular Love Scale and recruited 84 adults via newspapers to participate in a study. These individuals were asked to rate their current relationship as well as their ideal relationship. Women had higher intimacy scores than men, but there was no gender difference in the scores for passion or decision/commitment. Intimacy, passion, and decision/commitment scores were higher for both lover and ideal lover than for best friends or family members. Factor analysis indicated three factors, corresponding to the three dimensions of love postulated in his theory. However, several of the items were problematic, so the instrument was revised. In a second study, again using newspaper recruited adults (n=101), the results indicated much better discriminant correlations between items and lower subscale intercorrelations scores. Overall, these results support the theory’s contention that the structure of love consists of three components interacting together in various combinations.
When Lemieux and Hale (1999) rewrote Sternberg’s Triangular Love Scale (see Appendix B: Romantic Love Research Instruments), they found that women viewed the emotional aspects of a relationship (i.e., intimacy) and commitment as being more important than did the men; however, both the college-aged men and women studied scaled higher in terms of intimacy and passion needs than for the need for a long-term relationship (e.g., commitment). This was viewed as being reflective of a relationship in its early stages. In a later study of married couples16 (Lemieux and Hale, 1999, 2000), they found that men viewed their relationships as providing emotional closeness and support (viz., intimacy) and that both men and women rated commitment highly. This, the authors wrote, was more consistent with the longer-term relationships of the couples. While unable to confirm Sternberg’s assertion of the eight TLS combinations, overall, they concluded that the Triangular Love Scale was “capable of assessing love at different points on the continuum of romantic relationships from dating individuals to married individuals” (p. 946).

From this structural view of love, Sternberg turned to a social constructionist perspective and began to view love as a process (Barnes & Sternberg, 1997; Sternberg, 1998). He saw love as a story that individuals develop over time. Stories are developed in relation to the individual’s life experiences, exposure to family and cultural teachings about relationships, and through the media (for example: fairy tales). He identified 25 archetypal stories, some of whose themes may pair together into a healthy relationship (for example: gardening and cookbook) and others whose themes may pair off dysfunctionalness (for example: horror and war). Each individual has a hierarchy of stories that they prefer and may choose one story over others depending on their partner's story (Sternberg, 1995).

Sternberg, Hojjat, and Barnes (2001) developed the Love Stories Scale from these stories. In the first study, 105 college students completed the scale.

16 mean age: 38 years; mean length of marriage: 15.1 years
They found that the stories themselves seemed to cluster statistically into seven groups of stories. The first group of stories seemed to be manipulative, with unequal roles (horror, mystery, autocratic, etc.). The second group included very cooperative and prosocial stories (sewing, travel, gardening, etc.). The third group of stories seemed to be strategically planned (for example: cookbook), where the fourth group focused on the past (for example: recovery). The fifth group included idealization (art, fantasy, etc.) and the sixth group involved strong imagery (pornography, etc.). The final group included stories where one individual is subordinate to the other (for example: police). The entire set of stories divided into two clusters, an adaptive set of stories and a maladaptive grouping.

In a second study of 43 undergraduate couples, they found that men scored higher in the stories of art, pornography, science fiction, and sacrifice, whereas women scored higher on travel (Sternberg, Hojjat, & Barnes, 2001). Members of couples had similar love story profiles to each other and the more similar they were in their story patterns the more relationship satisfaction they reported. Couples with maladaptive cluster stories tended to report lower levels of relationship satisfaction.

**Development of Love Beliefs and Attitudes**

While the theories of love discussed above look at various aspects of love, they do not address where individuals obtain these characteristics nor do they discuss the means by which they may be transmitted between individuals. In other words, what is there in our environment that assists us in developing a definition of love? How love is perceived at different developmental stages and how it might be transmitted within families is discussed below. Additionally, the field of communications provides theories relating to the diffusion of ideas through a culture and this research is also reviewed.
Developmental Views of Love

Saarni (1979) found that when children as young as 6 years old were shown series of relationship interaction pictures, they were able to provide the rules for appropriate emotional expression in the interpersonal interactions. By age ten, she found that children were able to provide significantly more complex rules as well as demonstrating much more sophistication in their use of norm maintenance relating to those expression rules.

Galotti, Kozberg, and Appleman (1990) looked at how early and late adolescents conceptualize commitment, an important component in relationship making. They found that students’ conceptions of commitment became more complex with age, with older students thinking about more long-term commitments and emotional attachments. Boys tended to conceive of commitments as contractual whereas girls tended to see them as internal and affective.

For adolescents, many of their stellar life events center around love relationships and related behaviors. Joyner and Udry (2000) found that adolescents considered three-fifths of the emotions that they attributed to romance as positive. As adolescents became older, their romantic relationship involvement also increased, with 90% of the adolescents interviewed reporting that they were in or had been in a relationship by age 17.

Simon, Eder, and Evans (1992), in their longitudinal ethnographic study of middle school girls, found that adolescent girls developed distinctive feeling norms about romantic love. The girls’ first feeling norm was that romantic relationships are important, but should be leavened with other interests. The second norm promoted the value of heterosexuality in that individuals should have romantic feelings only for someone of the opposite sex. The third and fourth norms promoted exclusivity within relationships, with the third norm stating that one should not have romantic feelings for someone who is already attached and the fourth norm stating that one should have romantic feelings for only one person at a time. Both of these norms had the corollary that if one had such
feelings, they should not be expressed. The final norm indicated the idealistic nature of the girls' views of love and stated that one should always be in love (Simon, et al., 1992).

These norms and corollaries were maintained and reinforced by teasing and humor, gossip (about non-group members), verbal conflict (in extremes), and self-disclaimers. These norms appear to be consistent across peer group level, grade, and other socioeconomic indicators. The authors noted, however, that while these norms constrain the girls, they do not totally limit them. The authors viewed the verbal interpersonal behaviors between group members to be the key element in the development of the girls' love identities. They felt that these verbal interactions shaped and reinforced the norms of the various cliques, as well as for all girls in the school. According to the authors, "adolescent girls may obtain normative information about romantic feelings in other social relationships and in other social contexts – as well as through media such as romance novels, music, television, and film" (p. 31). The authors' assumption was that the groups themselves developed these norms. The girls, however, were unable to explain where they got these ideas, only that they exist (Simon, et al., 1992).

Merten (1996), in his study of adolescents, found that "going-with" or adolescent dating is a social form rather than merely an activity between two individuals. The going-with social form shapes and molds the process of romantic attachment for these individuals. In other words, once you identify an attraction for another, there is a clearly marked path that must be followed (notifying the other person of the attraction, talking to them on the phone, publicly going to places together, etc.). Additionally, as a social form, the structure and expectations can be transmitted to others (peer group members, siblings, members of the following class in school, etc.). Finally, because it is a social form, there are not only interpersonal norms but also larger system norms and venues, such as school dances where school officials offer support for their students' burgeoning romantic interests (Merten, 1996).
Do conceptions of love change over time for individuals? Knox (1970) surveyed high school students (50 senior class males, 50 senior class females), young adult college student couples (n=50 married couples), and married parents of the college couples (n=50 couples). He found that the young adult married couples viewed love more realistically than either the high school seniors or the older married couples. In regards to the adolescents, he speculated that this might have been due to their greater exposure to romantic media (songs, movies), lower levels of commitment and life responsibilities (unlike the young married couples’ responsibilities of housing, work, young children, etc.), and being less experienced with the world. Higher levels of romanticism in the older married couples may have been due to cognitive dissonance (all of the older couples were married more than 20 years), participation as a result of a self-select effect (i.e., students only gave the forms to “stable” married couples or only romantic couples chose to participate), or a function of selective remembering (remembering past events more favorably than their rather drab middle aged life). Even though the high school students and the older married couples held more romantic views of love than the young married couples, all three groups were more realistic than romantic (Knox, 1970).

Sprecher (1999) surveyed both halves of intact dating college students (n=84 couples) five times over a period of four years. While nearly 60% of the couples had ended their relationship by time five, those who were still in intact relationships reported perceived increases in love and romantic affect towards their partner. She found that the couples’ perception of the amount of increase was greater than the actual change, however. When the couples reported an increase in positive change for their relationship from one period to the next, they also reported that they were feeling generally more positive in the present. For the couples whose relationships did not survive throughout the period of the study, there was a significant decrease in positive affect prior to break-up of the relationship. Finally, there was also a positive relationship between how long the
couple had been together before the study and whether or not they survived it intact.

Montgomery and Sorell (1997) looked at the romantic attitudes of individuals at four separate life stages. Using the Love Attitudes Scale (Hendrick & Hendrick, 1986), they surveyed unmarried late adolescents (n=66, ages 17-24), young married individuals without children (n=61, age younger than 30), married individuals with children (n=63, ages 24-50), and married individuals whose children have left their home (n=60, ages 50-70). They found that the young single adults held manic and ludic love attitudes more strongly than did the married individuals and that young, single adults were the lowest in agapic love attitudes. This reflects current social images of dating young adults “playing the field”. The authors did not find significant generational differences between the three groups of married individuals, suggesting that once an individual successfully moves into a permanent relationship, with the concomitant changes in role expectations, then little additional change occurs. Finally, while the married individuals with children tended to be more pragmatic, there was no difference in overall love attitudes between the individuals married with children and those who were married without children.

Finally, Hatfield, Traupmann, and Sprecher (1984) looked at how older women viewed their intimate relationships. Two groups of women (n=53, ages 50-82) who had been married either longer than or less than 30 years were surveyed. The authors were interested in whether passionate love was present in the later stages of a long-term relationship for these women, as well as determining their levels of companionate love. They found that the women believed that their partners loved them more passionately than they themselves loved their partners. Given that these women were born between 1896 and 1928, when Victorian Age ideals about love and relationships were strong, they came from cohorts that tended to maintain very “traditional” ideas about love and marriage throughout their child-rearing ages. Their men were perceived by these women to be more passionate perhaps because they believed that their love was
strong (as tested in their relationships through the Great Depression, World War II, etc.). On the other hand, they were able to more realistically evaluate their own feelings towards their partner. The authors reported that while both groups of women reported high levels of both passionate and companionate love, those who were married longer reported slightly lower levels for both these love components.

**Familial Transmission of Views of Love**

There is some research to support the idea that emotional states are transmitted from one family member to another by various agencies. When Thompson and Bolger (1999) looked at young adult couples under pending stress, they found that the pattern of emotion transfer varied in relation to the stress event. This daily diary study looked at 68 couples who were either married or living together (average length of cohabitation: 3.3 years) and where one member was preparing to take the New York State Bar Exam. The authors found that the overall stress levels for the couples started at a moderate level, rose and peaked with the actual exam date, and fell significantly after the exam, remaining at that low level. There did not appear to be evidence of emotional cross-transference from the examinee’s levels of anxiety about the pending exam onto their partner’s feelings about their relationship. However, there was emotional cross-transference from the examinee’s levels of depression into lower levels of relationship satisfaction in the partner. The rate for this emotion transmission appeared to remain unchanged throughout the study period (35 days). Positive relationship feelings in the partner at the time of the examinee’s greatest stress (just prior to the exam date) were significantly related to a decline in the examinee’s levels of depression. The authors suggested that this may have been due to the partner intentionally dampening their negative feelings to support the examinee during a time of high stress.

Larson and Gillman (1999) found that while the immediate anxiety and anger of single mothers was significantly related to their adolescent’s subsequent
emotion states (at least for anxiety and anger), there was little support for this transmission being bi-directional (i.e., the adolescent’s negative emotion state triggering a later negative emotion in their mothers). In their random signaling study of 100 pairs of mothers and adolescents, they found that families where the mothers were already under stress from outside factors (in particular, work) and where the mothers employed techniques of psychological control towards their child (for instance, promoting guilt) were more likely to have negative emotions transmitted from mother to child. In families where the mother was able to spend significant time alone, the anger and anxiety was much less likely to be passed on to their child. The authors suggested that there are some psychosocial familial processes that either encourage or inhibit this emotion flow.

Almeida, Wethington, and Chandler (1999) looked more deeply into this family transference of emotion. They included fathers in their daily diary study. They examined 117 families with intact marriages (average length of marriage: 16 years) with children in the home. They found that either parent was more likely to have tense interactions with their children on the day after a time when the parents had experienced marital tension. Fathers who experienced outside stressors (i.e., work stress) were twice as likely to report tension spillover (emotion transmission) than on days without outside stressors. The men also were more likely to report tension spillover if their wife worked outside the home full-time. Mothers reported tension spillover only in the homes with adolescents.

In a daily diary study of 82 families with or without the mother suffering with a painful and chronic neurological disorder (Reflex Sympathetic Dystrophy Syndrome ["RSDS"]), Downey, Purdie, and Schaffer-Neitz (1999) found that while the mothers with RSDS showed greatly elevated levels of distress, their children did not. While there was a correlation between maternal anger and subsequent anger in their child, this impact was reduced in the families with RSDS, suggesting that the family utilized some sort of anger-containment techniques where the transmission of maternal anger is actively dampened by other family members. This appeared to be bi-directional, with the children
appearing to discount the mother’s anger on days when she is in pain and the mothers being less likely to engage in negative parenting when they are in pain and angry.

Is the emotion transfer something that only occurs in the presence of the other member (i.e., the mother being angry at the child induces an anger response in the child) or is there a family emotional environment that is developed? Larson and Richards (1994) looked at the affective patterns of adolescents and their parents in a random signaling study of 55 mother-father-child triads. They found that the adolescents tended to report more times of extreme emotions (i.e., very positive or very negative) and the girls and their mothers tended to have similar emotional ranges. Adolescent-to-parent affective states were similar to each other when they were together and even at the times when they were not in each other’s presence. This affective similarity becomes stronger as the adolescent grows older. Husband-to-wife affective states had no correlation when they were apart. The authors found that this affective environment is bi-directional. The girls’ affective states affected the subsequent emotional states of both of their parents. In families with older adolescents, the father’s emotional state predicted both the child’s and the mother’s affective states. The authors suggested that this latter effect may stem from the father’s “position of power” within the family.

Inman-Amos, Hendrick, and Hendrick (1994) looked at similarities in attitudes about love in both parents and their young adult children (86 sets of parents with intact marriages and their college aged child). Using the LAS, they found that while parents demonstrated relatively similar love attitudes to each other, overall, there was little similarity existing between the romantic love attitudes of parents and child. While fathers and their children were modestly similar in storge and both generations rated eros highly, that is where the similarities ended. The young adults tended to score higher in mania and ludus, with daughters also significantly lower in agape than their fathers. The authors suggested that the significant correlations between the parents’ scores may be a
function of their marital stability and longevity (all had been married between 11 and 30 years) and/or personal and relationship maturity. They further speculated that the young adults (average age of 20) may be aware of their parents' love attitudes but may not be developmentally at a stage where they wish to emulate them.

Finally, Carnelley and Janoff-Bulman (1992) looked at how adolescents' and young adults' perceptions of their parents' relationship affected their own future relationship attitudes. They surveyed 119 college freshmen and 107 college seniors, all of whom had been in at least one serious relationship. They found that students who felt that their parents had a high quality relationship were more likely to be optimistic about their own abilities to form such a relationship. Children of divorced parents were significantly less optimistic. The authors found that even in the few years between beginning college and completing it, a significant level of relationship maturity had developed. The freshmen students' relationships were shorter (averaging 12 months in length versus the 23 months duration of the seniors) with significant differences in relationship satisfaction. The freshmen students were more likely to report that their parents’ relationship influenced their current relationship, whereas the senior students were more likely to report that they were influenced by their own prior romantic relationship experiences. For the senior students, their prior relationship experiences were positively related to predicting their optimism about their own future marital experiences. For the freshmen, optimism about their marital future was related to their perceptions of their parents’ relationship.

Cultural Diffusion of Views of Love

If emotional states can be transmitted between family members, it follows then that there may be rules embedded in our society that govern how, when, and by whom such transmissions can occur. Hochschild (1979) discusses the internal emotion work or shaping of emotional response that is done by
individuals to control emotions. Evocative emotion work is where the emotion is not initially present and is created by the individual to match the situation.

Emotional suppression occurs when an initial emotion is to be denied. The emotional work may involve cognitive change, bodily change, or expressive change. It can be done by the individuals to themselves, to others, or by others. Emotion work is most often done in settings where the situation of the emotion (for example, a baby shower), an appropriate social response (a joyful new mother), and the individual’s actual emotional state (her fear of “something happening to the baby”) conflict. Societal emotion rules come with a sense of responsibility within a particular emotional situation (“you should feel happy at the birth of your new child”) and are reflective of the expectations of others within the situation and of the larger society. If an individual is unable to conform their emotions to the setting, then other individuals present will attempt to move them into a more acceptable emotional expression through emotion “rule reminders” (“smile; you should be happy”). If the individual still is unable to conform to emotional expectations, then sanctions such as scolding may be enforced (“you are being silly; nothing bad will happen”). Emotion work rules include the extent of acceptable emotion response (too much or too little), the direction of the emotion (a negative emotion instead of a more positive one), and the acceptable duration of the emotion within a given setting.

Emotion rules are fluid and change over time as a society’s expectations change over time. For instance, currently, it would seem “horrible” for an American to feel “pleasurable excitement” while watching someone die, yet that was considered to be a normal emotional response for audience members present at an American frontier hanging. Collins (1975) takes this a step further and describes rituals as “a form of emotive technology”. In other words, specified social settings like the baby shower above become opportunities for framing the emotional functioning of others.

In Hochschild’s study of airline stewardesses (1983), he shows how emotional management can become an economic commodity. He defines
“emotional labor” as being rewarded financially for appropriate emotion work (for instance, the public “perkiness” of the stewardesses). The public and private types of emotion work form what he calls an “emotional system”, with its own checks and balances, rules and sanctions. Within this context, he states that, “feeling rules are standards used in emotional conversation to determine what is rightly owed and owing in the currency of feeling” (p. 18). “Transmutation” of feelings occurs when one’s public expression of emotion effects and changes one’s private emotional state (for instance, when a sad person smiles and actually has their emotional state lifted). In private emotion work, the locus of control lies within the individual. In emotional labor, the locus of control is held externally, with corporate or societal control of the rules governing the emotional responses. For the stewardesses, their emotional labor was controlled at the corporate level by their airlines and they were expected to not only look “cheerful” but to actually “be cheerful”. This was necessary because of the flying public’s innate ability to read whether or not the emotion that the stewardesses were expressing was congruent with their [the stewardesses] actual emotional state. This need for emotional congruency was reinforced by the other stewardesses, by the passengers’ expectations, and by corporate advertising (“fly the friendly skies of United”). Those stewardesses who were unable to maintain the appropriate levels of corporately mandated emotional management were sanctioned, retrained, and sometimes fired. The women who were successful were the ones who found ways to subsume their personal selves into their public identities.

Cantor (1987) discussed one aspect of the cultural framing, or presentation, of emotional issues. In her content analysis of how women’s sexual relationships were portrayed in women’s magazine fiction, romance novels, and soap operas, she identified these forms of popular culture as a commercial system. In other words, this fiction is created and produced with a target audience in mind and is designed to sell. Each “story” is designed to appeal to a particular group of women, based on age, locale, socioeconomic
levels, education, et cetera. While on the surface, these “stories” are the means to sell advertisers’ goods, they also market images of relationships to these women. She notes that “whether consciously determined or not, popular fiction as a symbol system has an ideological function as well as economic utility” (p. 19, italics hers). This “ideological function” has a two-fold balance between the publishers and the consumers. Publishers select “stories” that match their conceptions of what they think their target audiences want and consumers only read or watch those “stories” that fulfill their (the consumer’s) desires. However, as popular tastes change, so must the fiction. While she implies that the fiction changes to meet consumers’ desires, it is not altogether clear in Cantor’s article to what degree the editors’ choices can actually affect and change the consumers’ desires.

There seems to be an actual biological mechanism for the transference of emotions from one person to another. Just as we yawn when in the presence of someone who is yawning (or even in the presence of a picture of a person yawning), so do we smile and laugh in the presence of others doing the same. In Hatfield, Cacioppo, and Rapson’s book *Emotional Contagion* (1994), they discuss the various aspects of emotional transmission and offer a well-crafted argument for its existence. These authors were looking at what they called primitive emotional contagion, or

the tendency to automatically mimic and synchronize facial expressions, vocalizations, postures, and movements with those of another person and, consequently, to converge emotionally (Hatfield, Cacioppo, & Rapson, 1992, pp. 153-154).

Their contention is that, just as when one infant crying in a nursery can start all the other children crying, so are certain emotional responses programmed into humans to reflect the emotional states of those around us. Evolutionarily, group emotional coherency may have been functional. For example, if everyone in a group became fearful, this would ensure that all the members are more vigilant towards possible threats.
Many of the studies that Hatfield, Cacioppo, and Rapson (1994) reviewed seemed to indicate that the closer our connection to the emotional transmitter (i.e., via close personal relationship, identified shared characteristics, etc.), the more likely it is that their emotional state can be transmitted to us. In some cases, simple proximity is all that is needed (as with yawning). Hatfield, Cacioppo, and Rapson posited that an individual's emotional state was consciously influenced by both their own physical feedback (posture, facial expression, etc.) and their unconsciously mimicked physical feedback of another's state (i.e., postural mirroring, vocal expression matching, etc.). Primitive emotional contagion differs from other sorts of social responses (for example: conformity) because it appears that most individuals can be either emotional transmitters or receivers depending on the situation and can often switch between the two states rather quickly.

Hatfield, Cacioppo, and Rapson (1994) also discussed incidences of true emotional contagion, where a single emotional state quickly spread throughout a population like a wildfire. The authors likened this to the transmission of an emotional virus. Like a biological virus, such emotional contagions can spread exponentially. Both Hitler’s oratory and religious tent revivals are examples of such direct person-to-person contagions. With the advent of the modern media (motion pictures, television, radio), however, such transmissions no longer require that one be in actual physical proximity to the emotional transmitter. Hatfield et al. identified emotional transmitters as individuals who appeared to feel and express strong emotions and who generally ignored the incomparable emotion states of those around them, rather like emotional steamrollers. Emotional receivers are individuals who are attentive to the transmitter, view themselves in relation to others (rather than independently), are able to correctly read emotional states (both their own and those of others) with a strong tendency to mimic others’ emotional states, and who tend to be emotionally reactive. These individuals are rather like emotional paper towels, quickly absorbing and internalizing the emotional states of others.
In Doherty, Orimoto, Singelis, Hatfield, and Hebb’s study of emotional contagion (1995), they found that susceptibility to primitive emotional contagion differed by gender and by occupation. They found that women were somewhat more likely to be emotional receivers and thought that this may have been due to the fact that “women were socialized to be nurturant, emotionally expressive, and emotionally responsive” in contrast to the more instrumental socialization of men (p. 356). The researchers also found that physicians and Marines (both professions where the ability to “block out” the emotions of others is valued) were far less likely to succumb to emotional contagion.

In his 1996 book *Thought Contagion: How Belief Spreads Through Society*, Lynch discussed some of the sociocultural processes by which *memes*, or self-propagating ideas, proliferate. Using *hosts*, each thought contagion begins to “infect” their targeted *host populations*, rather like the spread of biological viruses. Their transmission patterns, or *modes*, often vary greatly. In the *quantity of parenthood* mode, the idea encourages its hosts to have more children than they might have otherwise had, thereby spreading the belief patterns through the numerous children. *Efficiency parental* modes affect the methods of parenthood (i.e., Jewish separatist marriage views). *Proselytic* modes provide a much faster transmission of ideas, often doubling its host population every year (versus the 10-20 year time span needed for parental transmission rates). The *Preservational* mode encourages longevity of ideas within its hosts, either by enabling the individuals to live longer or by reducing their drop-out rate. *Adversative* modes of transmission encourage their adherents to somehow remove competing belief patterns. *Cognitive* modes spread rather passively and are based on the idea’s inherent logical soundness. This method can be used concurrently with any of the other modes. Finally, the *motivational* mode of idea transmission works by showing how the hosts will be better off somehow if they accept the belief pattern.

Unlike the spread of viral diseases, however, memes adapt and build upon previous beliefs and often recombine preexisting beliefs into completely
new ideas. Mutually compatible memes often bundle together into belief packages, making each idea within the package more likely to be propagated. Memes can spread quickly if there is an easily perceived value to accepting the new idea, if it is compatible with the hosts’ present value system, and if the host can “try out” the new idea relatively painlessly. Physical limitations (time, locale, etc.), maturity, complexity, cynicism, and professional credentials can all limit the spread of memes through a society. According to Lynch, “the best replicators command retransmitting behaviors from adherents great and small, over wide areas, and across long time spans” (p. 38).

**Summary and Conclusions**

From its inception, the field of love research has attempted to pin down the nature of love. In the earliest days, love prototype researchers looked at love via the words and behaviors associated with it. Other researchers have looked at romantic love as an extension of the parent-child attachment; in other words, from the perspective of our earliest experiences of love. More recent research, culminating in both the Love Attitudes Scale and the Triangle Love Scale, has viewed the types of love that individuals can have and the various components of love that they may possess. That we may follow a “love story” script in our relationships brings us into contact with research in memory, human development, and the transmission and/or diffusion of emotions in the social environment.

Love researchers have consistently looked to the individual lover; however, human beings do not exist within a social vacuum. Historical and family context, our own developmental stage, and our personal ability to form and retain memories all can play a part. Fields of study within social movements and communications offer alternative theoretical frameworks for researching love that allow the researcher to look beyond the individual. In particular, to look at the ways and means that those emotions can be transmitted between individuals and
the process whereby emotions can spread virus-like through a sociocultural sphere.

This study offers a preliminary excursion into a new area of love research. It was designed to look at one potentially significant sphere of emotional influence, the entertainment media, for indicators of behavior modeling and emotional transmission. Furthermore, it was intended as a meta-validation of the broad field of romantic love research. In other words, have researchers actually been measuring the same concept that individuals pay good money to go into a theatre and relive? For if the patterns in the development of love research are different from the patterns present within the media, then, perhaps we are not measuring the same concept.

The design of this study is presented in the next chapter. It is followed by an analysis of the media patterns found. The final chapter is an integrative discussion about the overall results, providing suggestions for further research.
CHAPTER 3

METHODOLOGY

*Love love love love love love love love.
All you need is love. All you need is love.
All you need is love, love. Love is all you need.*
- *popular love song*¹⁷

Research Questions Defined

There are two underlying research questions driving this exploration of how romantic love has been portrayed in contemporary media. First, did the entertainment media’s image of romantic love change in the years since 1970 or did it remain essentially the same during that time? In other words, is an individual's definition of romantic love socioculturally derived? For if we are to assume that romantic love is not completely “hardwired” into human organisms from birth, then, we must further assume that the definition(s) for romantic love come from somewhere. For this study, “sociocultural” refers to both the social and cultural environments surrounding individuals. The social environment refers to modeled relationships in one’s non-family environment, where the individual is an external observer not involved directly in the relationship (for example: our friends’ relationships). “Sociocultural” also includes relationships modeled in the cultural environment, either in contemporary media (e.g., movies) or in classical stories (i.e., Greek mythology).

Finally, the present study explored romantic love imagery generated by the contemporary entertainment industry and how it was either similar to or different from the research on love during the same time period. In other words, did the images of love as portrayed in the media sphere and the definitions of love in the research sphere develop in tandem via a synergy of these sociocultural processes or were they divergent?

**Naturalist Research Paradigm**

Today’s social researchers have many theoretical perspectives and associated methodologies to choose from. This study was exploratory, so the research questions were best answered using qualitative, inductive methods (i.e., using the specific to theorize about the general) (Schwandt, 2001). For the most part, I prefer to use qualitative methods and feel that the resultant rich data allows my theory to be grounded in my research populations’ experience (Charmaz, 2000). To explore the research questions of this study, I felt that the naturalist paradigm and inductive methods provide the best fit to further understanding the phenomena in question. Descriptions and definitions of these research parameters follow.

Proponents of the naturalist paradigm believe there are five axioms that shape their research (Lincoln & Guba, 1985). First and foremost, there are multiple realities constructed by individuals and these must be studied holistically. The researcher and the research participants mutually influence each other during the research process, becoming as a single entity for that duration. Generalization of results is idiographic, meaning that the results become a “working hypothesis” that applies solely to that research population. Because individuals exist within a matrix of constantly changing realities, causal relationships become indistinguishable. Further, naturalist researchers believe that research is value-bound by the researcher’s personal values, by the
research paradigm used, by the methodological theory used, by the context in which the study occurs, and by the level of congruence existing between and among the elements listed above. Finally, naturalistic research is done within the phenomenon-in-question’s natural setting or context, taking into account that the researcher has biases and limitations, and allowing both the design and the resultant theory to emerge naturally (Lincoln & Guba, 1985).

Constructivism views one’s understanding of the world as being constructed, an ongoing negotiation between one's self and one's social environment. As will be seen, because this study looked at meaning in context and the author tends to hold constructivist, hermeneutic (i.e., interpreting the meanings of texts or actions of others) views, the data collection methods used were primarily qualitative (e.g., purposeful sampling) (Lincoln & Guba, 1985; Schwandt, 2001). Furthermore, the data analysis included content analysis of the documents and artifacts that hypothetical participants may have used to fashion meanings (Greene, 2000). This resulted in an idiographic view of the phenomenon in context; the context of a specific population, a specific historical time-frame, and a specific sociocultural environment (Lincoln & Guba, 1985).

**Overall Study Design**

This study is an initial qualitative inquiry into an immensely complicated human process: the sociocultural development of images of romantic love. In order to do this, the most likely available sociocultural exposures of each decade (1970 through 2000) for the population-at-large will be evaluated. In other words, what were the top films, etc. that would most likely been seen during those times? As a sidebar, the sociocultural antecedents of the approximate cohort of college-aged individuals who participated in the studies that helped develop both the Love Attitude Scale [LAS] (cf., Hendrick & Hendrick, 1986) and the Triangle Love Scale [TLS] (cf., Sternberg & Barnes, 1985) were evaluated, thus allowing a deeper analysis of the possible cultural influences of the research.
Looking at the historical and cultural factors involved in this process allowed the patterns of love imagery development to emerge. A brief overview of the historical events of the time periods was included to “set the scene” for each era. The evaluation of the cultural environment included a content analysis of the most popular motion pictures, songs, and television shows. It also included a brief analysis of the most common love-themed myths, fairy tales, and Shakespearian plays as reference to these are often included in contemporary productions.

Researcher as Instrument

As briefly mentioned above, within the naturalist paradigm the researcher is viewed as one of the instruments to be used (Lincoln & Guba, 1985). This implies that, as with any research instrument, there should be a thorough understanding of the research assumptions, limitations, and biases underlying the “researcher as instrument.” This researcher’s assumptions about romantic love are described below.

What follows are the research-based assumptions about romantic love underlying this study. Romantic love is a distinct subgroup of love that appears to be universal among humans geographically, and while it may be relatively recent historically (a fact difficult to confirm in the archeological record), it may have occurred in older times (cf. Greek), may have reoccurred in more recent times (e.g., Middle Ages), and/or may only have occurred in “modern” times (for example, 1700’s onward). It is unconfirmed in other species (e.g., larger mammals), partly because it is difficult to separate it from biological-based courting behavior, and partly because it may be related to long-term pairings (although monogamous species are rare). It may have a human evolutionary function, possibly related to mate selection and possibly related to offspring rearing.
Modern romantic love is either "hardwired," learned, or a synergy of the two. It acts biologically like a drive, including biological changes, an inability to be diverted, satiety, and other drive actions, but it also includes a cluster of behaviors and beliefs as if it was learned. Therefore, it is possible that romantic love is synergized. In support of all or part of romantic love being "hardwired," there are several brain studies and reported autonomic biological changes associated with the early stages of love; however, there are no long-term or later love stage biological studies. If love is learned and/or synergized, then that information must come from the social, cultural, and/or family environments, where behaviors can be modeled, beliefs can be transmitted, and an individual may modify the information received. If romantic love is a synergy, then the responses and meanings may differ between individuals and the synergy may be culturally unique. If so, to research the existence of this synergy may require the narrow focus of a homogenous study population, as well as an exploration of that population’s learning environments.

The following are the researcher's personal assumptions about romantic love underlying this study. I believe that romantic love exists and I further believe that it is recognizable to the love-pair, to outsiders (someone not part of the love-pair), and I believe that individuals can recognize romantic love when presented with it. I believe that romantic love is synergized (biological plus learned). I believe that everyone has a biological need/drive for romantic love just as everyone has a biological need/drive of hunger and, that like with hunger, there are learned "satisfiers." Just as a hungry person may choose to eat a hamburger or dim sum (cultural choices), so are an individual’s love behaviors choices that are culturally learned. While the love drive may not be “turned on” until stimulated by the environment, it is possible that other environmental pressures may suppress the synergy (for instance, famine), or that some individuals may choose to suppress their own responses (for example, due to abuse). I believe an individual’s romantic love response is unique to their environments and
furthermore I believe there may be a cross-generational familial transmission. However, I do not yet understand which, if any, environment(s) holds the greatest sway. I believe there is a connection between the environment and an individual's definition of love. I believe the connection is bi-directional in that if you know the environmental stimuli, you can estimate the responses, and if you know the responses, you can begin to identify the environmental stimuli. Finally, I believe that the transmission processes are similar for everyone, though the responses and stimuli may differ.

**Issues of Rigor and Trustworthiness**

This study was designed to be credible, confirmable, and consistent (see: Creswell & Miller, 2000; Guba & Lincoln, 1981). Developed within a constructivist perspective, the term “trustworthiness” refers to the procedures related to the criteria of credibility and confirmability and is equivalent to “validity” in a positivist context (Creswell & Miller, 2000). The “rigor” of this study is ensured by its consistency, again, rather than the quantitative standard of “reliability” (Guba & Lincoln, 1981). These terms are defined below.

**Credible**

Credibility within the naturalist paradigm indicates that the researcher has made sure that there is a close fit between how the participants have presented their world and how the researcher has represented that world (Lincoln & Guba, 1985). The credibility of this study will be achieved by triangulation and rich description. Denzin (1989) describes triangulation in terms of researching one phenomenon from multiple perspectives, specifically using some combination of data (specifically: time, space, person, with person being aggregate, interactive, and/or collective), investigator (e.g. more than one observer), theory (i.e., multiple theoretical perspectives), and/or methodological triangulation (cf. within-
method vs. between-method). This study has been designed to include data, theory, and methodological triangulation. Studying individuals (albeit hypothetical individuals portrayed in the media) from a distinct time in history allowed both aggregate and collective analysis of these individuals. Comparison against multiple survey instruments used in the research analysis allowed analysis across underlying theories (e.g., Lee’s vs. Sternberg’s). The media review also allowed analysis across time (for instance, current vs. historical) and genres (cf. movies vs. song lyrics). Further credibility was achieved through the use of thick, rich descriptions of the media imagery and symbolism. This rich description was designed to provide a clearer picture to aid in the generalizability of the findings.

**Confirmable**

The findings were primarily found to be confirmable through researcher reflexivity. Researcher reflexivity aids in identifying researcher bias and helps to limit data overload. This was accomplished through the use of memos, which included descriptions of settings, meanings associated with coding, and the development of patterns in the data (Schwandt, 2001). Researcher reflexivity was also accomplished through the use of a researcher journal, which was maintained throughout the research process. My journal consists of clear statements about my personal values and theoretical perspectives, as well as includes ongoing theoretical development and other process-related issues and concerns that related to the research (Lincoln & Guba, 1985).

**Consistent**

The consistency of the findings was established by developing an audit trail and through peer debriefing. An audit trail is the collection of materials used to generate data for the study. It included both external documents (i.e., lyric sheets) and internal documents (e.g., memos). A well-designed and constantly
updated audit trail not only assists the researcher in data management and reflexivity, it also allows others to view the materials for potential inter-rater reviews (Schwandt, 2001). In other words, when another researcher looks at the same materials, does he or she come to similar conclusions? Data management software specifically designed to assist in developing an audit trail of the data analysis was used (see “Analysis of Data” section). Peer debriefing involved periodically talking with other uninvolved researchers about the research to brainstorm about procedures, to “bounce ideas off of,” to assist me in dealing with ethical issues, and so forth (Lincoln & Guba, 1985; Schwandt, 2001). This “outsider’s view” aided in identifying “holes” in the data and it also assisted in limiting researcher bias. While to some degree peer debriefing was built into the dissertation process by the oversight of the dissertation committee, several fellow graduate students (both within and external to the author’s department) also were used as “debriefers.”

**Procedures**

Due to the exploratory nature of this study, data related to the research questions were obtained from various sources. This allowed for multiple perspectives and reduced the chance that findings reflect any single viewpoint. An extensive content analysis was done of romantic love images in the motion picture industry, television, and popular music. The intent of this design was to provide a fuller picture of how romantic love has been portrayed.

**Entertainment Media Selection Criteria**

The entertainment media was selected using very specific criteria sampling. For all of the media, only those with an overt love theme were
included. An "overt love theme" is one where romantic love is the motivation for moving the plot forward (e.g., in the film *My Fair Lady*\(^\text{18}\)).

In contemporary American culture, movies, music on the radio, and weekly television series play a significant part of the cultural environment of individuals. It is commonly believed that individuals often link life events to these cultural media and that the images and sounds can be indelibly branded into our memories. It is also commonly believed that which shows or songs are enjoyed can provide a dividing line between generations, genders, and other subgroups within the general population. Denzin (1989) suggests that Hollywood films in particular can create images that both reflect and "structure reality" (pg. 223).

A carefully selected sampling of award-winning movies, songs, and television series was evaluated using several criteria. Unlike Shapiro and Kroeger (1991), who included a larger variety of romantic media, only movies, television series, and songs were included in this study because they were the media deemed most likely to have been seen equally by both genders (i.e., as opposed to romantic novels).

The following were the selection criteria for the contemporary media (movies, television, songs). Six media from each bracketed time period were selected, although, due to the longevity of many television series, fewer of these were selected (only four per period). First, each of the media was held in high regard, as shown by their location on various ranking lists (for example, the American Film Industry’s list of Top 100 Romantic Films\(^\text{19}\)), by being the winner of national awards (e.g., the Grammy Awards\(^\text{20}\)), and by their longevity (television only). Secondly, each has an overtly romantic plot that deals with either a current or looked-for love. Next, all of the media selected were well-known,


\(^{19}\) http://www.afi.com/tvevents/100years/100yearslist.aspx

possibly still getting broadcast time. Finally, all had available digital video disc's (DVD) or compact disc's (CD) and lyric sheets.

The selected movie genres were adventure, comedy, and drama. The selected music styles were popular (Pop; aka Top 40) and rock and roll (Rock). The selected TV genre was situation comedy [Sitcom]. While there is some cross-over between these styles, for the most part, they are distinct categories and were selected as being the most likely to have been seen by the largest segment of the population. Overall, great care was taken to ensure that the selections were as unambiguous as possible and as representative of their time periods and genres as possible.

**Historical Context**

The college-aged students studied in the development of both the LAS (cf., Hendrick & Hendrick, 1986) and the TLS (cf., Sternberg & Barnes, 1985) were born in approximately 1960. Possible entertainment media that they might have been exposed to at significant life-points (plus/minus 2 years) was evaluated. Their first life-point was at age 10 (1968-1972), a point when they would have still been under the influence of their parents' values on media consumption. By age 20 (1978-1982), the approximate age of marriage for their subpopulation, they would have begun possibly looking for a life partner. By 1990, they would have been age 30 (1989-1991). This life-point was selected to represent when a long-term marriage would be expected to have moved out of the early infatuation stages and into a more mature stage (as well as being more likely that any children would be older than infants, thus allowing the couple to spend time and attention on their relationship). At the final life-point in this study, the students would have been about 40 years old (1998-2002). These bracketed times coincide with the time periods that were used for selecting the contemporary media.
These students were born during a very distinct historical time. As stated in Chapter 2, the historical period in which an individual lives can have a profound effect on the development of their belief systems. The potential media consumption was evaluated relative to the cultural beliefs current during these four key life-points. A brief discussion of the world events for each of these life-points follows.

The students would have been children during the 1960’s, a turbulent time of much social change politically (for example, “white flight” to the suburbs\textsuperscript{21}, Civil Rights activism, Anti-Vietnam War demonstrations, and challenges to the “nuclear family” model of the 1950’s) as well as culturally (for instance, television became widespread, Sesame Street changed how children learned, and Rock ‘n” Roll and Motown music crossed racial lines but not generational ones). During this era, changes were framed as generally positive and enhancing for the general population. It is worth noting, too, that the 1960’s would have been the era when their parents would have been in their 20’s, so evidence of parental transmission of attitudes may be present, as well.

During the 1970’s when they turned 10, political change continued (e.g., the Equal Rights Amendment failed, inner city- and anti-war riots, Watergate, and the shootings at Kent State undermined confidence in government) and television and music (e.g., Rock ‘n’ Roll, punk rock, disco) became significant social influences. The era becomes increasingly pragmatic as individuals became more disillusioned about public institutions.

By the time they turned 20 years of age (the beginning of the 1980’s, otherwise known as the “me decade”), Americans were increasingly focused on

\textsuperscript{21} References for the historical examples:
themselves as the world around them became frightful (for instance, terrorism directed towards U.S. targets overseas began to erode our long-held image of “beloved protector”, AIDS and crack cocaine began decimating a broad spectrum of the population, and various high profile cultural idols suffered ignominious falls from grace). Culturally, rock music was used as a vehicle for social change (for example, “Live Aid” African famine relief funds) and cell phones, personal computers, and the debut of CNN made information instantly available. As a cohort, these students watched as the previous generations’ social stability and social roles further eroded.

In their 30’s (the early 1990’s), another round of social upheaval began as the Oklahoma bombing, the Unabomber, and children killing each other at school shook the complacency of the American people. Desert Storm became the first real U.S. war in 30 years. Democratic principles began to spread world-wide as both apartheid and the Soviet Union ended. There were race riots in Los Angeles and a media circus surrounded the murder trial of a “hero” (O.J. Simpson). The U.S. Olympic men’s basketball “dream team” won a gold medal, while baseball’s World Series was cancelled due to a players’ strike for more money. “Grunge” rock began in Seattle, starting an era of “raw” music not seen since the mid-1960’s. Johnny Carson retired from late-night TV after almost 30 years and Jerry Springer took TV to new lows. Cloning, “www dot com,” and a presidential impeachment rounded out the picture. While no longer wearing rose-coloured lenses, this decade did herald in positive changes and growth as a culture, with increasing optimism.

If their love beliefs were set in childhood, it would be expected that they might reflect the love attitudes of the fluid “flower power” values of the latter 1970’s emergent “hippy” generation. If their love beliefs were not formalized until they were ready to find a permanent life partner (age 20), then it was expected their beliefs would reflect the very pragmatic “me generation” of the 1980’s. If their love attitudes solely reflect their mature relationship (age 30), then it was
expected that they would focus on finding stability in an ever changing world; perhaps romantic, perhaps pragmatic.

**Analysis of Data**

Maxwell (1996) indicated there are three types of data analysis that can be used within qualitative research: “memos, categorizing strategies (such as coding and thematic analysis), and contextualizing strategies (such as narrative analysis)” (pp. 78). The analysis of data for this study included a computer-assisted, thematic analysis of artifact data using QSR's NVivo. Developed in 1999 by a husband and wife team consisting of a computer scientist and a qualitative researcher, the NVivo software package allows qualitative researchers to “organize data, add detailed memos to documents or coding, run complex searches of the text and coding, and create links between data” (Bringer, Johnson, & Brackenridge, 2004, pp. 248). However, this software is merely a data management tool; the researcher must still “interpret, conceptualize, examine relationships, document decisions, and develop theory” (pp. 249).

One of the features of NVivo that was important to this study is that NVivo allows for rich text documents and links to sources external to the document being coded, a feature that facilitated data analysis of the music selected for this study. Using a CD of a song, a link could be created so that later, if I wanted to hear a particular lyric in context (i.e., to see if there are a lot of string instruments in its background or only a few), I could click on the link and actually listen to the recording of the song. Links to internal documents (e.g., memos) were also facilitated (Bringer, et al., 2004).

Additionally, once the initial coding of the data was complete, it was possible to “interrogate” the data (Bringer, et al., 2004) and conduct multiple criteria analysis of the data (e.g., “list all the media that include images of finding a lost love”). This ability to do Boolean searches (for example, “and,” “or,” “not”)
allowed for swift manipulation of the data and enabled a complex cultural environment view to be created for each significant time period. Finally, NVivo allowed me to develop sometimes elaborate concept “trees,” a visual representation of data and contextual interrelationships.

**NVivo’s Use with Artifact Data**

The archeological term “artifact” has been used to refer to the data collected from non-interview sources – specifically from the various forms of recorded and printed media. As the artifact data was collected, it was converted into Word documents and downloaded into the NVivo program for coding. Some codes were determined a priori (e.g., based on the LAS subgroups), others were descriptive (i.e., “lyric”), while the majority developed a posteriori from the data as the thematic analysis proceeded (Boyatzis, 1998; Schwandt, 2001). All of the media data was coded for the presence of romantic themes (for example, the use of the word “love”). The unit of analysis for songs was a line of lyric (for both the lyric sheets and for the music). For both movies and TV shows the unit of analysis was a scene.

Within the artifact data analysis, the media was analyzed chronologically by decade. Then, since some of the material needed to be evaluated for age-appropriateness (i.e., for the LAS/TLS students’ cohort), any additional media were evaluated. The purpose of this ordering was to analyze the more generalized media prior to the cohort’s media to allow me to be sensitive to contextual nuances within those media that may be age-related. For instance, in the *Gone with the Wind* scene where Rhett carries Scarlett upstairs, a child may interpret it relative to their being carried up to bed, yet within the context of the film, adults recognize it as a prelude to marital rape. This sensitizing allowed

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me to recognize possible avenues of inquiry that might have otherwise been missed.

The overall analysis of the media was done by my PITA (“pieces in the age”) process. A pita sandwich is a bread pocket filled with various types of food-stuffs (i.e., lettuce, meats, dressings), which, upon taking a bite, one gets a taste of everything at one time. With the PITA analysis process, all of the media within each of the bracket time periods were considered and evaluated as a whole before moving onto the next time period (e.g., versus evaluating all of the movies, then all of the TV shows). This allowed for a richer picture of each time-slice to be developed. Some care was taken to make sure that selections for the LAS/TLS cohort were age-appropriate (for example, it is unlikely that 10 year olds would have seen *The Last Tango in Paris*).

Analysis of the individual media selections used the constant comparison method (Lincoln & Guba, 1985; Schwandt, 2001). This meant that as media were entered into the computer and coded, they were compared with previously coded material and previous categories of coding. This feedback strategy helped identify developing patterns in the data, and thus helped ensure that the developing theory was truly embedded in the data.

The media was selected by their ranking within various lists. Selecting the contemporary media artifacts based on their rankings helped to reduce the chances that they were selected by personal preference. Each contemporary media artifact had an overtly romantic love plot. Independent critical descriptions of each were collected and entered into NVivo. Lyric sheets and a CD of each song were collected and entered and a DVD of each film/show was purchased and viewed. Each artifact was coded by basic plot information (including genre and overall plot), by recording marker, by lyric (if appropriate), and by demographics (to be included: year released, performers’ names, location on the

various ranking lists, and awards information). A thematic analysis of each artifact’s romantic love elements was conducted.

Films were selected by their ranking on the American Film Institute’s (AFI) Top 100 lists24 (in order: Top 100 Love Films, Top 100 Films, Top 100 Funniest Films, Top 100 Heart-Pounding [adventure and horror] Films). The AFI lists are selected by “blue ribbon panels” of film community leaders. Each film’s Academy Awards25 (AA) received and nominated were also indicated. The AA determinations are the result of secret balloting within the Academy of Motion Picture Arts and Sciences.

Songs were selected by their ranking on the Billboard lists26 (in order: Top 5000 Hits of the Rock Era, Top 100 Songs per decade, Top 100 Songs per year). The formula used to develop the Billboard lists is a combination of record sales and radio airplay. Either the selected songs or their artists won a Grammy Award27. Songs that were used in movies were coded to include the name of the movie. Selected songs with a romantic content that is simply a euphemism for sex had this noted. Although some artists may have well-known television performances (for instance, Elvis Presley), those songs could have been included since the songs were more identified with radio than with television. The actual music of each recording was also coded (e.g., for the presence of string instruments).

Television series were selected by their longevity and by their ranking on the TV Guide’s 50 Best Shows of All Time28 list (TG). Unfortunately, the TG list

24 http://www.afi.com/tvevents/100years/100yearslist.aspx
25 http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp
does not include published selection criteria. Each show’s Emmy Award’s\textsuperscript{29} (EA) received and nominated were also indicated. The EA determinations are the result of secret balloting within the Academy of Television Arts and Sciences. Where available, as many seasons as possible of each series were viewed since most shows change too much over time to evaluate the series based on a single episode. Only prime time shows were selected (running from 8-11 at night).

**NVivo’s Use with Researcher Memos**

My researcher memos contain contemporaneous notes about actors, comments about using the software program, theory development comments, and so forth. While they may be an internal form of data (i.e., generated from within the researcher, not from the research data), they were still an important part of the data analysis process. NVivo enables researchers to develop a journal-like memo file, as well as embed memos into the coded data. Both types were coded and combined into code “trees” to illustrate my theory development.

Bringer, Johnson, and Brackenridge (2004) suggest seven types of memos. The most common are the code note memos, which help in defining the codes, describing the connections to other codes, et cetera. Theoretical memos look at the evolving theory, with diagrammatic memos showing the coding “trees” being developed. Operational memos are “notes to self” about the next step in the research (for instance, a reminder to review a selected LAS/TLS cohort film as a 10-year-old) and NVivo memos are researcher notes about using the software. Finally, executive meeting memos are notes detailing meetings with review boards, committees, and so forth. All of these memo types were used.

Limitations of Study

This study was designed to provide an idiographic view of how romantic love was portrayed in both the media and by researchers from 1970 to 2000. It used an imaginary couple to speculate about possible media connections to the original research; thus, generalizations to the larger population become problematic. While I believe that the process of how the development of romantic love occurs may be similar for all, the specifics may be widely different between populations.

While every effort was made to ensure that the media selections used reflect cultural landmarks rather than my personal preferences, due to the sheer volume of media material available, some selection between similar choices occurred. This introduces the possibility that the selections may reflect an unstated researcher bias rather than a cultural preference. The cohort in question is similar in age to the researcher and it is hoped that any personal bias that crept into the selection process also reflected cohort values.

Although this research was considered to be an introductory study, it was still a large and complex design, with multiple sources of external data. While the research was designed to limit error and bias, such were possible. It is hoped that enough rich description was provided to allow independent interpretation and analysis by subsequent readers.

Possible Contributions

This study was designed to look at one of the most important factors involved in developing a sense of romantic love in an individual: the sociocultural environment. It was the first study to look at love from a sociological rather than an individual perspective. Looking at sociocultural environmental factors during
different developmental phases of an individual's life should provide a clearer picture of how this key psychosocial process works.

There were several unwritten assumptions of other love researchers addressed by this study. The first assumption was that we all go through similar processes to develop our definitions of love. The next assumption was that romantic love is not simply hardwired into us at birth but somehow learned. The third assumption was that love can occur at any age. The final assumption was that the early stages of love are similar enough to the mature stages of love to be considered the same.

Broadening the focus of romantic love research to include the sociocultural environment as well as individuals allows future researchers to begin to explore some of the assumptions listed above. This new generation of poly-discipline romantic love research has the potential to not only identify much more accurate pictures of romantic love but also to develop new clinical applications for therapists.
CHAPTER 4

MEDIA CONTENT ANALYSIS FINDINGS

My spirit sleeping somewhere cold,
Until you find it there and lead it back home.
Wake me up inside! Wake me up inside!
Call my name and save me from the dark…
Save me from the nothing I’ve become.

- Bring me to life [Sleeping Beauty song]³⁰

Overview

As described in Chapter 3, the PITA process (i.e., pieces in the age) was used in evaluating the media for this study. Using the PITA process, all of the media artifacts of one time period were reviewed and evaluated before proceeding onto the next time period. As expected, this allowed for a deep immersion into the “flavor” of each time period. It also allowed connections that might otherwise have been missed to become more apparent. When reviewing media during the periods when the LAS/TLS cohort would have been children, the media was first reviewed as if in the innocence of a 10-year-old child and then re-reviewed. While this meant that some of the artifacts were viewed/listened to twice, it made keeping the mindset of the cohort easier to maintain.

The media finally selected and evaluated for this study included 24 motion pictures, 24 popular songs, and 15 television series (one series overlapped

between two time periods). There were six films and songs and four television series selected for each time period. The additional classical media selected included two fairy tales, three myths, and an additional play by William Shakespeare (the reasoning for these additions is discussed below). Overall, every media artifact selected was well known and award-winning. All were selected for their overtly romantic plots (i.e., a current or looked for love, not a lost love) and all had available either a DVD, or a CD and lyric sheets, or English translations (cf. myths and fairy tales). While it may not be possible to totally eliminate personal choice in the selection process, as much as possible, these artifacts were selected on the basis of external criteria (e.g., awards won, length of series, etc.).

A discussion of each media artifact’s romantic themes in relation to both the Love Attitudes Scale [LAS] (Hendrick & Hendrick, 1986; Hendrick, Hendrick, & Dicke, 1991) (see table 4.1 for LAS definitions) and Triangle Love Scale [TLS] (Lemieux & Hale, 2000) (see table 4.2 for TLS definitions; see table 4.3 for TLS combinations), as well as any metaphor or archetypical themes (see “Romantic Love Archetypes” and “Romantic Love Metaphors” below) that may be present follows. Information about the historical context is included to “set the scene” for each time period.
<table>
<thead>
<tr>
<th>LAS</th>
<th>Definition</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storge</td>
<td>friendship love</td>
<td>deep friendship into sexual intimacy, no preferred “type,” endures absences, avoids extreme emotions.</td>
</tr>
<tr>
<td>Agape</td>
<td>self-less love</td>
<td>other’s wishes before own, all-giving, non-demanding, forgiving, tolerant, patient, supportive.</td>
</tr>
<tr>
<td>Mania</td>
<td>obsessive love</td>
<td>possessive, preoccupied, uncertain, jealousy, cannot tolerate separation, fears rejection/rivals, bi-polar emotions.</td>
</tr>
<tr>
<td>Pragma</td>
<td>“shopping list” love</td>
<td>calculation of desired attributes, practical, reasoned, thinks ahead, compatibility.</td>
</tr>
<tr>
<td>Ludus</td>
<td>playful love</td>
<td>multiple partners, deceptive, variety of “types,” vain self-esteem, avoids commitments and/or emotional intensity, little jealousy.</td>
</tr>
<tr>
<td>Eros</td>
<td>passionate love</td>
<td>love at first sight, physical ideals, ordained, intense emotion, early sexual intimacy, strong commitment, full disclosure, self-confidence.</td>
</tr>
</tbody>
</table>

Table 4.1: Hendrick & Hendrick’s Love Attitudes Scale (LAS)
<table>
<thead>
<tr>
<th>TLS</th>
<th>Definition</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intimacy</td>
<td>empathetic closeness</td>
<td>emotional aspect, closeness, empathy, mutual disclosure, mutual sharing and support (self, possessions, emotions).</td>
</tr>
<tr>
<td>Passion</td>
<td>physical attraction</td>
<td>behavioral aspect, powerful physical attraction, sexuality, arousal and consummation.</td>
</tr>
<tr>
<td>Commitment</td>
<td>“to have and to hold”</td>
<td>cognitive aspect, decision to love and maintain a long-term relationship, personal control of the situation.</td>
</tr>
</tbody>
</table>

Table 4.2: Sternberg’s Triangle Love Scale (TLS)

<table>
<thead>
<tr>
<th>Name</th>
<th>TLS Combination</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonlove</td>
<td>none</td>
<td>casual acquaintance</td>
</tr>
<tr>
<td>Liking</td>
<td>intimacy</td>
<td>friendship</td>
</tr>
<tr>
<td>Infatuated</td>
<td>passion</td>
<td>“love at first sight”</td>
</tr>
<tr>
<td>Empty</td>
<td>commitment</td>
<td>stagnant</td>
</tr>
<tr>
<td>Romantic</td>
<td>intimacy + passion</td>
<td>deep emotions</td>
</tr>
<tr>
<td>Fatuous</td>
<td>passion + commitment</td>
<td>whirlwind courtship</td>
</tr>
<tr>
<td>Companionate</td>
<td>commitment + intimacy</td>
<td>long-term friendship</td>
</tr>
<tr>
<td>Consummate</td>
<td>all 3</td>
<td>long-term, emotional attraction</td>
</tr>
</tbody>
</table>

Table 4.3: Sternberg’s Triangle Love Scale (TLS) combinations
An Academy Awards\textsuperscript{31} weighting scale was devised to allow better comparisons between films during the selection process. This was needed because many films are nominated within a category but generally there is only one winner; however, even a nomination is considered an honor. Additionally, the awards themselves are not all perceived as having the same value; thus winning the award for “Best Film Editing,” for example, is not generally viewed as important as winning “Best Film.” The “Academy Award Weighting Scale” (with examples) is included in Appendix A.

Finally, due to the prevalence of classical images from fairy tales, mythology, and even Shakespeare, a brief overview of the major love imagery present in such classic media became necessary. Some of the earliest tales told to children in our culture are the classic fairy tales of Hans Christen Anderson and the Brothers Grimm. Some of these stories are re-tellings of ancient Greek and Roman mythology. Further, of these tales have been themselves re-told by Shakespeare and Walt Disney’s studio. As a group, these tales are cautionary tales (i.e., if you do this action, then this life path will result, sometimes for good and sometimes for ill). These archetypal images are deeply imbedded in our culture and there are several that deal specifically with love relationships. These are evaluated as part of the classical media below.

Fairy tales, stories from Greek and/or Roman mythology, and Shakespearian tales were chosen as the classical media that the LAS/TLS cohort students would have the greatest likelihood of being exposed to during childhood and adulthood. There were available critical commentary and analysis for all of these tales, as well as available print copies of each. The only other classical media selection criterion was that the stories chosen must be reasonably well-known and that only the most well-known version was used.

\textsuperscript{31} \url{http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp}
The early 1970’s were a time of great social upheaval. There were anti-war riots, including the Kent State shootings, assassinations of Martin Luther King and Robert Kennedy, and indicators of governmental malfeasance: the My Lai massacre cover-up, the publishing of the Pentagon Papers, and the Watergate break-in. There were also positive changes: the Woodstock concert, Neal Armstrong walked on the moon, and Disney World opened in Orlando, Florida.

The entertainment media industry in America was also undergoing some upheaval. Political pressure re-established movie ratings and banned cigarette ads from television. Three-fourths of the people attending films were younger than 30 years old. *Sesame Street* began to change how children learned, incorporating solid education basics with a rapid-fire sensory experience. The most popular musical styles of the time were the tail-end of the British Invasion (i.e., the Beatles), Motown (e.g., Diana Ross and the Supremes), and Pop (i.e., Three Dog Night). The top films of the era included *Midnight Cowboy*, *Patton*, *The French Connection*, and *The Godfather*. The most highly rated television series included cowboy series (i.e., *Bonanza*), variety shows (cf. *Rowan and Martin’s Laugh-In*), and police shows (e.g., *Hawaii Five-O*). At the end of the

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34 Only reviewed films will include bibliographic references.
period (1972), Home Box Office debuted on cable television, bringing recent films into homes.

1970: Motion Pictures

Five of the motion pictures selected were nominated for Academy Awards\(^\text{35}\) (all but What’s Up, Doc?\(^\text{36} 37\) and three (i.e., Butch Cassidy and the Sundance Kid, Fiddler on the Roof, and Love Story) were weighted at 55 points or more (see “Academy Award weighting” Appendix A). Butch Cassidy and the Sundance Kid is ranked on the American Film Institute’s “Top 100 Films,” “Top Heart-Pounding,” and “Top Heroes and Villains” lists\(^\text{38}\) as well as being on TV Guide’s “Top 50 Shows” list\(^\text{39}\). Love Story and What’s Up, Doc? were included on the AFI “Love Stories” list\(^\text{40}\), with Love Story ranked as one of the top 10 films. All of the films (including Romeo and Juliet and Summer of ’42) were the top money-making films of their respective years (Moses, 1999).

In Butch Cassidy and the Sundance Kid (Foreman & Hill, 1969), a frontier school teacher (Etta) is involved in a playfully Passionate\(^\text{TLS}\)\(^\text{41}\) (i.e., Ludus\(^\text{LAS}\)), though long-term and Committed\(^\text{TLS}\) (e.g., Fatuous\(^\text{TLS}\)), relationship with a train robber (the Sundance Kid). Scenes with just Etta and Sundance only involve sex (or implied sexual behavior). She also shares a long-term emotionally Intimate\(^\text{TLS}\) (cf. Companionate\(^\text{TLS}\)) relationship with his best friend (Butch Cassidy), who has gallantly stepped aside for his friend (i.e., Agape\(^\text{LAS}\)). The only scene with just Etta

\(^{35}\) [http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp](http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp)

\(^{36}\) APA references for the films listed are included in the reviews that follow.

\(^{37}\) Bibliographic information for all media used is included in the separate “Media Bibliography.”

\(^{38}\) [http://www.afi.com/tvevents/100years/100yearslist.aspx](http://www.afi.com/tvevents/100years/100yearslist.aspx)


\(^{40}\) [http://www.afi.com/tvevents/100years/100yearslist.aspx](http://www.afi.com/tvevents/100years/100yearslist.aspx)

\(^{41}\) TLS and LAS terms will be indicated by “\(^\text{TLS}\)” and “\(^\text{LAS}\)”.
and Butch is a playfully platonic bike-riding episode to the soundtrack of “Raindrops Keep Falling on my Head”\(^{42}\), a tune which received much airtime at the time and is still sold in music boxes. In nearly all other scenes with Etta, both men are present, though she is clearly attached to Sundance. For Etta and Sundance, their relationship is an “opposites attract”\(^{43}\) because frontier school teachers were the symbol of morally upstanding individuals and he is a thief. With both men, her relationship is a “doomed love” because of the implied “sticky end” that all outlaws come to eventually. She eventually goes with them to Bolivia and assists them with robberies. Finally tiring of the outlaw life, she “heads back home [US] early” and is never mentioned again. The men are killed in a shoot-out with the Bolivian army soon after.

*Fiddler on the Roof* (Jewison, 1971) is the musical story of a poor Jewish father of five daughters learning to cope with change in early-revolutionary Czarist Russia. Early in the film, the daughters list their requirements for a husband: “for Poppa, make him a scholar, for Momma, make him rich as a king, for me…as handsome as anything.”\(^{44}\) There are four forms of love presented. The first is the love of the parents. Product of an arranged marriage, they are “likes attract” (assumed) as well as Storge\(^{1AS}\) and Companionate\(^{TLS}\). When he asks her, “Do you love me?”, she lists household and childcare duties and concludes, “After 25 years, I suppose I do.”\(^{45}\) Love number two is between the oldest daughter and a poor tailor. Originally matched with a rich butcher, she convinces the tailor to stand up to her father for her hand. It is a *Beauty and the*
**Beast** story (e.g., she sees the man in the mousey tailor). It is both a “likes attract” (cf. they are very similar in looks and attitudes) and a “there all the time” story (i.e., they were childhood pals). While they are Storge\textsuperscript{LAS} and Companionate\textsuperscript{TLS} like her parents, they are also mildly Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} (assumed: they have a child during the film). They are the only “happily ever after” relationship in the movie, though it is set against a background of the town’s Jewish pogrom/Diaspora. The third love is between daughter number two and an itinerate revolutionary. It is definitely an “opposites attract” (cf. their beliefs, their appearances) but also a “love at first sight.” It is a “love conquers all” story because she eventually follows him to a Siberian gulag (i.e., Agape\textsuperscript{LAS}). The pair is both Eros\textsuperscript{LAS} and mildly Consummate\textsuperscript{TLS}. The final love pair is the third daughter who is disowned by her father when she marries outside of her faith. He is a *Knight in Shining Armor* [KISA] who rescues her from several rowdies. Theirs is a *Romeo and Juliet* story because she denies her family and faith for him. It is a strong “opposites attract” story (cf. Jewish vs. Christian, worker vs. soldier, etc.). The pair is strongly Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS}, with their relationship developing quickly over several weeks from “love at first sight.” She strongly believes that “love conquers all” (cf. making a life together with him). The film ends with the two youngest daughters being presented to the two young boys that have been selected for them when they are of age; however, given that the timing is while the families are packing to move, it is a desperate attempt by the families to return to the structure of a tradition that is crumbling beneath them.

*Love Story* (Golden & Hiller, 1970) is the love history of one couple from the moment that they meet in college until her death several years later. It is a *Cinderella* story because he is from a very wealthy family (cf. his family home is castle-like) and she is the daughter of a baker. It is a disguised “love at first sight;” however, in their first scene together, while they argue, she does

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\textsuperscript{46} Romantic love archetypes will be indicated by *italics*. See “Romantic Love Archetypes” below.
immediately agree to go out with him for coffee. A *Romeo and Juliet* story, his family opposes their eventual union and he becomes estranged from his father. It is definitely a story about “opposites attracting”: he is rich, she is poor; he’s an athlete (hockey), she’s a classical musician (harpsichord). The audience knows from the first moment that the relationship is “doomed” (aside from the advertising stating such) because the first line of the film is: “What can you say about a 24-year-old girl who died...that she loved me.” For all that their externals are opposite, their love styles match exactly: both are Agape$^\text{LAS}$ (e.g., she gave up studying in Paris to support him through law school; he somewhat less so since he refused to reconcile with his father for her), both are strongly Eros$^\text{LAS}$ and Consummate$^\text{TLS}$ (i.e., within a short time span after meeting, they have shared “I love you,” had sex, and gotten married). Background music was used very effectively during this film. The signature tune received much airplay and is still sold in music boxes.

*Romeo and Juliet* (Havelock-Allen, Brabourne, Goodwin, & Zeffirelli, 1968) is a tale about children of feuding families who fall in love and kill themselves rather than live apart. From the moment they meet, they share a strong “love at first sight” connection. He overhears her spilling her heart to the night, thus learning that the attraction is mutual. From the start, they are strongly Eros$^\text{LAS}$ and Consummate$^\text{TLS}$, risking his life and her father’s wrath to be together. She chooses Romeo over her family and they sexually consummate their secret wedding shortly before he is banished. To avoid an arranged marriage, she feigns death; however, the message to Romeo telling him of the ruse fails to reach him and all he hears of is her death, so he rushes to her tomb to poison himself. She revives, and seeing Romeo dead, kills herself with his knife. Theirs is a “doomed love” relationship and, although much commentary about this play/film would portray their relationship as “love conquers all” (i.e., they are together in death), they actually only spend about 36 hours together alive and are constantly fighting a losing battle against their families, society, et cetera. There are two additional characters in the play that have much to say about love,
serving as a strong contrast to Romeo and Juliet’s views on the subject. Mercutio, who is strongly Ludus\textsuperscript{LAS}, dislikes Romeo’s idealized views of love and tries to convince him that love is merely sexual. While Juliet’s Nurse also believes that love is earthy and sexual, her views are more Pragmatic\textsuperscript{LAS} in nature. She wants Juliet to have a handsome husband (i.e., Paris) and cannot understand why anyone would sacrifice themselves for love. The theme song is still sold in music boxes.

The semi-autobiographical film, *Summer of ’42* (Roth & Mulligan, 1971), chronicles the sexual coming-of-age of two young men who are aided in their quest by a medical journal found in one of their homes. Hermie falls in “love at first sight” with Dorothy, a happily married neighbor up the beach, even though she is 7 years older than he is. While her husband is overseas, he helps her around the house (i.e., a KISA) and obsesses about her (e.g., mild Mania\textsuperscript{LAS}). Hermie is Eros\textsuperscript{LAS} and Romantic\textsuperscript{TLS} towards her, even going so far to share his feelings about her with her (e.g., “I really like you”). After some “hunting,” his more worldly seeming friend Oscy finally finds a pair of like-minded young ladies for the boys. Oscy and Miriam are well matched (viz., “likes attract”); while she plays “hard to get” initially (i.e., actively holding off his “Roman” hands in the theatre), they both are Ludus\textsuperscript{LAS} and physically attracted to each other (i.e., Infatuated\textsuperscript{TLS}), quickly engaging in sex on their second date. Hermie and his date, Aggie, never seem to progress past very polite conversation. While they are Nonlove\textsuperscript{TLS} to each other, according to Oscy, she is Hermie’s “practice [for] that older lady [Dorothy]” (cf. Pragma\textsuperscript{LAS}). However, Dorothy and her soldier-husband are Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} towards each other, so she is merely Storge\textsuperscript{LAS} and Liking\textsuperscript{TLS} towards Hermie (cf. “Well, I like you, too, Hermie.”). However, when her husband is killed in battle, leaving her emotionally devastated, she turns to Hermie for consolation and ends up initiating sex with him. After the encounter, she leaves and he never sees her again. In the introductory monolog, he describes this relationship as “the most frightening … and confusing” thing that has ever happened to him. While both of the boys
undergo a sexual awakening (i.e., *Sleeping Beauty*), Hermie seems to be catapulted into maturity. The theme song from this film is still very popular in music boxes.

In *What’s Up, Doc?* (Bogdanovich, 1972) four matching bags (with jewels, secret documents, woman’s clothing, and rocks) and their owners get mixed up in escapades culminating in a wild chase scene that ends in San Francisco Bay. In the midst of everything, Judy (clothing bag) falls in love with Howard (rock bag) and he eventually recognizes that he is in love with her as well. Judy falls into “love at first sight” with Howard and “hunts” him relentlessly throughout the film. He has a fiancée (Eunice) although he quickly denounces her publicly, in favor of Judy (who is impersonating Eunice). Judy is strongly Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} with him, although it takes some time for him to reciprocate. Howard moves quickly from Storge\textsuperscript{LAS} to Eros\textsuperscript{LAS}, perhaps in a gallant attempt to deny his own “love at first sight”. He also moves quickly from Nonlove\textsuperscript{TLS} to Romantic\textsuperscript{TLS} to Consummate\textsuperscript{TLS}, with the emotional disclosure of Intimacy\textsuperscript{TLS} coming from him near the very end of the film. They are definitely “opposites attract;” he is very quiet and she is very vivacious and outgoing. Theirs is a *Sleeping Beauty* story, with Judy awakening him to all kinds of life. He is very statue-like around Eunice (except when he is talking about his rocks) and positively lights up around Judy (although sometimes angrily). With Eunice, he is very Storge\textsuperscript{LAS} and Empty\textsuperscript{TLS}, appearing emotionally dead, while Eunice is Pragma\textsuperscript{LAS} and Companionate\textsuperscript{TLS}. Judy and Howard are a “love conquers all” story. Eunice eventually ends up with another man (a very Pragma\textsuperscript{LAS} relationship since he is wealthy), so it is assumed that everyone has a “happily ever after.”

The films from 1970 had one major pattern that was apparent. All of the stories had central couples who were strongly Eros\textsuperscript{LAS} and all of those couples were also strongly Consummate\textsuperscript{TLS}. In addition, nearly all of these Eros\textsuperscript{LAS} couples were “love at first sight” and about half were both “opposites attract” and “love conquers all.” Four of the films had “doomed” pairings and only one film had a
true “happily ever after.” All four of the “doomed” films had theme songs that are still sold today in music boxes.

**1970: Popular Music**

The six songs selected for evaluation in this era were generally from the Popular Music [Pop] genre of music. Several songs (cf. *One Bad Apple*[^47], *Sugar Sugar*) were from the “Bubblegum” subgroup of Pop; marketed to younger listeners, it is generally light-hearted and less intense in content. All of the songs were ranked within the “Top 10” for their year, within the “Top 100” for their decade, and within the top 300 from the “Top 5000 of the Rock Era” (Bronson, 2003). Recordings and lyrics of each were obtained and evaluated.

*Close to You* (Carpenters, 1970) is a song about an Infatuated^TLS^, preoccupied admirer who wishes to no longer admire from a distance (e.g., “just like me, they long to be Close to You” [v. 1, 2, 4, 7, 8[^48]]) (i.e., slight Mania^LAS^). The images used (cf. “why do birds suddenly appear” [v.1]) mirror those of the scene in Disney’s *The Sleeping Beauty* (Disney & Geronimi, 1959) when the Prince first meets Princess Aurora in the woods.

*Honky Tonk Women* (Rolling Stones, 1969) is about a series of reluctant sexual conquests by a singer who wants another he cannot have. It is unclear whether this other is unobtainable for some reason or a “lost love” (viz., “‘cause I just can’t seem to drink you off my mind” [v. 1]). Both encounters are described as being initiated by the women (i.e., “she had to heave me right across her shoulder” [v. 1], “I had to put onna some kind of a fight” [v. 3]). While the singer seems Nonlove^TLS^ and Ludus^LAS^ (i.e., these encounters are sexual only), the women seem Infatuated^TLS^ and Ludus^LAS^.

*I’ll Be There* (Jackson Five, 1970) can be either a song for early in a relationship (i.e., a proposal song) or a song asking to reunite in a broken relationship.

[^47]: APA references for the songs listed are included in the reviews that follow.

[^48]: v. #: “verse” location in lyrics (for purposes of evaluation, choruses and musical bridges were considered “verses”).
relationship (i.e., a “make-up” song). While it primarily uses Infatuation\textsuperscript{TLS} images (i.e., “I'll keep holding on” [v. 2, 5]; “togetherness” [v. 3]), it proposes a Companionate\textsuperscript{TLS} relationship (e.g., Storge\textsuperscript{LAS}) (cf. “whenever you need me, I'll Be There” [v. 2, 8]; “just call my name and I'll Be There” [v. 1, 4, 7, 8]) while being gallantly Agape\textsuperscript{LAS} (cf. “I'll Be There to protect you” [v. 4]; “I'll be your strength” [v. 2, 5]).

*Knock Three Times* (Tony Orlando and Dawn\textsuperscript{49}, 1971) is a playful (i.e., slightly Ludus\textsuperscript{LAS}) song about trying to start up a relationship with a neighbor. While containing mild Manic\textsuperscript{LAS} images (c.f., “read how many times I saw you” [v. 3]), it is a playfully Passionate\textsuperscript{TLS} (e.g., Eros\textsuperscript{LAS}) song about an Infatuation\textsuperscript{TLS} (i.e., “I can feel your body swaying” [v. 1, 5]; “only in my dreams did that wall between us come apart” [note: he is in an apartment above her] [v. 3]).

In *One Bad Apple* (Osmonds, 1971), the Infatuated\textsuperscript{TLS} singer would like a chance to prove to the object of his love that he is not like the others and will not hurt her (i.e., Agape\textsuperscript{LAS}) (e.g., “I'd rather hurt myself than to ever hurt you” [v. 5]). While playful (e.g., slightly Ludus\textsuperscript{LAS}) (i.e., the implied multiple partners/choices in partners in “One Bad Apple don’t spoil the whole bunch” [v. 2, 4, 6, 7]), it is Passionate\textsuperscript{TLS} (viz., Eros\textsuperscript{LAS}) (cf. “you’re like a dream come true” [v. 5]) and would like to be Romantic\textsuperscript{TLS} (i.e., “I could make you happy, baby, satisfy you” [v. 3]).

*Sugar Sugar* (Archies, 1969) is very playful (i.e., slightly Ludus\textsuperscript{LAS}), a song about the Infatuated\textsuperscript{TLS}, intensely emotional (viz., Eros\textsuperscript{LAS}) (i.e., “when I kissed you, girl, I knew how sweet a kiss could be” [v. 4]; “I just can’t believe the loveliness of loving you” [v. 2]) feelings that the singer has for the other. It includes thinly-veiled sexual/physical references (cf. “you are my candy girl and ya’ got me wanting you” [v. 1, 3, 6]).

In this era, all of the songs are about “hunting” for someone to love but one (*Sugar Sugar*), and it seems to occur in the early stages of a relationship. Most of the songs reflect an intensity of emotion common with Eros\textsuperscript{LAS} and all

\textsuperscript{49} Musical artist “names” are considered either a “stage name” or a group name (even when they are the artist’s “real” name).
reflect the Infatuation\textsuperscript{TLS} common to early relationships. True to the Pop genre, most do not exhibit very complex concepts, although both \textit{I'll Be There} and \textit{One Bad Apple} use KISA imagery. \textit{One Bad Apple} uses a reverse \textit{Sleeping Beauty} image, in that the singer is the “good apple” that will heal her from the effects of previous “bad apples.”

\textbf{1970: Television Series}

Four television series were selected based on their possible romantic themes: \textit{The Beverly Hillbillies}\textsuperscript{50}, \textit{Bewitched}, \textit{Family Affair}, and \textit{My Three Sons}. These series were award-winning and long-running. All had been nominated for multiple Emmys\textsuperscript{51} and all were on the “Top 100 Series\textsuperscript{52}” list, a ranking based on longitude and audience share. All four series aired during prime time hours. While all four series had available reviews, only two (i.e., \textit{Bewitched}, \textit{The Beverly Hillbillies}) had available DVD’s, although they were not for the targeted years. Without episodes within the bracketed years to evaluate, only generalized descriptions of the romantic themes for these two series were possible and none are included for the other two series.

\textit{The Beverly Hillbillies} (DePew, Henning, & Tuttle, 1962-1971) is about a back-woods family’s adjustment to living in a large city after oil was discovered on their property making them very wealthy. As wealthy, eligible bachelors, both the father (Jed) and his nephew (Jethro) were pursued by several women (i.e., “hunting”), with Jed wanting a more Pragma\textsuperscript{LAS} partner (cf. a “good mother” for his daughter) and Jethro trying to be a “playboy” (i.e., Ludus\textsuperscript{LAS}), attracted to many attractive females (e.g., Infatuation\textsuperscript{TLS}). The series’ long-time relationships were by the daughter (Elly May), first with an actor and later with a navy frogman.

\textsuperscript{50} APA references for the series listed are included in the reviews that follow.

\textsuperscript{51} \url{http://www.emmys.com/awards/awardsearch.php}

\textsuperscript{52} Brooks & Marsh, 2003, p. 1477-1478
There is not enough information available to evaluate her relationships for LAS or TLS categories.

*Bewitched* (Ackerman, 1964-1972) was the story of a young witch who marries an unsuspecting non-magical man who then forbids her to do magic. Theirs is a *Romeo and Juliet* story (see “Media: 1980” below), since her mother opposed the marriage, but in this “opposites attract” show, they are living the “happily ever after” part. Theirs was a “love at first sight” since they met and were married in the first episode. While he tries hard to keep her to his Pragma\textsuperscript{LAS} standard (i.e., no magic), they are both very strongly Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS}.

**1970: Classical Media (Fairy Tales and Disney)**

The extra media selected for evaluation for the LAS/TLS cohort at age 10 were fairy tales and more age-appropriate motion pictures. Due to its “R” rating, *Summer of ’42* would not have been appropriate for children to view; thus an additional film for the cohort was needed. The films reflect the variety of means for a 10-year-old to view a film. In some cases, they would have gone with their parents into a theatre for a first-run film (i.e., *Chitty Chitty Bang Bang, Fiddler on the Roof*) and in other cases they would have been taken to a drive-in theatre (cf. *The Sleeping Beauty*\textsuperscript{53}). They may have been taken to see some films like *What’s Up, Doc?* by older siblings. In all cases, however, it is assumed that both they attended the films with their respective parents’ consent. As with all the media selected, these additional media were chosen for their romantic content, and, as much as was possible, each was reviewed from the “mind set” of a 10-year old child, not an adult’s.

The most well-known version of *Cinderella* is by the Brothers Grimm; however, the plot predates them to the Greeks or perhaps even earlier (Tatar, 2002, p. 28-43). The Greek story of *Pygmalion* (Bulfinch, 1979) is actually more truly a *Sleeping Beauty* story (see both “Sleeping Beauty” below and “1980:

\textsuperscript{53} The Disney Studios re-release films (bring them “out of the vault”) on an 8 to 10 year cycle and this film was back “out” during this time.
Classical Media (Mythology and Shakespeare)” below), although George Bernard Shaw’s *Pygmalion*\(^{54}\) (My fair lady\(^{55}\) is the musical version) is a *Cinderella* story. In general, through outside forces, Cinderella is lifted up above her station in life and attracts the attention of a Prince who instantly falls in love with her and they marry. This story has several components. First of all, there is mutual “love at first sight.” Next, is a very egalitarian view of society in that a prince would wish to (knowingly) marry below himself (i.e., “opposites attract”). There are outside forces that he must overcome to win her hand; he loses her and must “hunt” for her and often must demonstrate his worthiness and her worth to him. This concept dates to the Greeks and the *Hercules* stories (Bulfinch, 1979), among others (see “1980: Classical Media (Mythology and Shakespeare)” below). All of this implies that “love conquers all.” Finally, after he has rescued her, they live “happily ever after.” *Cinderella* stories seldom look beyond the “happily ever after” part and often end in a wedding ceremony. *Cinderella* stories are generally gender correct (i.e., Cinderella is female). Throughout the story, both Cinderella and the Prince are very Eros\(^{LAS}\) in their love for each other, and, while she may be initially Romantic\(^{TLS}\) and he demonstrates more Consummate\(^{TLS}\) behavior by his “hunt” for her (viz., an acted-on desire for Commitment\(^{TLS}\)), they are both Consummate\(^{TLS}\) by the end of the story (i.e., they are married).

The Knight in Shining Armor (i.e., *KISA*) is an archetype that is prevalent in romantic fairy tales, reaching its zenith in the King Arthur legends (Bulfinch, 1979). *KISA* stories have several parts to them. First of all, there is a beautiful Damsel who needs to be rescued (from a monster, a tower, etc.). Her distress is generally due to an evil wizard (jealous stepmothers tend to order deaths, wicked magicians tend to imprison or transform). Rapunzel (Grimm & Grimm, 1987) is one variation with a witch doing the imprisoning. Next, there is the Knight who,

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out of honor and “love at first sight” for the Damsel, rescues her from her distress (i.e., “love conquers all”), often needing to “hunt” for her first. Finally, they live “happily ever after.” He always succeeds and she always immediately falls in “love at first sight” with him. He demonstrates Agape LAS behavior by rescuing her at his own risk. They are both very Eros LAS towards each other. While KISA couples are initially Fatuous TLS, they generally end up Consummionate TLS (i.e., married). KISA’s support the idea that “opposites attract” because she is often described in very feminine, helpless terms and he is almost always very masculine. KISA’s are almost always gender correct (i.e., the KISA is male). Both Cinderella and Sleeping Beauty (see above and below) include the KISA archetype since their respective princes rescue them from their distressful settings (e.g., Cinderella’s domestic slavery and Sleeping Beauty’s coma). Beauty and the Beast (see “1990: Motion Pictures” below) does not include the KISA archetype because the Beast’s change is internal rather than situational (i.e., by an outside change agent fixing things).

Chitty Chitty Bang Bang (Broccoli & Hughes, 1968) is the musical story about a poor inventor (Caractacus Pott) who resurrects a magical car and then woos the daughter ( Truly Scrumptious) of a wealthy candy magnate. It is a gender-reversed Cinderella story, since she raises him to her level (via his “Toot Sweets” whistling candy invention), as well as an “opposites attracts” story (i.e., he is poor, she is wealthy; she lives in a castle, he lives in a derelict windmill, etc.). He is definitely a KISA (knight in shining auto, in this case), rescuing her several times during the film. According to his kids, it is a “love at first sight” (though they struggle to get past the “opposites attract” part initially) and “love conquers all” (cf. they survive confronting her father and later outmaneuver kidnappers). His daughter provides the “happily ever after” ending (e.g., “…and Daddy and Truly were married and everyone lived happily ever after!”). They are both Agape LAS, supporting each other in various situations. To a 10-year old, they would have appeared Eros LAS (i.e., “love at first sight”). She is Pragma LAS towards him (viz., she wants his kids) and he is implied to be Pragma LAS (e.g., his
motherless kids need a woman in the home). They are both ConsummationTLS towards each other. Throughout the film, her dresses are used to reflect her increasing levels of PassionTLS: she starts in virginal white, then a touch of pink appears in her hat; next, both her dress and hat are deep rose; both she and he wear complimentary reds and oranges in a romantic dance scene; and finally she is back to a pink dress when he kisses her for the first time. Also in the movie there is another “romantic” pair, offering a completely different view of “love.” The rulers of Vulgaria demonstrate public, cloying affection towards each other and completely different attitudes in private. Although theirs is a long-term relationship, he has no LAS ratings and only NonloveTLS for her, actively attempting to kill her on several occasions. For her, their relationship is EmptyTLS and she is PragmaticLA (bordering on mild ManiaLA) about him, viewing him as the means to power and rank.

The animated film The Sleeping Beauty (Disney & Geronimi, 1959) is based on a story by the Grimm Brothers (Tatar, 2002, p. 95-104). In the story, Beauty is cursed by an outside agent (viz., an evil fairy) at her christening to later fall into a coma-like sleep that only a Prince’s kiss can awaken. Her family tries to sequester her until they think the threat of the curse is past; however, Beauty brings the curse upon herself through her curiosity. The prince fights past his parents’ objections to marrying a “peasant” girl, the evil fairy, a briar forest, and a dragon to rescue the princess by waking her with a kiss. They are married soon after. In every version, the Prince awakens Beauty to life and/or happiness through his love for her (she tends to be rather passive). There is a strong KISA in the Prince, with mutual “love at first sight” (i.e., their first meeting in the woods), “love conquers all,” and a “happily ever after” ending. It is both an “opposites attract” story (cf. he initially thinks she is a peasant and she thinks he is a woodsman) and a “likes attract” one (e.g., they are both royal). Both are very ErosLA in their love for each other. He is fully ConsummationTLS (viz., his “hunt” for her is an acted-on desire for CommitmentTLS) and while she is initially PassionateTLS and IntimateTLS only (i.e., RomanticTLS), allowing herself to be talked
out of waiting for her “true love,” she eventually demonstrates her CommitmentTLS when they are married (i.e., ConsummateTLS). *Snow White* (Grimm & Grimm, 1987) is a *Sleeping Beauty* variation, as is *The Frog Prince* (gender reversed) (Grimm & Grimm, 1987).

Overall, the films and fairy tales enjoyed by the young LAS/TLS cohort reflect one major pattern. All of them had central couples who were Eros and who nearly always fell in “love at first sight,” with most of them ending with “happily ever after.” While all of these Eros couples end up Consummate, three of the couples were initially mismatched (i.e., he was Consummate, she was Romantic). Most of these Eros couples were “opposites attract” stories where generally he is “hunting” for her and eventually “love conquers all.”

**Media: 1980**

Shocked by tragedies at home and abroad (cf. the Jonestown massacre, the Three Mile Island nuclear reactor leak, Reagan’s shooting), the advent of the “Me decade” heralded a period of both conservatism and social change. An economic recession with high inflation coupled with an energy crisis fueled a soaring poverty rate (i.e., 14% by 1982). Americans were encouraged to stay home and “buy American.”

With television airwaves filled with the ongoing U.S. Embassy Hostage crisis in Iran, the highly publicized murder of former Beatle John Lennon, and a royal wedding, it is not too surprising that CNN’s 24-hour cable news channel debuted strongly. By this point, nearly every home had a television, many of which had a videocassette recorder [VCR] connected to it for watching films. The disco fad swept the nation, crossing over from music to film in *Saturday Night Fever*. The small, personal *Walkman* cassette player was introduced by Sony and the MTV music television channel began airing on cable television. Musically, while Disco groups dominated the charts (cf. the Bee Gees), Rock musicians were still strong (e.g., Pink Floyd’s *The Wall*). Top television series
included several prime-time “soap operas” (i.e., *Dallas*) but was dominated by situation comedies [Sitcoms] (cf. *Laverne and Shirley*). Some of the top films were *Alien*, *Raging Bull*, *E.T.*, and *Gandhi*.

### 1980: Motion Pictures

The motion pictures selected included two action-filled adventures (cf. *The Empire Strikes Back*, *Raiders of the Lost Ark*) and one that can be considered a “chick flick” or film with a story-line similar to those in the “romance novel” genre of literature (i.e., *An Officer and a Gentleman*). One was a comedy (i.e., *Tootsie*), one was a musical (e.g., *Grease*), and one was a drama (i.e., *On Golden Pond*). One of the films (cf. *An Officer and a Gentleman*) was rated “R”; the others were rated “PG.” In all cases, these were first-run films.

All of the films were nominated for Academy Awards56 and two (i.e., *On Golden Pond*, *Raiders of the Lost Ark*) were weighted at 75 points or more (see “Academy Award weighting” above). *An Officer and a Gentleman*, *Grease*, and *On Golden Pond* were included in the American Film Institute’s [AFI] “Love Stories57” list and all but one of the films (i.e., *An Officer and a Gentleman*) were either nominated or selected for the AFI “Top 100 Films28.” The two adventure films (e.g., *The Empire Strikes Back*, *Raiders of the Lost Ark*) were included in TV Guide’s “Top 50 Shows” list58 as well as being highly ranked on AFI’s “Top Heroes and Villains” list59 (cf. *The Empire Strikes Back* received nods for three characters). *The Empire Strikes Back* and *Grease* were the top money-making films of their respective years (Moses, 1999).

Navel Officers Candidate School (NOCS) is the background for *An Officer and a Gentleman* (Elfland & Hackford, 1982), a story about a sexually jaded

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56 [http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp](http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp)

57 [http://www.afi.com/tvevents/100years/100yearslist.aspx](http://www.afi.com/tvevents/100years/100yearslist.aspx)


59 [http://www.afi.com/tvevents/100years/100yearslist.aspx](http://www.afi.com/tvevents/100years/100yearslist.aspx)
young man (Zachary) who is pushed to his physical and emotional limits, finally earning his wings and true love in the process. The product of a reluctant upbringing by a very Ludus\textsuperscript{LAS} father, he joined NOCS to fly jets and while there he meets a local girl “hunting” for a pilot (i.e., \textit{K/SA}) to take her away from her current life. He falls in “love at first sight” with her and even though both state initially that they are only in the relationship for short-term fun, but it quickly moves into Romantic\textsuperscript{TLS} Eros\textsuperscript{LAS}. After struggling with emotions that refused to remain casual, they finally move into full Commitment\textsuperscript{TLS} (e.g., Consummate\textsuperscript{TLS}) and he takes her with him (implied). Their story includes \textit{Beauty and the Beast} elements (i.e., she sees him as successful and he works to become that), as well as \textit{Sleeping Beauty} images (e.g., she awakens him to what romantic love is really about). Theirs is a “love conquers all” story with a “happily ever after” ending; however, their best friends did not fare so well. Sid, too, just wants some sexual fun while in training, in spite of having a “girl back home” (i.e., Ludus\textsuperscript{LAS}), however, Lynette’s methods of “hunting” for a pilot husband include trapping one into marriage by any means necessary, even pregnancy. Unfortunately, after an epiphany, he drops out of the program, convinces himself that he’s in love with her (i.e., very brief Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS}) and asks her to marry him. Learning that he’s no longer an officer candidate, she refuses (i.e., Pragma\textsuperscript{LAS}) and he later hangs himself. Their “doomed” relationship shared only sexual Passion\textsuperscript{TLS} (e.g., Infatuated\textsuperscript{TLS}, Ludus\textsuperscript{LAS}) and when that dynamic changed (viz., her pregnancy impelling him into mild Eros\textsuperscript{LAS}), their mismatched love styles were not sufficient to hold them together.

In \textit{The Empire Strikes Back}\textsuperscript{60} (Kurtz & Kershner, 1980), while Luke Skywalker goes to find his new teacher, Han Solo and Princess Leia are captured by Imperials and used to lure Luke. Luke battles the evil Darth Vader, discovering during his battle that not only is Vader his father, but Leia is his twin sister. In the first half of the film, Luke and Han are rivals for Leia’s attention;

\textsuperscript{60} \textit{The Empire Strikes Back} was the second film released but is the fifth installment of George Lucus’ epic six film science fiction vision.
however, it appears that this is simply to keep Han at a distance (i.e., she begins to favor Han long before she knows that Luke is her brother). Han and Leia are the primary Love Story in this film. He is a cocky scoundrel who attempts to woo the haughty Princess. In spite of her initial resistance (cf. Han: “You were afraid I’d leave without a goodbye kiss.” Leia: [angrily] “I’d just as soon kiss a Wookie!” [large, fur-covered alien]), they finally acknowledge their love. They are both ErosL and ConsummateTLS. They are shown supporting each other emotionally and materially (e.g., IntimacyTLS), their physical attraction to each other is obvious to the audience long before they acknowledge it with a very PassionateTLS kiss, and they seem very CommittedTLS to each other from a very early stage. Theirs is both an “opposites attract” (e.g., he is a smuggler and appears uncouth, she is a delicate appearing princess) and a “love at first sight” story (i.e., of a rather antagonistic sort at the beginning; this is a carry-over from the previous film). It is an odd sort of reversed Cinderella story, too: ordinarily, they would have never met, but under the unusual circumstances, she is reduced to his level. Just as they declare their love, Han is taken by a bounty hunter and she is left to “hunt” for him. The film also includes two KISA’s (i.e., Han Solo, Luke Skywalker) and one arch-villain (i.e., an “anti-KISA,” Darth Vader).

The retro-50’s musical Grease (Stigwood, Carr, & Kleiser, 1978) chronicles a year at Rydell High School, where romances kindle and gang rivalries are contested with cars. Nice girl Sandy’s summer romance begins again when she transfers unknowingly to Danny’s high school. Confused by his LudusL attitude towards her while he’s with his fellow T-Bird gang members, she resists the relationship. She further resists when she discovers that he’s been with nearly every girl she meets (i.e., LudusL). She struggles with her RomanticTLS and ErosL feelings for him (cf. she sings that they are meant for each other). Finally trying to get his attention, she transforms herself with the assistance of one of the Pink Ladies (female gang) into someone more like those other girls (e.g., Beauty and the Beast). In spite of his public LudusL attitudes, he does not seem attracted to other girls. Struggling with his ErosL and
RomanticTLS feelings for her, he even joining a sports team to be more like the man he thinks she wants (i.e., *Beauty and the Beast*). It should be noted that when their transformed selves are reunited again, he immediately drops his transformation to match hers (which matches his original). Theirs is an “opposites attract” story where “love conquers all” and they live “happily ever after.” One other couple is worth noting. Kenickie and Rizzo are very well matched in attitudes, with both of them being InfatuatedTLS, FatuousTLS, and very LudusLAS. He is very similar to Danny and she is in stark contrast visually and attitudinally to Sandy. Costume color is used very effectively in this film, with the T-Birds dressed in black, Rizzo dressed in either sexy black or deep red, and Sandy in pastel yellow or white before her transformation. After her transformation, Sandy wears all black and leather.

*On Golden Pond* (Gilbert & Rydell, 1981) is a beautifully filmed story about an obviously long-time married elderly couple (Norman and Ethel Thayer) struggling with physical and mental changes during what may be their last visit to a beloved summer cottage. While both are AgapeLAS towards each other, one of the changes that Norman must learn to cope with is that no longer can he be her “knight in shining armor” (per Ethel) but must depend on her to be his KISA as he loses abilities due to advancing Alzheimer’s disease. Both are ErosLAS (cf. he describes their first meeting as a “love at first sight”) and CompanionateTLS. They show flashes of the ConsummateTLS PassionTLS they must have once shared (i.e., he sneaks a kiss on her neck and she giggles at him). Their Love Story is about the final stages of “happily ever after.” At the very end of the film, her “love conquers all” when he has a heart attack and she, fearing that he is dying, pours her love over him to keep him alive for a while longer (e.g., she [fervently]: “Oh, I love you so much!”). Their adult daughter Chelsea has also come to the cottage with her newest romantic companion (Bill), who she later marries. Their relationship shows much less PassionTLS and seems even more strongly StorgeLAS and CompanionateTLS than that of her parents. They are an “opposites attract” with Chelsea being very outgoing and Bill quiet. Another reverse KISA,
he is timid in the woods and she “rescues” him. Twice, her announcement of marrying him is almost an aside (cf. “Oh, I married Bill in Brussels.”).

*Raiders of the Lost Ark* (Lucas & Spielberg, 1981) takes place in 1936 and is the story of a daring archeologist (Indiana Jones) who repeatedly braves Nazis and his own arch-rival (Belloq) to rescue both a powerful archeological treasure (the Ark of the Covenant) and “the girl” he left broken-hearted ten years earlier (Marian). Indiana is a strong *KISA*, rescuing Marian several times and even riding to the rescue of the Ark on a white horse. It appears to be a “love at first sight” story, seemingly to continue as if their relationship never ended. Although Indiana spends much of the film “hunting” for Marian to rescue her from the Nazis; in reality he is hunting for the Ark, actually leaving her several times which allows her to be re-captured each time (cf. Indiana to Marian [she is a prisoner in Belloq’s tent]: “I’ll come back to get ‘ya” [kisses her and leaves]). The film does have a “happily ever after” ending, with the two of them walking off arm-in-arm. While both Indiana and Marian appear to be RomanticTLS throughout most of the film, she moves into ConsummatedTLS by the end, taking his arm and telling him, “I know what I’ve got here.” He is LudusLAS, avoiding CommitmentTLS and emotional intensity throughout the film. At one point, he confronts Belloq and the Nazis and tells them, “All I want is the girl” (or he’ll destroy the Ark); however, when Belloq calls his bluff, Indiana backs off, allowing them to capture him. Marian is fully ErosLAS about him. Marian has a brief relationship with Belloq (i.e., both are LudusLAS), using his InfatuationTLS with her for an escape attempt. Although she tells him, “I like you Rene’ ” (i.e., LikingTLS), he repeatedly hands her over to the Nazis.

*Tootsie* (Richards & Pollack, 1982) is the humorous story of an out-of-work actor (Michael) who impersonates a female (Dorothy) to get an acting job on a “day time drama” and does it so well that he is nearly raped by one man (e.g., LudusLAS) and receives a proposal of marriage from another (i.e., FatuousTLS). To further complicate things, he falls in ‘love at first sight” (i.e., both ErosLAS, InfatuatedTLS) with a fellow actress (Julie) who, while rebuffing Michael,
confides deeply to Dorothy. Before meeting Julie, Michael was constantly “hunting” for someone. As Dorothy, he is able to develop a deep friendship with Julie (i.e., Storge^{LAS}) and discovers his own inner beauty (e.g., *Beauty and the Beast*). By film’s end, she agrees to go out with him because she “misses Dorothy” and he convinces her that Dorothy is still present in him (e.g., Storge^{LAS}). In addition to the two “doomed” cases of mistaken gender identity mentioned earlier, there are two other relationships that surround Julie and Michael. Michael and Sandy are long-time friends (i.e., “there all the time”, Storge^{LAS}), but he ends up initiating a sexual encounter with her rather than admit he had undressed in her bedroom to try on her clothes. She “hunts” him, wanting a Consummate^{TLS} relationship (with Mania^{LAS}), but he still sees them as friends (viz., Storge^{LAS}). The other is Julie’s rather Empty^{TLS} relationship with their philandering director, Roy (i.e., Ludus^{LAS}).

The relationships within these films fall into two general categories: those that survived (i.e., the primary or forefront couples) and those that failed (e.g., secondary or background couples). In general, those that survived included partners whose love styles matched (i.e., both were Eros^{LAS} and Consummate^{TLS}). These couples were more likely to begin with “love at first sight” and to have “happy” endings. The most noticeable “doomed” couple moved from being mutually Ludus^{LAS} and Infatuated^{TLS} to having one partner move into Eros^{LAS} and Consummate^{TLS} while the other stayed in the original state. Additionally, all but one of these films included both initial “hunting” images as well as relationships in transition (e.g., couples moving together from Romantic^{TLS} to Consummate^{TLS}). All of the films included images from other stories (i.e., archetypes), with strong KISA imagery being present in four of the films.

1980: Popular Music

The six songs selected for evaluation in this era were a mixture of the Pop and Rock and Roll [Rock] genres of music. Two of the songs reviewed were from the tail-end of the Disco era (i.e., *Hot Stuff, My Sharona*), two were part of
the softer “easy listening” style of Pop that was coming into fashion (e.g., *Endless Love, Reunited*), and two were considered Rock (cf. *Crazy Little Thing Called Love, Waiting for a Girl Like You*). All of the songs were ranked within the “Top 10” for their year, within the “Top 50” for their decade, and within the top 300 in the “Top 5000 of the Rock Era” list (Bronson, 2003). Recordings and lyrics of each were obtained and evaluated.

In *Crazy Little Thing Called Love* (Queen, 1980), the singer feels overwhelmed by the strength of his feelings towards the other and lists some of his physical symptoms (i.e., “She gives me hot and cold fever; she leaves me in a cool, cool sweat” [v. 3]) as well as some of his planned coping strategies for releasing this pent-up energy (cf. “I gotta be cool, relax ... take a long ride on my motor bike, until I’m ready” [v. 4, 6]). The intensity of the emotion indicates that he is Eros$^{\text{LAS}}$ and his Passion$^{\text{TLS}}$ and Commitment$^{\text{TLS}}$ (Note: while he is trying to resist it [v. 4, 6], he does use the possessive “my baby” [v. 3]) reflect that he is Fatuous$^{\text{TLS}}$ but working towards Consummate$^{\text{TLS}}$. There are no archetypes present.

*Endless Love* (Diana Ross and Lionel Richie, 1981) is a soft duet$^{61}$ sung by a couple describing the depth of their emotional connection to each other while in the early stages of their relationship. Both of the singers are strongly Eros$^{\text{LAS}}$ and Consummate$^{\text{TLS}}$, with lyrics that include strong images of Intimacy$^{\text{TLS}}$ (e.g., “two hearts that beat as one” [v. 2]), Passion$^{\text{TLS}}$ (i.e., “I’ll hold you close in my arms; I can’t resist your charms” [v. 2]), and Commitment$^{\text{TLS}}$ (cf. “my love, there’s only you in my life ... no one else will do” [v. 1]). Often sung at weddings, this song is definitely about “happily ever after” (i.e., “my Endless Love” [v. 1, 2, 4]).

Donna Summer’s *Hot Stuff* (1979) is a song about a woman wanting a sexual partner who is not terribly discriminating about who that partner should be (i.e., “Wanna share my love with a woman lover; wanna bring a wild man back

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$^{61}$ Duets were coded as if the attitudes within the line that the individual singer sings only belong to that person. Lines sung by both belong to both.
home” [v. 5], “I dialed about 100 numbers lately; I'm bound to find somebody home” [v. 11]). Strongly “hunting” and Ludus\textsuperscript{LAS} (i.e., “I need some Hot Stuff, baby, tonight” [v. 3, 6, 9, 12, 13]), it is also Infatuated\textsuperscript{TLS} (cf. “Gonna need your love tonight!” [v. 9, 12, 13]), albeit projected into the future. Note: “Disco” music in general reflected pre-AIDS attitudes about indiscriminant sexuality and this song in particular projects that.

*My Sharona* by The Knack (1979) is another “Disco” song that reflects pre-AIDS attitudes about sexuality. In it, the male singer is trying to encourage a younger female into having sex with him (i.e., “I always get it up for the touch of the younger kind” [v. 2, 4, 6]). Ludus\textsuperscript{LAS} (i.e., “When you gonna give to me a gift to me … is it just a game in my mind, Sharona?” [v. 5]) and Infatuated\textsuperscript{TLS} (i.e., “my little pretty one… you make my motor run” [v. 1]), it describes some of his “hunting” techniques (cf. “Come a little closer, huh, a-will ya, huh?” [v. 3]).

*Reunited* (Peaches and Herb, 1979) is another soft duet, describing how the time they spent apart during a break-up has enabled a couple to better identify their feelings about each other (i.e., “our quarrel was such a way of learning so much” [v. 2]). Both singers are Eros\textsuperscript{LAS} (e.g., “there’s one perfect fit and, sugar, this one is it” [v. 3, 7, 10, 12]) and Consummate\textsuperscript{TLS}, with shared Intimacy\textsuperscript{TLS} (cf. “as we reminisce on precious moments like this” [v. 6]) and Commitment\textsuperscript{TLS} (i.e., “I won’t let you go” [v. 11], “I can’t go cheatin’, honey” [i.e., he is only interested in her even when she’s not there] [v. 6]). It also includes Sleeping Beauty images (i.e., “came back to life just when I got your call” [v. 5], “only you know how to free all the love there is in me” [v. 11]).

In Foreigner’s *Waiting for a Girl Like You* (1981), the singer is sharing his Passionate\textsuperscript{TLS} feelings (i.e., Romantic\textsuperscript{TLS}) about her to her, hoping that she will respond in kind (i.e., “it feels so right, so warm and true; I need to know if you feel it too” [v. 1]). In other words, he is “hunting” with his “prey” in sight. Strongly Eros\textsuperscript{LAS} (i.e., “when we make love…there’s nowhere on earth that I’d rather be than holding you tenderly” [v. 3]), he is a Romantic\textsuperscript{TLS} asking for Consummate\textsuperscript{TLS}
(from her). It also includes Sleeping Beauty images (cf. “I’ve been waiting for someone new to make me feel alive” [v. 5]).

An evaluation of the music listened to in 1980 uncovered two distinct patterns. Four of the songs (i.e., Crazy Little Thing Called Love, Endless Love, Reunited, Waiting for a Girl Like You) were strongly Eros$^{\text{LAS}}$ and Consummate$^{\text{TLS}}$, with two of them also including Sleeping Beauty images. The remaining two songs (cf. Hot Stuff, My Sharona) were strongly Ludus$^{\text{LAS}}$ and Infatuated$^{\text{TLS}}$, with strong “hunting” images.

1980: Television Series

The four television series selected were chosen based on their possible romantic themes. The series selected were All in the Family, Happy Days, M*A*S*H, and Three’s Company. All four were award-winning and long-running. All had been nominated for multiple Emmys$^{62}$ and all were highly rated on the “Top 100 Series$^{63}$” list, a ranking based on longitude and audience share. All in the Family was awarded 25 Emmys$^{33}$ and M*A*S*H received more than 90 nominations overall. All four series aired during prime time hours (i.e., between 8 and 11 p.m.).

All four series had available reviews and two of the series (i.e., M*A*S*H, Three’s Company) had available DVD’s from the target years (both All in the Family and Happy Days had DVD’s from earlier seasons). Due to the longevity of these shows, the reviews below refer only to the targeted years, not the entire run of the series. All in the Family did have episode-by-episode descriptions available, and, when reviewed in conjunction with the 5-years-prior DVD episodes, were deemed to offer sufficient detail and so these secondary episode descriptions were included for evaluation. Happy Days unfortunately did not

\begin{footnotes}
\item[63] Brooks & Marsh, 2003, p. 1477-1478
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have either available DVD’s for the targeted years or episode reviews, so only a
generalized evaluation of that series was possible.

*All in the Family* (Lear, 1971-1983) is about a working class, conservative
couple (Edith and Archie) struggling to deal with cultural changes in their
neighborhood and in the world in general. In many ways, the series’ earlier
seasons were a humorous version of what would have happened if *Romeo and
Juliet* had moved in with the Capulets (see “Media: 1970” above). The parent’s
relationship was deliberately contrasted with their daughter and her husband’s
(the Stivics), with Bunkers’ presented as very Storge\(^\text{LAS}\) and Companionate\(^\text{TLS}\) and
the Stivics’ as Eros\(^\text{LAS}\) and Consummate\(^\text{TLS}\). Edith is also very Agape\(^\text{LAS}\), seeming
to live only to serve others. While Edith would obviously like more Passion\(^\text{TLS}\) in
her life, during the very few times she is able to move Archie towards that goal,
they swiftly fall back into Storge\(^\text{LAS}\) and Companionate\(^\text{TLS}\). By the ninth season,
however, the Stivics had moved out and are nearly divorced. By the 10\(^\text{th}\) season,
the show had evolved into Archie Bunker’s place, focusing on his neighborhood
bar and the transitory relationships shown (mostly Ludus\(^\text{LAS}\) and Infatuated\(^\text{TLS}\)).

*Happy Days* (Marshall, 1974-1984) was based on the popular film
*American Graffiti*\(^\text{64}\) and is the story about a pair of high school boys (Richie and
Potsie) who learn about love and life via advice from a biker friend (Fonzie) and
Richie’s father. Both boys muddle through learning the dance of dating and the
nuances of sexual exploration (very mild). Richie approaches his relationships
from Storge\(^\text{LAS}\), Agape\(^\text{LAS}\), and Eros\(^\text{LAS}\) and seems to exhibit K/ISA attitudes, while
Potsie would like to be Ludus\(^\text{LAS}\) (although he is generally unsuccessful). Worldly-
wise Fonzie has the ability to project instant “appeal” at any female he casts his
eyes upon (i.e., Ludus\(^\text{LAS}\)) and, while the girls are strongly Eros\(^\text{LAS}\) about him, his
emotions are generally hidden (except for the implied Infatuation\(^\text{TLS}\)). Richie’s
parents exhibit love attitudes similar to his (i.e., Storge\(^\text{LAS}\), Agape\(^\text{LAS}\), and Eros\(^\text{LAS}\))
and seem happily Companionate\(^\text{TLS}\).

Picture/DVD]. United States: Universal.
The television series *M*A*S*H* (Gelbart & Reynolds, 1972-1983) was based on the very successful film of the same name\(^\text{65}\) and is the story of the 4077\(^{\text{th}}\) Mobile Army Surgical Hospital’s staff and the various ways they use to cope with the surgical/war stresses. By its eighth season, it had matured into a series more focused on substance and issues. The main characters had either evolved or had been replaced by less frivolous characters (e.g., Major Winchester replacing Major Burns). However, scenes about the romantic relationships (which are generally sexual in nature) of the main characters still tended to mostly occur at the beginning and ends of the episodes, acting in much the same way as “comic relief.” Captain Pierce (single) was very Ludus\(^{\text{LAS}}\) in his pursuit of nurses, and seems easily Infatuated\(^{\text{TLS}}\), citing “love at first sight” when new nurses come into camp. Captain Hunnicut struggled unsuccessfully (i.e., Ludus\(^{\text{LAS}}\)) to remain “faithful” to his state-side wife (e.g., Agape\(^{\text{LAS}}\)). Major Houlihan (female) continued her practice of pursuing higher ranking officers for romantic liaisons (both Ludus\(^{\text{LAS}}\) and Pragma\(^{\text{LAS}}\)).

From its inception, *Three’s Company* (Nicholl, West, & Ross, 1977-1984) was filled with sexual entendres and innuendo. Even the series’ premise, a male (Jack) who moves in with two females (Chrissy and Janet), reflected a male fantasy (e.g., Ludus\(^{\text{LAS}}\)), although none of the roommates become sexual or romantic partners with each other. Jack, Janet, and their neighbor Larry, each had multiple romantic/sexual partners (i.e., both Ludus\(^{\text{LAS}}\) and Infatuated\(^{\text{TLS}}\)). Oftentimes an episode’s plot revolved around one of these three characters juggling their paramours ala 17\(^{\text{th}}\) century Italian Commedia Dell’ Arte bedroom farces. Even their landlords (first the Ropers and later Mr. Furley) are “hunting” for newer partners; wishful thinking thought it might have been. Curiously enough, the “sexy” blond roommate, Chrissy, never seemed to date more than one man at a time, although she did date many men (e.g., Ludus\(^{\text{LAS}}\)).

The television series of this age, while very different in concept, shared some very similar attitudes. Longer term relationships (i.e., marriages, or between older individuals) tended to be Storge$^{\text{LAS}}$ and Companionate$^{\text{TLS}}$. These were in the background compared to the predominately Ludus$^{\text{LAS}}$ and Infatuated$^{\text{TLS}}$ individuals that were in the primary storylines. These latter individuals tended to younger and unmarried. They also tended to be “hunting” and seemed to believe in “love at first sight.” In the few occasions when one of these “hunters” found someone worthwhile, they quickly moved into Eros and Consummation.

1980: Classical Media (Mythology and Shakespeare)

While they were attending college, the media the LAS/TLS cohort would most likely have been exposed to classical Greek and Roman mythology and plays by Shakespeare. The individual media selected were evaluated in terms of age-appropriateness and were reviewed from the perspective of a young college student.

Two myth sets (viz., a collection of stories with a common character) from classical Greek and Roman mythology were selected for evaluation: Cupid and Venus$^{66}$. Additionally, an individual myth, Pygmalion, was also selected. These myths were selected because they exhibit the most obvious romantic love themes and are very widely known in the United States. Each of the myth sets has several tales, most with common themes (per myth set). The most familiar stories of each myth set were selected.

Cupid (Bulfinch, 1979) was considered to be the god of love, with arrows that could either create love (e.g., “love at first sight”) or remove it. One day, while shooting a mortal (Psyche), he scratched himself with his own arrow and they fell in love with each other (i.e., “love at first sight”), although she had no idea of who he was (he was invisible at the time). An early version of Beauty and

$^{66}$ Roman names. In Greek mythology: Eros and Aphrodite.
the Beast, he then put her in a castle and, unseen by her, was only with her during the night. She eventually figured out his secret and he left. She went “hunting” for him and eventually they were reunited (eternally). Both are strongly Eros\textsuperscript{LAS}\textsuperscript{67} and both move from Infatuated\textsuperscript{TLS} quickly into Consummate\textsuperscript{TLS}.

Venus (Bulfinch, 1979) was the goddess of love, which included both romantic love and sex. Forced into an arranged marriage with the hideously ugly god Vulcan, she had innumerable short-term sexual and romantic liaisons herself (frequently “hunting” for a partner) and assisted in the liaisons of others (both immortals and mortals), including answering Pygmalion’s request (see below). Outside of her relationship with Vulcan, she was strongly Ludus\textsuperscript{LAS} and Eros\textsuperscript{LAS}, and frequently Infatuated\textsuperscript{TLS}.

In the Roman myth of Pygmalion (Bulfinch, 1979), a sculptor fashions a perfect woman and falls in love with his creation. He asks Venus to make her real and she does, with “love at first sight” and a “happily ever after” ending. This story includes the roots of Sleeping Beauty (see “1970: Classical Media (Fairy Tales and Disney)” above) because through his love for her (via his kiss) she is transformed into a real woman and awakened to life. For both Pygmalion and his (unnamed) sculpture/woman, while they are “opposites,” they are also strongly Eros\textsuperscript{LAS} and Fatuous\textsuperscript{TLS}.

Overall, the mythology reviewed tended to be strongly Eros\textsuperscript{LAS} and Passionate\textsuperscript{TLS} (with both Infatuated\textsuperscript{TLS} and Fatuous\textsuperscript{TLS} relationships represented). Metaphors about “love at first sight” and “hunting” are present, as are early versions of both Beauty and the Beast and Sleeping Beauty.

In addition to Romeo and Juliet (see “1970: Motion Pictures” above), another popular Shakespearean play was selected for evaluation: The Taming of the Shrew. Both of these plays exhibit the most obvious romantic love themes and are very widely known in the United States. They also were the plays most likely to be in a college literature course.

\textsuperscript{67} no pun intended
In *The Taming of the Shrew* (Gardner & Phillips, 2002), Lucentio falls in love with Bianca, who can only be married after her foul-tempered older sister Katherine is wed. A friend arranges to have Petruccio woo Katherine, who only wants to wed a wealthy woman (i.e., Pragma\(^{\text{LAS}}\)). Disguising himself to woo her, Lucentio and Bianca eventually elope. Petruccio forcibly woos and marries Katherine, using “wild animal” training to tame her. The men later make a bet about which new bride is the most obedient. Bianca refuses to come at Lucentio’s summons; however, Katherine promptly comes to Petruccio’s, thus winning the bet for him. Lucentio and Bianca are “love at first sight” (i.e., Eros\(^{\text{LAS}}\)), as well as “likes attract.” They are also “love conquers all,” with Lucentio cobbled together an elaborate net of ploys to convince her father to allow them to marry. Lucentio and Bianca are Fatuous\(^{\text{TLS}}\), shown both by their whirlwind courtship and by the lack of true Intimacy\(^{\text{TLS}}\) that is reflected in their failure to win the bet (i.e., they lack mutual support). Petruccio and Katherine are a reversed *Beauty and the Beast* story, with Petruccio seeing the beautiful potential within Katherine’s beastly behavior and being willing to work to bring it to fruition (e.g., “love conquers all”). They are also a “likes attract” story, being equally matched in temper. As her behavior improves, both of them move from Pragma\(^{\text{LAS}}\) (i.e., he wanted a wealthy wife and she knew he was her last chance at marriage) into Eros\(^{\text{LAS}}\). He eventually moves from Fatuous\(^{\text{TLS}}\) into Consummate\(^{\text{TLS}}\) and she moves from Nonlove\(^{\text{TLS}}\) into Consummate\(^{\text{TLS}}\), with both developing the deep sense of Intimacy\(^{\text{TLS}}\) and mutual support during her “taming” that allowed them to win the obedience bet. They have a “happily ever after” ending.

The Shakespearean plays selected provide great diversity in their demonstration of attitudes about love. In Shakespeare’s classic drama of “doomed love,” Romeo and Juliet share “love at first sight” and are both Eros\(^{\text{LAS}}\) and Consummate\(^{\text{TLS}}\). In his “happily ever after” romantic comedy *Taming of the Shrew*, one couple develops into Eros\(^{\text{LAS}}\) and Consummate\(^{\text{TLS}}\) and, while the other
is “love at first sight” with $E_{\text{LAS}}$ and $Fatuous_{\text{TLS}}$, they are provided instructions on how to achieve $Consummate_{\text{TLS}}$.

Overall, the mythology and Shakespearean plays reflect similar patterns to other media of the period. The central characters tend to have similar love style patterns (generally $E_{\text{LAS}}$ and $Consummate_{\text{TLS}}$), with “love at first sight” beginnings and “happily ever after” results. One notable “doomed” couple, *Romeo and Juliet*, while matching in their love styles, was unable to overcome societal pressures. Strong *Beauty and the Beast* imagery was present in three of the four stories.

**Media: 1990**

As the “Cold War” ended, an era of democracy began to sweep the planet, with pro-democracy demonstrations in China and the eventual fall of both the Soviet Union and apartheid. The US demonstrated its might in both Panama and Iraq, as well as in the Olympics. The immediacy of news coverage brought the 42-day Desert Storm I war in Iraq into living rooms and led to riots in Los Angeles with footage of Rodney King’s beating. The AIDS epidemic became main-stream when several high profile athletes publicly admitted to being HIV positive. The long recession ended, bringing inflation back to a manageable level.

With lower inflation came increased buying power. Ever enamored of new technology, Americans flexed their financial muscle by once again buying the Beatle’s *White Album* (among others), this time on compact disc [CD] and renting videos [VHS] at their local Blockbuster movie rental store. Broadcast television expanded to four channels with the launch of the Fox Broadcasting Company. Seattle-based “grunge” Rock (both the music and the look) became popular as did “boy bands” (i.e., New Kids on the Block) and Rap (cf. M.C. Hammer). On television, Sitcoms about families still predominated but dramatic series focusing on the legal system (cf. L.A. Law) were also popular. The top films of the era were *Bugsy*, *Dances with Wolves*, *Silence of the Lambs*, and *Unforgiven*. 

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1990: Motion Pictures

Four of the films selected for this era were Academy Awards\textsuperscript{68} winners (all were nominated), with *Ghost* weighting in at over 40 points (see “Academy Award weighting” Appendix A). Four of the films were highly ranked in the American Film Institute’s “Top 100 Love Stories\textsuperscript{69}.” Two of the films (i.e., *Pretty Woman, When Harry Met Sally …*) were rated “R” and the others were rated either “PG” or “PG-13\textsuperscript{70}.” Most of the films selected for this period overlap between genres. While *Batman* is clearly an adventure film, both *Ghost* and *Cyrano de Bergerac*, while containing many adventure elements (i.e., the war scenes in *Cyrano*) could also be considered to be “chick f licks” (i.e., films marketed to women with plot-lines similar to romance novels). *Pretty Woman* and *When Harry Met Sally…* are considered to be comedies, but they also can be considered “chick f licks.” The final film, *Beauty and the Beast*, while animated, was very popular and drew a large audience of non-parents and so was included.

*Batman* (Peters, Guber, & Burton, 1989) is a tale about a wealthy, masked crime fighter (Bruce Wayne, aka Batman) who falls in love with a newspaper photographer (Vicky) and must rescue her from a villain (Jack Napier, aka the Joker) who is also smitten with her. From their “love at first sight” beginning, Bruce and Vicky share a *Cinderella* story, complete with similar looking dresses and a left-behind shoe while he is “hunting” for her after the Joker has kidnapped her. Bruce rescues her several times in the film (i.e., *KISA*); however, “love conquers all” and they live “happily ever after.” While “opposites attract,” they are both strongly Eros\textsubscript{LAS} (i.e., they have sex on their first date) and move quickly from Romantic\textsubscript{TLS} into Consummate\textsubscript{TLS}. While the Joker may be Ludus\textsubscript{LAS} and Infatuated\textsubscript{TLS} with her, Vicky is definitely Nonlove\textsubscript{TLS} towards him. This film also

\textsuperscript{68} [http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp](http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp)

\textsuperscript{69} [http://www.afi.com/tvevents/100years/100yearslist.aspx](http://www.afi.com/tvevents/100years/100yearslist.aspx)

\textsuperscript{70} The current movie rating system was amended in 1984 to include the “PG-13” category.
includes a *Cupid* character in Bruce’s butler, Alfred, who repeatedly gently nudges their relationship ever closer.

In the animated film *Beauty and the Beast* (Hahn, Trousdale, & Wise, 1991), as in de Beaumont’s original tale (Tatar, 2002, p. 58-78), the Beast is a handsome prince who is put under a spell that can only be broken by having someone demonstrate their love for him. In the film, he rescues her (e.g., *KISA*) several times, including from a rival suitor (Gaston) who intends to marry her whether she wants to or not (i.e., he is Ludus$^{\text{LAS}}$ and Fatuous$^{\text{TLS}}$). It is a story about “opposites attracting” because the Beast is generally depicted as being beastly in face and/or body; however, the Beast can also be beastly in behavior or actions (though not evil). It is a story about redemption because Beauty sees the beauty within the Beast and Beauty’s love causes the Beast to become that beauty on the outside. Over time, both Beauty and the Beast move from Storge$^{\text{LAS}}$ and a Companionate$^{\text{TLS}}$ relationship into a Consummate$^{\text{TLS}}$ and Eros$^{\text{LAS}}$ one (i.e., they are married shortly after his change back to human). They are both quite caring (e.g., Agape$^{\text{LAS}}$) about each other. In the film, the Beast’s staff are agents of *Cupid*, working to create romantic settings for the two and coaching the Beast on behavior. Generally either side of the couple (Beauty or the Beast) can be either gender, although Beauty seems to be generally female. An example of a male Beauty is Petruchio in Shakespeare’s play *The Taming of the Shrew* (Cross & Brooke, 1993) (see “1980: Classical Media (Mythology and Shakespeare)” above). The myth of “Cupid and Psyche” (Bulfinch, 1979) (see “1980: Classical Media (Mythology and Shakespeare)” above) is one of the earliest versions of a *Beauty and the Beast* story. *Beauty and the Beast* stories generally end in “happily ever after.”

*Cyrano de Bergerac* (Cleitman, Seydoux, & Rappeneau, 1990) tells the story about a large nosed but eloquent man (Cyrano) who loves a beautiful woman (Roxane). Even though he rescues her several times (i.e., *KISA*), he is “doomed” to eternal background friendship by his appearance (i.e., Storge$^{\text{LAS}}$ and Companionate$^{\text{TLS}}$ as well as “opposites attract”); he loves her from afar.
Handsome Christian falls in “love at first sight” with Roxane (as does she with him), but he is tongue-tied and enlists the aid of eloquent Cyrano, little suspecting that Cyrano’s eloquence springs from his own love for Roxane. Roxane and Christian are “likes attract.” In this unusual triangle relationship, she is strongly Eros\textsubscript{LAS} but Fatuous\textsubscript{TLS} with Christian (e.g., only Passionate\textsubscript{TLS} and Committed\textsubscript{TLS}), sharing Intimacy\textsubscript{TLS} only with Cyrano (who demonstrates Agape\textsubscript{LAS} by stepping aside for Christian). When Christian is killed in battle, she mourns him for 14 years (with Cyrano at her side, i.e., “there all the time”), learning only as Cyrano is dying that it is Cyrano’s soul (viz., his Intimacy\textsubscript{TLS}) that she loves.

In *Ghost* (Weinstein & Zucker, 1990), a man (Sam) who is murdered in a plot to hide money laundering struggles to save his beloved (Molly) from the same fate. In life, Molly and Sam were strongly Eros\textsubscript{LAS} and Consummate\textsubscript{TLS}, sharing a very Passionate\textsubscript{TLS} life together, even though they seem to be “opposites attract” (e.g., he’s an investment banker and she’s a sculptor). Both before and after his death, he protects her (i.e., *KISA*) actively working to keep her safe from a rape and a killer. Unknown to Sam at the time, he was betrayed by his friend, Carl, who later pursues Molly. Although it seems that Carl may desire Molly for herself (e.g., he is Ludus\textsubscript{LAS} and Romantic\textsubscript{TLS} for her), he is also pursuing her for some information of Sam’s that she still has. She is only mildly Storge\textsubscript{LAS} and Liking\textsubscript{TLS} for him.

*Pretty Woman* (Milchan, Reuther, & Marshall, 1990) is about a wealthy business man (Edward) who hires a prostitute (Vivian) for a week and they end up falling in love. While both continually insist that their relationship is Pragma\textsubscript{LAS} (cf. he needs a companion and she wants the money), there seems to have been “love at first sight” between them. A *Cinderella* story (viz., he lifts her far above her previous place in society), he rescues her (i.e., *KISA*) both from rude sales women and from a near rape by his own lawyer. They are both “opposites attract” (cf. social standing) and “likes attract” (e.g., he tells her that they both “screw people for money”). Both of them seem to have moved into Eros\textsubscript{LAS} by the second day. From the first night, she shares emotionally with him (i.e., Liking\textsubscript{TLS})
and he seems to be physically PassionateTLS (i.e., InfatuatedTLS). They quickly move into RomanticTLS. He finally demonstrates his CommitmentTLS to her by “climbing her tower” (i.e., a fire escape to her third floor apartment) to rescue her (viz., from her previous life), thus giving her the “happily ever after” CommittedTLS ending she desired (i.e., they were both ConsummateTLS). The film includes an active Cupid in the hotel manager who coaches and prepares her to fit into Edward’s world.

In When Harry Met Sally … (Scheinman & Reiner, 1989) Harry and Sally struggle through 12 years of friendship before finally acknowledging their love for one another. They are “opposites attract” (cf. she is neat and controlling, he is laid back) and both are “hunting” for someone to love, little realizing that the person they were looking for was “there all the time.” They are both StorgeLAS and CompanionateTLS and even after having sex together, they do not seem to demonstrate the physical PassionTLS of a ConsummateTLS or ErosLAS love. At one time, they set up a double-date with Jess and Marian (i.e., Jess and Sally, Harry and Marian) but Jess and Marian fell in “love at first sight” and eventually marry (e.g., Jess and Marion are both ErosLAS and ConsummateTLS).

These films included five films with successful relationships (i.e., having matching love styles) and one with a “doomed” triangle relationship (i.e., Cyrano de Bergerac). While one of the five films chronicled a StorgeLAS/CompanionateTLS couple (e.g., When Harry Met Sally …), the other four had nearly identical patterns, very similar to traditional fairy tales. Each included couples who were strongly Eros and Consummate, “opposites attract,” and where the male was a KISA. Three of these films included an outside change agent for love (i.e., Cupid) and “happily ever after” endings. Three of these films also included “love at first sight” and it is conceivable that the couple in the fourth one (i.e., Ghost) may have had, as well.
1990: Popular Music

The songs selected for this era were all from the “easy listening” subgroup of Pop. All were ranked within the “Top 10” for their year \(^{71}\) and within the top 700 from the “Top 5000 of the Rock Era” (Bronson, 2003). Recordings and lyrics of each were obtained and evaluated.

In *Because I Love You* (Stevie B, 1989) the singer responds to something his “other” has written; stating his feelings, he expresses Agape \(^{LAS}\) (i.e., “I’ll do anything” [v. 3]) and Eros \(^{LAS}\) with his intensity of emotion (i.e., Intimacy \(^{TLS}\)) and Commitment \(^{TLS}\) (cf. “you can count on me … I’ll always be around” [v. 4, 7]). However, because there are no Passion \(^{TLS}\) images, he is Companionate \(^{TLS}\).

The singer in *I Do It for You* (Bryan Adams, 1991) is asking her to finally acknowledge what he sees as their mutual love. It includes both KISA (e.g., “I would fight for you … I’d die for you” [v. 5]) and Agape \(^{LAS}\) images (cf. v. 1, 2). Strongly Eros \(^{LAS}\), it also includes the Intimacy \(^{TLS}\) of shared feelings (e.g., v. 3) and a long term Commitment \(^{TLS}\) (i.e., v. 2, 5-7); however, it does not contain images of physical Passion \(^{TLS}\) (e.g., Companionate \(^{TLS}\)).

*Miss You Much* (Janet Jackson, 1989) is about the pain of separation that may be an indicator of a developing love. The singer is strongly Eros \(^{LAS}\) (cf. “I’m rushing home to … feel your warm embrace” [v. 3]) and Romantic \(^{TLS}\), with Intimacy \(^{TLS}\) being expressed in the whole song. There are no archetypes or metaphors expressed.

*Right Here Waiting* (Richard Marx, 1989) is another song of separation; however, this singer is separated from his acknowledged love, remembering past times together. In the song he reaffirms both his love (i.e., Eros \(^{LAS}\)) and Commitment \(^{TLS}\) (i.e., v. 2, 3, 5, 6, 8), giving a very Companionate \(^{TLS}\) tone to the song (i.e., no Passion \(^{TLS}\) imagery). He does state that he hopes that “love conquers all” and that “we can survive this romance” [v. 6].

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\(^{71}\) Billboard’s “Top 100 of the Decade” ended in 1990 and was therefore not included for either the 1990 or 2000 listings.
Straight Up (Paula Abdul, 1989) is about a woman trying to get her “other” to clarify his intentions so that she can clarify her feelings. It contains past-tense “hunting” and LudusTLS images (cf. “hit and run,” [v. 2, 4, 9, 10] “get love caught in a slamming door” [v. 1, 3]). InfatuatedTLS, she is teetering on the very edge of ErosTLS. She asks for IntimacyTLS and CommitmentTLS from him (i.e., “tell me do you really want to love me forever?” [v. 2, 4, 9, 10]); however she seems uncertain about her own IntimacyTLS and CommitmentTLS towards him (i.e., “if you are all that you seem … I’m moving way too slow” [v. 1]).

Vision of Love (Mariah Carey. 1990) is one woman’s prayerful thanks for having finally found her “pre-destined” love. It contains images of “love at first sight” and the waiting part of “hunting.” It sounds like Rapunzel waiting in her tower for her prince (cf. “knowing the one that I needed … would find me eventually” [v. 6]). Strongly ErosTLS, the song contains both CommitmentTLS and IntimacyTLS, but no PassionTLS images, so she is CompanionateTLS.

Overall, the songs of this era included one predominant pattern. All of the songs included a very ErosTLS singer. Four of the songs were CompanionateTLS, with a fifth singer asking for CommitmentTLS (i.e., wanting CompanionateTLS). Three of the songs were sung to partners who were separated and another half of the songs included “love conquers all” imagery.

1990: Television Series

Of the four series selected, only one (i.e., The Simpsons) had available episodes on DVD for the targeted years, so only general descriptions were available for the other three (e.g., Cheers, The Cosby Show, and Murphy Brown). Two of the shows were filmed in family home settings (i.e., The Cosby Show and The Simpsons) and the other two took place in the workplace (e.g., Cheers and Murphy Brown). The television series selected were award-winning and long-running. All were winners of multiple Emmys\(^\text{72}\) and all but the animated series

\(^{72}\text{http://www.emmys.com/awards/awardsearch.php}\)
were on the “Top 100 Series” list, a ranking based on longitude and audience share (Brooks & Marsh, 2003, p. 1477-1478).

*Cheers* (Charles, Charles, & Burrows, 1982-1993) takes place in a Boston bar overseen by a “hunting” pair: a very Ludus\textsuperscript{LAS} bartender (Sam) and a manager (Rebecca) who is determined to marry a wealthy man (e.g., Pragma\textsuperscript{LAS}). Sam and Rebecca have a rocky almost-relationship for several seasons before finally deciding to remain friends alone (i.e., Storge\textsuperscript{LAS} and Liking\textsuperscript{TLS}). Two of the regular patrons are Frasier and Lilith, both of whom are Pragma\textsuperscript{LAS} and Companionate\textsuperscript{TLS}. The other bartender (Woody) eventually marries a wealthy woman (Kelly). There is not enough information to evaluate their relationship.

*The Cosby Show* (Cosby, et al., 1984-1992) is about an obstetrician (Cliff) and his attorney wife (Claire) and their five children, all but the youngest of which have moved out of their home. Cliff and Clair are openly Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS}, seemingly longing for the days when the nest is empty and they can concentrate more fully on their relationship; however, they are willing to enjoy their grandchildren too. Their two oldest daughters are happily married and their only son is in college, but concern arises when their number four child comes home from college with the news that she is dating the college’s much older maintenance man.

In *Murphy Brown* (English & Shukovsky, 1988-1998), a sharp-tongued but somehow likeable TV reporter (Murphy) manages the vagaries of her job, her coworkers, and a never-ending home improvement project. Murphy seems to be “hunting” and, while she has several relationships during the series, she is more Eros\textsuperscript{LAS} than Ludus\textsuperscript{LAS}. Her painter (Eldin) does seem Ludus\textsuperscript{LAS}, however, there is not enough to evaluate others in the series. Season 3 is her infamous unmarried pregnancy used by Vice President Quale to represent Ludus\textsuperscript{LAS} Infatuated\textsuperscript{TLS} behavior, in spite of the fact that the father was supposed to be her ex-husband.

Throughout *The Simpsons’* (Groening, Brooks, & Simon, 1989-present) first three seasons, Homer and Marge Simpson maintain what appears to be a generally Companionate\textsuperscript{TLS} relationship; however, when alone, they show
evidence of Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} behavior. Together since high school, their relationship does have slightly rocky Ludus\textsuperscript{LAS} moments (cf. Homer and the belly dancer, Marge and the bowling pro, etc.), but, overall their relationship remains stable. Homer fell in “love at first sight” with Marge and she followed soon after. Occasionally depicted as \textit{Beauty and the Beast} (with Homer ever beastly in manners), they care very deeply for each other. Other characters seem to be constantly “hunting” for a romantic partner (cf. Marge’s sisters, Moe the bartender, etc.)

The television series in this time period show a broad gap between two patterns. On one hand, there are the stable, long-term marriages, with Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} partners (i.e., \textit{The Cosby Show}, \textit{The Simpsons}). On the other hand, there are shows and background characters who are single, “hunting,” and Ludus\textsuperscript{LAS} (cf. \textit{Cheers}, Selma Bouvier of \textit{The Simpsons}).

\textbf{Media: 2000}

The turn of the century brought tidings of fearfulness to Americans. School shootings by students and the trial of one of the Oklahoma bombers, coupled with bombings of our foreign embassies underscored to millions of Americans that they were not as safe as they had always thought that they were. President Clinton was impeached (though later acquitted) for lying about an affair with an aide. “Y2K” issues connected with the possible failure of computers at the millennium ended the century on a wary note. With the new century, a period of cautious optimism began.

With the coming of a new millennium, the media focus became digital, with the beginning of digital broadcast television and digital video discs [DVD's]. Although DVD sales would not top videos until 2004 and films were still being released in the VHS format (at least until 2004), the turning point had been reached. Musically, the CD-R (a user-recordable compact disc) and online computer file-sharing changed how songs were disseminated. The top films of
the era reflected this digital focus, with many incorporating sophisticated computer graphics (i.e., *Matrix*) and others being released to DVD without a rental period, often before being shown on cable television (i.e., *Saving Private Ryan*). Many of the films of this period were large, elaborate, multi-film sagas (cf. *The Lord of the Rings: the Fellowship of the Ring*). Musically, the charts were dominated by Rap and rhythm and blues [R&B] (e.g., Brandy), with a strong international flavor (i.e., Ricky Martin). Top television shows focused on medical or legal dramas (i.e., *ER*), “money” shows (cf. *Survivor*), and Sitcoms (e.g., *Will and Grace*).

### 2000: Motion Pictures

The films selected for this era included great variety among the four dramas and two comedies. One of the dramas was a musical (cf. *Moulin Rouge*); one of the comedies was animated (i.e., *Shrek*), drawing in a large non-parental adult audience along with more traditional families. Four of the films were set in diverse historical periods ranging from *fin de siècle* Paris (i.e., *Moulin Rouge*) to ancient Siam (i.e., *Anna and the King*). All of the films were well known and well received in the theatres\(^{73}\). Two of the films were rated “R” (i.e., *Shakespeare in Love, There’s Something about Mary*) and the others were rated either “PG-13” (cf. *Crouching Tiger Hidden Dragon*) or “PG” (i.e., *Shrek*). All but one of the films (e.g., *There’s Something about Mary*) were nominated for Academy Awards\(^{74}\), with three films weighting in with more than 40 points (cf. *Shakespeare in Love* received 114 points) (see “Academy Award weighting” above).

The lavishly filmed *Anna and the King* (Bender, Albert, & Tennant, 1999) is about a young widow (Anna) who takes a teaching position in the household of the King of Siam. Set during a period of political unrest, it chronicles their slowly deepening love (i.e., Storge\(^{\text{LAS}}\)). While appearing to be a *Cinderella* story, [\(^{73}\) The AFI “Top 100” lists mentioned previously only included films produced during the early 1990’s.  
[^{74}]: [http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp](http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp)
unfortunately, theirs is a “doomed” love because the social gulf between them is too great to cross. They are a *Sleeping Beauty* story; with the King urging her to “live again” (i.e., open herself to loving again). At one point he rides off to save “everyone I love” (i.e., *KISA*) and she supports him with help of her own. They are “opposites attract” and RomanticTLS. The heart of his newest concubine (he has 26 wives) belongs to a young man from her village. They are caught together and executed (e.g., a “doomed” *Romeo and Juliet* story). They are both ErosLAS and RomanticTLS.

Set in ancient China, *Crouching Tiger Hidden Dragon* (Kong, Kong, & Lee, 2000) has two love stories. In the first one, a pair of martial artists finally begins to acknowledge their life-long relationship (i.e., StorgeLAS), admitting that they love each other as he lies dying in her arms. They are “likes attract” and very CompanionateTLS. In the second, a younger couple meets when his bandits raid her father’s caravan and she pursues him, battling with him repeatedly until both are exhausted. Within a very short period of time, they are ErosLAS and RomanticTLS. She later leaves to reassure her parents that she is safe and is given in marriage to another man. Her bandit lover “hunts” for her and later she “hunts” for him; however, they are a socially “doomed” relationship and she ends up jumping off a mountain. While together, they are a *Romeo and Juliet* story and an “opposites attract” (i.e., she is the governor’s daughter and he is a bandit).

A film that interjects modern musical numbers into a historical setting, *Moulin Rouge* (Brown, Knapman, & Luhrmann, 2001) tells about a young writer (Christian) who falls in love with famed courtesan Satine in bohemian Paris. Satine is a Venus and like fabled Helen of Troy, all men who see her wish to possess her. However, Christian treats her with kindness and respect, not as a commodity, thus causing her to question her very existence (i.e., a *Sleeping Beauty* story). Unfortunately, she discovers that she is dying of tuberculosis, later dying in his arms. While together, they are ErosLAS and ConsummateTLS. They are “opposites attract” and, as stated in the prologue, a “doomed” story (cf. Christian:
“the woman I loved is dead”). While professionally Ludus LAS, once they meet, she is no longer shown with “clients,” with one exception. The Duke bribes the theatre’s director with a new stage for an “exclusive” contract of Satine’s services. Demonstrating Infatuated TLS, Mania LAS and Ludus LAS behavior, he eventually attempts to (unsuccessfully) kill Christian for usurping his “property.” One further note, for most of the film, Satine is dressed in either deep red or lacy black; however, at the end, having publicly chosen Christian (and denied she is merely an object), she wears all white.

*Shakespeare in Love* (Parfitt, et al., 1998) is set in Elizabethan London and tells of young Will Shakespeare as he “hunts” for his muse, finally finding her in the aristocratic Lady Viola (i.e., “opposites attract”). Unknown to him initially, she is masquerading as a male actor to fulfill her dreams of the stage. Theirs is a *Sleeping Beauty* story, with each awakening the other to happiness through their love. Unfortunately, even though they share a “love at first sight” and are strongly Eros LAS and Romantic TLS, social pressures (most notably Queen Elizabeth herself) pull them from each other (i.e., they are a “doomed” couple). Her father sells her into marriage with Lord Wessex and she is ordered by the Queen to leave with him for Virginia. Lord Wessex is very Pragma LAS about her, asking her father if she is fertile, et cetera. Throughout the film, scenes with Will and Viola intersperse with the play rehearsals, making it clear where Will is getting the scenes for his new play, “Romeo and Ethel” (later renamed to *Romeo and Juliet*).

The animated film *Shrek* (Warner, Williams, Katzenberg, Adamson, & Jenson, 2001) is about an ogre (Shrek) who is hired by Lord Farquaad to rescue the princess Fiona for him so that he can marry her and become a king (i.e., Pragma LAS). Unfortunately, during the journey the princess falls in love with Shrek. Farquaad is later eaten by the dragon that had been guarding her. The princess had been under a spell that left her human-seeming during the day and ogre-seeming at night. Upon kissing her true love, the spell was broken and she is transformed into “love’s true form” (in her case, ogre). Self-consciously derivative of every fairy tale ever told, the film includes a *Sleeping
*Beauty/Rapunzel* waiting in a tower, a KISA (note: Shrek does wear armor while rescuing her, albeit notably not shiny), “love at first sight,” and a talkative Donkey who tries to act as a Cupid for the couple. Shrek and Fiona are Storge\textsuperscript{LAS} and Companionate\textsuperscript{TLS}, with the true Passion\textsuperscript{TLS} of Eros\textsuperscript{LAS} and Consummate\textsuperscript{TLS} developing after her transformation, when they are no longer “opposites attract” but “likes attract.” They have a “happily ever after” ending.

*There’s Something about Mary* (Beddor, et al., 1998) is about a Venus, Mary, whose attractiveness to men causes problems all around her. One almost-boyfriend from high school, Ted, decides to revisit their very traumatic relationship for personal closure, hiring a private investigator (Pat) to find her. Infatuated\textsuperscript{TLS}, Pat decides to woo her by stalking (e.g., to learn information about her to allow him to appear to be a “likes attract”), exhibiting both Manic\textsuperscript{LAS} and Ludic\textsuperscript{LAS} behavior. Ted eventually meets up with her again and they quickly move into Eros\textsuperscript{LAS} and Romantic\textsuperscript{TLS} behavior. Eventually his best friend is revealed to be another former stalker of hers and he (Woogie/Dom) exhibits very Manic\textsuperscript{LAS} and Infatuated\textsuperscript{TLS} behavior. Displaying Agapic\textsuperscript{LAS} behavior, Ted brings in another former boyfriend that had been described as her “true love” and walks away. Mary follows Ted to tell him that he is the one she has chosen (i.e., Consummate\textsuperscript{TLS}, “love conquers all”). All of the men appear to be “love at first sight” with her. Only Mary and Ted have a “happily ever after” ending.

The films of this era have some distinctive elements although only three of them share a pattern. Venus as well as Cupid characters are present. All six films include “doomed” relationships (three of which are Romeo and Juliet stories), with four of those “doomed” relationships being primary ones. Eros\textsuperscript{LAS} is the most noticeable love style (i.e., present in all six films) although it is most often matched with Romantic\textsuperscript{TLS} (in four of the films). There are also four Sleeping Beauty inclusions. All in all, there are greater mythology and fairy tale elements present and fewer successful relationships (i.e., “happy endings).
The songs selected for this era were all from the Pop genre, however, they expressed the wide variation that that genre was developing. One was by a Country Western singer (i.e., Faith Hill), another was by a long-time Rock veteran collaborating with a more modern group (e.g., Carlos Santana with Rob Thomas of matchbox twenty), and a third was a Rap/Pop cross-over (i.e., *U Got it Bad*). All were ranked within the “Top 10” for their year and within the top 100 from the “Top 5000 of the Rock Era,” with one song (i.e., Carlos Santana’s *Smooth*) being number 1 for both its year and on the “Top 5000 of the Rock Era” list (Bronson, 2003). Recordings and lyrics of each were obtained and evaluated.

In *Back at One* (Brian McKnight, 1999) the singer sings, “you came and breathed new life into this lonely heart of mine” [v. 7], using reversed *Sleeping Beauty* imagery to describe how she has opened his heart. He is Eros\textsubscript{LAS} (cf. “you're the only one for me” [v. 3, 5, 7]) and Romantic\textsubscript{TLS}, sharing his feelings in the song.

Faith Hill’s Country/Pop cross-over hit *Breathe* (1999) takes place while she is relaxed in his arms, perhaps in a post-coitus euphoria. Describing her love, she uses *Sleeping Beauty* images (i.e., “my heart is waking up as all the walls come tumbling down” [v. 4]). She is Eros\textsubscript{LAS} (cf. “when I’m lying wrapped up in your arms” [v. 1]) and Romantic\textsubscript{TLS} (i.e., “I know and you know there’s no need for words right now” [v. 4]).

In *Fallin’* (Alicia Keys, 2001), an emotionally confused individual describes the ups and downs of her relationship. Romantic\textsubscript{TLS} but strongly Mania\textsubscript{LAS}, there is great uncertainty about the relationship, with decidedly bi-polar emotions (cf. “I keep on fallin’ in and out of love with you. Sometimes I love ya, sometimes you make me blue. Sometimes I feel good, sometimes I feel used” [v. 1]). There are no archetypes or metaphors present.

*I Knew I Loved You* (Savage Garden, 1999) describes the singer’s feelings that he is in a pre-destined love. Eros\textsubscript{LAS} in its sense of being meant for each other (cf. “I Knew I Loved You before I met you” [v. 2, 4, 6-8]), it is also
Companionate\textsuperscript{TLS} (i.e., “only the sense of completion … I think I’ve found my way home” [v. 3]). He uses reversed \textit{Sleeping Beauty} and “opposites attract” images (i.e., “in your eyes, I see the missing pieces I’m searching for” [v. 3]), with the impression that Rapunzel’s waiting for her Prince is now over.

\textit{Smooth} (Carlos Santana, 1999) describes a hot/cool tango-like relationship. This could be a Latin Prince Charming’s song to \textit{Cinderella} (i.e., I would give my world to lift you up” [v. 2, 6]). He is strongly Eros\textsuperscript{LAS} and Romantic\textsuperscript{TLS}, asking for her Commitment\textsuperscript{TLS} to move into Consummate\textsuperscript{TLS}.

\textit{U Got it Bad} (Usher, 2001) is about the “symptoms” he is experiencing in a new relationship. Using surprisingly mild phrasing for a Rap song, it is mildly Mania\textsuperscript{LAS} (i.e., “if you miss a day without your friend, your whole life’s off track” [v. 4, 7, 9]) and Companionate\textsuperscript{TLS} (cf. “I’m fortunate to have you, girl. … I really adore you” [v. 5]).

One pattern stands out in these songs. Three of them are Eros\textsuperscript{LAS} and Romantic\textsuperscript{TLS}, with either \textit{Sleeping Beauty} or \textit{Cinderella} imagery, and a fourth song is Eros\textsuperscript{LAS} and Companionate\textsuperscript{TLS} with \textit{Sleeping Beauty} lyrics. All of the songs are about relationships that have continued for some time, with three singers either stating their commitment and/or asking for their partner for it.

\textbf{2000: Television Series}

The television series selected were \textit{Everybody loves Raymond}, \textit{Frasier}, \textit{Friends}, and \textit{The Simpsons}. Three of the series had available DVD’s in the targeted years. Unfortunately, \textit{The Simpsons} had neither episode descriptions nor available DVD’s, so an evaluation of this series was not possible. All were winners of multiple Emmys\textsuperscript{75} and all but \textit{The Simpsons} (i.e., an animated series) were on the “Top 100 Series” list, a ranking based on longitude and audience share (Brooks & Marsh, 2003, p. 1477-1478). \textit{The Simpsons} series was included in both 1990 and 2000 due to the longevity of the series.

\footnote{\url{http://www.emmys.com/awards/awardsearch.php}}


Everybody Loves Raymond (Smiley & Rosegarten, 1996-2004) includes three primary relationships. The first is of Ray and Debora, young, working parents, married for a while, who may have begun their relationship as Eros<sub>LAS</sub> and Consummate<sub_TLS</sub>, but who are now mostly Storge<sub>LAS</sub> and Companionate<sub_TLS</sub> (with brief flashes of Passion<sub_TLS</sub>). Across the street are his parents, Frank and Marie, a publicly rather combatant (but privately caring) Storge<sub>LAS</sub> and Companionate<sub_TLS</sub> couple. Living with them is Ray’s brother, Robert, who maintains an on-again-off-again relationship with Amy for several seasons. Unable to fully Commit<sub_TLS</sub> to her, he is Mania<sub>LAS</sub> and Romantic<sub_TLS</sub>, while she waits patiently at Storge<sub>LAS</sub> and Romantic<sub_TLS</sub>. During the fifth season, while on a trip to Italy, Robert briefly proclaims to Stefania that she is “the girl of my dreams” (i.e., Eros<sub>LAS</sub>); however, he is unable to Commit<sub_TLS</sub> to her, either. There are no consistent archetypes or metaphors present.

Nearly every character on the series Frasier (Lloyd & Keenan, 1993-2004) is “hunting”; most simply “hunting” for someone/anyone to love. One pair (cf. Niles and Daphne), however, knew who they loved, but seemed unable to coordinate themselves until the end of the seventh season at which point she left Donny waiting at the altar to run off with Niles while Niles abandoned his new bride (Melinda) practically on their honeymoon. Niles and Daphne are strongly Eros<sub>LAS</sub> and Consummate<sub_TLS</sub> (although it would take them two more seasons to actually marry), with “love at first sight” (from previous seasons), “love conquers all,” and (eventually) “happily ever after.” His brother, Frasier, is very Ludus<sub>LAS</sub> and frequently Infatuated<sub_TLS</sub>; often balancing relationships with two women (cf. Clair and his high school sweetheart Lana). Their widower father, Martin, also tends towards mild Ludus<sub>LAS</sub> and Infatuated<sub_TLS</sub> dating behavior.

The six friends (two are brother and sister) of Friends (Bright, Kauffman, & Crane, 1994-2005) demonstrate the elaborate relationship “plot braiding” (viz., interconnecting and overlapping plot lines) common to situation comedies [Sitcoms] that focus on singles and their relationships. Ross and Rachel, longtime “love at first sight” and Passionate<sub_TLS</sub> about each other, finally get married (in
Las Vegas, while drunk; season 6) but decide to divorce soon after. She later becomes pregnant by him (season 7) and has his child out of (mutual) wedlock (season 8). They both are Ludus^{LAS} and “hunting.” His sister Monica and Chandler move in together and are married by the end of season 7. They are Eros^{LAS} and Consummate^{TLS} and may have been “love at first sight” (cf. implied in high school flashbacks). Joey and Phoebe are much more in the background during these seasons, although Joey does display KISA behavior while Rachel is pregnant by asking her to marry him so that her baby “could have a father.”

Ten of the individuals from these series are Ludus^{LAS} singles “hunting” for partners. Additionally, there are two Storge^{LAS} and Companionate^{TLS} couples and two couples (i.e., Niles and Daphne, Chandler and Monica) are Eros^{LAS} and Consummate^{TLS}, with “love at first sight” and “happily ever after” endings (implied). Only one character demonstrates fairy tale behavior (e.g., KISA).

**Media Findings Overview**

In brief, the media of 1970 showed two patterns, with a slight disconnect between the romantic love images presented in films and in music (there was not enough information to evaluate the television series of this era). Both the general films and those suitable for younger audiences (i.e., the LAS/TLS cohort) contained a similar pattern. The central couples were both strongly Eros^{LAS} and Consummate^{TLS}, starting their relationship at “love at first sight.” Many of them were “opposites attract” and “love conquers all” stories. One major difference between the general films and the cohort's films is that most of the general films' relationships were “doomed” whereas almost all of the relationships in the cohort's films ended in “happily ever after.” One other difference was that, like the music of the era, many of the cohort's films involved someone “hunting” for love. The music pattern, while containing mostly Eros^{LAS} couples, also contained only Infatuated^{TLS} lyrics. This, along with the “hunting,” reflects more of an early relationship state.
The media from the 1980 time slice tended to show successful couples (i.e., those that would survive) as being matched in their love styles, with one notable exception (cf. *Romeo and Juliet*). While almost all of the primary relationships involved “hunting” and/or the initial stages of a relationship, the successful ones also tended to include “love at first sight,” a KISA (usually male), and a “happily ever after” ending. These couples were generally either $E^\text{LAS}$ and $C^\text{TLS}$ or actively moving towards those love styles in tandem. These younger couples were contrasted with older and/or longer-term relationships, which were most often shown as $S^\text{LAS}$ and $C^\text{TLS}$. The most common archetypes were *KISA*, *Beauty and the Beast*, and *Sleeping Beauty*.

The 1990-era media show some divergence between the film imagery and that of music. In general, the relationships in the films were developing, while most of the song couples were already established (though perhaps separated by distance). The predominant television couples were either already established (like the music couples) or still “hunting.” Most of the primary film couples followed a fairy tale-like pattern of “love at first sight,” “opposites attract,” a strong KISA male, the intervention of Cupid, and a “happily ever after” ending. These couples tended to be strongly $E^\text{LAS}$ and $C^\text{TLS}$ (as did the established television couples), in contrast to the $E^\text{LAS}$ and $C^\text{TLS}$ music couples or the Ludus$^\text{LAS}$ “hunting” couples present in both the television shows and as background couples in the films.

The majority of the relationships within 2000’s media are shown as $E^\text{LAS}$ and Romantic$^\text{TLS}$, with several others where one partner wishes to move into Consummate$^\text{TLS}$. Older couples are generally shown as $S^\text{LAS}$ and Companionate$^\text{TLS}$. There is great diversity of romantic archetypes present; with mythology’s *Venus* and *Cupid* and KISA, *Sleeping Beauty*, and *Cinderella* from fairy tales being the most common. For the most part, only in the television series is someone “hunting” for someone to love; most of the other media is
about “hunting” for a lost love. The most prevalent metaphors are about “opposites attracting,” and “doomed” loves.

Cultural Images of Romantic Love

In addition to the LAS and TLS patterns noted above, there were some romantic archetypes and metaphors identified from the media. An archetype involves an easily recognizable image of a character or relationship. For instance, Paul Bunyan is an archetype about the American work ethic. A metaphor is a culturally recognizable short phrase that describes some aspect of the phenomenon in question. “It never rains but it pours” is a metaphor (later borrowed and used ironically by the Morton Salt Company) to describe how problems can go from bad to worse. Descriptions of the identified romantic love archetypes and metaphors follow.

Romantic Love Archetypes

Overall, there were eight romantic love archetypes identified. Based on fairy tales, mythology, and Shakespearean tales described earlier, they are quite prevalent and recognizable in American culture (see both “1970: Classical Media (Fairy Tales and Disney)” and “1980: Classical Media (Mythology and Shakespeare)” above for full descriptions of these stories). Each of the romantic love archetype stories also had several embedded metaphors making up their plots (see Table 4.6 and Table 4.7 for descriptions of these metaphors).

The romantic love archetypes comprised two sets of images. The first set included three archetypes that were about change agents, individuals who change the progression of romantic love (see Table 4.4): Cupid, the Knight in Shining Armor [KISA], and Venus. A Cupid is an outside change agent who steps in to assist a couple towards love through choice words or actions. The KISA, though generally involved in one romance story line or another, is also independent of them and is an individual (usually male) who rescues the other
(generally female) to further their progression towards love. One additional note: women who are about to be rescued by KISA’s tend to be dressed predominantly in white (i.e., a color of purity) before and/or during their rescues and then noticeably in reds (viz., a passion color) afterwards. Women who had lived lives that focused on sexuality and are choosing love had a reversed color pattern (viz., reds to white). A Venus is almost always a woman with an irresistible attractive force that pulls men towards her, not always by the choice of either of them. A woman who is a Venus is frequently surrounded by past and current lovers and often seems untouched by love themselves.
<table>
<thead>
<tr>
<th>archetype</th>
<th>description</th>
<th>metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cupid</td>
<td>An outside change agent working to unite a couple</td>
<td>love at first sight opposites attract happily ever after</td>
</tr>
<tr>
<td><strong>Knight in Shining Armor [KISA]</strong></td>
<td>Damsel-in-distress is rescued by brave knight and they fall in love. Often paired with <em>Sleeping Beauty</em></td>
<td>love conquers all love at first sight opposites attract happily ever after</td>
</tr>
<tr>
<td>Venus</td>
<td>Someone who strongly attracts lovers through little or no effort on their part. Often surrounded by past and/or hopeful lovers</td>
<td>love at first sight doomed love</td>
</tr>
</tbody>
</table>

Table 4.4: Romantic love archetypes about change agents (images)

The other five romantic love archetypes delineate relationship story lines (see Table 4.5): *Beauty and the Beast*, *Cinderella*, *Rapunzel* (a subgroup of *Sleeping Beauty*), *Romeo and Juliet*, and *Sleeping Beauty*. Beginning with the fairy tales, in *Beauty and the Beast* stories, Beauty sees beyond the beastly exterior of the Beast into his or her heart and Beauty’s love for the Beast causes the Beast to become that beauty (i.e., not beastly on the exterior). These stories are generally associated with Storge\(^{LAS}\) and Companionate\(^{TLS}\) beginnings, although the couple moves quickly into Eros\(^{LAS}\) and Consummated\(^{TLS}\) upon the Beast’s transformation. In *Cinderella* stories, a *Cupid* (i.e., a fairy godmother of some sort) lifts her above her social position and a prince falls in love with her. In *Sleeping Beauty* stories, a prince (often a *KISA*) awakens her to life through his love. *Rapunzel* is a subgroup of *Sleeping Beauty* stories, emphasizing the waiting period for the one who rescues her (generally a *KISA*). *Cinderella*, *Sleeping Beauty*, and *Rapunzel* all include “love at first sight” and strongly Eros\(^{LAS}\) beginnings, often moving into Consummated\(^{TLS}\) relationships quite quickly. They
generally end in “happily ever after” and often include a wedding. The final story line is *Romeo and Juliet* and, while they may begin like the fairy tales with Eros and Consummate love, they defy society for their love and frequently one or both of them die (i.e., a “doomed” story line).

<table>
<thead>
<tr>
<th>archetype</th>
<th>description</th>
<th>metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beauty &amp; the Beast</td>
<td>Beauty sees beauty in Beast; through Beauty’s love, Beast becomes that beauty</td>
<td>opposites attract love conquers all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>happily ever after</td>
</tr>
<tr>
<td>Cinderella</td>
<td>Outside forces lift her above her position and prince falls in love with her</td>
<td>love at first sight</td>
</tr>
<tr>
<td></td>
<td></td>
<td>opposites attract love conquers all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>happily ever after</td>
</tr>
<tr>
<td>Rapunzel</td>
<td>Focus is on waiting for loved one to come; generally paired with K/SA [subgroup of Sleeping Beauty]</td>
<td>love conquers all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>happily ever after</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>They defy their families for love, often disowned, sometimes one/both die</td>
<td>love at first sight</td>
</tr>
<tr>
<td></td>
<td></td>
<td>love conquers all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>doomed love</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>The Prince awakens Sleeping Beauty to life/joy/happiness through his love</td>
<td>love at first sight</td>
</tr>
<tr>
<td></td>
<td></td>
<td>love conquers all</td>
</tr>
<tr>
<td></td>
<td></td>
<td>happily ever after</td>
</tr>
</tbody>
</table>

Table 4.5: Romantic love archetypes about relationship story lines (images)

**Romantic Love Metaphors**

There were two general categories of romantic metaphors identified: metaphors about finding love and metaphors about dealing with love. Some of the metaphors were also associated with one or more of the romantic love
archetypes (see Table 4.4 and Table 4.5 above). There were five metaphors about finding love (see Table 4.6): “love at first sight,” “there all the time,” “likes attract,” “opposites attract,” and “hunting.” With “love at first sight,” there is an immediate attraction, usually physical, that is acted on very early on in the relationship (e.g., a kiss, sexual intercourse) and there are generally high levels of PassionTLS within the couple. In “there all the time,” the individual comes to realize that the person he/she loves is someone in their immediate environment (i.e., a co-worker, a neighbor, etc.). These stories tend to be more associated with StorgeLAS and CompanionateTLS love styles, though not necessarily. “There all the time” stories are not in themselves “hunting” stories (i.e., you don’t have to “hunt” for something in front of you), although they may be associated with them. “Likes attract” and “opposites attract” stories both involve an attraction to characteristics in the other that may or may not be similar to one’s own. Finally, there are two different kinds of “hunting” stories. The first is when one has identified who their love-of-life is but that person for some reason disappears; the story is about the hunt to recover the love-of-life. The other type is a more generalized looking for someone to love (can be paired with a “there all the time” conclusion).

<table>
<thead>
<tr>
<th>metaphor</th>
<th>description</th>
</tr>
</thead>
<tbody>
<tr>
<td>love at first sight</td>
<td>They immediately fall in love, quickly consummate physically; lots of passion.</td>
</tr>
<tr>
<td>there all the time</td>
<td>The love-looked-for is right in front of their face (friend).</td>
</tr>
<tr>
<td>likes attract</td>
<td>Two similar people are drawn together romantically.</td>
</tr>
<tr>
<td>opposites attract</td>
<td>Two very different people are drawn together.</td>
</tr>
<tr>
<td>hunting</td>
<td>A) One has found the love-of-life but the love-of-life disappears; story is about the hunt for the love-of-life.</td>
</tr>
<tr>
<td></td>
<td>B) One is looking for someone to love.</td>
</tr>
</tbody>
</table>

Table 4.6: Romantic love metaphors about finding love (phrases)
Metaphors about dealing with love (see Table 4.7) include “love conquers all,” “happily ever after,” and “endings,” with the “endings” subgroup of “doomed love.” In “love conquers all” stories, the couple strives forward, battling external (e.g., dragons, evil witches, etc.) and sometimes internal (cf. personal depression, an antagonistic “opposites attract,” etc.) forces to keep their love alive. “Happily ever after” stories tend to gloss over the couple’s relationship beyond its beginning and generally end with a marriage. With an “endings” story, the relationship as it has been is coming apart; the story is generally about the unraveling and whether or not the couple stays together. “Doomed love” is a subgroup of the “endings” stories where the audience (e.g., reader, viewer) knows in advance that the relationship will not survive (cf. sometimes one partner dies, sometimes they “divorce”) and the story is about how this came into being.

<table>
<thead>
<tr>
<th>Metaphors</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>love conquers all</td>
<td>In spite of outside/ internal forces, love survives.</td>
</tr>
<tr>
<td>happily ever after</td>
<td>Compared with what’s happened so far, life together will be easy.</td>
</tr>
<tr>
<td>endings</td>
<td>For some reason, the relationship is coming apart/ ending; may be saved, might not be saved.</td>
</tr>
<tr>
<td>doomed love</td>
<td>Audience knows in advance that tragically this relationship will not survive. Subgroup of endings.</td>
</tr>
</tbody>
</table>

Table 4.7: Romantic love metaphors about dealing with love (phrases)

Conclusions

The media evaluated for the various time periods of this study reveal a rich romantic love “snapshot” of the eras, complete with modeled love imagery. In addition to the expected LAS and TLS love styles, two sets of well-known
romantic love cultural archetypes emerged from such classical media as Cupid (i.e., archetypical change agents) and Sleeping Beauty (viz., archetypical relationships story lines). The metaphors about love that were identified included five concepts dealing with finding love and four more dealing with love once you find it. Many of these metaphors seem mutually exclusive; yet, these conflicting concepts seem to be held concurrently by the population at large (i.e., “likes attract” and “opposites attract”), often occurring in the same film together, for instance.

The final chapter reflects on these patterns present in the media, as well as the patterns of development present in the research on romantic love. As this has been a preliminary study into this area, suggestions for future research are included.
CHAPTER 5

DISCUSSION

... and the greatest of these is love.
I Corinthians, 13:13

Introduction

As indicated in earlier chapters, this study was designed to look at the interaction of the sociocultural environment (i.e., the entertainment media) and the current research thinking on romantic love during selected time periods as a means of discovering similarities and new connections. Seldom (if ever) has such a study been proposed and while there were research methodologies available to structure such a cultural meta-analysis, they existed within disparate disciplines such as Social Movements and Communication, areas seldom used by love researchers. What follow are a brief integration of the findings in the media analysis and the research overview of each time period. Following that are my suggestions for further research and exploration.

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Research Questions Revisited

There were two research questions that shaped this study. First of all, how has the modern entertainment media (i.e., motion pictures, popular music, and television series) portrayed romantic love? Beyond mere love imagery, however, was the question of whether or not those images had changed since 1970 or remained the same. The other question related to whether or not the patterns in the media and the patterns in the romantic love research were similar or different.

Media Patterns of Love

This exploratory study was relatively large, incorporating nearly 500 media artifacts that were evaluated using over 30 romantic love characteristics. Yet, the time periods evaluated were narrow and the numbers of artifacts within each time period were few. Evaluating the music and television series was especially difficult. Reviewing only six songs over a 4-year period did not provide enough depth or richness. Many song lyrics consist of one verse and/or a chorus repeated several times and generally presented not a romantic progression but rather a single romantic thought. This meagerness made evaluating the song’s relationship(s) challenging. Additionally, many of the desired television series episodes for particular years are not yet available. None of the time periods had all episodes of the selected television series available. Given how a relationship in a series may develop over several seasons, this again made evaluating the relationships difficult.

From a research perspective, films proved to be the medium with the greatest depth of information about romantic love for several reasons. In a film, one gets a full story – beginning, middle, and end – in a relatively short amount of time. In spite of the financial cost and time needed to produce a major film, they still tend to be more trend-setting than television. I suspect that, given the current film rating system versus network television, films can challenge viewers more
than a medium that is more dependant on advertisers. For all of these reasons, the remainder of the analyses in this study will be concerned with only the 24 films that were reviewed.

**Romantic Love in the Films**

There were several patterns of significance that developed from these films. The metaphors that were identified (see Chapter 4: Romantic Love Metaphors) tended to be conceptually paired opposites: “likes attract”-“opposites attract”; “love at first sight”-“there all the time”; “happily ever after”-“doomed”; “hunting for anyone to love”-“hunting for a lost love.” “Love conquers all” paired outside of the metaphors with *Romeo and Juliet* (viz., their love was not strong enough to overcome societal pressures). Both sets of metaphors and the archetype change agents (see Chapter 4: Romantic Love Archetypes) could best be described as romance puzzle pieces which were then combined in various ways to build an archetype relationship story line (i.e., a *Sleeping Beauty* story). While one cannot tell much about a story if all that is known is that it contains a *Cupid*, most Westerners would know fairly well how a *Cinderella* story should go. All of the archetype story lines incorporated a change agent of some kind.

All but one of the archetype story lines (i.e., *Romeo and Juliet*) involved a personal change of some sort. *Beauty and the Beast* involved an internal change (viz., the Beast decides to fulfill Beauty’s image of himself) and *Cinderella, Sleeping Beauty, and Rapunzel* all had external changes (cf. Sleeping Beauty’s prince awakens her to love). Perhaps the true tragedy of Romeo and Juliet is that they did not change. They seem to remain as they were before meeting, with Romeo still in love with love and Juliet still rather naïve and unworldly. It is intriguing to consider what they could have changed to turn their story into a successful one; perhaps appealing to the Prince (as a *Cupid*) to intercede on their behalf to their families? Had they not died what would their relationship have been like by their tenth anniversary?
There were three major relationship patterns displayed by the couples in the films. Many of the primary or forefront couples tended to follow a Fairy Tale story line, with “love at first sight” moving quickly into a passionate and committed love (i.e., Eros\(^{\text{LAS}}\) and Consummate\(^{\text{TLS}}\)) and then into “happily ever after.” Often there was an archetype change agent (i.e., a Knight in Shining Armor [\text{KISA}]). Most of the secondary or background couples tended to have one of two patterns. Older couples (either older in age or in terms of length of relationship) tended to be portrayed as Mature in their love: Storge\(^{\text{LAS}}\) and Companionate\(^{\text{TLS}}\), often appearing “likes attract.” Younger couples (again, either young in age or single and unattached) were Seekers; shown as “hunting,” Ludus\(^{\text{LAS}}\), and Infatuated\(^{\text{TLS}}\). Taken together, these three patterns almost seem to create a relationship time-line (see table 5.1).

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Seekers</th>
<th>Fairy Tale</th>
<th>Mature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characteristics:</td>
<td>Ludus(^{\text{LAS}})</td>
<td>Eros(^{\text{LAS}})</td>
<td>Storge(^{\text{LAS}})</td>
</tr>
<tr>
<td></td>
<td>Infatuated(^{\text{TLS}})</td>
<td>Consummate(^{\text{TLS}})</td>
<td>Companionate(^{\text{TLS}})</td>
</tr>
<tr>
<td></td>
<td>“hunting” [any]</td>
<td>“hunting” [lost love]</td>
<td>[lost love is found]</td>
</tr>
<tr>
<td></td>
<td>“love at first sight”</td>
<td>“love at first sight”</td>
<td>“there all the time”</td>
</tr>
<tr>
<td></td>
<td>“opposites attract”</td>
<td>“opposites attract”</td>
<td>“likes attract”</td>
</tr>
<tr>
<td></td>
<td>“endings”</td>
<td>“happily ever after”</td>
<td>[is “happily ever after”]</td>
</tr>
<tr>
<td></td>
<td>“doomed”</td>
<td>“love conquers all”</td>
<td>[no change]</td>
</tr>
<tr>
<td></td>
<td>Venus</td>
<td>Cupid and/or KISA</td>
<td>[no change agent]</td>
</tr>
</tbody>
</table>

Table 5.1: Characteristics of relationship patterns viewed as a developmental progression.

Seekers have two very distinct patterns. The first includes individuals “hunting” for someone (anyone) to love. Easily Infatuated\(^{\text{TLS}}\) and frequently falling
into “love at first sight,” these individuals are often purely Ludus\textsuperscript{LAS}, meaning that they view love as a game with many partners, avoid emotional attachment, and view sex as recreational only. However, they may also be individuals looking for “true love” but who just have not found it yet. The \textit{Venus} archetype fits in here with both the \textit{Venus} and the men chasing her considered to be Seekers. The other Seeker pattern includes the individuals in mismatched relationships; individuals often desperately seeking to create a relationship that does not exist. The relationship may be transitory (i.e., “endings”) or truly “doomed” to fail somehow. Of the seven films that included Seekers as primary relationships, all were “doomed” relationships (cf. \textit{Moulin Rouge}\textsuperscript{77}) (see Table 5.2 for the list of relationship patterns in the reviewed films). In general, these “doomed” Seekers did not seem to be presented in contrast to a Fairy Tale or Mature couple and seemed to be most prevalent in the films from 1970 and 2000. Secondary Seekers were generally offered in contrast to Fairy Tale primary couples (e.g., \textit{Grease}). When an individual who is initially a Seeker finally finds “true love,” they seem to leap immediately into the Fairy Tale pattern without build up or connection to their previous relationship mode (i.e., \textit{An Officer and a Gentleman}).

Since it generally begins with “love at first sight,” the Fairy Tale pattern often has very little build-up. Couples seem to go from zero to full-blown passionate love (i.e., Eros\textsuperscript{LAS}) with strong commitment and emotional closeness (e.g., Consummate\textsuperscript{TLS}), including engaging in sex within a relatively short period of time (cf. \textit{Love Story}). The elements of “hunting” for a lost love, “love conquers all,” and the archetypical change agents of Cupid and/or KISA seem to be included to make the story more exciting until the “happily ever after” ending. The “happily ever after” ending generally signals the completion of their Fairy Tale stage and is usually signified by a legal joining of some kind (i.e., an engagement, moving in together, or an actual wedding). Primary couples with Fairy Tale patterns tended to be from 1980 and 1990 and more than half of them showed contrasting secondary couples in Seeker patterns (cf. \textit{Tootsie}).

\textsuperscript{77} References for reviewed films are in Media Bibliography
Gradually over time, the Fairy Tale pattern seems to develop into a more Mature relationship. Generally portrayed as Storge\(^{LAS}\) and Companionate\(^{TLS}\), these couples have become long-term friends with little visible passion but deep mutual empathy and support. This may reflect an inherent cultural bias in films towards Seeker and/or Fairy Tale relationships which are stereotypically portrayed by young adult actors. This further reinforces a social belief that only younger adults can and should be passionate and sexual towards each other. These Mature couples either have an ongoing Companionate\(^{TLS}\) lover or have found their “lost” loves and have no need for an archetype change agent to move their relationship further into love. They are living their “happily ever after” ending. Only four films showed Mature couples (cf. *On Golden Pond*). One film (i.e., *When Harry Met Sally …*) even offered a longitudinal view of the relationship.

Many of the relationships reviewed were in transition, so the relationship patterns listed below reflect their final pattern. The reviewed film’s primary and major secondary relationships are listed by relationship pattern below (see Table 5.2; see Chapter 4 for discussion of these relationships).
<table>
<thead>
<tr>
<th>Year</th>
<th>Seekers</th>
<th>Fairy Tale</th>
<th>Mature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td>Butch Cassidy&lt;sup&gt;P,a&lt;/sup&gt;</td>
<td>Chitty Chitty Bang Bang&lt;sup&gt;P&lt;/sup&gt;</td>
<td>Fiddler on the Roof&lt;sup&gt;P&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>Romeo and Juliet&lt;sup&gt;P&lt;/sup&gt;</td>
<td>Fiddler on the Roof&lt;sup&gt;P,S&lt;/sup&gt;</td>
<td>Love Story&lt;sup&gt;P&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>Summer of '42&lt;sup&gt;P,S&lt;/sup&gt;</td>
<td></td>
<td>What's up, Doc?&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>What’s up, Doc?&lt;sup&gt;S&lt;/sup&gt;</td>
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<td>1980</td>
<td>Officer &amp; a Gentleman&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Officer &amp; a Gentleman&lt;sup&gt;P&lt;/sup&gt;</td>
<td>On Golden Pond&lt;sup&gt;P,S&lt;/sup&gt;</td>
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<td></td>
<td>Grease&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Empire Strikes Back&lt;sup&gt;P&lt;/sup&gt;</td>
<td>Tootsie&lt;sup&gt;P&lt;/sup&gt;</td>
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<td></td>
<td>Tootsie&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Grease&lt;sup&gt;P&lt;/sup&gt;</td>
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<td></td>
<td>Raiders of the Lost Ark&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>1990</td>
<td>Batman&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Batman&lt;sup&gt;P&lt;/sup&gt;</td>
<td>When Harry Met Sally&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>Beauty &amp; the Beast&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Beauty &amp; the Beast&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>Cyrano de Bergerac&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>Ghost&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Ghost&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>2000</td>
<td>Anna and the King&lt;sup&gt;P&lt;/sup&gt;</td>
<td>Crouching Tiger&lt;sup&gt;P&lt;/sup&gt;</td>
<td>Crouching Tiger&lt;sup&gt;S&lt;/sup&gt;</td>
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<td>Moulin Rouge&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>Shakespeare in Love&lt;sup&gt;P&lt;/sup&gt;</td>
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<td>Shrek&lt;sup&gt;S&lt;/sup&gt;</td>
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<td></td>
<td>Something about Mary&lt;sup&gt;S&lt;/sup&gt;</td>
<td>Something about Mary&lt;sup&gt;P&lt;/sup&gt;</td>
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</table>

<sup>a</sup> P: primary or forefront relationship; S: secondary or background relationship

Table 5.2: Relationship patterns of couples in reviewed films.
Overall, this study evaluated more than 150 media couples as viewed by a hypothetical composite-over-time of the original college students who were recruited during the development of the various love instruments. In reality, however, the media couples were just as hypothetical as the composite. Well-performed media “couples” (i.e., actors whose performances of the characters are so well done that we forget that they are fictional) are perceived as “real” and hence may have real behavior modeling influence. Additionally, many actors have built their career upon playing specific types of archetypical roles. For instance, actor Harrison Ford has played a KISA role in so many of his films that any new film role that he plays is initially assumed to also be a KISA. This sort of “pre-programming” in films is common and actively used by the film studios.

In summary, the relationships presented in these 24 films seemed to fall into one of three patterns. Seekers are either “playing the field” looking for someone to love or unsuccessfully trying to get a mismatched relationship to fit into a predetermined mold. Those in a Fairy Tale pattern have a quick, passionate beginning to their relationship, overcome some hardships, and go onto a relationship commitment of some sort. Over time, the Fairy Tale couples seem to cool their passion into a Mature relationship characterized by a deep and abiding friendship.

Research Patterns of Love

Chapter 2 describes the general developmental process of the field of romantic love research. However, when one looks at the actual chronological process of the field, with particular attention to the time periods selected for this study, a slightly different picture emerges out of what would have been the current research findings for each of these periods.

Beginning with the 1970 era, Rubin (1970) developed a scale that differentiated between the attitudes associated with liking and loving, correlating these attitudes with behaviors exhibited by dating couples. Knox (1970) found
that conceptions of romantic love differ between individuals of different ages or life stages, with newlyweds having the most realistic view and high school students and those in long-term marriages having a more “romanticized” view. Lee’s development of his Love Attitudes Scale [LAS] from the literature about love (both classical and more modern) provided six categories of love styles (1973, 1974): Ludus (playful love), Eros (passionate love), Storge (friendship love), Agape (self-less love), Mania (obsessive love), and Pragma (“shopping list” love).

In 1980, the love research focused on two primary areas. Hendrick, Hendrick, Foote, and Slapion-Foote (1984) further refined Lee’s work by developing the LAS instrument and began large-scale testing with it on college students, most of whom either were not currently in love or who had never been in love. They found that women reported attitudes about love that involved more friendship, practical considerations, with some obsessive behaviors whereas men were typically more interested in multiple partners with little emotional commitment, and passionate sexual relationships. First Berscheid and Walster (1978) and later Hatfield, Traupmann, and Sprecher (1984) identified passionate love as deeply emotional, sexual, and self-absorbed. Companionate love they described as a deep friendship, with strong attachment and caring towards the other. Both sets of researchers proposed that moving from passionate to companionate love was the evolutionary progression for romantic love, with passion declining over time and companionate love coming to the forefront. When Hatfield, Traupmann, and Sprecher (1984) looked at older women’s relationships, they found that these women (who were born pre-World War II) self-reported that even though both passion and companionate love declined slightly with length of marriage, they were still both present.

By 1990, Hendrick, Hendrick, and Dicke (1998) had developed short forms of the LAS consisting of either an 18- or 24-item version (see Appendix B). Easily administered and once again normed using college students, they found that women were more likely to focus on passionate love along with developing a
friendship with their partner, but only if the partner met certain criteria of the women. Men overall were more likely to endorse the playful love of multiple sexual partners, with some obsessive behaviors, but with occasional demonstrations of self-less love. Unfortunately, norming an instrument about romantic love using only college students, most of whom are not currently in love and many of which have never been in love, as the LAS has been, may not have been the most balanced of research designs. As with the media’s bias mentioned above, this reflects a cultural bias towards younger, earlier stage relationships. More research is needed on the perception of love across the life span for adults in addition to how an individual relationship’s romantic love progresses.

Inman-Amos, Hendrick, and Hendrick (1994) compared the differences in love attitudes of parents and college-aged children and found that while the parents themselves expressed relatively similar love attitudes, there was little similarity between the young adults and their lengthily married parents. The younger adults generally scored higher in playful love and being preoccupied with their partner (e.g., Ludus\textsuperscript{LAS} and Mania\textsuperscript{LAS}), while their parents equated Eros\textsuperscript{LAS} (i.e., intensity of emotion, commitment, and sexuality) with their marital satisfaction. Meanwhile, the prototype theorists were looking at the linguistic meanings individuals associated with love. Fehr and Russell (1991) found that, while college students were not able to agree on the exact definition of romantic love, they were able to agree on the central versus peripheral characteristics of the concept. Furthermore, Fehr (1994) found that college students were generally able to differentiate between love prototypes of all types. When factored, the romantic love prototypes grouped into either romantic beliefs and passionate experience (i.e., romantic love, committed love, passionate love, infatuation, sexuality) or companionate love which was based on committed love and friendship.

Finally, Sprecher (1999) found that the majority of the dating college-aged students she studied had separated within 4 years but those that stayed together perceived themselves as increasing in love over time. Lemieux and Hale (1999,
redeveloped Sternberg’s Triangular Love Scale and found that it seemed to be able to discern between early relationships which focused on emotional closeness and physical attraction and those that were more mature, characterized by strong needs for a long-term relationship. This appears to reinforce Sternberg’s early theoretical work as well as both Berscheid and Walster’s and Hatfield, Traupmann, and Sprecher’s work on passionate and companionate love. Sternberg himself began working on his Love as a Story theory (1998), identifying more than two dozen love stories and pairings and ultimately developing his Love Stories Scale (Sternberg, Hojjat, & Barnes, 2001). The Scale stories clustered into adaptive and maladaptive groupings, with seven sets of subgroups. The adaptive subgroups were cooperative stories, strategic planning stories, stories that focused on the past, and idealization. The maladaptive subgroups were manipulative stories, stories with strong imagery, and subordination stories. They found that undergraduate couples tended to have similar love story patterns and that those with adaptive story lines tended to have greater relationship satisfaction.

Overall, the romantic love research followed three patterns. The one that is most apparent is the development of relationship typologies. Rubin’s Liking and Loving Scale, both Berscheid and Walster’s and Hatfield’s passionate and companionate love, the Love Attitudes Scale, Fehr and Russell’s semantic characterization of love concepts, and Sternberg’s Triangular Love Scale and Love Stories Scale are all lists of the sub-attributes or types of romantic love. While the LAS is relatively term-neutral regarding which of the list is “true love,” unfortunately, at least one of the terms (mania) includes negative connotations for the term itself. The TLS’s core concepts of intimacy, passion, and commitment are also neutral; however, the terms chosen for the eight combinations include several with cultural associations (i.e., consummate, empty). The inclusion of these non-neutral terms implies that the typologies may in fact be hierarchal rather than recording either a series of sub-traits of love or the progression of love over time.
The second pattern is a developmental view of romantic love. Several researchers found differing conceptions of love between individuals at different life stages (cf. Knox, 1970; Inman-Amos, Hendrick, & Hendrick, 1994) while others found individual changes over time (e.g., Sprecher, 1999; Hatfield, Traupmann, & Sprecher, 1984). Lemieux and Hale (1999, 2000), on the other hand, used the TLS to discern a distinction between newer relationships and those that were more mature. Their work appears to reinforce Berscheid and Walster’s and Hatfield, Traupmann, and Sprecher’s earlier work on passionate and companionate love. Romantic love appears to develop over time within a relationship from an earlier passionate stage characterized by infatuation, intensity of emotions, commitment, and strong sexuality into a more companionate stage of deep friendship and caring, long-term commitment, and mutual support.

The final research pattern hints at the influence of historical cohorts and sociocultural factors. Hatfield, Traupmann, and Sprecher (1984) looked at the relationships of women who were born before World War II; Knox (1970) compared high school students, newlyweds, and older couples; and Inman-Amos, Hendrick, and Hendrick (1994) looked at the differences between parents and adult children. All of these differences may be due to a subtle cohort factor. While Sprecher’s (1999) couples who saw themselves as increasing in love over time may have been making that assumption based on the failure of couples around them (i.e., a social influence), they could also have moved from a passionate stage in their relationship into a more companionate one. Finally, Fehr’s (1994) research on the central and peripheral concepts associated with romantic love led to her assertion about a cultural influence on the definition of love.

In conclusion, the romantic love research from 1970 to 2000 fell into three patterns. Many researchers identified love typologies. Others utilized a developmental view that focused on the progression of love within a relationship. Several of the researchers discovered what may be either sociocultural or cohort
influences on romantic love conceptions. The next section compares these patterns with the patterns previously identified in the media.

Integration of Love Patterns

The research questions shaping this study involved comparing the patterns of romantic love imagery in the entertainment media with the body of romantic love research. In the media, the relationship pattern of Seeker-Fairy Tale-Mature seems to delineate a romantic timeline. However, when looking closer at the media archetypes, a cultural influence is apparent (see below), as with the research. If one accepts the implicit assumption above that the LAS and TLS instruments are measuring developmental stages in the progression of romantic love (i.e., developmental states rather than personality traits), then perhaps both the research and media’s overall pattern is to view romantic love as developmental with cohort influences.

Traditionally, the female ingénue or Beauty role is portrayed as a passive, beautiful, innocent, young woman in some sort of difficulty and the KISA is a strong male, often martial, who rushes to her rescue. Very few tales include a gender-reversed Beauty or KISA (cf. The Taming of the Shrew is a gender-reversed Beauty and the Beast). The very few gender-reversed KISA roles are generally either for children or older women (i.e., Ethel in On Golden Pond). Cupid roles tend to be gender-neutral, but stereotypically, a Venus is female (viz., Mary in There’s Something About Mary). In recent years, however, while the KISA role has remained relatively consistent (cf. Shrek from Shrek, Han Solo from The Empire Strikes Back), the Beauty role is beginning to reflect evolving cultural values for women: more physical strength, much less helplessness, and more self-determination (e.g., Vivian in Pretty Woman). The Cupid, Venus, and KISA roles do not seem to be evolving significantly, however, so perhaps it is only the archetype relationship story lines that are afforded the opportunity. Yet,
these story lines are made up of seemingly unchanging archetype change agents and metaphors.

Both the media images and the research seem to indicate that, at the greater society level, there are two romantic love ideals: Romantic78 and Companionate (see Table 5.3). The first ideal, Romantic, is that a relationship should be based on intense levels of emotions and physical attraction. In other words, one’s emotional state and/or physical attraction to the other should form the basis of a love relationship. The individuals may view the relationship as enduring; however, at this stage, the initial commitment is symbolic (i.e., an engagement or wedding), not actual. This ideal is similar to Sternberg’s RomanticTLS combination of IntimacyTLS and PassionTLS and to Berscheid and Walster’s and Hatfield’s passionate love, as well as to Lee’s ErosLAS love. Examples from the films of this Romantic ideal would be that passion and physical attraction are apparent in the beginnings of the relationships for Edward and Vivian in Pretty Woman and for Danny and Sandy from Grease.

78 The meta love styles will be identified by bolding.
<table>
<thead>
<tr>
<th>ROMANTIC Ideal</th>
<th>COMPANIONATE Ideal</th>
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</table>

**Love Attitudes Scale (LAS):**

- Eros\(_{LAS}\) (passionate love)
- Storge\(_{LAS}\) (friendship love)
- some Agape\(_{LAS}\) (self-less love)
- some Eros\(_{LAS}\) (passionate love)

**Triangular Love Scale (TLS):**

- Infatuation\(_{TLS}\) (physical attraction)
- Romantic\(_{TLS}\) (deep emotions)
- Fatuous\(_{TLS}\) (whirlwind courtship)

- Companionate\(_{TLS}\) (long-term friendship)
- possibly Empty\(_{TLS}\) (commitment only)

**Archetype Change Agents:**

- Cupid
- KISA
- Venus
- KISA

**Archetype Relationship Story Lines:**

- Cinderella
- Rapunzel
- Sleeping Beauty
- Romeo and Juliet
- Beauty and the Beast

**Metaphors About Finding Love:**

- “love at first sight”
- “there all the time”
- “opposites attract”
- “like attract”
- “hunting” (someone to love, a lost love)

**Metaphors About Dealing With Love:**

- “love conquers all”
- “love has conquered all”
- “happily ever after” (beginning)
- “happily ever after” (ongoing)
- “endings”
- “doomed”

**Film Relationship Patterns:**

- Seeker
- Mature
- Fairy Tale

Table 5.3: Characteristics of Meta Love Styles.
The second ideal, **Companionate**, is a love based on friendship, long-term goals, and a deep emotional closeness and support. Commitment in these relationships is negotiated and truly enduring. This ideal coincides with Sternberg’s CompanionateTLS love (i.e., CommitmentTLS and IntimacyTLS), to Berscheid and Walster’s and Hatfield’s companionate love, and to Lee’s StorgeLAS love. Due to the inherent age bias in the film industry mentioned above, there are fewer film examples of this ideal, but Ethel and Norman in *On Golden Pond* and the parents in *Fiddler on the Roof* are clearly **Companionate** in their relationships.

Culturally in the Western world, both of these love ideals seem to be interwoven throughout our tales. As with the social movements discussed in Chapter 1, it is possible that these “meta love styles” could be in various stages of either abeyance or resurgence at any one time. As a love ideal comes back into popularity, it could be reframed and transformed (i.e., the Victorian Age’s flowery romanticism was reframed into the 1960’s “Flower Power” form of **Romantic** love). There could also be a value amplification of an earlier love ideal’s pattern (e.g., the Depression Era’s **Companionate** “marriage for survival” evolving into the 1980’s “power marriages”).

Looking at the “meta love styles” of the primary or forefront couples in the reviewed films begins to reveal a new pattern (see table 5.4). The films of 1980 and 2000 included mostly **Romantic** ideals and the films of 1970 and 1990 included more with **Companionate** relationships. These relationships are discussed below; however, a brief discussion of the “doomed” couples is needed. Three “doomed” couple films were excluded because they involved triangular relationships rather than traditional couples (viz., *Butch Cassidy and the Sundance Kid*, *Summer of ’42*, *Cyrano de Bergerac*). Three of the included “doomed” primary couples failed due to outside causes (cf. *Romeo and Juliet* and *Anna and the King*’s societal pressures; *Moulin Rouge*’s illness). While *Love Story* was also a “doomed” story, the couple did survive into a **Companionate** state and so were included.
<table>
<thead>
<tr>
<th>Year</th>
<th>ROMANTIC Ideal</th>
<th>COMPANIONATE Ideal</th>
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<tbody>
<tr>
<td>1970</td>
<td>Chitty Chitty Bang Bang</td>
<td>Fiddler on the Roof</td>
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<td></td>
<td>Romeo and Juliet</td>
<td>Love Story</td>
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<td>What’s up, Doc?</td>
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<td>1980</td>
<td>An Officer &amp; a Gentleman</td>
<td>On Golden Pond</td>
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<td>Empire Strikes Back</td>
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<td>Grease</td>
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<td>Raiders of the Lost Ark</td>
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<td>1990</td>
<td>Batman</td>
<td>Beauty &amp; the Beast</td>
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<td>Pretty Woman</td>
<td>Ghost</td>
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<td>When Harry Met Sally</td>
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<td>2000</td>
<td>Anna and the King</td>
<td>Shrek</td>
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<td>Crouching Tiger Hidden Dragon</td>
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<td>Moulin Rouge</td>
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<td>Shakespeare in Love</td>
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<td></td>
<td>There’s Something about Mary</td>
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</table>

\(^b\) X: “doomed” relationship

Table 5.4: Meta Love Styles of primary couples in reviewed films.
While the Romantic films greatly outnumber the Companionate films, it is still possible to begin to make some comparisons. Looking at the broader historical context of these films, it appears that Romantic films were more common in times of international turmoil (i.e., 1980, 2000) and the Companionate films occurred during times of domestic uncertainty (viz., 1970, 1990).

Beginning with the Companionate eras, some of the key events for Americans in 1970 were the anti-war demonstrations and the Watergate break-in. Key events for 1990 included the Oklahoma bombing and the Exxon Valdez oil spill in Alaska. International events were more likely to be either positive (i.e., the Olympics) or demonstrations of “democratic superiority” (e.g., the end of apartheid).

Moving to the Romantic eras, the 1980’s included the American Embassy Hostage crisis in Iran and the Jonestown massacre. The 2000 era included the September 11 attacks and an “attack” from an unusual source. The new millennium brought into being not only an increasingly digital media but an increasingly international one. With digital production costs considerably lower than traditional film or television studio costs, and coupled with a surge in immigration, this meant that “mainstream” Americans were increasingly faced with a bewildering international variety in their media choices. While most of the Romantic films of the 1980’s reflected more traditional American values (i.e., The Empire Strikes Back), all but one of the 2000 films (viz., There’s Something About Mary) included exotic international settings (cf. Anna and the King is set in Siam)

Finally, this era pattern may be the hallmark of a 20-year oscillating cycle. While research over an even broader set of eras would be needed to confirm this

assertion, it does seem to support the argument of possible abeyance and resurgence in these patterns.

In conclusion, it appears that the images of romantic love in the media as well as in the research follow a developmental pattern where love changes over time. Furthermore, there appears to be evidence that cohort does significantly influence that pattern. Film couples in 1980 and 2000 are much more focused on the Romantic ideal, while film couples in 1970 and 1990 developed for more Companionate reasons. Although beyond the scope of this study, if one draws from the social movements’ research, these larger patterns may repeat over time.

Conclusions

Overall, there were several key points uncovered with this study. The first point is rather a chicken-and-egg issue of whether the film industry creates films to bring in a targeted audience or audiences drive the film industry when they “vote with their wallet.” Are films a reflection of current sociocultural views of romantic love? The majority of the current love story films seem to be geared towards adolescents and young adults. The “Baby Boom” generation is still considered to be a major economic influence in the United States, yet the films do not seem to indicate that they are designed to reflect their (presumed) more mature relationships. Could the time periods when fewer love films and more action and non-love dramatic films (i.e., The Godfather in 1972) are produced be time periods when the Companionate ideal is strongest? It does seem that producing a film about a Companionate relationship could be more difficult to make interesting or exciting.

The second major point in this study developed out of the categorization of the archetype and metaphor elements in the media. Every new film, television series, and song is promoted to the public as being unique, original, and outstanding. Even films that are remakes of earlier films are touted as being
better than the originals. With this in mind, it was curious to discover how similar the films were when viewed in terms of their core elements and patterns. All of these films included metaphors about finding love or dealing with love. Almost all of them included archetypal relationship story lines and/or archetype change agents. By incorporating the LAS and TLS categories, all of the films fit easily into the Seeker - Fairy Tale - Mature progression of love. While an individual film may not have shown the entire progression, each fit within the pattern.

The research patterns found in this study indicate an overall focus on similar concepts. While prototype researchers’ work on whether individuals can discern between “puppy love” and maternal love may appear very different from Sternberg’s intimacy, passion, and commitment, in reality, the romantic love body of research has seemed to center around how romantic love within a relationship progresses over time. Whether the researcher views an individual couple as being Eros\textsuperscript{LAS}, Infatuated\textsuperscript{TLS}, and passionate, or Storge\textsuperscript{LAS}, Intimate\textsuperscript{TLS}, and companionate, they are also categorizing them as either a newer relationship or one that has been more long-term. While the typologies of the major researchers are subcomponents of love, they also include inherently progressive elements.

Furthermore, the bulk of the studies have been done with college-aged students, most of whom self-report as either not being currently in a love relationship or never having been in such a relationship. Could this relatively young research population of convenience, coupled with their stated innocence in the area of interest, further coupled with the cultural bias towards only younger adults being “allowed” to have passionate love relationships, have skewed the research somewhat? The very few studies that have included older adults and/or longer term relationship, along with anecdotal observation, seem to indicate that passion is not exclusively for the young, nor just for the initial stages of a relationship.

One of the important points of this study was the identification of the meta love styles in our culture. What is not known is whether or not cohorts of individuals hold these ideals or whether the sociocultural environment as a whole
progresses back and forth between the two. If the 20-year cycle is not just a resurgence and abeyance pattern, then there may be subtle cross-generational effects happening. Either way, the love ideals of **Romantic** and **Companionate** are more than just handy labels; they have the potential to form the basis of new clinical interventions and treatments in counseling, especially in Marriage and Family Therapy counseling. Understanding how pervasive these romantic ideals are and recognizing potential cultural biases (both in themselves and in their clients) may ultimately help clinicians with couples who come in because they have “fallen out of love” to begin to realize that what has really happened is that they are moving out of the **Romantic** ideal and into the equally important **Companionate** one. While the **Companionate** ideal may not be as exciting as the **Romantic** one, it is what is meant when couples vow “till death do us part” and when they hope to live “happily ever after.”

Finally, the PITA process (i.e., pieces in the age) used to evaluate the media of this study provides a means of cultural immersion for researchers studying sociocultural phenomena. Gone are the days when a researcher had the luxury of exploring a topic within the aegis of a single theoretical framework. Research in general is becoming more multi-disciplinary. Using research techniques and perspectives borrowed from other fields and exploring the cultural backgrounds of research populations can provide more richness, depth, and, most importantly, meaningful substance to the subsequent findings.

**Researcher as Instrument Revisited**

In Chapter 3, I stated some of my personal assumptions about romantic love. After having completed this study, I would like to revisit those underlying assumptions. I still believe that romantic love exists. I believe that it is synergized (a biological drive plus sociocultural learning) and that there is a strong link between an individual’s sociocultural environment and their personal love attitudes. Furthermore, although this study was not designed to pinpoint the
means, I still believe that there may be a cross-generational transmission of intra-familial love attitudes.

I am nearly the same age as the LAS/TLS cohort and come from a similar Midwestern background. As I was reviewing media, I paid particular attention to any media, concepts, and/or behaviors that resonated with me. There were several that were consistent for me. First and foremost is that I really do not like either Ludus LAS individuals or “doomed” endings. I absolutely prefer “happily ever after” endings. The plot lines that I seemed to enjoy the most tended to follow the Fairy Tale line of “love at first sight,” “opposites attract,” a KISA, maybe a Cupid, strongly Eros LAS and Consummate TLS love, with preferably a Sleeping Beauty awakening, and yes, a “happy” ending. This preference may reflect my current personal relationship state (i.e., single) versus my “inherent” love trait, although I do not think so.

**Suggestions for Further Research**

This study was as much about the methodology as about the content. There were some significant limitations within both the available television DVD’s and the music lyrics (see above for discussion). Frankly, due to the sparse nature of lyrics, a greater number would be needed. For television, however, with the current spate of older series being released on DVD, future researchers should have a much easier time obtaining media. A decade-by-decade analysis of all “Top 100” lists (music, film, and/or television series) for love content would perhaps show more of a historical context effect and greater richness.

To anchor the media into an individual’s real life experience, I would recommend a study design that interviews individuals born from a specific time period to see if the identified patterns in the media for their eras match up with their identified love beliefs. This post hoc study design would begin to identify whether these beliefs were developed in childhood (i.e., a family-of-origin influence), adolescence (viz., a peer and/or media influence), or in early
adulthood (e.g., when they begin to seriously search for a life partner). These individuals could be recruited from various alumni associations, churches, or other identified gathering places for mid-life adults. These groups of mid-life adults would have been more likely to have been raised in the same general geographical area, listened to the same types of music, and so forth. This would allow for a much more homogeneous single year cohort to compare with the original norming populations of the LAS and TLS survey instruments. A study incorporating both halves of a couple would allow for even deeper analysis into relationship similarities.

Developmentally, is love the same for an individual at age 20 as it is at age 40? If one is to incorporate cohort into the study design, then this question would require a longitudinal research design. This further begs the question, is love at age 40 the same for individuals born in different historical cohorts? In other words, would love “look” the same for someone who was age 40 in 1960 as it does for someone who is age 40 in 1990? How important is the cohort factor?

From a family research perspective, is one’s definition of love transmitted from their family-of-origin? If it is transmitted, what is the transmission vehicle or process? Within one’s family environment are direct relationships that include the individual as an internal participant, including interactions with members of one’s family-of-origin. For instance, as a “knowing insider,” children often passively experience their parents’ relationship. As the individual matures, there are also interactions within one’s own love relationships. Do individuals develop love attitudes and beliefs similar to their parents? How about to their grandparents? In other words, are love attitudes mono- or multigenerational?

This leads into the final question of whether love is a cultural value structure as well as an individual value structure. The archetypes and metaphors described in this study are essentially westernized in nature. Would an evaluation of the stories and mythology of other regions (i.e., Eastern, Middle Eastern, African, etc.) reveal similar images and phrases or differences? On an even larger scale, are the “meta love styles” of Romantic and Companionate described
in this study present at the multicultural sociocultural level? Does the sociocultural definition of love evolve? Could the patterns of the “meta love styles” change over time?

**Finis**

As I have shown, the field of love research can be well served by incorporating methodologies from other social sciences. Evaluating cultural and social environmental contributing factors can provide a richer picture of what a client or research population means by “love.” Understanding the effect of historical context, family influence, and/or personal developmental stage can provide further insight for the clinician/researcher. If, as every belief system on the planet seems to believe, “love is what makes the world go ‘round,” then further understanding of this significant core concept of love may well be vitally important.
APPENDIX A

MEDIA LISTS AND INFORMATION
Media By Decade List

1970

**Motion Picture**
- Butch Cassidy & the Sundance Kid
- Fiddler on the Roof
- Love Story
- Romeo and Juliet
- Summer of ’42
- What’s Up, Doc?

**Television Series** (seasons)
- Beverly Hillbillies (8-10)
- Bewitched (6-8)
- Family Affair (4-6)
- My Three Sons (10-12)

**Fairy Tales and Disney**
- Chitty Chitty Bang Bang
- Cinderella
- Sleeping Beauty

**Popular Music**
- Close to You
- Honky Tonk Women
- I’ll Be There
- Knock Three Times
- One Bad Apple
- Sugar Sugar

1980

**Motion Picture**
- An Officer and a Gentleman
- Empire Strikes Back
- Grease
- On Golden Pond
- Raiders of the Lost Ark
- Tootsie

**Television Series** (seasons)
- All in the Family (9-11)
- Happy Days (6-8)
- M*A*S*H (8-10)
- Three’s Company (3-5)

**Mythology and Shakespeare**
- Cupid
- Pygmalion
- Taming of the Shrew
- Venus

**Popular Music**
- Crazy Little Thing Called Love
- Endless Love
- Hot stuff
- My Sharona
- Reunited
- Waiting for a Girl Like You
### 1990

**Motion Picture**
- Batman
- Beauty and the Beast
- Cyrano de Bergerac
- Ghost
- Pretty Woman
- When Harry Met Sally …

**Popular Music**
- Because I Love You
- I Do It for You
- Miss You Much
- Right Here Waiting
- Straight Up
- Vision of Love

**Television Series** (seasons)
- Cheers (8-10)
- Cosby Show (6-8)
- Murphy Brown (2-4)
- The Simpsons (1-3)

### 2000

**Motion Picture**
- Anna and the King
- Crouching Tiger Hidden Dragon
- Moulin Rouge
- Shakespeare in Love
- Shrek
- There's Something about Mary

**Popular Music**
- Back at One
- Breathe
- Fallin'
- I Knew I Loved You
- Smooth
- U Got It Bad

**Television Series** (seasons)
- Everybody Loves Raymond (4-6)
- Frasier (7-9)
- Friends (6-8)
- The Simpsons (11-13)
Media by Medium List

Classical Media (Fairy Tales, Disney, Mythology, Shakespeare)
Chitty Chitty Bang Bang
Cinderella
Cupid
Pygmalion
Sleeping Beauty
Taming of the Shrew
Venus

Motion Pictures
An Officer and a Gentleman
Anna & the King
Batman
Beauty & the Beast
Butch Cassidy & the Sundance Kid
Crouching Tiger Hidden Dragon
Cyrano de Bergerac
Empire Strikes Back
Fiddler on the Roof
Ghost
Grease
Love Story
Moulin Rouge
On Golden Pond
Pretty Woman
Raiders of the Lost Ark
Romeo & Juliet
Shakespeare in Love
Shrek
Summer of ’42
There’s Something about Mary
Tootsie
What’s Up, Doc?
When Harry Met Sally …

Popular Music
Back at One
Because I Love You
Breathe
Close to You
Crazy Little Thing Called Love
Endless Love
Fallin’
Honky Tonk Women
Hot Stuff
I Do It for You
I Knew I Loved You
I’ll Be There
Knock Three Times
Miss You Much
My Sharona
One Bad Apple
Reunited
Right Here Waiting
Smooth
Straight Up
Sugar Sugar
U Got It Bad
Vision of Love
Waiting for a Girl Like You

Television Series (season #-#)
All in the Family (9-11)
Beverly Hillbillies (8-10)
Bewitched (6-8)
Cheers (8-10)
Cosby Show (6-8)
Everybody Loves Raymond (4-6)
Family Affair (4-6)
Frasier (7-9)
Friends (6-8)
Happy Days (6-8)
M*A*S*H (8-10)
Murphy Brown (2-4)
My Three Sons (10-12)
The Simpsons (1-3, 11-13)
Three’s Company (3-5)
**Academy Awards Weighting Scale**

<table>
<thead>
<tr>
<th>category</th>
<th>win</th>
<th>nominated</th>
</tr>
</thead>
<tbody>
<tr>
<td>movie</td>
<td>20</td>
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<td>director</td>
<td>18</td>
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<tr>
<td>actor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>actress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>supporting actor</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>supporting actress</td>
<td></td>
<td></td>
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<tr>
<td>writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>all else</td>
<td>11</td>
<td>1</td>
</tr>
</tbody>
</table>

**Examples:**

**Dances with Wolves** (1990)

- **nominated:** actor, supporting actor, supporting actress, art direction, costumes (20 points)
- **won:** cinematography, directing, film edition, music, picture, sound, writing (97 points)
- **total weighted points:** 117 for 12 nominations/awards

**Raging Bull** (1980)

- **nominated:** supporting actor, supporting actress, cinematography, directing, picture, sound (30 points)
- **won:** actor, film editing (19 points)
- **total weighted points:** 49 for 8 nominations/awards

Due to the awards it won, *Dances with Wolves* weights much more than its four extra nominations/awards would otherwise make it appear.

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80 [http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp](http://awardsdatabase.oscars.org/ampas_awards/BasicSearchInput.jsp)


Media Bibliography Formats

Motion Pictures

Name, A. (Producer), & Name, B. (Director). (year). Film title [Motion picture/DVD]. Where originally released: Production Company.

film text citation: Title of film (Producer’s & Director’s last names, year).

Popular Music

Name {artist}. ({released date}). Title of song. On Title of album [CD]. Track #. Written by Writer, A. (Music), & Writer, B. (Lyrics) (copyright {year} {if different from released date}). Location: Label. Note: track originally released as a 7” single (“45”) {as needed}. Retrieved date, from http://www.where.com {as needed}.

element:

music text citation: Title of song (Artist, released year).

NOTES: 1) All the lyrics were retrieved from www.lyrics.com. 2) Music bibliographical material was retrieved from www.allmusic.com (information about writers, album, etc.) and www.rlabels.com (record label information). 3) Musical artist “names” are considered either a “stage name” or a group name (even when they are the artist’s “real” name).

Television Series

Name, A. (Producer/Director). (year-year). Series title [Television series/DVD]. Where: Broadcast station. [Season(s) # - # reviewed].

TV series text citation: Title of series (Producer’s/Director’s last name, year-year).

adapted from APA Manual pg. 266-268
APPENDIX B

ROMANTIC LOVE RESEARCH INSTRUMENTS
Love Attitudes Scale [LAS]

On the score sheet, rate each statement using the scale below. Rate each statement in regards to your love partner. If you are not currently in a love relationship, use your most significant prior love relationship.

<table>
<thead>
<tr>
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<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>neutral</td>
<td>strongly disagree</td>
</tr>
</tbody>
</table>

1. Our love is the best kind because it grew out of a long friendship.
2. I would rather suffer myself than let my partner suffer.
3. When my partner doesn’t pay attention to me, I feel sick all over.
4. A main consideration in choosing my partner was how he/she would reflect on my family.
5. I believe that what my partner doesn’t know about me won’t hurt him/her.
6. My partner and I have the right physical ‘chemistry’ between us.
7. Our friendship merged gradually into love over time.
8. I cannot be happy unless I place my partner’s happiness before my own.
9. Since I’ve been in love with my partner I’ve had trouble concentrating on anything else.
10. An important factor in choosing my partner was whether or not he/she would be a good parent.
11. I have sometimes had to keep my partner from finding out about other lovers.
12. I feel that my partner and I were meant for each other.
13. Our love is really a deep friendship, not a mysterious, mystical emotion.
14. I am usually willing to sacrifice my own wishes to let my partner achieve his/hers.
15. I cannot relax if I suspect that my partner is with someone else.
16. One consideration in choosing my partner was how he/she would reflect on my career.
LAS (con’t.)

17. My partner would get upset if he/she knew of some of the things I’ve done with other people.

18. My partner and I really understand each other.

19. Our love relationship is the most satisfying because it developed from a good friendship.

20. I would endure all things for the sake of my partner.

21. If my partner ignores me for a while, I sometimes do stupid things to try to get his/her attention back.

22. Before getting very involved with my partner, I tried to figure out how compatible his/her hereditary background would be with mine in case we ever had children.

23. I enjoy playing the ‘game of love’ with my partner and a number of other partners.

24. My partner fits my ideal standards of physical beauty/handsomeness.

Using the scale below, write your rating for each question.

<table>
<thead>
<tr>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>neutral</td>
<td>strongly disagree</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S</th>
<th>A</th>
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<tr>
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<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
</tbody>
</table>

totals: __ __ __ __ __ __

References:

Triangular Love Scale [TLS]

In the space provided, rate each statement in regards to your love partner using the scale below.

1 3 5
strongly disagree neutral strongly agree

1. My partner and I share personal information with one another.
2. I feel a powerful attraction for my partner.
3. I am committed to continuing our relationship.
4. There is nothing I couldn't tell my partner.
5. I am often aroused by my partner's presence.
6. I think of our relationship as a permanent one.
7. My partner and I self-disclose private thoughts and information to each other.
8. My partner and I are very passionate toward one another.
9. I am likely to pursue another relationship in the future.
10. There are things I could tell my partner that I can't tell anyone else.
11. My partner and I are very affectionate toward one another.
12. Commitment is an important part of our relationship.
13. My partner understands my feelings.
14. My partner is sexually exciting.
15. I think this relationship will last forever.
16. My partner and I are psychologically close to one another.
17. My partner and I have a very passionate relationship.
18. I would rather be with my partner than anyone else.
19. Sex is an important part of our relationship.

Continues next page
# Triangular Love Scale

score sheet

<table>
<thead>
<tr>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
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<td>strongly agree</td>
</tr>
</tbody>
</table>

<table>
<thead>
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<th>Passion</th>
<th>Commitment</th>
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</thead>
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<td>1</td>
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<td>17</td>
<td>18</td>
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<tr>
<td>19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Totals:**

I: ____  P: ____  C: ____

**References:**
Who wrote the book of love? 
- popular love song\(^{\text{83}}\)


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MEDIA BIBLIOGRAPHY

Love is more easily demonstrated than defined
- Ancient Roman proverb\textsuperscript{84}

Classical Media


**Media Used for Quotes and Examples**


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85 Music citations use the following format: Name {Artist}. ({released date}). Title of song. On Title of album [CD]. Track #. Written by Writer, A. (Music), & Writer, B. (Lyrics) (copyright {year} [if different from released date]). Location: Label. Note: track originally released as a 7" single ("45") {as needed}. Retrieved date, from http://www.where.com {as needed}. Adapted from APA Publication Manual (5th Ed), pg. 267-268.

86 Lyrics retrieved from [www.lyrics.com](http://www.lyrics.com).

87 Music bibliographical material was retrieved from [www.allmusic.com](http://www.allmusic.com) (information about writers, album, etc.) and [www.rlabels.com](http://www.rlabels.com) (record label information).


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[88] Musical artist “names” are considered either a “stage name” or a group name (even when they are the artist’s “real” name).
Motion Pictures


89 films use the following citation format: Name, A. (Producer), & Name, B. (Director). (year). Film title [Motion picture/DVD]. Where originally released: Production Company. Adapted from APA Publication Manual (5th Ed), pg. 266.


Popular Music


Television Series


Television series citations use the following format: Name, A. (Producer/Director). (year-year). Series title [Television series/DVD (if reviewed)]. Where: Broadcast station. [Season(s) # - # reviewed]. The Director’s name rather than the Producer’s name may be used if more well-known. Adapted from APA Publication Manual (5th Ed), pg. 267.


